

# The structuring of language-learning tasks

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# THE STRUCTURING OF LANGUAGE-LEARNING TASKS

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<sup>1</sup> The guidelines from the MLA Handbook for Writers of Research Papers (1988 edition) have been followed.

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## APPENDIX A

## FIELD NOTES FROM MARK 11/11/91, Monday (2 hours)

Returning corrected compositions at the beginning of class. T deals with students individually. All in all it takes about five minutes. From what I can see from a distance, T gives a grade to compositions (I've seen a "6" and an "8"). (*I'll need to get hold of a corrected composition at some point*).

T gives a folded piece of paper to Llorenç and the others joke about T being "la Celestina." On the way home, T talks about his American students and says that some time ago he asked these students to give a questionnaire to a Spanish person and he arranged for some of these American students to meet with his level three students. Llorenç has kept in contact with one of them.

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T tells students he's forgotten his notes for the class today. Later I will tell him that I can leave if he feels uncomfortable without the notes. He says it's OK. *It's funny though that he mentioned it to the students. I think that is why he said they couldn't correct the exercises students had done for homework. He added that when he forgot the book it was no problem, he borrowed it from a student. From what he said, it seemed that forgetting his notes was somewhat of a problem.*<sup>1</sup>

I hand in questionnaires to students. Mark agrees this is a good day for him since he doesn't have his notes. We talk while students are busy. He comments that he did the same learner

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<sup>1</sup> What content each color stands for can be found at the end of this appendix.

training sheet (LTGEN2) that he used in this class with his other two level three classes and said that they all said the same thing, which he thinks is true: "All classes said they didn't have enough English." It seems that either he underestimates the students' potential to communicate in English or that Sharon and Bob overestimate that potential. The use of the language to communicate to each other when students are in groups is much higher in Sharon's class than in Mark's (although Sharon's students seem to be more conscious of my presence than Mark's and they may be using more English than usual).

The students who sit on the side of the class beside the window are more noisy and informal. They are more humorous and seem to talk to the teacher in between tasks more often than students on the other side. There are also more men in this group. For example, when the class was almost finished with the questionnaire, some students from this group talked to the teacher about soccer. The teacher had sat near those students while students were filling out the questionnaire. It was where there was more room left too.

T comments to me that this is quite a good class. As a proof he mentions the fact that most students bring dictionaries to class. Later on in class he insists that the students who haven't got dictionaries to bring them ("An intelligent thing to do is to bring a dictionary to class") and jokes with them that the only ones who don't bring dictionaries are the men. Students laugh. One male student adds "You need a handbag." I guess T has a bilingual dictionary in mind when he says all this and that the dictionaries that students bring are bilingual (I need to check).

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The rest of the class is going to be devoted to doing the three exercises from a handout titled "Events and circumstances" (see handout pp. 352-3), following the same order as in the book.

Exercise 12.1. Question 1 a and b. T writes the following about paragraph A (see handout) on the blackboard, which is a model of what students have to do:

Events (what happened)

met your father

he walked in

asked if he would share

Circumstances (What was happening)

living in London

having lunch

Little further explanation is given to ss besides what appears in parenthesis on the blackboard. Students need to do the same with paragraphs B, C and D in the handout. (Mark tends to write his explanations on the blackboard. Maybe he is not sure about the grammar.)

*I am starting to think about changing position during the observations. Sometimes it's difficult to follow what a group of students are saying, where they are looking at, whether they are writing or not if I am sitting at the back of the room. Maybe a better place would be one end of a middle row.*

Students are doing the exercise. There is one student who has written full sentences and not just the verb phrase as in the example from the blackboard.

Correction of exercise. T copies answers down on bb. *I wonder how necessary it is to copy this down when students have all got the handout and the task is not that complicated.*

-----

The break. I talk to two students during the break. One of them is going to give the talk on Wed. and is worried about her pronunciation. The other asks me how long I've been in an English-speaking country. She praises my English and says she's going away to Holland. She's afraid not to make friends because of her English. She says she wants to learn a lot in the meantime. I think that later in class she asked me for the translation of a word in English. (*Is it good that they ask me and I answer them?*) *I realize that having two hours of class time, the rhythm of the class is not so hectic and it is good for me because I can talk with students. In this class I have more contact with Mark too because he and I take the same bus home.*

-----

The T continues with 12.1., the section on Practice. It is interesting to see that question 2 in the previous section (Presentation) has been omitted. It was a grammar discovery question. Additionally, what was presented in the handout as a "presentation" section was dealt with as an exercise.

These are the T's instructions for the Practice section:

"Here you're going to make sentences. Don't write them though. Connect them. Then you are going to tell me. Do this in pairs, the same pairs as before."

