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

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classroom interaction and discourse

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## Abstract

Whilst there has been much research conducted into materials as workplans there is a need for more research into the actual use of materials in the classroom. This case study set out to investigate the impact on discourse in the EFL/ESL classroom of a course book and of a text driven unit. The study asked to what extent did the two approaches show evidence of 1) student initiating turns and 2) negotiation for meaning. Four lessons with a small class of 6 adult ESL learners were recorded producing six hours of data. A quantitative analysis of the transcriptions from 3 hours of data gave results showing that whilst both approaches showed evidence of student initiations and negotiation for meaning the proportion of the student initiations was much larger using the text driven approach suggesting this approach gave the students much more control over their learning. The student initiations in the course book lesson tended to digress from the pedagogic focus while the student initiations in the text driven unit invariably explored it more deeply suggesting the text driven approach was successfully meeting the students' needs. A significant difference in the quality of the language produced was identified. The principle of multi-dimensional mental representation in the text driven approach was found to facilitate more creative use of language with deep levels of meaning and use of high level thinking skills. The language afforded by the text driven unit was found to be intrinsically linked to the form, structure and content of the unit which elements are intrinsically related to the principles underpinning the text driven approach.

This work is original and has not been submitted previously in support of any degree, qualification or course.

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## Chapter 1 Introduction

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

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

(2018)

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

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

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

The idea that the meaning of language is derived from its context, that is from the act of its being used, is widely accepted. That for language learning to be effective communication must be meaningful is a principle which now has general acceptance (Tomlinson, 2015) and one which informs many of the current approaches to language teaching. Though we might be in a “post method” time when the general trend is towards a practice using elements from a variety of approaches and methodologies, still great importance is attached to the

need for “communicative practice”. This is certainly the case for the vast array of commercial coursebooks such as “Straightforward” in which “every lesson contains opportunities for communicative practice” with “a wide range of these speaking tasks so that students have the opportunity to develop a range of communicative skills”. (Scrivener et al, 2006, p.viii) Debates as to what constitutes real communication, not just in the spoken discourse of the classroom but in the written material as well, its implications (Gilmore, 2007) and how best it can be achieved have been plentiful and continue still, largely at a theoretical level or in relation to materials analysis or development. Less common is a discussion of these matters in relation to actual classroom practice (Guerrettaz and Johnston, 2013)

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



provide the ground for a fruitful discussion of what the talk generated is about and the implications of that for its meaningfulness.

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

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

- 1) To what extent do students initiate interactions?
- 2) To what extent do the learners show evidence of negotiation for meaning?

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

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

- 1) To what extent do students initiate interactions?
- 2) To what extent is there evidence of negotiation for meaning?

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

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

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

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

## 2.1 Course book

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

The use of course books is wide spread and prevalent (Masuhara and Tomlinson 2008, p.17) Their design often makes use of techniques and thinking which reflect a range of different approaches. This is certainly the case with *Straightforward* the approach of which is “eclectic and seeks to incorporate elements from many different approaches to language teaching.” (Scrivener et al, 2006, p.viii). They offer a systematic approach and are written by competent professional materials writers often with years of experience (Tomlinson, 2013, p 4.). They seem to offer the teacher and the student everything which is required for language learning and teaching. However, Tomlinson (2008, p.4) is severely critical of such course books, deeming them to contribute to the “failure” of many language learners even to “acquire a basic competence in English”. He ascribes this to the focus of course books “on linguistic items rather than on the provision of opportunities for acquisition and development” and their “adherence to the presentation-practice-production format which has been much criticised for not matching what is known about language acquisition.” (Tomlinson, 2010, p. 98)

The research on materials design, particularly that focussing on course books and their evaluation is highly useful, particularly in the light of what advances in technology can tell us both about the physiological processes at work in using language (Masuhara, 2016) and the ways in which language is used (Timmins, 2013). The analysis in such research is based on materials as work plan (Ellis, 2016), that is, as the materials appear on the page, and it is highly useful given the vast array of attractively and comprehensively produced coursebooks that are available. It enables the potential user to discriminate between them based on a systematic approach to the analysis and evaluation of what they offer both learner and teacher (Tomlinson (2015). As Tomlinson (2015) points out, evaluation of course books and other materials may be carried out pre, while and post use and there is a growing body of work the focus of which is the actual use of course books and other materials in the classroom. As an example of this kind of study, Guerrettaz and Johnston's work (2013) is highly instructive.

In their study, Guerrettaz and Johnston focus on the role played by the Azar's text book "Understanding and Using English Grammar" (2002) in the ecology of the classroom. The concept of classroom ecology is one derived ultimately from biology but developed in the field of linguistics by Van Lier in particular. "The ecological approach looks at the entire situation and asks, what is it in this environment that makes things happen the way they do?" (Van Lier, 2004, p.20). Because things will always be happening in any one system, then it is also looking at processes. Because it is a system, it examines the interrelatedness of the various elements that is participants, processes, structures and artefacts and, crucially, the effects upon each other of their relationships. The study followed an experienced teacher over a period of seven weeks in his five times weekly ESL grammar class in a public university in the Midwest of the United States. There were 18 students of

mixed L1 background in the class with ages ranging from 19 – 44 all of whom had spent less than one year in the United States studying English. The study asked: “1) how were the materials used in the classroom? In particular what were the significant relationships between the materials and other elements of the classroom ecology? 2) what was the nature of these relationships? What affordances did the materials offer?” (Guerrettaz and Johnston, 2013, p. 784)

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

The researchers were able to observe the centrality of the course book to all of the relationships in the classroom and how it acted effectively as the entire curriculum, providing the means of assessment and defining progress as progress through the text book. The most striking aspect of the study, however, was what was identified concerning the part played by the course book in relation to the class discourse. Here the ecological concepts affordance and emergence, where the former refers to what is directly enabled by the environment and the latter to what is born of the relationships but unpredictably so and more than the sum of its parts, were useful in demonstrating the limited use of language afforded by the book but also those times when out of the particular relationships emerged language of a different type or topic or structure. Guerrettaz and Johnston noted that this

happened “when the affordances offered by the materials provided learners with opportunities to relate them to their own lives and experiences” (2013, p. 788). However, it is the notion of possibility with its future trajectory rather than the linear here and now relationships which are so useful in the conceptual framework for this study.

## 2.2 Text Driven Approach

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

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

1. A prerequisite for language acquisition is that the learners are exposed to a rich, meaningful and comprehensible input of language in use.
2. In order for the learners to maximise their exposure to language in use, they need to be engaged both affectively and cognitively in the language experience.
3. Language learners who achieve positive affect are much more likely to achieve communicative competence than those who do not.
4. Language learners can benefit from using those mental resources that they typically utilise when acquiring and using their L1.
5. Language learners can benefit from noticing salient features of the input.
6. Learners need opportunities to use language to try to achieve communicative purposes.

Tomlinson (2010, pp 87 – 95)

The text driven approach utilises the skills, knowledge and creativity of the teacher and crucially, recognises the learners as whole human beings, not just in how they acquire language and develop language, but also in the reasons for which they do so: “to develop educationally in the sense that they become more mature, more critically astute, more creative, more constructive, more collaborative, more capable and more confident as a result of the course.” (ibid p.97) One might even argue that the text driven approach is informed, consciously or otherwise by an ecological perspective that sees and attaches significance to things in their interrelatedness. What is being striven for in the text driven approach is the kind of deep affective and cognitive engagement that will lead to “deep processing” (Tomlinson 2013 p. 100). The playwright and educationalist Geoff Gillham (1995 p.16) argues that we are “educating people not feeding information into machines”, not unlike Van Lier who sees the “learner as a whole person, not a grammar production unit.” (2004, p. 223). Regarding learners in this holistic way acknowledges the importance of personal experience; how this experience is filtered through all our senses; how our understanding of our experience is formed through a process of both affect and cognition; and that thought being first and foremost language is at the heart of this process.

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

It is noteworthy that Tomlinson has as one of his essential criteria for choosing texts that of it having a strong possibility of “stimulating divergent personal responses” from the learners. It is the antithesis of much of the right/wrong syndrome that dominates much of education generally, and if the teacher also considers their self as part of that divergence then the possibility is created for genuine dialogue to occur. In the case study conducted by Darici and Tomlinson (2016) in which a unit of text driven teaching materials was devised



and implemented in Darici's school in Turkey, this criterion is referred to in terms of interaction between student and text, student and student and student and teacher. This is a useful reminder of the ecology of the classroom once again and the idea that the classroom is a site of dynamic relationships that can be constraining or liberating.

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

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

What the case study offers is evidence of the success of the approach, certainly in this instance at stimulating the students' imaginations and motivating them to engage

productively and enthusiastically with the material and tasks. It seems that what this unit of work has enabled to happen is a significant shift in the experience and the perception of the students from language as object to language as that which “signifies or imparts meaning” (Bettelheim, 1981).

### 2.3 Student initiated turns

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

An example of a case study which makes use of CA is one which was carried out by Chen-Ying Li and Seedhouse (2010). It compared the quality of the classroom interactions when the standard class course book was used and when a story approach was used, that is an

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

Of particular note was the differences in the results in the story approach between the teachers which highlighted the impact of the pedagogic purpose on the organisation and function of the interactions. One of the teachers who was more orientated towards teaching a particular language function used a greater number of display questions. Here the students "seldom initiated a subject for discussion or comment" (Chen-Ying Li and Seedhouse, 2010, p.308). Interestingly, in the light of the text driven "apprehension before comprehension" principle (Tomlinson, 2013), the researchers don't suggest any diminution of the student's enjoyment. Perhaps then what it does indicate is that the story itself had the power to engage the students above and beyond what the teacher was focussing the students' attention on.

For the purposes of my study but drawing on Seedhouse (2004) and the study referred to above, I shall be defining “initiating turn” as any turn which elicits a single response or a sequence of exchanges from one or more people, or which changes the focus of a sequence of exchanges.

#### 2.4 Negotiation for Meaning

Although the term negotiation for meaning is most closely associated with Long’s Interaction Hypothesis, developed first in the 1980’s but later updated, it was born out of Evelyn Hatch’s seminal work in 1978 in which she suggested attention be focussed on how L2 learning of structure rather than leading to communicative use actually evolves out of it. (Pica 1994b, p. 494) Building on Hatch and Krashen, Long formulated his theory that input already modified to suit the competence of the speaker was not sufficient, but the act of modifying input in the course of interaction could lead to acquisition. (Ortega, 2009, p.61)

The theory posits that as interlocutors negotiate, “they work linguistically to achieve the needed comprehensibility, whether repeating a message verbatim, adjusting its syntax, changing its words, or modifying its form and meaning in a host of other ways.” (Pica 1994b, p.494). Three key “checks” have been identified as signalling negotiation for meaning:

- Confirmation checks: “any expressions immediately following an utterance by the interlocutor which are designed to elicit confirmation that the utterance has been correctly heard or understood by the speaker. Thus, “The man?” following “Next to the man” by the other speaker is a confirmation check.” (Long, 1983, p. 137).

- clarification request: “any expression which is designed to elicit clarification of the interlocutor’s preceding utterance(s) They are mostly formed by questions, but unlike confirmation checks, may consist of Wh- or Yes/No questions as well as uninverted (intonation) and tag questions, for they require that the interlocutor either furnish new information or recode information previously given.’ (Long, 1983, p. 137).
- Comprehension check: an attempt “to anticipate and prevent a breakdown in communication” e.g. Right?, OK? and Do you understand?, (Long, 1983, p. 136).

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

Gass et al undertook a comparative study in 2005 to test whether a laboratory setting produced more negotiation for meaning than the rather more unpredictable environment and were able to demonstrate that this was not the case. In this study, however, they do make a distinction between negotiation for meaning and “Language Related Episodes” which has been observed in the present case study. Ellis et al (1994) make an interesting point in their study examining classroom interaction, comprehension, and the acquisition of L2 Word Meanings. Pointing out that “an examination of the examples of meaning

negotiation provided in the published studies indicates that the problem source is often lexical” they speculate whether this is because it is possible to achieve comprehension without having to attend to morphological features. Whereas interlocutors may not be aware of the grammatical problems attending their utterances, a lack of semantic knowledge is immediately apparent and requires repair. It was therefore felt that to be able to identify explicitly those episodes initiated by a language concern would be useful to the present study with its interest not just in the quantity of student initiations but in their quality, that is what is being initiated and what effect it has,

## 2.5 Case Study Design

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

I have referred already to three case studies: that conducted by Guerretaz and Johnston (2013) into the part played by teaching materials in the ecology of the classroom; that conducted by Darici and Tomlinson (2016) into the effect of a text driven unit of work on the engagement and achievement of a class of teenage boys somewhat disenchanted with their experience of English language learning; that conducted by Chen-Ying Li and Seedhouse (2010) into the effect of a story approach on classroom interaction. In each case they have “provided a holistic description of language learning ... within a specific population and setting.” (Mackey and Gass, 2016, p.222).

Case studies can have as their focus the behaviour and attitudes of just one individual, one group or multiple groups as in the Chen-Ying Li and Seedhouse study. A very important aspect of the case study is the level of detailed description required concerning the participants and context. That is certainly very apparent in the studies I have highlighted and like all of the studies above, although less so with Darici and Tomlinson's 2013 study, there is usually a longitudinal approach.

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

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

## Chapter 3: The Study

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

### 3.1 Study Outline

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

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

In particular the study aimed to find out:

- 1) To what extent do students initiate interactions?
- 2) To what extent do the learners show evidence of negotiation for meaning?



I have discussed in chapter 2 why the study is conceived of as a case study and it being a case study why it is first and foremost qualitative in nature. Its focus was on one small set of students and their teacher and their experience of four lessons. In this particular study, the class focussed on were a convenience sample from a larger class which itself was selected out of convenience.

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

## 3.2 Learning context

### 3.2.1 The school

The school where the study took place, is a private language school in a modern British city.

It offers a number of English courses: One to one: General English and IELTS English.

Students attend the latter on a part time basis for either 3 or 5 hours a week. The general English classes are taught for 21 hours per week for four weeks or over eight weeks for 10 hours per week. Classes are all held in the morning. The students attend the school on short term study holidays or because they are intending to stay in the UK for a long period of time, or permanently. The school's services are increasingly being sought for refugees in the process of seeking asylum or those already granted leave to remain. The general English classes are divided into Beginners, Elementary, Pre-Intermediate and Higher as the need arises. Again, as the need arises, each level is divided into an upper and a lower.

The school has only recently been established in November 2017. Its students are mainly drawn from Brazil and Iran although as the reputation of the school spreads, the diversity in the L1 make up of the school is broadening.

### 3.2.2. The participants

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

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

On the fourth and final day of the study, two of the participants were absent. In both cases, it was for reasons beyond their control. One, an asylum seeker was removed to another place of residence. The other, a mother, had come over for the duration of the course with

her husband and young family and the demands of the additional lessons, both practically and mentally proved too fatiguing. Although it was disappointing to lose them from the group, by this time all six participants had experienced the course book and text driven approaches sufficient to give equivalent comparison.

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

### 3.3. Methodology of the Study

#### 3.3.1. Preparing the study

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

A pilot study was conducted in the classroom that would be used at the school with a number of the researcher's colleagues from the MA Applied Linguistics course one week prior to the data collection. Much of the success of the study would depend on reliable recordings of the all the language used during the lessons. It was important therefore to test

the recording equipment and especially to test whether it would be possible to discern individual voices belonging to a pair or small group when a number of people were talking simultaneously. Although the language level of the participants in the pilot study was considerably in advance of that of the anticipated participants in the study, they were able to give useful feedback about the clarity of instructions and amendments to the text driven unit of work devised by the researcher were made accordingly. An extra writing task was also added to the Not Now Bernard text driven unit devised by Brian Tomlinson as the feedback indicated that some choice would be desirable.

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

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

### 3.3.2. Gathering the Data

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

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

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

#### i) Lesson Transcripts

Transcripts were made of the recordings of two of the four lessons: one from the course book lessons and one from the text driven lessons (see Appendices D and E). It was felt that the loss of 2 out of 6 participants on the final day of the data collection compromised the data which gave only 90 minutes of text driven data to compare with 180 minutes of course book data. To achieve parity, therefore it was decided that the first of each of the two lessons would be transcribed. A first listening to the recordings had established that for both these lessons there was a sufficient amount of representative data available to provide a valid examination of the research questions. For each lesson the transcription began at the point where the first activity was introduced and finished at the point where the final activity ended. As the remarks outside these two points had no bearing on either the

course book material or text driven material they were not deemed relevant. Each whole transcript represents data taken from various of the recording machines used in that lesson. Often recordings from more than one recorder was used to check the accuracy of particular stretches of dialogue. In both lessons not all of the dialogue that occurred during the pairs work was audible and so the data could not be used. Where the dialogue occurred in the whole class and where it occurred in small groups is marked on the transcript.

Transcript conventions follow those developed by Allwright and Bailey specifically for Second Language classrooms (D. Allwright and K.M. Bailey 1991, cited in A. Mackey and S. M. Gass 2016) and can be seen in full in (Appendix C)

## ii) Materials

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

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

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

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

This was deemed in keeping with what had been observed the previous week without being duplicative. In line with guidance from the Straightforward Elementary Teacher’s Book (J.