He reinforces: "Don't write. You can write on the photocopy." (*Very interesting. "Don't write" must mean "don't write on your notebooks."* As I have mentioned before, this class is quite used to



copying.) During the presentation of the task Mark has also written the following on the blackboard to help them with the exercise:

Circumstance + when + event

(An example is written below)

Event + while + circumstance

(An example is written below)

Students write this information before they start with the exercise.

Students are doing the exercise. *From the frequent use ss make of their dictionaries, one would think that this is more of a vocabulary exercise than a grammar exercise. This impression I've gotten from this as well as from how I have seen students do other exercises in the past.*

The exercise is corrected. Previously, the teacher had written the phonetic transcription of the word "consciousness" on the blackboard. He had assumed the pronunciation of that word during correction would be problematic. When they correct the exercise and reach that word, students see that the T had "prepared" that word and there is a burst of laughter. Students read the exercise out loud to correct.

-----

Exercise 12.2. The procedure followed is similar to the two previous exercises:

1. The teacher reads the dialogue that models the exercise from the handout.

2. T explains vocabulary (can't remember if requested or unrequested by students).
3. T elicits the first dialogue from sentence one in the exercise from students and writes it on the blackboard (most students are not copying).

Mark says he wants them to continue. A student asks T on a one-to-one basis: "We must write it?" The teacher answers "Not necessarily. But remember." Mark makes this an announcement for the whole class, repeats it for a second time and adds "because it'd be too long."

Students are working in groups. On one occasion, the teacher hears a student mispronounce a word. He corrects it by writing the transcription on the blackboard but without going back to the student to check if she can pronounce the word correctly now. *In general, I find there is a mismatch between the grammar students use and their pronunciation, which are poor when used spontaneously, and what they study (through grammar exercises etc.). But that could not be an influence of this teacher only. Should I check if most people were together in class last year? Mark said they knew each other, but that could be from their departments.*

An oral correction follows.

-----

Section 12.3 titled "Headline news". T reads example from handout. T rearranges grouping and gives a sentence per group. This is a more creative exercise where students rewrite in full sentences an item of news from a title they are given. Ss are very

lively thinking of a context! (I hear "1 de mayo," "Militante terrorista"). The ones I am listening to want to write something humorous (*looks a little like project work*). The class is loud and enthusiastic. Some are not on task. The groups on task that I can hear give their ideas about what they can write in the L1 first and then translate it into English to put it into writing.

Note:

Colors underlining the text identify the following content:

light green	The match between ss and T in procedural structuring
dark green	Specific instructions and descriptions
black	Fostering interaction in groups
pink	Chances for student decision making
purple	Procedural structuring across tasks and lessons
turquoise	Linguistic structuring
red	Topic structuring
dark brown	Psychological structuring
light brown	The use of humor
dark blue	Learners' participation in public and side-talk
yellow	Structuring and students performances

## Unit 12 Events and circumstances

### 12.1 EVENTS AND CIRCUMSTANCES

#### Presentation

Read the four passages below, and answer the questions.

- A. I first met your father while we were living in London, about 20 years ago. I was having lunch in a small cafe in Kensington when he walked in and asked if he could share my table.
- B. Poor Mrs Phillips. She was walking down the High Street yesterday when a chimney fell off one of the houses and crashed onto the pavement. It missed her by inches.
- C. The tiles were uncovered accidentally by workmen while they were laying a gas main. An expert from the museum was called in, and he identified them as part of a Roman villa.
- D. I remember it as if it was yesterday. We were all sitting in the kitchen playing cards when the music suddenly stopped and they announced that he was dead. We just couldn't believe it.

- What are the *events* in each passage?
  - In what *circumstances* did these events occur?
- How are *a. when* / *b. while* used to link events and circumstances?

#### Practice

Match the events and circumstances in the two lists below. Join each pair using *a. when* / *b. while* as in the example.

*Example:* He was painting the ceiling **when** he fell off the ladder.  
He fell off the ladder **while** he was painting the ceiling.

##### Events

- He fell off the ladder.
- His jeans split.
- He burnt his hand.
- The TV screen went blank.
- He lost consciousness.
- The tyre burst.
- He found his passport.
- His pen ran out.
- He bit his tongue.

##### Circumstances

- He was writing a cheque.
- He was tidying his room.
- He was climbing over the fence.
- He was having breakfast.
- He was painting the ceiling.
- He was taking the meat out of the oven.
- He was being given the injection.
- He was turning a corner.
- He was watching the news.

---

**12.2 CIRCUMSTANCES AND CONSEQUENCES** *Practice*


---

- A: I saw an accident yesterday.  
 B: What were you doing at the time?  
 A: I was queueing for the cinema.  
 C: And what did you do when you saw the accident?  
 A: I rushed forward to see if I could help.

Work in threes. Have similar conversations, beginning with these remarks:

- 1 I broke a tooth this morning.
- 2 I got cramp in my leg yesterday afternoon.
- 3 The au pair girl broke two glasses yesterday.
- 4 We were chased by a bull last week.
- 5 Jack cut his face this morning.
- 6 She lost the top of her bikini yesterday afternoon.

Report your answers to the rest of the class.

*Example* I was queueing for the cinema yesterday when I saw a car accident, so I rushed forward to see if I could help.

---

**12.3 HEADLINE NEWS**


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**Practice**

Look at the newspaper headlines below, and explain what they mean.

*Example*

**Express derailed at 90 mph**

An express train was derailed while it was travelling at 90 miles per hour.

**Boeing 747 hijacked over Atlantic**  
**150 arrested in anti-nuclear demonstration**  
**Ambassador's son kidnapped on way to school**  
**Tomatoes thrown at Minister during speech**  
**Man with ... arrested at Heathrow**  
**GOLFER STUCK BY LIGHTNING**

**Writing**

Choose one of the headlines and develop it into a paragraph. Add any details you like, and add at least one more event.

*Example* An express train was travelling at 90 m.p.h. on the main line from London to Manchester last night when it was derailed by a tree which was lying on the line. Fortunately, no-one was killed, although 40 passengers were taken to hospital suffering from minor injuries.

Doff, D., C. Jones and K. Mitchell. Meaning into Words  
 (Intermediate). Cambridge: Cambridge University Press,  
 1983. 84-85.

## APPENDIX B

CALENDAR OF FIELD NOTES AND  
AUDIO RECORDED SESSIONS

Table 1

Teacher		
Bob	Mark <sup>a</sup>	Sharon
21 Oct. 91 (f.) <sup>b</sup>	30 Oct. 91 (2h.) (f.)	22 Oct. 91 (f.) 30 Oct. 91 (f.)
6 Nov. 91 (f.) 7 Nov. 91 (f.) 11 Nov. 91 (f.)	4 Nov. 91 (1h.) (f.) 11 Nov. 91 (2h.) (f.)	7 Nov. 91 (f.) 12 Nov. 91 (f.)
5 Dec. 91 (f.)	4 Dec. 91 (1h.) (au.) <sup>c</sup>	
	22 Jan. 92 (1h.) (f.) 29 Jan. 92 (1h.) (f.)	22 Jan. 92 (f.) 29 Jan. 92 (f.)
10 Feb. 92 (f.) 13 Feb. 92 (f.)	12 Feb. 92 (1h.) (f.) 24 Feb. 92 (1h.) (f.)	12 Feb. 92 (au.) <sup>*d</sup>
4 March 92 (au.) <sup>*</sup> 11 March 92 (au.) 26 March 92 (au.)	11 March 92 (2h.) (au.) <sup>*</sup> 23 March 92 (2h.) (au.)	5 March 92 (au.) 25 March 92 (au.) 31 March 92 (au.)
1 April 92 (au.) 30 April 92 (au.)	1 April 92 (2h.) (au.)	7 April 92 (au.) 8 April 92 (au.)
18 May 92 (au.) 19 May 92 (au.)	4 May 92 (2h.) (au.) 11 May 92 (2h.) (au.) 13 May 92 (2h.) (au.)	13 May 92 (au.)

<sup>a</sup> Since Mark's class lasted for two hours I specify if I stayed in class for one (1h.) or two (2h.) hours. Bob's and Sharon's classes lasted for one hour.

<sup>b</sup> (f.) = field note

<sup>c</sup> (au.) = audio recording

<sup>d</sup> \* = mock recording

## APPENDIX C

## NUMBER OF OBSERVATIONS PER DAY AND TEACHER

Table 2

Day	Teacher		
	Bob	Mark	Sharon
Mon.	3	7	—
Tues.	4	—	4
Wed.	4	7	7
Thurs.	3	—	2

Note Bob's and Sharon's were one-hour classes meeting four days a week. Mark's was a 1 1/2 hour class meeting two days a week as the table shows.

## APPENDIX D

## QUESTIONNAIRE TO TEACHERS

October 1991

Name \_\_\_\_\_

1. What characteristics do you generally value most in your language students? Number the points (1-10) from highest (=1) to lowest (=10) level of importance.

- being gifted at languages
- using appropriate strategies
- regular class attendance and completion of assignments
- being a communicative person by nature
- being cooperative in creating a class environment conducive to language learning
- being strongly motivated
- willingness to learn autonomously
- awareness of why and how they learn English
- holding beliefs which are appropriate for language learning
- others.....

2. What would you say are your main functions in the classroom?  
The following words might help you answer this question:  
facilitator, counselor, friend, informant, manager, model, monitor, social worker.



8. What do you predict to be the Learner Training content of your L3 classes? Number the items (1-9) from highest (=1) to lowest (=10) degree of involvement.