Scrivener et al, 2006) vocabulary exercise 2 was a supplementary activity for which the teacher found her own images. (see Appendix A2). For the second two lessons, text driven materials were used. It can be seen from the above that the materials followed the presentation-practice-production model referred to in 2.1 with the emphasis on testing comprehension. The material of the text driven lesson which was transcribed was a unit of work written by Brian Tomlinson (2019, forthcoming) for David Mckee's children's story: "Not Now Bernard" (Appendix B). The story is about a child who is ignored by his parents with the words "Not now Bernard". He encounters a monster and is eaten by it. At the end of the story the parents are not aware of what has happened. The six principles referred to in 2.2 were embedded throughout the structure of the unit which was as follows:

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

### iii) Interviews

For the purposes of triangulation a focus group interview was conducted. By using this research instrument, the intention was to introduce a student perspective with what useful insights they might provide. (Dornyei, 2007: 45). The decision to conduct a focus group interview rather than individual interviews in the first instance was informed largely by

practical considerations. Through observations of the participants in their elementary class and through experience of working with them directly, they were judged to be sufficiently independently minded and confident to be able to voice their own opinions without being swayed unduly by others, whilst at the same time able to benefit from others' use of language. This was semi-structured to allow for particular comments to be pursued in greater detail and to allow for ideas arising in the course of the discussion to be pursued. The interview was recorded and transcribed using the same transcription conventions as for the lesson recordings (Appendix F). The participants gave their permission to be interviewed individually at a later date if the need arose. During the process of analysing the data, interviews with S2 and S5 were arranged to gain further elucidation of their thinking. On the day of the interview, S2 was unable to attend. The transcript for S5's interview is in Appendix G

### 3.3.3 Analysis of Data

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



## 4. Results

### 4.1

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

### 4.2 Overview

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

Comment: any utterance expressing an opinion or reflection which elicits a  
IComm response or which arises spontaneously without being required.  
e.g. S2: Yes I think er old building some and new building I think.  
small picture

T: It is, I'm sorry. (CB, p68)

Question/Instruction: a question or instruction the purpose of which is to make the

IQI interlocutor(s) say or do something required by the pedagogic focus of the course book or teacher or any question or instruction concerning class management.

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

Explanation: any utterance giving an unsolicited reason for something or

IExpl information about what is happening and which may elicit a response.

S4: old.

S5: oh I think er new city.

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

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

IDev matter

e.g. T in X

S2 X14 yes.

T in X.

S2 do you know X14? (CB p79)

Joke: Any utterance made for humorous effect.

IJok e.g. T: barn

S4: bon

T: barn

S4: barn

T: yes

S4: Barn James Barn (CB p105)

New Topic: Any utterance that introduces entirely new subject matter

INew e.g. T: right good. so. House Swap (CB p84)

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

INeg e.g. S2: no no no er girl Brazil girl usually or sometimes help er mother or no?

S5: yeah

S2: yes? we can write? (TD p.134)

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

ILang e.g. S2: good do you know what delicious means do you know delicious?

S4: yes

S2 gorgeous is very very very delicious (CB p.107)

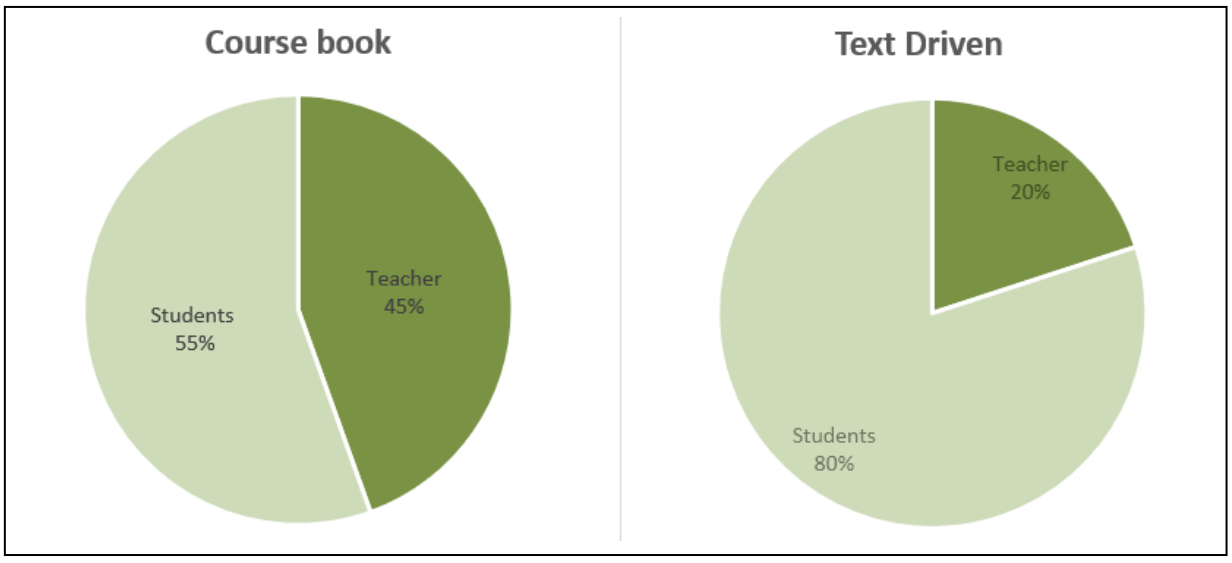


Figure 1: overall percentages: student initiations to teacher initiations

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

Course Book									
Initiated turns	Comment	Question	Explanation	Development	Joke	New Topic	Negotiation	Language	Total (by person)
Student 1	2	1	1	10	0	0	0	8	22
Student 2	3	6	2	16	0	0	0	16	43
Student 3	1	2	0	7	2	0	0	9	21
Student 4	2	2	1	7	4	0	0	19	35
Student 5	1	8	0	8	0	0	0	5	22
Student 6	2	1	0	5	2	0	0	10	20
Tutor	1	71	5	17	1	1	0	30	126
Total (Turns)	12	91	9	70	9	1	0	97	289
Student Total	11	20	4	53	8	0	0	67	163
Female	8	16	3	39	2	0	0	39	107
Student Male	3	4	1	14	6	0	0	28	56

Text Driven									
Initiated turns	Comment	Question	Explanation	Development	Joke	New Topic	Negotiation	Language	Total (Person)
Student 1	2	1	0	23	0	4	3	8	41
Student 2	5	0	0	12	0	0	7	9	33
Student 3	2	1	0	6	0	0	0	3	12
Student 4	0	0	0	7	0	0	0	5	12
Student 5	6	0	0	19	0	0	6	9	40
Student 6	1	1	0	13	1	0	18	8	42
Tutor	1	26	6	9	0	0	0	7	49
Total (Turns)	17	29	6	89	1	4	34	49	229
Student Total	16	3	0	80	1	4	34	42	180
Female	14	2	0	67	1	4	34	34	156
Student Male	2	1	0	13	0	0	0	8	24

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

Fig 2 shows the raw counts of initiations in all of the categories and gives us a picture of what the effect was of the initiations on the discourse, that is, for example, it developed the topic under discussion, it made language use the focus, it facilitated negotiation, it directed the discourse to the performance of the lesson activities. In both approaches it can be seen that for the teacher, most of their initiations were of the Question/Instruction type. This is not surprising perhaps, given the definition of the category given above. Although relative to the total amounts of teacher initiations in both approaches the proportions are not so dissimilar: 56% for the course book and 48% for text driven, what accounts for the difference in quantity is the fact that the form of the activity tended to dictate the form of

the feedback. So where the course book instructions, for example directed the students to “tell each other now about where you live” (CB p.74) in feeding back to the whole class each student was then nominated by the teacher to “tell” the whole class what they had told their partner. As a number of activities involved students feeding back from answering multiple questions then the number of teacher nominations in the feedback multiplied accordingly. Whilst quantitatively the results for both approaches seemed similar, qualitatively there was a very significant difference in what they afforded (Van Lier, 2004). This difference is discussed in detail in section 4.3.1.

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

were more mixed in that some directly concerned words in the text, but still, many concerned language indirectly arising from the text for example, canal (CB p.72) hospitality (CB p.81). It seemed it was by these means the students sought to exercise more control over their learning and its relevance to themselves.

That there are no counts at all for Negotiation in the course book approach is because while the course book provided the opportunity either directly or indirectly through the mediation of the teacher for interaction to occur between the students, there were no collaborative activities with a convergent aim of agreement between the students on the final outcome. In the text driven approach, the penultimate activity was to write a story in pairs, which obviously required negotiation. It is useful to note here that the initiations being made by the students were directly related to the pedagogic purpose, to write a story, an activity which is open and creative and though ultimately initiated by the teacher, it was actually controlled by the students. When considered in the light of the Chen-Ying Li and Seedhouse findings (2013, p.305) it highlights the significance of the pedagogic intent in opening up or shutting down the possibilities in language use. It is noticeable, however, that two students in one pairing did not initiate at all in this category and ended up with one story each. This seems to me to be another kind of example of students exercising some control over their learning. They did not avoid the substantive task of writing the story, but rather reduced the complexity and the cognitive load of the task for themselves by working individually. (Robinson, 2010)

The second research question asked: “To what extent is there evidence of negotiation for meaning?”

Course book					Text Driven				
Negotiation of Meaning	Clarification	Comprehension Check	Confirmation Check (by person)	Total	Negotiation of Meaning	Clarification	Comprehension Check	Confirmation Check (by person)	Total
S1	0	2	3	5	S1	2	2	7	11
S2	4	2	6	12	S2	2	8	7	17
S3	0	7	1	8	S3	0	0	2	2
S4	2	7	2	11	S4	0	2	2	4
S5	2	2	2	6	S5	3	5	7	15
S6	1	3	4	8	S6	1	9	9	19
T	0	13	2	15	T	1	2	4	7
Total (Turns)	9	36	20	65	Total (Turns)	9	28	38	75
S Total	9	23	18	50	S Total	8	26	34	68
Female	7	9	15	31	Female	8	24	30	62
Student Male	2	14	3	19	Student Male	0	2	4	6

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

Figure 3 shows that there is clear evidence of negotiation for meaning in both approaches. The teacher used comprehension and confirmation checks to enquire generally of the class if everything was understood, for example: T: so we’re all agreed? Ss: yes; (CB, p.68) T: shall I play it again? Ss: yes. (CB, p.73) It accounts for the relatively large number of comprehension checks she made in the course book lesson. In both lessons, the students used confirmation checks and comprehension checks to determine precisely what the teacher’s instructions required them to do and often when they made checks they could be easily met with simple affirmations. However, some did result in modification of language or repetition conducive to aiding comprehension (Gass et al 2005). For example: S4: I live with my daughter with your family, your family in your home; S3: what what you live er . S4: the family. in house the English family. (CB, p.77)

I have picked out some of the immediately obvious findings from the data to discuss in a general way. What I propose to do now is focus the discussion less on the quantitative differences exposed and more on the qualitative differences. There are four areas around which I should like to structure this part of the discussion: personalisation; form and structure; creation of meaning; prosody and physicality. These areas are not discrete but serve to offer a way of thinking about some of what was entailed in the language produced by the two approaches.

#### 4.3 Detailed Discussion

##### 4.3.1 Personalisation

A very telling comment was initiated by a student in the course book lesson and occurred as part of the fourth of four vocabulary activities. The students were telling each other about where they lived locally or their in L1 country. A rubric for this was given in the book, "I live in a \_\_\_\_\_ on \_\_\_\_\_. It's in \_\_\_\_\_. It's a \_\_\_\_\_ \_\_\_\_\_. I like/don't like it." so that it was really a gap fill exercise with the gaps being filled by the students' personal information. Through the course book the students were being led to personalise the material whilst being afforded the opportunity to make grammatically correct statements, particularly in relation to the correct use of prepositions. The greater investment which comes from the students if they feel the materials to be personally relevant is accepted as having a positive bearing on acquisition (Tomlinson, 2015c, p.103) Reaching the end of the rubric, S1 chose: "I like it" and then added her own unsolicited comment "I must like it" eliciting this response from S2 "me too". (CB p.75) S2 had already completed her rubric finishing with the words: "I love it er sorry I like it". Both these



students' utterances expose the tension at play in an exercise like this (Mishan, 2013, p.271)

On the one hand it has an element of personalisation which is a useful contributor towards language acquisition; on the other hand the language is so tightly controlled to achieve accuracy that in the cases of these two students it could be argued it doesn't actually personalise the language in a real and meaningful way. It can only be speculated as to whether S2 really does "love" the place where she lives as opposed to a more tempered "like". She certainly spoke warmly about it later in the feedback to the group as a whole. But, if she does indeed "love" the place then far from achieving personalisation, S2 has corrected her own opinion to adopt one given by the course book and apologised for it too. S1's initiation, however, really does personalise the text, driving right to the heart of her experience as an asylum seeker. She created meaning in it for herself. When feeding back to the whole class, not only did S1 substitute her wording for that given, she also went on to elaborate: "yes, yes because I asylum in this place yes I must". (CB p.78) First of all there was a real connection and acknowledgement of shared experience between the two students, both of whom are asylum seekers and then this experience was brought into the class as a whole creating meaning for the rest of the students too as S1's and S2's experience of the world with its constraints and lack of choice was suddenly made visible.

Contrast this with an initiation by S6 in the Text Driven approach. It occurred immediately after the students had listened to the story "Not Now Bernard" in which the little boy, Bernard is eaten by a monster. It was in response to a question asked by S3 "What is a monster?". Though a response it was classified as an initiation because S2 was initiating an alternative to the teacher's attempts at addressing the question. And although S3's question was a language question, S6's response was classified as Development because the

nature of the illustrative answer that was given took the meaning of the word far beyond any simple glossing.

Rather than the initiation arising from the inadequacy of the material to connect to the personal experience of the student, as it did in the course book lesson, this initiation has arisen directly out of the personal connection between the student and subject matter of

1.	S6	For example, Erm, when I am 9 years old, erm I have a:::::::::: dream? the	
2.		monster the monster eat my brother, my cousins, but er the monster? erm cook my	
3.		brother, my cousins, and I errrm, I don't remember. behind? the door. (mimes	
4.		peeping round a door) the monster cooking my brother, my cousins (laughs) but er	
5.		every night I have erm I have erm recording this dream.	IDev
6.	S5	dream?	NMConf
7.	S6	dream yes,	
8.	S5	your dream?	NMConf
10.	S6	yes every night I I I go to the bed. dream. the name is dream? Yes?,	
11.		dream the monster every night many I think it 3 years 4 years.	

**Figure 4: S6 response to S2 "What is a monster?" – Text Driven Lesson**

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

This is very different to S1's comment in the course book lesson quoted above for not only does S6 expand on her own comments, the comments give rise to other students relating similar experiences, so a very clear sense of the story's personal resonances and import are being established through the whole of the class. Considering the implications of S1's initiation, "I must" it is quite reasonable perhaps, that it meets with no further

development, for although it has arisen out of the personal meaning made of the materials, to take it further would be to move away from the pedagogic focus and without the protective distancing that the metaphorical nature of stories can provide. And more than that, there is nothing in the materials that provides the wherewithal in terms of content, process or structure to enable further discussion to happen. Indeed, a later activity in the course book has the students discussing which home they would like to make a holiday house swap with which S1 does with no voiced sense of irony; in fact, one might even argue with almost a disconnection from the reality of their present condition in life.

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

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

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

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

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

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

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

The rigidity provided by these givens allows the students real flexibility in how they respond. They are offered possibility. What they do with it is their choice. Rather than recalling facts and choosing between polarised options as they do in the course book activity using the rubric to talk about where they live, the students here are being invited to shape their own responses, to create pictures drawn entirely from their own experience and to supply language for which they have been given no immediate model. If we were to think in ecological terms, then the intended affordance of the activity is to open up the

possibility for creative language use. And it succeeded with responses from the students like S1's "Hello, Blossom" (TD p.113) or S5's "good morning \_\_, come in help me please!" (TDp.112)

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

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

#### 4.3.2 Form and Structure

The first activity of the text driven lesson, being genuinely personalising set an expectation for the rest of the lesson, the expectation being that the students relate to the subject

matter of the lesson in a personally meaningful way. As I have briefly alluded to in 4.3.1 I would like to examine how this opening activity was influential in the form and structure of the students' language. S6's utterances in Fig 4, particularly the lengthy turn at lines 1 – 5, are notable for their form and structure. The form is narrative. Albeit short, in story terms, and consciously or not, she is telling a story of her dream and this necessitates the longer length of turn and using structures which require language with a grammatical function and attention to syntax. I would contend that S6's utterance has occurred in this way not only because of the particular question which needs resolving, ("what is a monster?" – monsters are fictitious creatures) but also because of the form of the input thus far in the lesson. Unlike the great majority of teacher initiations in the Question/Instruction category in the course book lesson which are closed in the outcomes they require, the initiations from the teacher in the text driven approach are open. There has already been some discussion of the openness of the first activity in the text driven lesson in 4.3.1 above but let us now look at its form and structure:

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

The ellipses in the teacher's words in the above extract represent interjections

from the students. Since these were mainly of the "yeah" and "okay" kind they need not detract from the central argument that this first input by the teacher, as well as instructing the students what to do and to ask the first two questions of the lesson, in its form it had the quality of a story to it. There is character - the younger self of the student;

there is a particular time - at the end of the school day – also clarified by S3 with a question “When I I is small when I is six and seven yes?”; there is a particular place – the students’ childhood home; there is what the story is about - greeting parents; and finally there is a problem, or a potential problem at least in that the parents are both busy. After this, the next input from the teacher is the lesson story text itself, David McKee’s children’s story: “Not Now Bernard”. Perhaps it should be no surprise then that when S6 spontaneously relates to the class her childhood dream that she should be taking up the significant form and consequent structures used in the lesson so far, that is story form.