- strategies in some of the four skills
- the affective realm: feelings about the learning process (anxiety, self-concept etc.).
- monitoring: having students state needs, plan objectives, implement and evaluate them.
- study skills: use of monolingual dictionaries, summary writing, note-taking, learning vocabulary etc.
- communicative skills
- the most productive features of the English language (rules that can be applied quite frequently)
- similarities and differences in the nature of English/Spanish.
- awareness of their beliefs about how they learn English
- tips and techniques they can use to learn the language
- others.....

Thank You,

Elsa

## APPENDIX E

## A SAMPLE FROM THE INTERVIEW TO BOB

Date: 13/12/91

Place: Staff room

I: What personality do you think that class has? How would you characterize it?

B: I can characterize it in terms of learner expectations. Their expectations as to what their role is in class is that they should be fairly passive, that the class is teacher-led<sup>1</sup>. This is OK when they do presentations and control practice but it is a problem when they do production activities such as brainstorming or free practice Consequently it takes the class time to get going and I find myself giving quite a lot of examples of what is expected from a role-play, a dialogue. These examples have to be given to them before they feel confident enough to go ahead with that.

I: You emphasize giving instructions in a way.

B No. No.

I: Not instructions but emphasizing your expectations.

B: Yeah. I find that the class works if you tell them what is expected of them. However, I don't emphasise giving instructions, if anything I've been trying to make them come to terms with the idea that they can X and have a go. However, with the class that you've been watching they're young, most of them are around nineteen and I'm not sure what their previous language learning experience was but they certainly don't seem to accept the idea that they can jump in that readily. If I compare this class with

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<sup>1</sup> What each color stands for is indicated at the end of this Appendix.

my other intensive level three class that I have in the evening, that class has more cohesion because it is a two-hour class intensive course. The people are older and the content can be analysed much more so that they can express their opinions and what they want to say in English. Going back to this class, these students have opinions too but are not so ready to give them, maybe because of certain inhibition, because they are young I feel they are inhibited, some of them. Their learning experience in the faculty conditions them too not to have opinions, especially in Economics.

I: Probably the fact that the class takes place there makes them so serious and the classroom too as we were saying the other day.

B: Yes, very much so yeah.

I: And have you noticed any changes in them?

B: Yes.

I: This is what they are like, but do you think they have succeeded in decreasing this inhibition?

B: Yeah, very much so. However, it's not through, I feel unfortunately, it's not through learner training. It's more through the fact I've been looking for material to adapt to them really. For example, we discussed the topic of pollution with the intensive class. And this topic couldn't be discussed in Economics because they are not much interested so we had to talk about the overcrowding of the Faculty. And that discussion went well, everyone talked. And they all produced quite a lot of material and they all made errors and we corrected them and they saw that they could jump in and they could express themselves. Even though they talked ungrammatically, they talked for a long long

time. I find I've been doing a lot of pyramid debates with this group where a lot of time is spent in groups. I've concentrated on that kind of activity quite a lot. And the groups are starting to know each other. There's a feeling of confidence amongst students. One to the other, not with me but one to the other. And they are quite happy to talk now, whereas at the beginning of the term they weren't. Again possibly that's their reaction to me rather than their reaction to any sort of method. Now they seem to be much more confident in that they will jump in and as I said that's a result of the content really rather than X.

I: When you say you are adapting material to them you refer to the content or your way of teaching the content?

B: Both. The topic but the way definitely. At the beginning I found that the only way of presenting material was very much teacher-led, whereas now I am concentrating more on fluency, with an emphasis on activities, practice in small groups. Students feel secure now in fluency activities, whereas before they didn't always want to give their opinions in front of a lot of people. Really, it's a question of how I've done it. I've arranged the debates much more intimately so that they don't have to express their opinions in front of more than one or two people. If they have to express them in front of the whole class they tend to X up. A concentration on fluency activities plus the intimate group atmosphere, that's what has made them come out of themselves and given the group more cohesion. They started to know each other. But with respect with what they are going to learn, I still feel they expect it to be teacher-led and don't expect to study grammar or vocabulary on their own. We did a lot of work on

vocabulary and very few of them have vocabulary books or have started to look unintelligible.

I: You also mentioned that you did some work on listening ar.J then no one bought Speak Up.