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

form and structure of the language used by students, and teacher, for that matter, but crucially on the way that the students were enabled to think.

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

1.	T	big? small? IQI	
2.	S3	[small	
3.	S5	[busy city=	
4.	S6	=big ci[ty	
5.	T	[it's a busy city (...) big ci[ty	
6.	S4	[big city=	
7.	S2	=crowded city or big, busy city	
8.	T	lovely word "crowded", big, busy. noisy or q[uiet? IQI	
9.	S5	[noisy	
10.	Ss	noisy, noisy, noise	
11.	T	very noisy? IQI	
12.	Ss	very noisy (laughter)	
13.	T	a very noisy city, yes, yes, old city, new city? IQI	
14.	S1	new city	CB p.69

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

This series of turns in Fig 5 took place close to the start of the lesson occurring at the beginning of the second of four vocabulary activities. In this activity the students were presented with images taken from the internet of a street view of New York city, an aerial view of a German town and a street view of a village in Yorkshire. They were invited to apply the vocabulary from the earlier matching activity to the pictures. An IRE pattern is clearly marked in the above examples, having already been established in the very first activity of the lesson in which four words: big, new, noisy, lovely had to be matched with their opposite. These IRE patterns are typical of most of the course book teacher initiations in this category. What is in marked contrast to the language used by S6 in Fig 4 is the structurally low level of language being used by the teacher and being elicited from the students so that both teacher and students are communicating in single words or strings of



words with propositional content but with no grammatically functioning language or syntax.

Very clear echoes of the Guerrettaz and Johnston (2013) results are apparent here.

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

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

S1 because er there are er very apartment long

The increased complexity was taken up by other students:

S4 there are buildings, news buildings and news old buildings (CB, p.70)

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

#### 4.3.3 Creation of meaning

Both the course book and text driven approach showed evidence of negotiation for meaning with the possibilities it creates for comprehension and its contribution to the process of language acquisition. A comparison of some examples of the process of negotiation for meaning from both lessons points to a salient difference between the two approaches in the nature of the meaning they allowed the students to make. Taking the course book first, an examination of the two extracts in Figures 6 and 7 will begin to address the difference. I have highlighted the negotiation for meaning initiations in green for ease of identification.

Direct			
1.	S1	This? This is very busy NMComp	
2.	S2	yes very busy [very busy, but but	
3.	S6	[very busy	
4.	S1	is London ... ok is busy and in	
5.		London	
6.	S2	yes, I know. I know	
7.	S1	you said- you said we are then I	
8.		don't like,	
9.	S2	yes,	
10.	S1	London,	
11.	S2	I say,	
12.	S1	and now you say I like London.	
13.		which one? (laughs) NMClar	
14.	S2	I like er big er house and er clean	
15.		house	
16.	S1	okay=	
17.	S6	=not in London	
18.	S1	yes I understand	
19.	S2	I don't like London but maybe	
20.		here. a big house. and clean,	
21.	S1	yes okay=	
22.	S2	=beautiful house CB pp.102/103	

Figure 6: small group - post reading – Course Book (CB)

Indirect			
1.	S2	you say when you pet die	
2.		you can make food? NMConf	
3.	S4	no problem	
4.	S2	really? NMConf	
5.	S4	the chicken	
6.	S2	oh::: yes yes it's okay. I	
7.		understand now. I think say dog	
8.		cat IExpl	
9.	S4	no, no, the chicken,	
10.	S6	rabbit	
11.	S4	no problem is sleep my bed IComm	
12.	S1	you eat rabbit? (F laughs) rabbit	
13.		is cute IComm (General laughter)	
14.	S4	very delicious	
15.	S6	delicious	

CB p. 112

Figure 7: whole class feedback to small group - CB

The extract in Fig. 6 occurred in the small group post reading communicative activity in which the students were discussing which of the homes pictured they would choose for a house swap. It has already received some discussion in relation to personalisation in 4.3.1 but the purpose for taking note of it here is as an example of negotiation for meaning which has been necessitated directly by the activity set in the course book. The negotiation for meaning is initiated with a clarification check at line1 and it extends to 18 when S2's clarification is understood by S1. A seeming contradiction has been thrown up to which S1 is responding: S2 and S6 have said they don't like London for the reasons they have given and yet here S2 is choosing the home in London. The clarification becomes about perspective: is it better to live in a busy city you don't like for the sake of the big, clean beautiful house you do? The desire to resolve the contradiction demonstrates a useful level

of paying attention. However, the negotiation for meaning does not take the participants significantly deeper into the language in the sense of the implication. For, as referred to in 4.3.1 what is implied in their exchanges is that there is for everyone freedom of movement and the possibility of choice. Everybody in the room, if they had thought about it knew the opposite to be true, but the point is, the course book did not facilitate thought about it, nor encourage speech about it.

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

lightness as it moves into lexical queries: S3 “Meat? Lamb? Same?” (CB p.113); S2 “Fish is meat?” (CB p.110) and a scattering of opinions about taste: S1: “I don’t like fish” (CB p.113); this last remark being the one that concluded the lesson apart from the teacher’s formal bringing the lesson to a close.

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

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

1.	S4	first father second mother with responsibility xxxxxx other problem
2.		more problem the father the father thinks. no the father speaking your children=
3.	S3	=don't care=
4.	S4	in the actions the action that it's necessary helping it's talk your mother no father
5.		you understand? NMComp
6.	T	are you saying because the father is watching tv? NMConf
7.	S4	no no no no no the children think. tha::t it's-it's necessary er helping no go to
8.		father but go to mother it's responsibility the father it's xxxx the money the children
9.		the father the first in the help the family okay okay
10.	T	so the child went to the mother for help "there's a monster going to eat me" but it
11.		was the father's responsibility and the father needs to teach the children to come to
12.	S4	him for help. NMConf
13.		it's problem erm it's a problem in Sociedad er Sociedad modern Sociedad
14.	T	society lLang
15.	S4	huh?
16.	T	society
17.	S4	so.ci.ety .. er modern society responsibility no the father but the mother it's very
18.		very fat the mother is very very jobs to mother no this responsibility the father. I
19.		think

TD pp.123 -124

**Figure 8: pairs discussion (with teacher) - who is to blame for the child's death - Text Driven**

If the course book indirectly allowed the students to approach implication, the text driven lesson demanded that they did. The question: "Who is to blame for the child's death?" was the first question the students were asked by the teacher after listening to the story. There were no comprehension questions. It was open and there was no right or wrong answer. In terms of language and thought, there was an opening up of possibility. Most importantly, it was a conceptual question which addressed the implication at the heart of the story and requires the students to grapple with it. And grapple seems the right word to describe the almost physical efforts S4 is making to make himself understood. The length of S4's turns compared to those in fig. 7 are striking as the increased complexity of the structure of his language; the emphatic "no no no no no" in line 7 when the teacher demonstrates she hasn't actually grasped the import of what he is saying; the reformulation and focussing as he struggles to explain his thinking. That what he is thinking is important to him I would argue is clear and that a significant aspect of what makes it important to him is the deep

human, universal concern for the safety of the young embedded in the story. Just prior to what we see him saying in the extract above, S4's immediate answer to the question: who is to blame...? had been "I think the father" (TD p.123) and when asked to explain he had expressed it in universal terms: "the father is responsibility for your family" before referencing the particulars from the story: "mother is work for kitchen the father is sit sit in chair the paper". At line 13 he expresses his concern that this view is not generally held in modern society, and although uptake does not necessarily lead to acquisition, it is interesting to note how readily he incorporates the corrected pronunciation into his speech. Later when the class have been invited to report back from their small group discussion and "if you want to, to just join in" (TD p.125), S4 does want to join in. Immediately after the first speaker has identified the mother as the person to blame, S4 offers "no I think the father", maintaining his stance, but introducing a new concept: "It er guardian of family is father" (TD p. 126).

The disturbance created by the death of the child creates a human need to resolve it. Children are not supposed to die before their parents. What does it mean for the human species that the young of the species are let fall prey to monsters? What does it mean for us as humans when we let our children's warnings go unheeded? In the negotiation for meaning episode in Fig.8 what S4, S3 and the teacher were doing was negotiating for meaning at a deep universal level. Rather than negotiating for meaning they could be said to be in a process of creating new meaning. They were trying to understand this terrible circumstance. They were individually and collectively trying to create some meaning for themselves about it and they were creating that meaning in relation to the meaning the world already had for them and in relation to the meaning it had for the others.

S4 was not the only student to explicitly relate the problem in the story to the world in general. S5 commented at the end of their small group discussion with S2: "it's very xxx this is problem ... this now in community. listen today in many many hou- house because mother in the bed. listening in your- your children" (TD p.122). However, because S4 did explicitly maintain the universal context throughout his contributions, this meant that discussions of the particular domestic context were being constantly deepened by their relationship to the conceptual. That this should happen is not accidental or incidental. This occurrence is absolutely rooted in the material of the text and the conceptual question which began the discussion. As soon as a monster becomes part of the narrative it explodes out of its domestic realm and into the universal because monsters themselves are a concept and embodiment of what human society considers dangerous and threatening. Importantly, this text was chosen and the questions posed as it was with an understanding the potential richness in language use they could afford. Because the material affords it, it does not guarantee it will happen, but it provides the possibility for it to happen.

I would argue that the focus with which the students pursued the question first in pairs and then in the whole class was indicative of the importance they attached to it. Whilst there were some students who were less active in their participation, in the whole class part of the discussion at least, as studies have shown, (Ellis et al, 1994) this does not mean that they were not deriving the same benefits from it. And that the quieter students were also intently listening is suggested by S3's querying of the usage of scared and afraid: "for this er story use afraid and scared, what is which one use, scared or afraid?" (TD p.127) This question initiated an extended discussion, and here again it might be said, is an example of the form offered by the lesson influencing the form taken up by the students. The discussion mirroring the complexity of the discussion in which the words had arisen, was also complex



evolving into a discussion of parts of language: S1: “scared is noun?”; T: “the noun is fear”. Although in some ways the language query did form something of a digression, the language being discussed was central to the subject matter of the lesson, not incidental to it. That the whole discussion was qualitatively different from any in the course book lesson was evident in S5’s comment at the end of the discussion when the teacher had acknowledged it was “very very very good” (TD pp. 130/31) “three, three opinions this is very good because different minds think, this is very good”. S5 talks in terms of “mind” that qualitative, non physical aspect of our selves which encapsulates the wholeness of our understanding, “the deepest layers of our being” (Bettelheim, 1981).

#### 4.3.4 Prosody and Physicalisation

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

Not only did some students repeat the exchanges they had played to themselves, but they did so in the intonations of the participants of the conversation. S1 lowered her voice to evoke her father and later taking the task in an idiosyncratic direction she developed a whole conversation in which her tone shifted from one interlocutor to the other not just to indicate who was speaking: ““hello” “hello my daughter” “hello my dad” my father is say er “do you have boyfriend my daughter?” “No dad. Boyfriend! what is that? “boyfriend”

“boyfriend?” “boyfriend” “No, no dad, I have not boyfriend, never,”” (TD p.116) In conjuring up the father’s concerned enquiry and the daughter’s surprised and seeming innocent replies S1 is giving expression to a whole inner world of memory and experience. She’s being truly creative in her language use. Following on from S6’s account of the dream that recurred at a certain point in her childhood, S5 also told the class of a night time fear: “middle nigh-, middle night, I’m too, but is not dream, I don’t have a dreams, I wake up. ‘s night. ‘s dark. I think in my mind, (pauses, lowers voice, slows down, adopts apprehensive tone) a monster. stay on floor (speeds up and emphasises first syllable) taking me. I’m afraid (makes voice tremulous and Raises pitch).” (TD p.119)

S5 is playing with tension, performing to the audience. Significantly this speech by S5 came after the teacher’s narration of “Not Now Bernard” in which she used tone of voice to characterise and actions to accompany some of the words. The teacher was using these techniques to bring to life a story written by somebody else. The story S5 was vividly bringing to life was her own. S6, telling her dream, used physicalisation when she mimed peeping from behind the door. In this embodiment of the language it is as if every aspect of the self is being drawn upon to give external expression to their internal thoughts. But importantly they are doing this in a second language so in the heightened prosody and the physicalisation the new language is becoming melded to the self. It would seem clear that the affective impact of the separate personal narrations on the narrators themselves and the rest of the class listening was profound. As educators are increasingly having to acknowledge, the “importance of the affective cannot be underestimated” (Immordino -Yang and Damasio, 2007, p.9) The relation between strong affect and memory is well documented and is not to be dismissed when so much of one’s competence in an L2 is reliant on memory. It would be incorrect to suggest there were no episodes where the prosodic nature of

language was not an important element of the language use in the course book lesson, but the only marked example of its occurrence arose incidentally out of a light hearted examination of S4's domestic duties when he offered a sample of dialogue in which his wife calls him to clean the bath room and then he immediately calls his children to carry out the job for him. "\_\_, clean the bath!" "J! B!" (CB p. 86)

#### 4.4 The student Perspective

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

## 5. Conclusion and Implications

### 5.1 Conclusion

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

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

- The material of the course book unit was found to be structured so as to avoid addressing implication.
- The pedagogic focus of the Not Now Bernard text driven unit of work was found to be expansive, rooted in the imagination, and addressing areas of deep human concern.
- It was found to afford deep and meaningful personalisation, creativity of language and depth of thought and feeling.
- The affective content of the story itself and the storifying of the first activity were found to strongly engage the students cognitively and affectively. This is entirely consistent with the Chen-Ying Li and Seedhouse study (2010).
- An alternative student initiated pedagogic focus never came into conflict with the unit pedagogic focus.
- On the contrary, where students initiated, their initiations added greater depth and penetration.
- What was afforded by the text driven unit in terms of language use was found to be intrinsically linked to the form, structure and content of the unit and therefore can be said to be intrinsically related to the principles underpinning the text driven approach.
- Both approaches were appreciated by the students: the programmatic nature of the course book and the creation and ownership of content in the text driven.

The study was very small in scale and the participants were a particularly committed and intrinsically motivated group. The results are consistent with at least two earlier studies, both of which were longitudinal in aspect and on a greater scale, but caution needs to be

exercised in making generalisations. However, what the concept of affordance or possibility usefully allows us to understand is that whatever happens in the alchemical mix between materials, students and teacher, the possibilities for how creative and wide and how deep the language use might be are embedded in the materials themselves: what they are and how they are structured.

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

## 5.2 Implications

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

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

The decision to prioritise or use a Text driven approach to EFL/ESL teaching over the standard commercially produced course book could transform EFL/ESL teaching across the

world away from a narrowly focussed, utilitarian conception of language and teaching to a conception of language as a property of our humanity and EFL/ESL teaching as a deeply human developmental process where language and thought are inextricably linked

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

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## Appendices

# 3A | Houseswap

### VOCABULARY: places to live

1 Match the adjectives in A to their opposites in B.

<p><b>A</b></p> <ul style="list-style-type: none"> <li>big</li> <li>new</li> <li>noisy</li> <li>lovely</li> </ul>	<p><b>B</b></p> <ul style="list-style-type: none"> <li>quiet</li> <li>small</li> <li>old</li> <li>horrible</li> </ul>
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2 1.46 Listen to someone talking about where she lives. Underline the words that you hear.

*I live in a small / big flat on Herbert Street. It's in the centre of Dublin. It's a lovely / horrible flat, but the street is noisy/quiet. I don't like / like it.*

3 Work in pairs. Tell your partner about where you live. Use the words in exercises 1 and 2 to help you.

*I live in a \_\_\_\_\_ on \_\_\_\_\_.  
It's in \_\_\_\_\_, it's a \_\_\_\_\_.  
\_\_\_\_\_, I like / don't like it.*

### READING

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

**WELCOME TO HOUSESWAP.COM**

Be at home, anywhere in the world

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

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

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


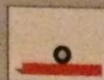
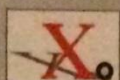
- 1 Ann's house is in Cambridge.
- 2 Ann's house is very big.
- 3 Sean's house is in England.
- 4 Sean's house isn't in the mountains.
- 5 Michael and Catherine's house isn't very big.
- 6 Hugh's flat is in the city centre.
- 7 Hugh's flat is not close to the shops.
- 8 Gerard's flat is very quiet.

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

- 1 This is my home. I live in a small, white house. It's in Cambridge. It's next to an old restaurant and it's close to the university.  
Email Ann [ann@houseswap.com](mailto:ann@houseswap.com)
- 2 This is my home. It's a small house in Scotland. It's beautiful here and very quiet. The cottage is in the mountains. It's far from other people and noisy cities!  
Email Sean [sean@houseswap.com](mailto:sean@houseswap.com)
- 3 We have a lovely big family house on the beach. It's in Santa Monica, California. It is a very good area to see Hollywood stars. The famous Hollywood letters are near our house!  
Email Michael and Catherine [mikecathy@houseswap.com](mailto:mikecathy@houseswap.com)
- 4 I live with two friends in the centre of London. The flat is in Notting Hill. It's a little noisy. It's behind a market. It's close to a hospital and 30 minutes from Heathrow Airport.  
Email Hugh [hugh@houseswap.com](mailto:hugh@houseswap.com)
- 5 My wife and I have a big flat at the end of the Champs Elysées in Paris. It's a little noisy, but it's beautiful. We are opposite the Arc de Triomphe.  
Email Gerard [gerard@houseswap.com](mailto:gerard@houseswap.com)



GRAMMAR: prepositions of place

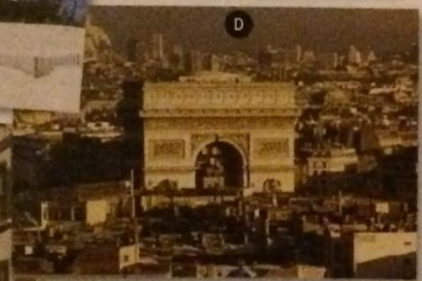
in  on  at 

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

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

SEE LANGUAGE REFERENCE PAGE 40

(F).



- 1 Find and underline the prepositions of place and the nouns after them in the texts.
- 2 Complete the texts with prepositions.  
 This is our home. It's (1)\_\_\_ New York. We are (2)\_\_\_ the centre of Manhattan. It's a flat (3)\_\_\_ Fifth Avenue.  
 I have a very small house (4)\_\_\_ the beach. It's (5)\_\_\_ Vancouver, Canada. The house is (6)\_\_\_ front of a school and close (7)\_\_\_ the hospital and shops. Good for families. It's a little far (8)\_\_\_ the city centre, but it's quiet.
- 3 Choose a person in the class. Complete the sentences with information about that person.  
 1 I sit close to/far from the teacher.  
 2 I sit next to ...  
 3 I sit in front of ...  
 4 I sit behind ...
- 4 Work in pairs. Read the sentences in exercise 3. Guess who the person is.

SPEAKING

- 1 Play Class Houseswap. On a piece of paper, write your name and a description of your home. Look at the webpage to help you.
- 2 Walk around the class. Tell other students in the class about your home. Find someone who wants to swap homes with you. Swap papers.
- 3 Tell other students about your new home.



**Useful language**

*This is my home. It's ...*  
*Would you like my house for the holidays?*  
*Yes, OK.*  
*No, thanks.*



A2. Supplementary materials for course book lesson



1.

2.



3.

B

Text Driven Unit

### Unit 1 – Not Now Bernard

1. You are a young child.

See pictures in your mind of you coming home from school.

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

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

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

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

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

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

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

3. Answer this question in your mind:

Who do you think was to blame for Bernard's death?

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

4. “Not Now Bernard” takes place in England. In your group write a story about a girl coming home from school and trying to talk to her busy parents. Set your story in your country.
5. Read “Not Now Bernard” on p. x. As you read it notice how the expression “Not now ...” is used. What do Bernard's parents mean when they say, “Not Now Bernard”?
6. For homework try to find as many examples as you can of the expression “Not now ...”. Write each example down and say what you think it means. Then bring your examples to the next class.
7. In your group share your examples of “Not now ...” and then use them to complete the following table:

Meaning 1:	Examples:
Meaning 2:	Examples:
Meaning 3:	Examples:
Meaning 4:	Examples:

8. Revise your story about the girl coming home from school.



Then practise acting out the story.

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

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

### **Not Now Bernard**

“Hello Dad,” said Bernard.

“Not now Bernard,” said his father.

“Hello Mum,” said Bernard.

“Not now Bernard”, said his mother.

“There’s a monster in the garden and it’s going to eat me,” said Bernard.

“Not now Bernard”, said his mother.

Bernard went into the garden.

“Hello monster,” he said to the monster.

The monster ate Bernard up, every bit.

Then the monster went indoors.

“ROAR,” went the monster behind Bernard’s mother.

“Not now Bernard”, said Bernard’s mother.

The monster bit Bernard’s father.

“Not now, Bernard,” said Bernard’s father.

“Your dinner’s ready,” said Bernard’s mother.

She put the dinner in front of the television.

The monster ate the dinner.

Then it watched the television.

Then it read one of Bernard’s comics.

And broke one of his toys.

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

The monster went upstairs.

“But I’m a monster,” said the monster.

“Not now, Bernard”, said Bernard’s mother.

McKee, D. (1980). *Not now, Bernard*. London: Andersen Press.

The researcher added an alternative writing task at 4:

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

## C

Transcription conventions.

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

Allwright, D and Bailey, K.M. (1991). Focus on the language classroom: An introduction to classroom research for language researchers. Cambridge: Cambridge University Press pp 222 -223 Copyright © 1991 by Cambridge University Press.

D

Transcript of Course Book Lesson 25.6.18.

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

S4 opposites

S5 opposites

T yes, so big? find the opposite

(S5 draws a line to small)

S4 very goo:.....d

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

S5 opposite? (indicates noisy)

T noisy

S3 yeah

S2 noisy is xxx

F quiet

(S5 draws line between noisy and quiet)

T yeah

S5 opposite

S2,T yeah

S5 thank you my friend

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

Ss yes

T so we have small

SS small

T new

SS old

T noisy

SS quiet

T lovely

Ss horrible

T horrible

Ss lovely

T old

Ss new

T small

Ss big

T quiet

Ss noisy

T Lovely, okay, so I'll show you some pictures

T big? small?

S3 small

S5 [busy city]

S6 big city

T [it's a busy city (...) big city]

S4 [big city]

S2 crowded city or big, busy city

T lovely word "crowded", big, busy (...) noisy or quiet?

S5 noisy

Ss noisy, noisy, noise

T very noisy?

Ss very noisy (laughter)

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

S5 new ci[ty].

S6 [oh I th[ink new.]

S2 [No old city, old ci[ty].]

S4 [old].

S5 oh I think er new city

S1 Because er there are er very apartment long,

S3 there are[ the]re

S1 [big]

T Yes

S6 big big buildings.

S4 There are buildings, news buildings and news old buildings.

S2 Yes I think er old building some and new building I think. small picture.

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

Ss 's okay. Okay

T did you want to say something S5?

S5 Yes erm because I think build is tall erm traffic intense- intense with traffic. is different for me me old city because is erm architecture is different

T Right, ok

S2 =I think there is a tower yes? there is a tower

T Ah yes, here?

S2 Yes there is a tower and I think er about car older car yes? not new car.

T a tower yes.

T yes. right. ok. So old. 2000?

S2 yes .

T 1990?

Ss Ok that's ok.

T right(...

S4 That's no old ...not not too old

S2 no no no old!

(laughter)

S2 not new new new car

(laughter)

T What's new and what's old?

Ss yes

(laughter)

S countryside

T yes ...old?

S5 Old city

T City?

S3 No.

Ss village town village No village

T yes, small town maybe even?

Ss village.

T erm noisy?

Ss No quiet.

S6 Very quiet.

S4 Ah there is cuckoo dog.

S2 dog?

S6 the animals

S4 chicken coccooco no quiet,

T yes, a different sort of noise.

Ss Ah yes

T And old definitely definitely old.

Ss Yes yes

T 1990 1890

S3 Yeah maybe 17[90]

T [200 300 maybe 400 years old}

H maybe, yeah

T do you think it's horrible or lovely?

Ss lovely

S5 Lovely

T Do you agree? Do you think it's lovely or horrible?

S1 lovely

S6 =depends (laughs)

T Go on, go on, say more S6

S6 Ah yes, because she young, ah many young said horrible for one town

T Why could this be horrible for young people?

H Sorry?

T Why could this be horrible for young people?

S6 Because quiet don't shops

S2 =There is not any cinema and centre and er =

S6 =Festivals

T yes, yes And the only noise is the cock a doodle doo,

Ss yes(laughter)

T And the sheep baa

S4 Old old town.

T old yes.

S1 Near the river.

T Yes ... um

S6 [canal]

T [river ]... stream river big stream is small

S6 [canal, canal]

T or or a canal ,

S2 canal yes

T but canal,

S3 big.

T wide, yes

S2 canal water?

T channel

S4 channel?

S3 Canal or channel

T Channel

S2 [channel]

Ss ch[annel, channel]

S2 [channel for TV]

T [Like a little stream, yes same word]

S5 same word, oh, o[kay]

S4 [stream]

T We're going to listen to someone talking erm about where they live so just just look at the little speech number 2. So we'll read it altogether first of all, we'll read it altogether, er S4 would you read please

S4 (reads from book) I live in a small er I live in a small flat on,

T er read all the words

S4 ah. Okay okay okay I live in a small or big flat on Herbert Street. It is- it's on the centre of Dublin. It's a lovely horrible flat, but the street is noisy or quiet. I don't like like it.

T good. Noisy. quiet

S4 quietch

T mm

S4 noisy or quietch?

T quiet

S4 quietch

T "t"

S4 quietch

T "t"

S4 quiet=

T =yes! Quiet. Lovely

S4 quiet

T yes. Brilliant. You've got it. So I'll play the recording. Underline the correct word.

(plays recording)

S5 okay

T shall I play it again?

S6 yes

T okay. (plays recording for second time)

S6 yes

T all right then. So .. E would you read the first sentence?

S2 I live in a small flat on Herber- Herbert Street,

T lovely, great, great, so small?

Ss yeah, yes

T next sentence please, S6

S6 yes. It's in the centre of Dublin.

T okay, great. Next sentence, please, S2

S2 it's a lovely flat but the street is noisy.



T lovely and S3?  
 S3 I like it.  
 T Brilliant. Everybody agreed?  
 Ss yes, okay  
 T excellent fantastic good.  
 T so tell each other now about where you live and you can tell them about where you live in Xxxxxxxx or back in Brazil or back in Spain or back in Iran. Okay?  
 S5 er speak or read?  
 T er speak – speak and use the words that we’ve had already, yes

groups

Three: S2, S1, S6

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

S6 I don't know, 's okay

S2 Yes, do you like it?

S6 Yes, I like it

S2 Er I live in Xxxxxxxx er, I live in a house, er and I love it, er sorry, I like it

T Love it is fine as well

S2 yes and er my er the place is very er .. sometimes music, because er child,er er when weather sunny, playing in street

S6 oh, 's okay

S2 er do you understand?

T do you understand?

S6 yes yes, I like my street, my road, is quiet laughs

S2 but my place is every day quiet, but sometimes is same today er children playing

S1 okay I live in a small city near the chester and my street is Wood Road, Wood Road? and er it's in centre it's a lovely lovely and er but er street like, but er street is quiet,

S6 yes,

S1 yes

S6 not noise

S1 er yes er I like it , I must like it

S2 me too do you like it the place er the place?

S6 Yes

S2 Why?

S6 Erm Quiet, lovely, yes er it's beautiful place.

S2 Yes where area?

S6 name Xxxxxxxx, it's I think Xxxxxxxx.

S2 X8 or X4, X5, X7?

S6 one moment I don't remember .. Priscila? Please the name? the, the part?

S5 Xxxxxxxx.

S6 Xxxxxxxx.

S2 Xxxxxxxx, where is Xxxxxxxx? Where is?

S6 I don't know.

S1 in Brazil?

S6,S2 No.. in Xxxxxxxx (laughs)

S5 er which part is? South west  
T XXXXXXX is between XXXXXXXX and XXXXXXXX  
S1 southport yes  
S2 oh::::: very far from here  
T erm about 10 miles?  
S2 ohh xxxx[  
T [oh maybe not as far as that 8 miles yes  
S6 yes I think er 15 minutes 20 depends traffic  
T yes .. in the car  
S6 yes the car  
T bus train much [longer  
S6 [I think much longer  
T yes yes okay allright ...

Pair: S3,S4

(teacher approaches)

S3 I live in erm I live in erm, I live in big flat in Portugal....erm it's in centre in Moitre it's a loved flat but, but my, but er the street is, but the street is kate  
T the street is...?  
S3 quiet  
S4 quiet, quiet, quiet, quiet I don't like oh no I'm sorry I like it  
S3 I live in er with my sister er in big house er house my sister terrace house and er she live in er 14 duke street er er I in my er it's er my in my street, yeah I er but the street very quiet,  
S4 very quiet  
S3 yeah ... really I like it  
S4 very liked  
S3 yeah  
S4 do you don't like street nose?  
S3 Sorry?  
S4 Do you like it ?  
S3 Yeah I like  
S4 No do you like the street nose?

S3 yeah

S4 No, do you ..

S3 yeah

S4 like

S3 yeah

S4 the street nose?

S3 Nosey?... Noisy! oh no I don't like it

S4 Okay

S3 Nosey noisy ... what er what now where do you live in Xxxxxxx?

S4 I live with.. in the .. I live I live with my daughter with your family, your family, in your home

S3 What what you live er..

S4 the family in house the English family

S3 Where, where is er Xxxxxxxx?

S4 Ah Xxxxxxxx

S3 Xxxxxxxx

S4 Xxxxxxxxxx

S3 Oh Xxxxxx .. you can can you how What by what do you travel to college?

S4 Okay I come college in the bus

S3 Bus, yeah

S4 one bus in the bus stop down town but I I my daughter we prefer walking walking to church for exercise a little exercise

S3 What Bus You get in xxx bus number 53?

S4 Repeat

S3 You get Bus number 53?

S4 Getbus?

S3 Which number? 53?

S4 ....Ah! Oh sorry bus bus bus no no X2

S3 X2

S4 X2 or,

S3 53

S4 No 47... 53

S3 [Oh 47, yeah]

S4 [53 ... is stop bus is one million the house X2 er zero one million houses]

S3 Yeah I know

S4 Ok

S3 Xxxxxxxx is nice, nice place, I like it, Xxxxxxxx

Whole class

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

S1 I live in a small city near the chester and er er I- I live in a- live in a small flat and er I live er no no erm city I live in a small city on Wood Road er street yes

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

S1 small flat

T on Wood Road

S1 yes on Wood Road

S4 excuse, flat and apartment? Different?

S3 same

T yes same yeah different words same thing

S4 flat more .. ? apartment big?

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

S4 Sorry

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

T you must you have no choice

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

T S6

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

T okay do you live in a house or a flat

S6 yes I live in apartment

T yes

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

T what's the name of the street you live on?

S6 yes. Er in Spain? In Spanish Calle Linda

T and in XXXXXXXX?

S6 in XXXXXXXX I don't remember

T okay right

S6 in XXXXXXXX but I don't remember the name

T That's okay ... S2

S2 Er I live in big city on XXXXXXXX and er I live in house er it's in centre- er centre of XXXXXXXX I love er it er because it's er very quiet and sometimes very noisy I like it because er because this place very good area and very kind people er I like it

T great it's quiet but sometimes its noisy=

S2 =noisy

T and you live in XXXXXXXX

S2 yes

T in XXXXXXXX

S2 L14 yes

T in XXXXXXXX

S2 do you know L14?

T not really

S2 near er XXXXXXXX

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

S2 really? ...S5

S5 I live in a small flat on XXXXXXXX it is in the south west of XXXXXXXX it is a lovely flat and this street is very quiet I like it

T ok lovely

S4 what is XXXXXXXX?

S5 name of area

S2 live together?

S6 yes. No together no

S5 It's near [other hou-st-street

S2 [near [house

S6 [yes

T but you live in Xxxxxx? In Xxxxxxx

S5 in Xxxxxxx yes

S5 name name of the street I think Grovesenor Road

T Ah right you live on Grovesenor [Road in Xxxxxxx

S5 on Grovesenor Road in Xxxxxxx

T okay great

S2 near Houses R

S5, S2 yes

T all right S3

S3 I live in Xxxxxxxx I live with my sister she has a big house er xxxxx near xxxxx just my street is er very quiet er my neighbourhood really nice people yeah and er I like it

T good er good it sounds very nice erm K.

S4 I live er big er house in Xxxxxxx.

T mmm

S4 It is Xxxxxxxxxx. I love it, I love my house

T mm mm

S4 It'[s er ... I like it]

S1 *whispered* [in Xxxxxxx]

S2 Ohhh far

S1 near the br- beach?

S4 Uh?

S1 Xxxxxxxx? Near the beach?

S2, S5 Yes,

S1 [yes, very beautiful place  
(Murmurs of assent)

S2 very far from here

T very nice, yes

S4 I go (speaks in Portuguese)

S5 I don't know

S6 hospitality? I don't know the name .. Ahh, He's erm ...

S5 with family

S 6 He- he's living with family?

T mm mm

S2 oh.

S5 He's receiving his ..

T with, with a family, yes, right

S6 yes. The name the- the hospitality?

T erm Host?

S2 [Hospitalit

S6 [host

T Host, yes, or they- they share their hospitality with.. him

S6 [yes, yes, yes, share

T [yes, yes, yes

S5 [(quietly) oh they share it

S3 [what's-?

T share hospitality

S3 yes, yes

S6 [yes yes

S4 hosted?

T hospitality

S1 (quietly, hospitality)

S6 [host-

S4 hospitality

S2 [Hospitality? What mean? .. hostel?

S6 [host

S5 no

S2 oh

S6 's different..host

(Teacher writes word on board)



T hospitality

S2 hospitality

T hospitality ... 1,2,3, hospitality

All hospitality

S2 Excuse me, what mean..?