B: No one bought Speak Up because they still don't have any concept of what fluency is. The students think of learning English as learning vocabulary and grammar and doing a bit of speaking in class. They have no concept of fluency and structure. So the big fall down with the listening activities was that I didn't present them with any kind of distinction between structure and fluency. It's the fact that they have no concept of fluency. Student liked the exercises I planned but missed the point of the exercise, although they liked the specific exercises, because fluency, not only in listening, but also in the other skills, is a long term thing and students don't work for something they think they will learn in a night—vocabulary and grammar— although they don't acquire it either. From students' point of view, the ability to speak or listen fluently will come one day, they don't see the need there is for them to develop it. That's where the class is stopping and faltering in that they are learning the grammar, they are learning the vocabulary but they aren't able then to acquire it because they have no concept of what fluency is. In those listening exercises, they missed the point or I missed presenting the point here that fluency and accuracy were two things which were important and the good language learner had a balance between them two.

(interview continues)

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Note. Colors underlining the text identify the following content:

<b>black</b>	<b>Fostering interaction in group</b>
<b>dark green</b>	<b>Specific directions and descriptions</b>
<b>turquoise</b>	<b>Linguistic structuring</b>
<b>dark brown</b>	<b>Psychological structuring</b>
<b>dark blue</b>	<b>Learners' participation in public and side-talk</b>

## APPENDIX F

## LEVEL 3 SYLLABUS

**OBJECTIUS GENERALS NIVELLS 3 I 4**

En línies generals es poden definir els objectius d'aquests dos nivells com:

- consolidar i ampliar els usos de les estructures de la llengua ja estudiades
- introduir les estructures gramaticals més complexes
- reforçar les habilitats comunicatives, inculcant un sentit de registre de les expressions, destacant les diferències entre el llenguatge escrit i el llenguatge oral
- desenvolupar l'habilitat de redacció, fent servir les tècniques necessàries per a una organització clara i lògica
- introduir les habilitats necessàries per a portar a terme estudis en anglès (fer apunts, resums, tècniques de lectura)

De manera concreta:

Llegir

- articles de premsa seleccionats
- narrativa senzilla del segle XX
- ús del diccionari monolingüe
- documents oficials, cartes

Escriure

- cartes de diferents tipus tant informals com neutres
- descripcions detallades
- redaccions discursives expressant opinió i arguments
- resums de llibres/articles
- redacció a partir d'una sèrie de pautes

Escoltar

- extreure la informació necessària del llenguatge real (notícies, anuncis, entrevistes etc)
- entendre una conversa en qualsevol situació general
- seguir una conferència breu d'interès general i prendre apunts

Parlar

- participar en converses en qualsevol situació quotidiana amb registre informal/neutre
- prendre part en una discussió general, expressant opinions, raons, motius, resultats, etc
- presentar exposicions senzilles

**PROGRAMA DEL NIVELL 3**GramàticaRepàs i consolidació

Simple present and present continuous

Simple past and past continuous  
 Present perfect simple and continuous  
 Present perfect v. simple past  
 Defining relative clauses  
 Comparative forms

### Areas de consolidació i expansió

#### Reported speech:

- consolidation of basic forms
- widening of reporting verbs
- word order in formal questions

#### Passive voice:

- simple tenses, continuous tenses
- with a person as a subject (I was given)
- causative have
- it is said that /he is said to

#### Conditionals:

- revision of types 1 and 2
- addition of types 0 and 3
- use of unless
- time clauses with when/until/as soon as/after/before/while with future meaning

#### Modal verbs:

- general revision of the concepts of ability, permission, obligation, necessity, advice, requests and possibility
- logical deduction with must/can't plus the infinitive/perfect infinitive
- may/might/could plus the infinitive/perfect infinitive
- needn't have v. didn't need to
- had to v. should have v. must have
- used to v. be used to

#### Other aspects:

- future in the past
- future continuous and perfect
- gerunds and infinitives
- use of the definite article
- emphatic connectives (whenever, wherever etc)
- as v. like
- expressions of purpose (to, in order to, so that, so as to)



- connectors and modifiers (contrast, result, exemplification, and sequencing)

### Learner Training

En els darrers anys, especialment en el camp de l'aprenentatge de llengües s'han interessat per estudiar els processos i les estratègies que els estudiants de llengües estrangeres utilitzen al aprendre. La inclusió d'aquests processos i estratègies a l'aula s'anomena "Learner Training" i té com a objectiu el fer-te prendre consciència d'aquests mecanismes, per tal que progressis amb més rapidesa i efectivitat. "Learner Training" també presuposa que l'estudiant es responsabilitzi més del seu propi aprenentatge, doncs per molt anglès que el/la professor/a t'ensenyi, ell/a no pot aprendre per a tu. Així doncs, aquest curs constarà d'un component de "Learner Training."