T Er, it means when people bring you into their home,

S2 Yeah

T they share food, maybe they give you a bed, somewhere to sleep

S6 [same me and Rauni's house],

S2 [oh, ]show hou-  
share house,

T yes, yes

S2 yes, sh[are]

T [yes, but it might just be share a meal, ]

S2 yes

T or it might be share the whole house,

S2 yes

T for one night,

S2 yes

T for one week,

S2 mm mm

T for a year,

S2 yes (other murmurs of assent)

T but we call that giving hospitality

S2 ye[ah]

S6 [for 3 month?]

S4 3 month

S6 3 month, yes

S2 3 month

S4 [Xxxxxx is erm great, er, xxxx er yes?



S1 47,

S2 yes,

S6 the bus?

S1 yes, number bus

S4 But I go X2,

S1 X2,

S4 or 47,

S1 er, ok

S4 but it er 5 and 3, er, it stop bus,

S6 ohh? Ok

S4 er one million and X3

S1 [X2 is better

S4 zero one million,

S1 ok

S4 million,

S6 yeah ok

T yes, very interesting, (laughs)

S1 (laughs) thank you

S4 what?

T It's very interesting

(general laughter)

S4 ok, sorry, sorry, sorry

T [no, no, it was, [it was good]

S2 [I want go to Xxxxxx tomorrow] (laughing)=

T =yes, that's very useful, er good information

S5 (laughing) yes

T now are you all right to continue? Do you need two minutes three minutes break  
it's hot you can walk about out of the room and then come back in again?

Ss no. it's okay. Okay

T right good. so house. swap

S5 house,

S3 house change (laughs)

T yes change swap

S2 swap

S1 house wife

T there is a word "housewife" yes, I'm a housewife, I think you're a housewife, I think you're a housewife, I think we're probably all hou- oh, (looking at S3) house husband?

S3 (laughing) no..

T (looking at S4) house husband?

S4 I'm sorry

T housewife or house husband?

S4 repeat

T house wife? house husband?

S4 don't know

S2 yes, he is a house husband

T yes, yes

S4 house?

S2 house husband

T you do the cooking,

S1 work in your home

S3 you do washing

S4 Here or in Portugal?

T er in Portugal

S4 yes, yes, I live my wife (yeah) and my family (yeah), I, my daughter, my son, my wife

T yeah and do you do the cooking?

S4 yes, I love cooking

T And do you do the cleaning?

S4 cleaning?

T Cleaning

S1 Cleaning house

S6 [Clea::::::::::::n (and general laughter) wiping up

S1 [do the dishes]

(general laughter)

S4 no, it's not necessary, I have two children

(general laughter)

T so, house children

S6 yes (laughing), house children (36.16)

S4 my daughter and my son: "S4, clean the er bathroom .. Okay B? J?"

(general laughter)

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

S5 oh is change

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

S3 all?

T yes

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

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

S3 yeah erm

S2 database? I don't know

S3 database yeah yeah I know database

T lots of information all in one place

S5 oh:::=

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

T yeah okay so you understand house swap?

(some laughter)

S6 same as change

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

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

T yes

S6 and your

T yes

S3 change?

S6 change

T mine to you, yours to me

S6 's ok

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

S3 yeah

S6 's ok

T yeah

S3 change, different?

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

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

S6 [(speaks Portuguese to S4)

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

S4 [Ah change, change, change money, euros  
and pounds

S3 no,

T er, yes

S4 Er for example,

S1 It' er business, yes?

S2 Exchange? Extra change?

T Exchange, yes,

S4 exchange,

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

S4 [ok, ok, ok, ok

S2 yeah

T you pay, swap, no money

S6 yes, I understand

S1 no money?

T no money, yeah I give you mine, you give me yours,[ that's it]

S1 [yes]

S2 yes, for [example (demonstrates by swapping pencil) I want change to pencil my  
S6.=

S1 [friendly]

S6 ='s ok=

T =swapped, yes, okay,

S4 forever

S1 give my my pencil please

S6 I like it ... (laughs) thank you

S2 (laughs)

T so, usually, it's friendly,  
(general laughter)

T usually it's friendly, yeah, and it can be forever or for a short time

S3 yeah

S5 ohh, it's okay.

S3 (quietly) a short time

S2 short time?

T shor- short time

S4 ah short time, short time

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

S6 [yes, yes, yes,

S2 mmmmmm

T but it's friendly

S4 errm, sharp? Sharp homes, what er know,

S3 swap=

T =swap

S4 s:::wap

T swap, so, exchange

S4 ah::::::::::[::.....'s okay ... I'm sorry]

T [swap]

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

Ss swap, swap, swap

T 1,2,3,

Ss swap

S2 swap

S1 swap

S5 swap

S3 swap

S4 swap

S6 swap

T lovely, yes

Ss swap

S2 house swap

T yes but you can swap anything you can swap clothes=

S2 =yes clothes swap

S6 ohhh

T you can swap stories

S5 okay

T I tell you a story you tell me a story

Ss general murmur of assent

S6 not change swap

T not change swap yeah

S6 's okay very good

T all right then ... now we're going to read these (points to place on page) they're from a website it's called house swap

S3 yeah

S6 information

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



S2 S5 okay okay

T and we're going to read it and then your're going to match the information with one of these pictures ok

S5 ah::::::::::

T so all the information is about,

S4 these these [pictures

T [one of these houses, yeah yeah only there are six pictures and only five bits of information ... we'll do the first one together and then you just read on your own we'll just do the first one P would you read please

S5 1?

T this is my home yes number 1

S5 this is my home I live in a small white house it is in Cambridge it is next to erm old restaurant and it's close to the university email a. n. n. I don't know

T at

S5 at house swap dot com

T good email ann

S5 ann

S4 how d'you say. At?

T at

S1 at

S4 at

T yes

S6 yes

S4 at

S5 at at I forget sorry

S4 in Portuguese- in Portuguese ajoba

T ajoba? Ah::::

S4 ajoba at

S1 at

T it's always in email addresses

S4 at okay at

T okay so lovely reading now which- which one [of those houses is [it

S1 [F

S4 [A. A

T ahh okay so S1 says F do you agree

S4 this is mountains so no Cambridge,

S1 because white=

S3 =no=

S4 =no not [F]

S1 [white house]=

T =it is wh-

S4 [F- A [but

T [it is white=

S1 F yes=

T =it is white you're correct but

S2 why?

S3 no

S4 may I repeat?

T yes please

S4 F no F

T why not F?

S4 This is [not Cambridge ]

S2 [not F not F]

S3 I think E because er because=

S6 = I think E=

S2 = yes [because er because near the restaurant=

S3 [country[side]

S 5 [I think E]

S6 [=yes]

S4 [=house white]=

S1 =no er E E=

S6 I think E  
 S2 yes E E  
 T so F is a white house=  
 S1 =E  
 T E is a white house, yes yes and like S3 was saying F is in the countryside  
 S2 yes  
 T E is=  
 S2 village=  
 T yes=  
 S5 =village=  
 T =yes or town Cambridge- it's a town yes er. restaurants you can see- you can see the restaurant=  
 S6 the correct is E=  
 S1 =on the- [on the  
 S5 [the correct E=  
 S4 = ahhh okay=  
 S2 on the building there is restaurant  
 T yes correct yes yes. so number 1 is E=  
 S5 okay  
 T well done  
 S4 okay I'm sorry  
 T now read on your own okay so read the others on your own and match them,  
 S5 okay=  
 T = then we'll,  
 S2 alone or together?  
 T your own on your own if you get stuck ask your neighbour  
 S2 okay  
 (mainly silent working with queries and inaudible speech)  
 S2 Is here or here?  
 S6 I don't know, France or London

S4 this is London or France. Paris. Is London or Paris

T Paris yes

S2 Number 4, I don't know because she says "I live in flat". it's not flat?

T no

S2 just it's flat but two texts "I live in flat in the centre of London in Notting High

T Notting Hill. yeah I think I've made a mistake (F laughs) I think I- I wonder if A is number 1

S2 no E. number 1 E

T no I wonder if it's A I wonder if that's number 1 and E is=

S2 =change?

T yes that's what I think now yes that doesn't look quite right does it

S2 er big big flat this here number 5 (reads) "my wife and I have a big flat" this big flat I think

T possibly yes I'm not sure

S2 yes yes

S6 this is 1?

S2 E, E

S3 excuse me? What's this?

T it's very hard to see it's actually this (points to the picture in the book)

S3 yeah

S4 ok. It's America how you say (pointing to the flag in the picture)

T flag

S4 flag

S3 I know

T (to S5) this picture is not very clear

S5 this is a beach because er this is flag of America

T okay great

S2 it's okay?

T well done

S6 This is typic Scotland

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

S6 yes I don't know this?

T yes I'm not sure it's I don't know fencing? on the sand

S2 yes number C number 3

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

S1 C number 3

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

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

T cottage=

S2 =what's?=  
=cottage I [don't know]

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

S5 old?

T yeah

S3 yeah

S4 cold is xxxx?

T cottage,

S5 cottage yeah=

T =it's old

S5 [old]

S4 [oh okay okay okay]

S3 it's-

S2 cottage old or small

T old and small usually

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

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

S5 [F I think F]=

S3 [F yes]

T = and cottages cottages they're old houses and small houses and usually in the countryside,

S5 okay cottage in the mountains,

T yeah yeah

S4 cottages

T some- sometimes in towns because towns have grown and [grown and grown] and then the cottage become part of it,

S2 [yeah yeah]

S5 ah it's okay,

T but usually more countryside than town or city

S2 thank you

T so F great good now number 3 please um S3

S2 yes (reads) "we have a lovely big family house on the beach it's in er stan. Santa. Santa Monica California,"

T well done=

S2 =it is a very good area to see Hollywood er st- stares

T stars

S2 stars er [stars]

T [Hollywood stars er celebrities]

S2 (continues) the famous Hollywood er letters are near our house email Michel and Catherine er Michel er what is

T er Mike Mike (demonstrates with fingers) Michael. Mike

S2 Mike. Mike at house swap dot com

T brilliant and what number er what letter did you say

S2 C

T great everybody agreed? C now this is the controversial one I think,

S2 (laughing) yeah number 4 okay E will you read please

S1 I live with 2 friends in the centre of London the flat is in Notting Hill it's a little noisy it's behind a market it's close to hospital and 30 minutes for er from Heathrow airport,

T excellent

S1 (continues) email Hi-?

T Hugh

S1 Hugh?

T yes

S2 email hugh hugh at house swap dot com

T brilliant well done now what letter did you say

S2 I think number [B

T [let let let S1 sp[ea

S2 [oh sorry

S1 B the picture is B

T why do you think B?

S1 I think [. Because er]

S4 [I think B because, ][er]

T [just one at a time sorry]

S1 because centre, centre,

T yeah

S1 and the picture is centre er and I think centre of London the flat. yes?

T yes right,

S2 a little noisy and behind a market. this is a market?

T er could be could be yeah could be

S6 it's possible

S1 and market and er er Heathrow airport I don't. I don't see

T no well you can't it's 30 minutes from it so it can't be in the picture. so you agree with that S2?

S2 I think er number B because er in the text tell big flat and er in the centre because er near the airport and er little noisy and er behind a market I think it's number B

T and you also agree with that S4 and S3

S3 yeah

T did you want to say anything?

S4 uhuh

T did you want to say anything?

S4 didyouwanttosay

T do you want to say- do you want to add to what S1 and S2 have said?

S4 ah no no no no no

T okay then so shall we go with B?

S6 yes

T I wondered if it could be actually E but no we'll go with B so er S would you read 5 please

S6 (reads) "my wife and I have a big flat at the end of the Champs Elysee in Paris it's a little noisy but it's beautiful we are close to the Arc. De. Triomphe." Oh:::;,

S5 yes the Arc de Triomphe

S6 ohh it's okay the Arc de Triomphe it's here (points to picture)

T yes yes so what did you get for that?

S6 er D D?

T yes everybody agreed?

Ss D D D

S2 True- Triomphe?

T **Triomphe**

S2 Triomphe. What mean?

T triumph it's French for triumph the arch of triumph

S5 this (points to picture) er F this is [the arch de triomphe

S6 [I remember. ]I remember now

S5 [the arc de triomphe]

T er this er S2 the arch that shape

S2 ohh=

S6 =yes arc=

S5 =very very beautiful

T and er S just say noisy

S6 (very tentative) a little noisy?

T brilliant. Noisy



S6 noisy

T well done great. So we're all agreed about that. Now if you look number 3 you've got some sentences to read,

S2 true or false,

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

S4 uhmm

T okay, so er shall we just do them altogether, let's, just take it in turns to read one, so er S4 you start, number 1

S4 Anne's house in er Cambridge,

T true or false?

S4 Errrrrr ... (scans texts) True ...

S2 (quietly) where is? ...

S5 True

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

S3 er Anna's house is very big is very big

T uh mm and is it True or False?

S3 ye- where is name in the story? (S4 points to "Ann" in the email address in the text) Oh Ann er yeah, is small false, no is false

T okay, false, great S5?

S5 oh 3?

T yes, please

S5 Sean's house is in England, false, Scotland

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

S5 Sean (with sh-) is name?

T Sean,

S5 sorry

T you're right it looks like Seen but we say Sean

S5 Sean

T yeah yeah

S5 thank you

T number 5 please S2

S2 Michael and Katrin's house isn't very big. (to self ) katrin and Michael er xxx er False

T yeah. Which one are we looking at?

S2 yeah

T which one are we looking at? Which one, which house is it?

S2 (reads) "we have a lovely big er family house,"

T yeah,

S2 "on the beach"

T yeah, yeah, so definitely false er um, S6 please

S6 Er Hug's?

T Hugh

S6 Hug's fl-

T Hugh

S6 Hugh (pronounced with hard g)

T Hugh

S6 Hugh's (pronounced with hard g) flat is in the city centre. True

T Yes okay very good because that's the one we had all the discussion about

S1 Hugh's (with hard g)?

T Hugh

S1 Hugh, Hugh's flat (with hard g) is not close to the shops. Er I think er true

T just check again

S2 behind er the market

S5 this is false?

S2 false=

S5 =false this is false? [oh yeah, yeah because is not. isn't. is not okay

S1 [false, excuse me

T yeah, so it's behind the market,

S1 yeah

T city centre,

S1 yeah,

T close to shops and number 8 please K...

(3)

S1 huh? Me?

T er, no, S4, please

S4 ah, XXX

(general laughter)

T Sorry, sorry, how should I say it?

K XXX

T XXX

S4 XXX

T XXX

S4 XXX

T XXXXX, sorry, sorry

S4 (reads) Gerard's flat is very quiet, quiet

T good

S4 er false

T er yes

S3 it's a little noisy

T Excellent right

S2 Excuse me? Gerrd? What – what's name?

T Gerard

S2 Gerrard

T yes

SS Gerard, Gerard, Gerard

T and come back to you .. this name .. Hugh

S1 Hugh

(Teacher writes on board)

Ss Hugh, Hugh, Hugh

T when you see these two letters (points to -gh) at the end of the word , G, H, .. you never ..

S3 sound=

Hugh

T =you never sound the G, so you don't say Hugh (pronounces with hard g) you say

Ss Hugh Hugh Hugh Hugh Hugh

T so these two letters together you never sound the G

S6 Thank you

T so er now in your pair er which one of those houses that you've read about, er which one would you like to swap your house for? Ok? So discuss which-

S5 Er please repeat, I don't understand

T So ... er...

S5 sorry

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

S2 yes (sighs)

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

S5 Thank you

Groups S1, S2, S6

S6 I speak for my house?

S2 Er change, change your house .. you would like, er what? er change this house,

S6 ohhhh, 's okay

S6 I think house swap in Champs Elysee

S2 oh?

S6 in French (laughs)...

S2 mmmmm

S6 because swap beautiful place

S2 really?

S6 yes

S2 I don't visit that xxxx

S6 Erm I don't er ssss- I don't went here but I stay in French ..house ... the French ...house .. french

S2 sounds French, yeah

S6 ahhhhh, but my friend stay here ... he, he loves the street

S2 expensive house or no?

S6 yes, expensive

S2 good place

S1 I want go to the London, I think it's sweet

S6 yes

S1 yes .. [and er big flat in city centre, it's busy, it's good

S2 [I like

S6 oh I don't [like

S2 [I don't like [er ..... London

S1 [it's London,

S6 yes?

S1 you like London?

S6 [No

S2 [ohhhh .. [I don't like

S1 [No? ... why?

S2 because it very busy

S1 very busy, yes

S6 [yes, I don't like. I don't like

S2 [very busy, very busy very traffic, oh

S1 [Yes,

S6 I don't like,

S1 yes

S2 I don't like, but I like, er move, er house swap the big house and the clean house and very beautiful house,

S6 ye:::::s

S1 you like which one? ..... [which one you like?

S2 [Maybe .. this, maybe this

S1 This? This is very busy

S2 yes very busy [very busy, but .. but ...

S1 [very busy

S1 is London ... ok is busy and in London

S2 yes, I know, I know

S1 you said, you said, we are, then I don't like,

S2 yes,

S1 London ,

S2 I say,

S1 and now you say I like London ... which one? (laughs)

S2 I like er big er house and er clean house

S1 okay=

S6 =not in London

S1 yes I understand

S2 I don't like London, but maybe here ... a big house ... and clean,

S1 yes, okay=

S2 =beautiful house

S6 I like this (points to image of Scottish cottage) but very quiet,

S1 I don't like,

S6 it's okay for one day, two days, but one week? (laughs)

S2 no::: ... different ....