### Temes

Salut	Notícies
Famílies i relacions personals	Política
Viatjar	Casa i llar
Treball	Esports
Interessos	Publicitat
Música	Infraccions de la llei
Idiomes	Ensenyament

### Materials

M. Swan and C. Walter, The Cambridge English Course Book 3 (C.U.P)  
 Student's Book and Practice Book  
 Antologia Nivell 3  
 Un bon diccionari bilingüe  
 Llibres de lectura

## APPENDIX G

## HANDOUT FROM BOB'S LESSON ON 30/4/92

Look at the pictures below, and answer the questions, giving reasons for your deductions

Picture 1

- 1 Do you think they are
  - a) friends?
  - b) strangers?
  - c) father and daughter?
- 2 Are they
  - a) in the street?
  - b) in a park?
  - c) in the garden?
- 3 Which is true?
  - a) He's just caught sight of her.
  - b) They've just had an argument.
  - c) They're having a walk together.



Picture 2

- 1 Do you think the three people are
  - a) three friends?
  - b) a couple and a waiter?
  - c) a couple and a stranger?
- 2 Is the man on the right
  - a) sitting down?
  - b) getting up to greet them?
  - c) getting up to leave?
- 3 Is the woman
  - a) taking off her coat?
  - b) putting on her coat?

Picture 3

- 1 Do you think he is...
  - a) at home?
  - b) at a friend's house?
  - c) at a hotel?
- 2 When the phone rang, do you think he was...
  - a) getting ready for bed?
  - b) asleep?
  - c) getting up?
- 3 Is he:
  - a) picking up the phone?
  - b) putting down the phone?



Doff, A., C. Jones and K. Mitchell. Meaning into Words (Upper-intermediate). Cambridge: Cambridge University Press, 1984. 65.

## APPENDIX H

### MORE ACTIVE ROLES FOR STUDENTS IN THE STRUCTURING OF LANGUAGE-LEARNING TASKS: SOME ALTERNATIVES

Instead of always having the teacher give students instructions orally, the following are some suggestions that may cause students to participate more actively:

- Once students have the material for the task, arrange them in pairs and leave some time to have them figure out what to do with it and react to it.
- Write instructions on the blackboard and ask students to read them in pairs.
- Direct students' attention to the written instructions from the textbook or handout being used and leave time for students to interpret them and ask questions.
- Pair students up and give instructions to only one student in each pair. Have students explain instructions to their partner. The instructions that the teacher will provide to only half the class can be given in writing or orally (ask the other half of the class to leave the classroom momentarily so that they do not hear instructions).

Instead of just relying on "back channel work" as a display of understanding of instructions, the following are some suggestions for this display to be more overt:

- Pair students up and ask them to explain to each other the instructions that the teacher has just given. In this way students check if their interpretations coincide.
- Ask one student to repeat the instructions back to the teacher after this has provided procedural structuring to the whole class.

It is important to note that the degree of suitability of the above suggestions will vary depending on the type of tasks being introduced (complexity of the instructions, skill being practiced and so on) and the teaching context (proficiency of students, number of students per class and so on), among others. I leave that for each teacher to adapt.

APPENDIX I  
GUIDING QUESTIONS FOR DISCUSSION AND OBSERVATION  
IN TEACHER DEVELOPMENT

Note. These questions would probably work best if teachers discussed them in reference to their own recorded lessons.

Procedural Structuring

- Are your instructions clear? Do you need to repeat them often?  
Are your students aware of the linguistic objectives that you have in mind in presenting a task? If not, is this purposeful on your part?  
Do students try to get permission to do tasks differently from how you present them? Is it possible that the tasks you present are too closed (leaving little choice for students)?
- How much detail do you go into when you explain the procedure in tasks? Which specific directions have you given in the past (look at the ones presented in Tables 5 and 6 on pages 140-1). Under what circumstances do you give this detail (important tasks, difficult tasks, students displays of lack of enthusiasm etc.)? Why do you give this detail?
- Do you value interaction in group work? If so, do you communicate to students the nature of the interaction you expect from them during group work? Do your style and beliefs resemble those of Bob and Sharon or those of Mark as regards the fostering of group work?
- Do you have medium-term learning objectives when you do the planning for your lessons? Do you usually communicate

them to students so that they know how present work relates to previous work and will relate to future work? Is there any point in doing so?

### Linguistic structuring

- What do you tend to do more often: implement full tasks to give linguistic preparation or give linguistic structuring?

What determines this choice?

Those times when you provide linguistic structuring, do you do so during the preparatory segment or during the wrap-up segment? Bob, Mark and Sharon tended to do so in the wrap-up segment? Why do you think they did so?

Look at the seven types of linguistic structuring identified on pages 166-7. Which of them do you use more often? Which do you rarely use? Do you give linguistic structuring in a manner that was not identified in those pages?

How much interaction is there during linguistic preparation in your lessons? Do you think there should be any interaction?

What use do you make of the blackboard during the preparatory and wrap-up segments? How does your use of the blackboard differ from that of Mark?

### Topic structuring

- Do you make frequent use of topic structuring? On what occasions? Do you think it is a good way to start or end a task? Why?

Is there interaction during topic structuring? Do you think there should be?

Look at the list of types of topic structuring on p. 184. Which ones are part of your repertoire? Can you add some to the list?

Do you also give little personal information to students as Sharon did? Do you think that is good?

### Psychological structuring

- How often do you provide psychological structuring? Why and under what circumstances?

Bob, Mark and Sharon usually provided specific instructions and psychological structuring in one same task. Do you also follow this pattern?

Do you tend to give more reassuring events than pressing events? Bob was observed to use pressing events in the preparatory segment and then adopt a reassuring style? Do you think this may be effective?

What else do you usually do to create an atmosphere in class that is conducive to learning?

### Use of humor

- Are the preparatory and wrap-up segments places where you especially stimulate laughter in class? Is what usually happened in Mark's class a frequent situation in some of your classes?

### Learners in public talk

- Students in the study were observed to ask procedural questions to the teacher in private. Have you noticed this happening in your classes? Why do you think students do so?

- How do you know whether students have understood your directions? Have you ever tried any of the suggestions given in Appendix II? Which ones do you think could work with your students?
- Think about a class you are teaching now where students were major initiators of stimuli for laughter. Was laughter shared like in Sharon's class or a challenge between the teacher and student like in some of Mark's excerpts?

#### Learners' side-talk

- Are students with you when you bring a task to a close or introduce a new one? If on those occasions they are talking to neighboring students, what do they talk about? Is there something in your teaching that could be nurturing an overlap of public and side-talk, as Mark's teaching seemed to do?

#### Students' performances

- Do your expectations about how a task should be done match how a task was actually performed in groups? Why do you think the simplifications reported in 5.3. were produced? Do you think something should be done to avoid these simplifications? What?
- Have you noticed any adaptations that students in your classes make? Why do you think students make them?
- Have you noticed behaviors from your students of overworking, similar to the ones described in Mark's students? Should these be avoided? If so, how?



## APPENDIX J

## TRANSCRIPTION CONVENTIONS

The conventions followed for the transcription of the audio recordings come from van Lier's (1988) adaptations from Jefferson (cited in Atkinson and Heritage, 1989), a few ideas from Allwright and Bailey (1991), plus a few personal adaptations that seemed convenient for my purposes.

The conventions are as follows:

• Symbols to identify participants

T	Teacher.
L1, L2, etc.	Identified learner.
Maurici	Identified learner (fictitious name). Fictitious names have been used instead of L1, L2 . . . . at times when this information could not be recorded during the observation.
L	Unidentified learner (sometimes sex is identified, then F (female) and M (male) are used instead of L).
Lx (y,z)	Unidentified learner (to be distinguished from other unidentified learners)
LL	Several learners (three or more).
C	All or most of the participants in whole class configuration.
G	A group of students.
O	Observer.
R	Tape recorder.
bb	Blackboard.
(L3)	Probably learner 3 but observer is unsure.
L1-L2	Two students in side-talk.
T-L1 / T-G	Teacher talking to individual students or a small group of students. .

• Symbols to use in text

?	Rising intonation, not necessarily a question.
!	Strong emphasis with falling intonation.
<i>emphasis</i>	Marked prominence through pitch or amplitude.
e:r, the::	Lengthening of the preceding sound.

I don't- I can't express	An unfinished word or utterance, a self-editing marker.
/ /	Phonetic transcription, given when relevant.
.	Low-rising intonation, suggesting continuation.
.	Falling final intonation.
(w.p.)	Indicating wrong pronunciation of the word it follows.

• Symbols to identify types of information/talk

**Two columns** Two parallel extended conversations occurring at the same time. It usually consists of discourse between students that is simultaneous with discourse between the teacher and the whole class. It can also consist of simultaneous discourse from two different groups of students.

**Indentation** Extended discourse among students or between the teacher and students that is not addressed to the class as a whole. When there are two columns of discourse there is no indentation. It is usually used at times when students are engaged in seatwork.

**(Let me think) ((Self talk))** It indicates that the observer has interpreted the preceding single bracketed utterance(s) as one that was not primarily addressed to an interlocutor. It is characterized by its low prominence because it is uttered quickly with a low tone of voice, distinctive from the remaining discourse.

**(( ))** Information within double brackets includes three types of information:

- (a) Non-verbal and paralinguistic information of the utterance that precedes the brackets.
- (b) Observations and running comments from the observer.
- (c) Summaries of events that could not be transcribed because of lack of sound quality or because they were not relevant to my purposes. When these summaries cover long stretches of talk (several minutes) this information is used

together with three vertical dots on the left hand-side of the page.

(...) A turn or part of it that has not been transcribed or summarized.

- Symbols for relationships between speakers' utterances

[  
[ Overlapping or simultaneous talk.

LL Yes. / Yeah. Overlapping or simultaneous short responses from several speakers.