S1 and er .. Paris ... er ... has er .. h ..[.. homeless..

S6 [I don't xxxxxx ...homeless?

S1 homeless as in homeless, people who are homeless and..[er

S6 [I don't remember,

S1 homeless, change please, homeless, on street, er, on street, on street, homeless

S6 oh::, yes, yes, yes, yes

S1 change please, change please, homeless, is there?

S6 yes, very many people

Group S3, S4

S3 When I, I, I swap my house I like a cottage house. cott. age. house. cottage house?

T er cottage

S3 cottage house cottage house I like

T yeah so you'd choose this (pointing to picture in book) yeah ok .. say why

S3 er because I like near my-mountain and sometime I can hiking er for mountain and walking I don't like er I like er quiet, I don't like noise

S4 me too me too

T yes yeah so you'd go hiking

S3 yeah (laughs)

S4 it's beautiful quiet it's . okay . good place

T yeah, so you would also swap for that one=

S4 =swap?

T yes swap

S4 no understand

T er so er I swap my pencil for your p[en]

S4 ah[ okay yes okay yes]

T so you ..

S4 I like- I don't like living in the xxxxx busy very very busy

T right yes

S4 er many many peoples right left left ...

S3 xxxxxx cottage

S4 what?

T so you'd go for the cottage as well

S4 yes

S3 er I think er sometime have er snow?

T snow yes

S4 and something er anybody living there er can't have er sheep and er lamb er patters?

T they might because they can build shelter

S3 yeah?

T they can have a barn

S4 barn?

T a barn er a house for animals

S4 yeah

T and sheep have wool, sheep are quite- sheep are tough sheep live on mountains so they might be all right yeah

S3 what house where animal called? er what what called you house I er bon? bon?

T erm a barn

S3 bon?

T a barn . for animals

S3 what xxxxx

T (draws outline of a barn)

S4 barn .. how xxxx

T a barn is made of wood, wood

S4 wood wood wood wood wood?

T (points to wooden pencil)

S4 ah! okay

T a barn is a building made of wood for animals, sheep, cows,

S4 ah:::: okay okay okay bon

T barn

S4 bon

T barn

S4 barn

T yes

S4 barn James Barn

T (laughs) that's Bond

(S4 and S3 laugh)

(T goes to different group)

S4 barn, barn okay okay ... barn

S3 barn

S4 house and the sheep and the horse and animal

S3 yeah

S4 barn

T S5, where would you, where would you swap your house?

S5 It's very, it's very interesting, but, I choose letter B because it's near the beach,

T oh C

S5 C, it's near the beach, not because it's famous peoples Hollywoods, not because xxxx this house is big, because my family is big and is great place





S6 because it's very beautiful. the food is... is ... the food is ... very ... erm ... it's okay ... I don't know..

S4 delicious [delicious

S6 [delicious yes (general laughter) delicious yes, the food is delicious=

S2 =and sometimes gorgeous,

S1 Delicious

S6 yes ...

S1 (whispered) delicious xxxxx, (speaks farsi)

S2 xxxxx (speaks Farsi)

S1 oh delicious, very great

S2 delicious xxxxx (Farsi) gorgeous

T Delicious, yes and gorgeous, good word

S2,S6 delicious

S3 same? gorgeous?

T delicious, particularly for food,

S3 ah

T gorgeous also, but gorgeous to do with looks (points to Priscila and Fatima) laughter. So delicious food, what else?

S2 gorgeous is very great?

T yes, yeah, yeah

S3 excuse me, how you spell?

S2 gorgeous means very, very, very delicious

S6 yes

S2 yes?

(T. writing on board)

S1 gorgeous

S6 oh!

S4 how?

T gorgeous. Try saying it

Ss gorgeous, gorgeous, gorgeous

S4 no, no, no, I don't understand

T er it means beautiful, very very beautiful

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

T        whereas delicious

S2        yeah..

T        Usually food

S4        wonderful

T        yes,

S4        gorgeous. Wonderful.

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

S4        okay

S6        er, I don't know the name .. architecture?

T        architecture, good

S6        's very, very nice

T        in Paris, yes many beautiful buildings old buildings

S6        and museos museos?

S5        museums

S1        xxxx

T        yes yes the city that's Paris i-

S1        France

T        yes it's in France it's the capital of France. Okay so lovely you'll go to Paris busy noisy Paris

S6        er a little noisy

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

S3        er in er I like er cottage er cottage house

T        cottage

S3        cottage house because er near mountain and I can hiking mountain

S3        And I can have er petten- pattern .. animal, pattern is animal...

T        er ...

S3        animal

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

S3        pet, yes

T        pet

S3        yes, [yes,

S6        [oh yea:::::h

S4        can you have pet yeah?

S3 pet yeah I can. I like it

T yes an excellent place for walking with your dog,

S3 yes

T the dog can run all over have lots of [freedom

S3 [yeah nice

S1 cat or dog?

S3 sorry?

S1 cat?

S3 no, no

S1 do you have a cat?

S3 for animal sheep and lamb

T well, ok,

S6 Delicious food

(general laughter)

T yes, yes, now=

S2 =Arabic food

(laughter)

T if you eat your animal,

S6 yes?

T we don't call it a pet

(general laughter)

S6 (laughing) sorry, sorry

S2 [you doesn't like your pet

S1 [you eat your pet

S6 Dog, dog, no

(laughter continues)

S4 we xxx life despatch

T yes, yes, we give life, we take it away

S4 xxx life despatch

S2 uh?

T er, say that again

S4 wexx

T we'll. We'll live?

S4 (plays google translate on phone) while

T oh while, yes?

S4 while. While life despatch

T while life .. is especial?

S4 petch

T patch

S4 petch

S1 beach! Beach! Beach!

T oh, it's it's pet, pet

S2 Pet!

T pet, yes

S6 I don't understand

T er wild animals, wild,

S3 long time

T oh, while. While or wild?

S4 I'm sorry while you are alive is pet, while alive is petch

T while. You. Are. Alive...

S6 with pet?

T while you are alive is ..

S6 with pet?

S4 xxxxxxxx (speaks in Portuguese)

T is it a saying? Is it a saying?

S6 (laughs) 's okay er one dog,

S4 chicken

S2 cat, dog, all animals

S6 one pet, is er, don't death,

T yes, don't kill them,

S6 yes, dogs, erm, I, I, sorry

T but if they die then you can eat them,

S6 si- yes, but after (mimes panting dog) is okay, they're animals, after death, food (laughs)

T yes, okay

S4 not dog, not cat, but

S3 in your country do you eaten rabbit?

T yes, yes, not so much

S4 you say when you pet die can you make food?

S4 no problem

S2 really?

S4 the chicken

S2 ohhh, yes, yes 's okay, I understand now, I think say dog, cat

S4 no, no, the chicken ..

S6 rabbit

S4 no problem is sleep my bed

S1 you eat rabbit? (F laughs) rabbit is cute

(General laughter)

S4 very delicious

S6 delicious

T so are lambs, lambs, lambs are very,

S1 lamb is good

S4 sheep is xxxxx

T gorgeous

S4 sheep is very, very gorgeous

T When we eat it we call it lamb

Ss lamb

T alive, sheep and on your plate, lamb

Ss lamb

T lamb, yes

S2 there is rabbit here [ or no

T [yes

S3 meat? lamb same?

T er,

S3 meat

T meat, yes, lamb is meat, yeah, meat is everything, lamb, chicken, [ beef from a cow

S6 [white meat red

S2 rabbit

S2 fish is meat?

T fish isn't meat, fish is fish

(laughter)

S1 I don't like fish

T I think this point now is a good place to finish the lesson..



E

Transcript: Text Driven Lesson 28<sup>th</sup> June 2018

T So, er, you're imagining ... okay? ... you're a young child

S2 mm=

S3 =yeah=

S5 =young

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

S3 yeah

T of you coming home from school=

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

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

S5 okay

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

S5 uh huh=

S3 yeah

T your mum's cooking in the kitchen (mimes)

S2 clearing

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

(laughter)

T okay?

S5 okay

T but you decide to greet them anyway and to try and make them talk to you ... okay .. so, you say, "hello mum!" ..... what does you mum say? ...

S3 ye-

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

S5 okay

T what does your mum say?

(T pauses for ss to do this)

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

S2     okay

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

S5     okay

S2     me and she?

T     yes

groups S5, S3

S5     my mum says, "good morning, Priscila," errrm errrr "come in, help me please"

S3     mm, mm, mm

S5 (laughs)

S3     when I, I er:::, six years and seven years, I come back in my home, go to my mum, er, I er see my mum: "hello mum," "hello, baby," er "how-how are you?" "fine" I say and er, er my dad er maybe he do it er garden or something, "hello dad!" "hello, be-err, my son, you o- you okay?" "yeah, I'm fine", yeah

S5     yeah (laughs) okay. My dad: my: "Hello dad!", my dad: "Morning \_\_, 's okay?"  
       "'s okay" ... 's finished ... uh mm... (pause) because my mum, I first daughter, I ... have five brothers

S3     yeah

S5     y' understand? Six, seven, old ... I think, 3 brothers and every day I helping my mum

S3     mm, do you have any sister?

S5     No er I don't have sister, (laughs)

S3     mm  
       (fall silent)

T     you finished?

S5     yeah

T     let me hear

S3     yeah, when I, I, I come back to my house, erm, a child, er er I say, I see, I saw my mum, say Hello er mum, Hello, baby, and er, er, I see my dad er Hello, my dad, hello, er my son, how are you? fine, I'm fine and thank you

T     lovely thank you

S5     er and I er I say my mum Hi mummy er my mummy for me Morning Priscila, help me please and I say my dad hi Dad and er morning Priscila, it's okay? okay.

T lovely, great.

Group S1, S6

S6 Erm hello Mum erm hello Blossom (laughs)

T lovely and what did the dad say?

S1 hello Dad! (deepens voice) Hello, my son (laughs) daughter

S6 hello Dad hello my daughter

S1 what are you doing

S6 your father says?

S1 hello Dad my dad says hello my daughter, hello my father erm what do you do? homework at home

S6 yes? my father never ask me, [for homework

S1 never? Why?

S6 for homework,

S1 why?

S6 my mum say=

S1 =xxxx important

S6 yes "hello dad, what do you do?" "I stay here in my er ... work"

S1 okay (laughs)(pause) "hello" "hello my daughter" "hello my dad" my father is say er "do you have boyfriend my daughter?" "No dad. Boyfriend! what is that? "boyfriend" "boyfriend?" "boyfriend" (using a variety of intonations to signal each speaker) "No, no dad, I have not boyfriend, never," (laughs)

S6 yes. Never?

S1 never!

S6 yes?

S1 yes

T (to whole class) I'm just going to stop you there... I could hear, big conversations going on, so the parents, the mum and the dad – lots of talking with the child

S2 yeah

T very nice, very nice, but now, well, actually, would anyone like to tell the rest of us, would anybody like to volunteer to tell the rest of us what you told your partner?

S2 yes

T     yes?

S2    now?

T     yes

S2    Erm, ask erm xxx? Or no, just-

T     just tell, tell

S2    okay tell about my story

T     yes, yes

S2    er, er, I tell my daughter, erm “hi mum and er what are you doing today? And how are you and what do you do today at home er er where do you go?” My mum er go, goes shopping and buys something for my family aaand I ask my mum for how ... errrr, how are today er

T     how are you today

S2    yes

T     and what did your mum reply ... “how are you today mum?”

S2    oh, er ... she say er washing er wash er dishes and wash clothes and er goes to shop or mall, change. her. clothes.

T     okay, lovely, so just one example

S5, S3   yes

T     okay, great, so now, you’re going to listen to me,

S3    yeah,

T     and I’m going to read you a story

S3    yeah,

T     okay and the story is called, Not Now Bernard... okay? I’ll write that on the board

(T writes on electronic white board and then changes mind and there is some delay whilst the electronic board fully comes on before it can be turned off.)

T     (reads)

““Hello Dad,” said Bernard.

“Not now Bernard,” said his dad.

“Hello Mum,” said Bernard.

“Not now Bernard”, said his mother.

“There’s a monster in the garden and it’s going to eat me,”

14.01 (sharp intake of breath from P)

said Bernard.

“Not now Bernard”, said his mother.

Bernard went into the garden.

“Hello monster,”

(quiet laughter from S1)

he said to the monster.

The monster ate Bernard up, every little bit.

(T mimes monster eating Bernard with eating noises)

S5 oh my go::::::::::::d!

S2 laughs [

S6 [monster ..... excellent

S1 [you’re actor

Then the monster went indoors.

“ROAR,” said the monster behind Bernard’s mother.

“Not now Bernard”, said Bernard’s mother.

The monster bit Bernard’s father.

“Not now, Bernard,” said Bernard’s father.

“Your dinner’s ready,” said Bernard’s mother.

She put the dinner in front of the television.

The monster ate the dinner.

Then it watched the television. (T mimes)

S5 laughs

Then it read one of Bernard’s comics.

And broke one of Bernard’s toys.

S5 oh!

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

The monster went upstairs.

“But I’m a monster,” said the monster.

“Not now, Bernard”, said Bernard’s mother.”

S5 [mmmmm

S3 [mm

S2 you good actor, yes

(laughter and clapping)

T now, just turn that story into a film in your mind=

S5 yeah

S3 yeah=

T =just see it all in your mind, take a few minutes to do that, don’t talk, just see it

(pause)

S2 ohhh, very difficult

S3 excuse me, what, what's a monster?

T (mimes to H) scary animal, a monster

S3 mm

S2 xxxxxxx (in Farsi)

S3 xxxxxxx(in Farsi)

T (mimes again) monster

(laughter)

S6 For example, Erm, when I am 9 years old, erm I have a:::::::::: dream? The monster, the monstereat my brother, my cousins, but er the monster? Erm cook my brother, my cousins, and I errrm, I don't remember behind? The door (mimes peeping round a door), the monster cooking my brother, my cousins (laughs), but er every night I have erm, I have erm, recording this dream

S5 dream?

S6 dream, yes,

S5 your dream?

S6 yes, every night, I, I, I go to the bed, dream, the name is dream? Yes?, dream the monster every night, many, I think it 3 years, 4 years,

T gosh

S5 ohhh

T A dream with monsters like that we might call a nightmare,

S3 [yeah,

S5 [yes

T dream, nice, nightmare monsters,

S5 middle nigh, middle night, I'm too, but is not dream, I don't have a dreams, I wake up, 's night, 's dark, I think in my mind, (pauses, lowers voice, slows down, adopts apprehensive tone) a monster, stay on floor, (speeds up and emphasises first syllable) taking me. I'm afraid (makes voice tremulous and raises pitch) (some laughter).horrible

T yes

S5 erm 9 and 10 years, I'm it start, 9 years old

T yeah

S3 can I question as er er listen? Yeah? er do you believe er um monster or anything about monster?

T oo[oh

S2 [yeah, good question,

(some appreciative laughter)

T yeah ... good question ... erm, ... no,...

S3 yeah (little laugh)

T I think monsters are ... ju[st in stories,

S2 [just story,

S5 just stories, ['s not real ... 'child, in the mind,

T [yeah, yeah

S3 [yes, I think that,

S2 It's real,  
 S4 huh?  
 S1 yes  
 S2 no  
 S1 it's real, I think it's real,  
 S3 laughter (nervous)  
 S1 at night, [er every [night, I [er, every night, I er sleep, every night by light,  
 S3 [nervous laughter  
 ([general laughter)  
 S3 you, you leav-?  
 S1 few light  
 S2 where is, where is?  
 S1 where is? In my room  
 S2 oh  
 S3 S1,S1, you live alone?  
 S1 yes, I live alone [  
 S3 [I think, I think, you don't [sleep in (laughs)  
 S1 [no, no, ... when I was in my country, in my room, and I  
 sleep, few,  
 T you sleep with the light on  
 S1 yes,  
 S5 ahh  
 S1 light and er but er exercise er practise, practise, practise, practise (little laugh), a few light,  
 yes I xxxx so  
 S5 ahhhh  
 T yes, yes  
 S6 ohhh  
 S1 no, I don't er xxxx (Farsi)  
 S2 fear  
 S1 fe[ar  
 S2 [fe[ar, yes  
 S1 [fear, I don't er fear people, er people, big and er, I fear, just er  
 S2 dark place ...  
 S1 dark place,  
 S2 I think ... yes?  
 T so if you're on your own, you're afraid of the dark and you keep your light on,  
 S1 yeah  
 T at night ... yeah  
 S1 (laughs)  
 T so you think monsters are real. Do you still, are you still afraid of the dark?  
 S1 yes  
 S3 (laughs)  
 S1 but erm if erm anyone near the me no then, er (laughs) no people, no  
 T right,  
 S1 turn on the light,

T ok[ay  
S1 [turn off the light,  
T just when you're on your own,  
S1 yes,  
T just you on your own, light on? Other people in the house, light off  
S1 yes  
T okay  
S3 Did you see some programme on TV er somebody finding some er xxxx at night, did you see?  
T I didn't see that  
S3 I saw some time on TV  
T right. What did they see?  
S3 er somebody er searching for some monster  
T right er like ghosts?  
S3 yeah  
T right, ghosts, slightly different from monsters  
S5 ghosts... is different  
T But in our story there is a monster ... and it ate Bernard up  
S6 (groans)  
T okay so just think to yourselves first of all who is to blame for Bernard's death?  
S4 to blame, to blame?  
T to blame. Bernard died. Who's fault?  
S1 the father,  
T who's responsible, the father, the mother,  
S5 the mother  
T [Bernard or the monster ...just think just think first[of all, just think, just think in your head,  
S3 [monster xxx  
S5 no, I don't understand your questions,  
T right, right  
S5 repeat please  
T okay, Bernard, the monster ate Bernard, yeah? who is to blame? ... whose fault? Is it the  
monster's fault that he ate Bernard,  
S4 resp, responsibil-  
T responsibility  
S4 responsibility ahh okay  
T thank you K, yeah so is it the monster responsible? ... is the father responsible? Is the  
mother or is it Bernard?...[... just think,  
S4 [Ber, Ber, what is -how Bernard is?  
T Bernard,  
S6 the name the  
T the little boy  
S4 ahhh, okay, okay, okay  
S5 I I I think or tell?  
T think. First think then tell but first think  
S6 okay  
T yeah, (6) right, so tell your pair or your three, tell your pair



S5 I think the responsibility er because father, fa, father your mother is fault  
S2 fault?  
S5 er responsibility  
S2 I think er your mother, her-  
S5 first  
S1 her mother? His mother, his mother is er is er fault  
S5 yeah  
S2 because er very her fault, er er her feel fear  
S5 yeah  
S2 and er your mother tell er her er son don't er ..  
S5 believe  
S2 don't er believe [it  
S5 [her boy ... .. she's fault  
S2 fault? F, O (begins looking up the word on online dictionary)  
S5 no, no, A  
S2 Here,  
S6 I think this ... responsibility,  
S2 oh, what's name?  
S5 er careful his mother, careful is the father for children, this responsibility is fault because no  
think erm boy speaking for fath[er or mother  
S4 [father or mother, yes  
S5 is fault, oh, play, play, played football  
S2 yeah, watching the football  
S5 many is fault  
S2 yeah, okay  
S5 okay?  
S2 yes, thank you  
S5 fault  
S2 fault 28.45  
S5 I think it mother and father but do you thinking the tell important because the boy says, said  
your mother "monster in the garden" (in voice of boy)?  
S2 yes  
S5 "he want to eat me"  
S2 mm  
S5 the mum, "no not now",  
S2 's okay  
S5 because boy explain situation  
S2 yes  
S5 the mother is no-  
S2 the mother is very relaxed  
S5 relaxed  
S2 yes, the father is busy er because watching TV  
S5 it's very xxxx This is problem ... this now in community. Listen today in many many hou,  
house because mother in the bed. listening in your- [ your ... children, kids, yes  
S2 [boy ... kin er kid... yes

S4 and S3

S4 I think the father

T you need to say why

S4 because erm the father er the father is responsibility for your family

S3 why?

S4 huh?

S3 why?

S4 But erm.. I think er the father is is .. is er the first responsible.. ev-every-everything have responsible the child the mother the father first the mother second the father is first

S3 mmm

S4 but mother .. mother er mother is work for kitchen the father is sit sit in chair the paper I think first responsibility is the father

S3 yes. I understand, yes

Pause

T (to S3) Do you agree?

S3 Yes I agree with him because his father is er his mother busy is is is cooking no see no space nothing good his father er er not busy don't care something happen yeah? Important his father just going looking for something happened yeah? I think er responsible father firstly-

S4 But-

S3 second mo[ther

S4 [first father second mother with responsibility xxxxxx other problem more problem the father the father thinks no the father speaking your children=

S3 =don't care=

S4 in the actions the action that it's necessary helping it's talk your mother no father you understand?

T are you saying because the father is watching tv,

S4 no no no no no the children think.. that.. it's-it's necessary er helping no go to father but go to mother it's responsibility the father it's xxxx the money the children the father the first in the help the family okay okay

T so the child went to the mother for help "there's a monster going to eat me" but it was the father's responsibility and the father needs to teach the children to come to him for help

S4 it's problem erm it's a problem in Sociedad er Sociedad modern Sociedad

T society

S4 huh?

T society

S4 so.ci.ety .. er modern society responsibility no the father but the mother it's very very fat the mother is very very jobs to mother no this responsibility the father ... I think

S6 and S1

S1 I think her father is very angry and aggressive=

S6 I think too

S1 and er .... Doodooodoodoodooooo (laughs) what is her name? what is her name? Bin-?

S6 the father? I don't know

S1 the father no the daughter

S6 erm

S1 Beery? No

S6 I don't remember

S1 I think her father is

S6 Yes I think er ... I think ... her mother because children speak to mother about the monster about in the garden your mother your mother ohhh ... I think the mother

S1 your mother and father is crazy

S6 yes

S1 and shot shot? ...shot er shot to

S6 "shut up!"

S1 shut up (laughs)

S6 yes for children

S1 yes shut shut

S6 it's okay

S1 shot her hard it's okay

S6 yes but I don't know

S1 she fear, she fear fear

S6 I don't know

S1 fear (demonstrated with facial expression and action)

S6 oh yes

S1 She's fear that garden garden is dark

S6 yes I think so

S1 Her father and her mother their garden their garden

S6 yes erm why you think the father is principle responsible for ...

S1 yes, finish, bye for ever

S6 's okay

Pause

S6 my father for example erm not bad people but he don't had free time for me for my brother my mother too but not bad people,

S1 okay,

S6 you understand?

S2 very nice parents? Your parents were nice?

S6 yes, yes,

S1 no shout no angry

S6 no no,

S1 okay very good

S but I I live in ... I. live in? slowly slowly.. you live in your house you live,

E share

S no now you live in one house no other peoples

E no no I am alone

S I'm alone every years because my father my mother I I responsible for all the things because my mother her mind is other things my father too and me I'm all the time

E really? And me too.

T some very interesting conversations going on, can we um hear what you were saying? We'll start here (indicates S6 and S1) and if you want to just join in ... so who's to blame?

6S Er E said, er she thinks, er the father is er responsible for er situation, but I think, it's er the mother because erm because the daughter, the daughter? or son?

S2 son

S6 er son speak for the garden for the monster

T right

S2 her mother is very relaxed,

T right

S2 busy,

S4 no, I think father

S2 father?

S4 father. It er guardian of family is father, it's very very er xxxx

S5 responsibility

S4 responsibility about, about mother who mother his job is cooking the food,

S3 busy=

S2 =busy, [yes, she is very busy

KS4 [to cook to cook the food, but the first, the first responsibility in the family..

S5 prote[ction

S4 [guardian, protection the father the first, the second is the mother, but the children, the children xxxx (Portuguese)

S6 understand

S4 the children understand the first guard the mother, is er stronger xxxx

S6 not good

S4 is not good the first responsibility is the father, that children understand that, the first responsibility the father, the children walk, walk at father, talk father and say "monster, monster"

S2 oh

S1 erm?

T E, yes

S1 er, I think her father is very angry and aggressive and her father shot, er shot, her father shot his hate shot, ok?

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

S1 yes

T the father's very cross

S1 yes

T angry

S1 angry and aggressive, he er fear, fear? he fear then his father

T yes, yes

S1 because no happy, his father isn't erm erm isn't happy, isn't relaxed and I think about er if if he's fear then erm then their garden, their garden is dark. I think (laughs) yes.

T right

S1 yes

T ok. I think that's a different point, but he's scared of his dad shouting

S1 yes, yes

T his dad shouts at him

S1 yes a lot of .. three ... in the garden, there is er big tree

T ahhh

S4 biggertree what is?

T tree=

T =trees,

S1 this (points to trees outside window)

S4 Ah trees

T yeah, trees, okay

S4 okay

S1 yes, finish, I think

S3 excuse me, for this er story use afraid and scared, what is which one use, scared or afraid?

T Erm ... .. both

S3 yeah

T both can be used, er I'm afraid of the monster, I'm afraid, you can just be scared, I'm scared, I'm feeling scared, I'm feeling afraid, I think very very very similar

S3 yeah

S2 yeah

T I think you can use one or the other, yeah, very, very similar

S5 's okay

S1 the scared, excuse me, scared is noun? Noun feeling?

T The noun is er fear

S2 fear

T yes, afraid fear

S5 's different

T afraid is describing,

S1 yes

T describes me, I am afraid, I have fear, fear is the noun

S5 's okay

S2 fea

S1 no no err ...

S2 fraid? fraid, it's a noun?

T afr[aid

S2 [fear

T afraid

S1 yes, feeling

T just listen ... afraid

S5 afraid

S2 afraid

T yeah

S1 afraid

T yes it, it, it's,

S5 emotion

T yes, yes, it a,

S5 feeling=

T =feeling yes it's a describing word, I am feeling afraid,

S1 your feeling is afraid

T er my feeling is fear,

S1 feeling,

S2 oh, is different

T I am afraid, it's describing me

S5 oh okay afraid describing you

S2 ohh

T yes, yes, yes afraid  
S5 different  
S2 I'm afraid you afraid  
T It's one word,  
S2 you fear  
S5 I'm afraid you [fear  
S3 [you fear, yes  
S5 feeling  
S2 I'm feeling [a-fraid ... ..you fear ... .. you,  
S1 [I'm feeling afraid, you fear ... 's same  
P a-fraid  
T it's one word, one word,  
S6 yes, but afraid, I think two words....[... .. afraid and fear [but, but er the same, er mean...  
S2 [afraid, okay,  
S5 [one synonym it's very synonym  
S6 I have afraid  
T I am afraid  
S6 I am afraid  
T I have fear  
S5 [I have fear, [  
S6 [I have fear,  
S5 I have fear, 's different  
S6 I am afraid  
T yes, yes  
S4 fear? I don't know  
T scared,  
S5 I think er this er fault, is the father, is the mother because the responsibility the children is father is mother er I think he, Bernard, erm, have erm, er a feelin, I think this er with er share your mother because your father, your father is not- is at house but other place because er watch TV er forget, forgot, forgot his family because I think in the garden is are are monster, big monster. How your father is see? Big monster in the garden. How? 's strange for me. Your mother? Oh your mother is busy, 's okay but er same fault because boy explain situation, father because erm don't don't hear, don't er obsv, observe er your family, your house and mother because is busy,  
S4 but, but=  
S5 =y y, child i- er er searching, find "hello I'm here, oh, I have problem, please help me" but one person in you're your,[world no, inter, internal world y forgot children, I think this  
S2 [can't help them  
T very good, does anyone have anything, does anyone want to add to what S5's just said? Any more they want to say? Pause – 5 seconds.  
S2 oh, er just er I can tell you, mm the boy first time tell her mother-his mother, but his mother not answer them and er the boy is very angry and er second er go to er go ... tell er the boy- er no dad er and er dad not answer too and er er again er the boy is very angry er er and er tell your father and mother, er I need er help, me, please coming in the garden, but erm again not father not mother is not answer to him.

S4 mm mm don't er answer him? True? True?

S2 yeah

S4 erm the mother, erm, true, erm, sorry, er the mother true miss-ed, miss-ed,

S3 missed, missed

S2 missed

S4 the mother you missed, true but it the first responsibility is the father, but the child go to the mother, he talk, he say "mother! Mother! The monster!" y the mother my cook is very...

S3 important

S4 important, no much, no my daughter

S2 yeah

S5 oh, boy, son, son, son

S4 oh, no my son. Mother missed, but the first has responsibility the father er xxxx

S2 past the mother, past the father (laughs)

T What, wh[at about .... the same, yes, you still think the same?

S5 [I think is same

S1 because he has not er brother and sister, yeah?

T he's just the one, yes,

S2 and feeling er and feeling very alone, the boy is very feel alone

T yeah, very lonely

S2 yeah

T um is the- is the boy, is Bernard to blame at all? (Pause)

S2 playing at all? Outside,

T yes, yes, is he responsible at all because he knew there was a monster and he still went into the garden?

S3 yeah

S2 yeah

T is it his fault?

S1 how old is he?

T I don't know, how old do you [think he is?

S5 [his fault? You asking is Bernard?

T yes, could he be, could the child be to blame?

S5 I don't know because, garden is the family, I says "monsters go out of my garden."

S6 It's okay but he he he is,

S2 danger is danger,

S6 [child

S5 [is danger for children because he don't think this

S6 yes

S5 because your father, your mother, don't teaching this for him, he, he's boy

T right

S5 for me the responsibility is the father is the mother is the same

S6 it's okay

(laughter)

S4 the children, the children see erm a snak and er they play to snak

T they play?

S4 er snak chaaaa



T oh er they play  
S4 no er snak er cobra  
T oh a snake  
S4 ssssss  
T yes  
S4 see, choose snake ...  
S1 a snake?  
S2 snake,  
S4 go play with snake  
S1 children?  
T yes, so the child doesn't understand the monster is dangerous  
S5 yeah  
S2 yes, mm yes  
T and it's the parent's responsibility, [to know what monsters are  
S5 [yeah, yeah, yeah  
S2 yeah, yeah [dangerous  
S5 [I thought this  
T Right, okay, okay,  
S5 But, different opinions  
T yeah  
S6 I defend me opinion  
(Laughter)  
S4 what opinion?  
S6 the mother (46.51)  
S4 every mother  
(S laughs)  
T you, you think it's the mother  
S6 mm?  
T you think it's the mother,  
S6 yes,  
T the mother[ is to blame  
S6 [yes, yes, er because the children are speak for the ...  
S5 explain=  
S6 =situation, explain the situation for mother, your father don't er listen er he have, have er other situation, er you understand K? tell but it's different, this situation, your father er, oh, er his father, not know, understand?  
T yes, yes, so he didn't tell his dad that there was a monster, [but he told the mother so she had that [information, she needed to do something,  
S4 [always the mother  
S4 [always the mother  
S6 yes,  
T even if it was call the husband to get rid of the monster  
T yes, yeah, okay, all right, very very very good discussion  
(laughter)  
S2 really?

T        yeah

S2        but I don't think, (laughs) I don't think  
(laughter)

S5        three, three opinions this is very good because different minds think, this is very good

S2        you were good here think for me  
(laughter)

S 6        and the monster is a good boy  
(laughter)

S1        boy for ever

T        okay,

S2        okay

T        now in your pair, in your three in your pair you're going to write a story,

S5        okay

S2        yes

T        so, er you can choose what story you want to write, but you're writing a story together, so  
two people, one story,

S2        choose, this or this

T        okay so (reads) "Not Now Bernard", this is the first one, "Not Now Bernard takes place in  
England, in your group write a story about a girl

S1        happens?

T        it happens, it takes place in England, the story is in England

S5        I er girl or boy?

T        er, you write a story about a girl,

S5        oh

T        coming home from school and trying to talk to her busy parents, but set the story in your  
country, okay? so set it in Brazil or Iran

S4        write a new story

T        a new story (50.00)

Groups (S5,S2)

S5        er reads: "write story about a girl coming home, coming home from school and try to talk to  
her, her,

S2        parents

S5        her parents

S2        yeah

S5        's okay her parents, busy parents, busy

S2        busy

T        (to whole class) Can I just stop you one moment? That's the first one. You can choose. You  
can do that one or you can write a story about what happens the next day. So after the  
monster went upstairs to bed,

S5        ohhh

T        the next day, what happens? Okay so you can choose. Choose.

S2        yeah

T        do number 1 or number 2

S2        (in pair) do you understand?

S5        (reads) "write a story about what the monster does next day."

S2 If come monster here and not have people any people and you come next day here and  
 “what happened day in college?” you understand?

(T joins the pair)

S5 I don’t know. I think this is (referring to 1) repeating his story but person is girl ... this I don’t  
 understand, (referring to 2) what did, what did ‘s compare monster in the night and day, the  
 time, because is monster monster er don’t real but what the monster in my idea is er I think  
 him many er possibilities the monster, er, er, bad man er I don’t know er

T yeah

S5 I think this, but erm,

T but in the story is [real

S5 [is real for children

T in the story, in the story the monster is real=

S5 =is real, okay in this story there

T yes, yeah in the story that I read to you the monster is real+

S5 =oh it’s real ‘s okay,

T yes, yes

S5 it not compare

T no, no, the monster is a real monster

S5 ‘s okay, ‘s okay

T so it eats his tea, it reads his comics, goes up to his bed, so the next morning, y’know

S2 ohhh what happens?

T does he put on the little boys school clothes? Come into the kitchen?

S2 yeah,

S5 sinistre story (laughs)

T does the does the mum see that he’s a monster and not her boy, does she still not notice?  
 Does he go to school? Do the teachers notice? But choose, do this one or that one

S5 okay (to F) do this or this?

S2 (to teacher) er sorry er start? My name is dedededede, I am from Iran and about my  
 country? I can or no?

T erm ... try it, yeah, try it, it’s yeah, ‘cause erm=

S5 one day one girl, I think this is story, is story,

T yes, yeah

S5 It’s not personality story this

T not a personal story, yes, yeah, it’s about, about a girl but it’s not in England it’s in a  
 combination of Brazil and Iran

S5 okay (to S2) do you thinking Iran?

S2 no, no, no, Brazil=

S5 =no Brazil is very ...different

S2 ‘s okay

S5 very xx

S2 ‘s okay, Brazil and Iran together

S5 (laughs), okay, ... name[me girls

S2 [first you tell

S2 Jara. Jara is very ... .. [girl

S5 [very beautiful girl ... .. girl...(S2 writing)

S2 She lives in Brazil  
S5 She lives [in Brazil  
S2 [in Brazil yes?  
S5 A (correcting spelling)  
S2 E  
S5 no, A  
S5 One day ... Jara ..., yeah, yeah, wake up  
S2 wake up?  
S5 wake up  
S2 one day  
S5 wake up early, ... y-and,  
S2 early morning? ... mm?  
S5 early morning yeah  
S2 early morning=  
S5 =and go out of the garden  
S2 (writing) She. Go. Under, huh?  
S5 she go out of the garden  
S2 she go ... .. outside,  
S5 go outs,  
S2 outside=  
S5 =inside ... ..(F writing) inside  
S2 [outside  
S5 [outside, oh  
S2 outside,  
S5 outside for the garden,  
S2 no, no, no, outside for exercise, for example  
S5 no, because it's girl, he play, play in the garden  
S2 (writing) outside in garden,  
S5 for play  
S2 for ... play ... plays ... for playing, I think  
S5 in the garden, er find a monster  
S2 no, er this different, this about  
S5 I don't know,  
S2 no? Just this writing this  
S5 Teacher!  
S2 and what er what in gard er Brazil usually what do you doing in every day?  
S5 Oh is come and eat bread for is go, is go to school. I think.  
S2 okay (writing) she every morning she here, she eats her breakfast ... ..  
S5 yeah  
S2 then.[..  
S5 [don't understand this this exercise  
S2 then she go outside in garden-in the garden ...  
S5 for the play  
S2 for playing, erm .....

S2 sometimes help your-my mother or in the house=  
S5 =oh for helping the mum work  
S2 no,no,no er girl Brazil girl usually or sometimes help er her mother or no?  
S5 yeah  
S2 yes? We can write  
S5 yeah y Iran?  
S2 in Iran very, yes [very help  
S5 [y Brazil, Brazil too  
S2 Sometimes, er Jara ... ..  
S5 (very quiet) can .... Jara .... (more loudly) can help?  
S2 no,  
S5 help your [mother,  
S2 [help her mother  
S5 her mother  
S2 her mother in the house ... .. for example ...  
S5 oh, er this is not for example, one day, because a story  
S2 one day?  
S5 one day I  
S2 one day,  
S5 for example, one day for example xxxxxxxx  
S2 one day for example  
S5 I don't know, you thinking  
S2 yes ... one day for example, clean  
S5 one day shes mother, er

Group S6, S1

S1 okay write story, write your story, story about your country and then you, [you watch child,  
S6 [real story?....  
S6 real or no? [thinking ...  
S1 [a story for you  
S6 my?  
S1 yes, write, write your story and past,  
S6 it's okay but erm I think it's different, I think it's erm speaking,  
S1 no is speaking write ab[out you  
S6 [yes  
S1 about your story and past, you, you, and me er my story and you, yours  
S6 I think no (to T) er sorry, M, erm one people? one story? or ...  
T two people one story, okay,  
S6 but not[ real  
S1 [uh? different story?  
T erm a,a,a, different story, not real,  
S6 not my story, not her story  
T yes so you're,  
S1 a new story  
T a new story, yes,  
S6 ye::::s

T about a girl coming home, trying to talk to her [  
S6 [‘s okay,  
S1 and name? name  
T give her a name  
S1 okay  
S6 yes  
T give her a name  
S1 okay  
S6 mmmm about a girl,  
T (to whole class) Can I just stop you one moment? You can choose so that’s the first one. Or  
you can do the second one you can write a story about what happens the next day. So after  
the monster went upstairs to bed,  
S5 ohhh,  
S1 monster xxx  
T the next day ... what happens? Okay so you can choose. Choose.  
S2 yeah  
T do number 1 or number 2  
S1 2, 2 is better ... next today, next today I come back to the class (laughs)  
S6 yes?  
S1 a new story, okay  
S6 ‘s okay  
S1 make a new story,  
T which one?  
S1 the first  
T the first? Okay  
S6 the first?  
S1 yeah  
S6 first?  
S1 first is good, I don’t know, no different  
S6 no problem ‘s okay erm this history is about ... erm the name, for girl ... Jen ... Jen?  
S1 Jen? Name?  
S6 (laughing) yes  
S1 okay, Jen  
S6 is necessary the name,  
S1 okay Jen,  
S6 for girl,  
S1 Jennifer,  
S6 yes,  
S1 Jennifer Lopez  
(they laugh)  
S6 Jennifer Lopez,  
S1 no Christian Ronaldo  
S6 ‘s okay .... Christian?  
S1 Ronaldo,  
S6 oh, but not, not, not girl

S1 Christian Ronaldo  
 S6 is a boy's,  
 S1 okay I know, is he Portuguese?  
 S6 yes, Portuguese, not my country  
 S1 International is Portuguese, Christian Ronaldo  
 S6 yes  
 S1 live in Portuguese, Portugal?  
 S6 I think yes, in Portugal ... I live in Spain, but next to Portugal  
 S1 yes, very good. Okay  
 S6 yes, this story is about...  
 S1 Christian in Portugal about Christian Ronaldo  
 S6 's a girl  
 S1 girl, no different, girl or son no different=  
 S6 =one woman, not Christian=  
 S1 =no different, no different,  
 S6 's okay  
 S1 okay girl Jennifer Lopez (laughs)  
 S6 's okay, Jennifer  
 S1 (writing) not. now. Jen ... Jennifer, the short name is Jen  
 S6 yes  
 S1 okay  
 S6 takes place in,  
 S1 she's ... she's 25 years old, okay?  
 S6 no. (reads from instructions) "coming home from school"  
 S1 okay  
 S6 it's a children  
 S1 okay, takes place in ... Afghanistan  
 S6 yes,  
 S1 (laughs)  
 S6 Afghansitan  
 S1 new  
 S6 I like Afghanistan  
 S1 okay, California, 's better ... .. (as writes) Cal. i. for. nia ... okay?  
 S6 yes er she lives er your parents  
 S1 she lives,  
 S6 your parents  
 S1 with  
 S6 yes, with  
 S1 no, no, with her parents and er,  
 S6 one day,  
 S1 erm she's she's very happy because because  
 S6 erm  
 S1 okay, she's very happy because, because?  
 S6 erm  
 S1 she works in a gym

S6 yes

S1 my (laughs)

S6 's okay

S1 (still laughing) 's my story

S6 's okay

S1 's same same my story

S6 it's okay,

S1 she works

S6 in a gym

S1 no, club. She works in (laughs) club

S6 do you like?

S1 club? Yes I like

S6 but club, erm swimming or club dancing?=  
S1 =dancing

S6 it's okay

S1 she works in club and always, she always (writing) always listen,  
S6 listens

S1 listens (writing) to. the. music. and ... .. talk to the  
S6 uhmm?

S1 (writing) talk to the lot of people and er she she feeling she has feeling she has feelings  
S6 opinion? Opinion for father?

S1 very, very activity ... activities? ... no. she's feeling is very good

S6 yes, okay, but she speak for father about this?

S1 she ran ... ran... she ran ... she's in her room, she er speaks she er speaks she er speaks,  
S6 about,

S1 friendly ... friend... ly ... her parents ... every night ... every. night. night ... they ... have? they  
have ... coffee together

S6 no, coffee no, but [dinner

S1 [they have dinner ... dinner ... together ... to. ge. ther. together ... and er  
they .. speak ... er speak, they er speak about ... about

S6 her work?

S1 work?

S6 her work

S1 wor .. work ... yourself

S6 yes ... but

S1 yourself?

S6 yourself no

S1 no no speak about her work and different people

S6 yes, it's okay

S1 (writing) different people they .. they .. have a? no no ... they are... they are ...

S6 happy for

S1 lovely

S6 mm?

S1 lovely family, lovely

S6 no, they ... they are ...



S1 (laughing) crazy family (laughs) they are ... good family,  
S6 good family  
S1 no no good is very easy .. more new word .. mm?  
S6 they are .. good family ... it's okay no?  
S1 new word  
S6 for good? Nice?  
S1 good is very easy word a new word  
S6 I don't know because I listen many peoples, a good boy ...  
S1 they are ... they are ...  
S6 they are  
S1 lovely. Family  
S6 's okay  
S1 finished ... Not Now Jen, she is 25 years old, takes people in California, Califor[nia  
S6 [I think first  
part not good,  
S1 yes,  
S6 because "not now Jen"  
S1 Jennifer  
S6 yes but not now what?  
S1 what now? What now?  
S6 but continue a very good story, it's okay, she's happy, what-when not now?  
S1 not now [Jen  
S6 [Why?  
S1 not now  
S6 but for ...  
S1 now means? .. it's good .. the same  
S6 yes, but the continuation, not same  
S1 no problem, no say this California, England  
S6 it's okay but er er er it's story about a girl coming home from school and trying trying to talk  
to par-to busy parents  
S1 okay. About your parents ... her father .. father is er driver  
S6 's okay  
S1 mother and her mother is doctor (laughs)  
S6 okay  
S1 (still laughing)  
S6 no problem  
S1 no problem?  
S6 because he ...  
S1 er housewife, her mother is house. wife. Okay?  
S6 because .. I'm housewife .. my husband is ...erm .. director in the cine, present my husband  
is a director in movie  
S1 no  
S6 yes, but I'm housewife (laughs) yes ... 's okay  
S1 my father is nurse and my mother housewife okay finish  
Groups (S3and S4)

S4 I don't think er I don't think my xxxx? it's right, my mind ... .. what?  
S3 her sick,  
S4 her sick  
S3 sorry about I can't er writing good writing after ... er  
S4 She er she see on the bad um the bad boy, she, she look in the street and bad boy  
S3 bad boy?  
S4 bad er bad boy and girl it's very courage  
S3 very?  
S4 courage, I'm, I think ...  
S3 after few, after few hour after a few hour she very bad she's very bad and

T Would you just read your stories to us? S1 will start  
S1 (reading from notebook) Not now Jennifer, she's er 25 years old and takes place in California. She lives with her parents and she is very happy because she works in club she dancing and listening to the music and er talk to a lot of people every day and er she has er feelings very good. When she is in her home she speaks (laughs) she speaks ... is finish  
S6 no  
S1 no? (S6 finds the page in S1's notebook)  
S6 she speaks, she speaks er she speaks friendly with her parents every day they speak about work and different people, they are lovely family and her father is a driver and her mother is a housewife and don't know problem together.  
T so, thank you, er an opposite story,  
S1 opposite yes  
T yeah the opposite  
S1 the lovely story  
T okay. F.  
S2 (reads from book) Jara. Jara from Brazil. Jara is very beautiful girl and er she lives in Brazil now. When er Jara wake up early er early morning er she eats breakfast then she go outside in the garden for playing. Jara help her mother sometimes. Sometimes er Jara help her mother in the house and er Jara,  
S5 one day,  
S2 one day er desire clean her room. Jara is student.  
S5 can't finish  
T okay  
S1 where does she sleep every day?  
S2 (laughs)  
S1 where does she sleep every day?  
S2 xxxx  
S1 where. Where.  
S2 where?  
S1 okay anyway  
(laughter)  
T H?  
S3 My story is our story is er very funny  
T okay

S3 Sara is er erm a clever girl. And er one time Sara finish school at er 12 of the noon to her home, she is very sick and tired she told parents but they don't care about her sick. After few hour she is very bad she feel very tired then and then her parents called ambulance to er they are, are are they are bring to hospital doctor he he say I can't I can't er do I can't do something for her er because er very late her come in. Next one day she is dead.

S2 [ohhhh my god

S5 [ohhh

T [so not a funny story that was sad

S5 this good, is [very good story, because it has conclusion and middle. It's very good

S2 [today is very short time for write I think story because er I .. because I can't speaking very well and writing very well, that's why it's very short time for story for writing story

T yes .... Are you all right to do 10 minutes more until half past?

S3 yes ye

T well in that case er just read the story. This is a copy of the story. Read it and notice how "not now Bernard" is used and in your group, talk about what does it mean. What are they really saying? They use the words "not now Bernard" but what are they really saying?

S5 okay

(T hands out copies of the story. Class read )

S2 nous? The name?

T noun

S5 name

T is a naming word like phone is a noun

S5 do you want see marking?

S2 Underline,

S5 underline the nouns?

T no, I want, so er not now Bernard each time the mother, each time the mother or the dad says not now Bernard so look at it and discuss what do they mean

S5 ohhh what's mean,

T for example "go away, I'm busy" but the words are "not now Bernard" but what they mean is [go away ... ..

S4 [expressions similar .....

T yeah

S4 er one line similar expression,

T every time you see not now Bernard,

S4 okay, okay

(pause)

T discuss what does it mean.

S5 I think so this I don't have time for you

S2 not now .. later I think not don't have time

S5 I think this what do you think?

S2 later, next

S5 yeah

T to S6 So when the father says "not now Bernard" what does he mean?

S6 Bernard?  
T what does the father mean with those words? What's he saying to Bernard really?  
S6 ermmm?  
T is he saying "go away!"?  
S6 Bernard distant?  
T yes "go away"  
S1  
S6 oh it's okay he go go out, go out Bernard  
T yes, "leave me alone",  
S6 leave me alone,  
T leave me in peace  
S6 it's okay, lea've me  
T leave  
S6 leave  
T yeah  
S6 L?  
T E.A.V.E. leave  
S6 Get out? 's okay?  
T yes  
S1 to S6her mother?  
S6 for example Bernard said this. Your mother said er don't important  
T yes, it's not important  
S1 it's not important

F

Transcript of Focus Group Interview: 4.7.18

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

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

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

S2 Changing your house. Where do you live? And you swap.

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

S1 Yes. The forest.

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

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

S1 And which one is Not now.

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

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

S5 yes, very good.

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

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

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

S2 Monday is for me my favourite I like Monday.

T/R Can you tell me why?

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

T/R Right.

S2 For example at exam on Monday I will be successful.

T/R (laughs) so are you saying which ever lesson you have on Monday it's always going to be the best?

S2 Yes for me.

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

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

T/R Okay and it was because you acted,

S1 We had activity and we made theatre.

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

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

T/R Did you think it was too difficult?

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

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

S4 This technique, pedagxxx

T/R pedagogical

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

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

S1 We speak about story and when we child.

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

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

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

S2 We have the words not now. I like this story because I learn every word new word and I understand some sentences every meanings. For example, not now means "don't free time." "don't waste my time." Very very learn means for sentences. Is very good for me.

T/R which helped you to speak more, the course book or the stories.? Which helped you to think more, which helped you to imagine more?

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

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

S5 Yes

T/R you think you spoke you wrote.

S5 Yes.

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

T/R So you liked them both a lot?

S2 Yes.

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

S2 We can talk about story.

S1 We can explain my xx

T/R S4 did you like the story?

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

S2 I think course book is best than story.

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

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

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

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

T/R They are equal?

- S2 Yes equal?
- S5 For me is equal too because I teacher, I like various forms, I like theatre, I like stories, I like formal, I like conversation, I like information, yes is good.
- S1 I think the second because we have open...
- T/R Open answers?
- S1 Yes yes. We have conversation about everything it's good yes story is better than course book.
- S5 I don't like Bernard being eaten by the monster.
- T/R But you liked the story?
- S5 yes,
- T/R But you just don't like children being eaten?
- S5 yes, I like children.



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Individual interview: 6. 8.18.

T/R S5

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

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

T/R Three is fine,

S5 Swa-\_\_

T/R Yes house swap it was called.

S5 House swap.

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

S5 Sorry I don't understand.

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

S5 Different kinds for learning?

T/R Just different.

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

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

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

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

S5 Oh

T/R Very hard question.

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

T/R Yes that sounds good.

S5 Is different for this for me the second class day the story Bernard because like free imagine this story more intense because I like stories. I enter in this story and I imagine in this story. For me is interesting because this. First one teacher spoke I learning. Second I am together in this story because I like stories but in this moment I'm have I am surprised because this story I don't think when the story I don't know I imagine different but anyway it's very good because feeling emotion. I enter in this story my mind. Good.

T/R Yeah. Do you think entering into the story feeling the emotion that you've just described do you think that also helped you to learn the language? Did you feel you were also learning language or developing your language?

S5 I think this is very important. Emotion, feeling in the process the learning because there are some interaction teacher and classmate more interaction when use emotion. But it's sometimes I think careful because I don't know my classmates well. I'm know one part the persons in the class but I am careful because I don't know the history of each person.

T/R Yes

S5 But I like with careful. It's good emotion. Good.

T/R you didn't like the ending where the monster ate the child.

S5 No I don't like because for me it's very strange I'm in shock. Oh no!!!!!! Because my personal history. I like children. I like joking and play with children. In my mind I imagine big monster eating the children. Aagh. Oh no no. For me it's terrible imagine this.

T/R but also it's a story.

S5 Yes, I understand. I understand it's a story. It's not real. It's fiction. I understand this.

T/R but it didn't stop you from wanting to still talk about it and although you "oh no!" you still were interested in talking about it.

S5 Yes.

T/R You still wanted to? It didn't make you want to go "Oh stop"?

S5 I want to go to reading to the finish. Understand? Complete the story.

T/R yes.