L12 & L3 Two students saying something at the same time.

= a) A turn continuing below, at the identical symbol.  
b) Indicating that there is no gap at all between the two turns, if inserted at the end of one speaker's turn and the beginning of the next speaker's adjacent turn.

- Symbols for uncertain transcription

L1 (you are there) Uncertain transcription.

X Incomprehensible item, probably one word.

XX Incomprehensible item of phrase length.

XXX Incomprehensible item beyond phrase length.

((XX)) Probably non-verbal information that has not been captured through the audio recording.

- Symbols for silence and noise<sup>1</sup>

... Three dots indicate a one second-pause. They are used to indicate pauses within and in between utterances.

(.05) A pause of more than one second. Used to indicate pauses within and in between utterances and turns.

---

<sup>1</sup> Background noise has only been indicated in the transcription of a few lessons, not all.

T |  
C | \_\_\_\_\_ (.06)

A continuous line underneath the teacher or a learner's turn preceded by square brackets means there is background noise from the classroom while attention is required from the whole class. When time is indicated it gives information on the duration of the background noise or murmur when this is longer than the utterance it overlaps with.

## APPENDIX K

## BOB'S LESSON ON 1/4/92

Class: 3B

Date: Wed. 1st April 92

Recording: 3rd

Duration: One hour

Set up: There is a microphone stand facing the blackboard. The cordless microphone is with group L3, L4 and L17 first and then with L1, L4 and L17.

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 DESCRIPTION OF TASKS AND STAGES
 

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LOCATION OF SHIFT: 035

TASK 1: PROBLEM-SOLVING

PERFORMANCE STAGE (continuation)

Input: a handout with three plans, a one-paragraph description of each plan.

In groups, students choose the best plan to improve traffic conditions in the town of Anglebury and justify it. Students also make notes of the solution they reach.

LOCATION OF SHIFT: 355

REPORTING STAGE

Students get into different groups. Each student presents his/her plan (a decision taken in performance stage) and tries to persuade other members of the group.

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 LESSON TRANSCRIPT (Bob, 1/4/92)
 

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((Before the class starts and while the teacher is getting ready, L1 and L2 are talking in Catalan about the activity they will work on today in class))

T L1, don't speak about it. Not now. 003

L1 But it's true. ((Chuckles))

T ((Chuckles)) I know. I want you to speak about it in English. And you've spoken- if you've said everything you want to say in Spanish before we start the class.

L1 OK

T Speak about what you did last night. ((Chuckles))

L1 ((Chuckles))

T Or what a nice day it is or or anything. But not that.

((Teacher is still getting ready. The class has not started yet))

((L3 and L4 have been talking about different teachers and subjects in Economics. L1 and L2 are talking about the activity in English))

T All right OK. Sn::::. Don't speak (about it yet). At the moment you are talking about the problem in Spanish and you'll you'll finish saying what you've got to say.

L3 Home, té dies divertits. El teniu de tota 031

l'assignatura?

L4 No ho sé.

L ((Talking about the activity))

T L L, don't even mention it. Because you'll finish saying everything you've got to say in Spanish and then when I go around and ask you, you'll say: Ya está, ya he terminado. Yeah?

LL ((Chuckles))

T And we won't speak any English. Remember you come to class to speak English, yeah? *Right*, yesterday we were looking at a problem, yeah? Eh the problem is in a town ca:::lled what? 035

LL Anglebury.

T Anglebury, yeah. And what was the problem in Anglebury?

L3 Traffic.

- LL Traffic.
- T Hey?
- LL Traffic.
- T Traffic. That's right, yeah. Too much traffic or too many traffic?
- LL Too much.
- T Too much. That's it. Good! Yeah, OK. *Right.* And I 039  
asked you to go home last night and you- in between  
today and last night we examine the problem together  
. . . Now then what we're going to do now is first of 041  
all talk about our groups. So what's the situation with  
your groups. Are you all in the correct group?
- LL Yes. / (XX)
- T Yes. L5, L3, L4 you are not [exactly XX.
- L3 [No.
- T L3 and L4 you two were together, weren't you? Yeah?
- L3 Yes.
- T Yesterday? Yeah? L5, who were you with? Marisa.
- L5 Marisa . . . Mònica.
- T And Mònica. Yeah. All right, let's- move round with Mònica a  
little bit. L12, who were you with?
- L12 Yeah, they are not here.
- L1 [(Chuckles))
- T [None of them? No?
- L12 (XX)
- T Right. Let me think about you . . . Let me think about you for  
a minute. L, who were you with?
- L (XX)
- T Those three, yeah? And you three were together?
- L15 XXX
- T You were together or you weren't together?
- L15 No.
- T You weren't together. (.04) Well then. Right. I told you this  
would happen, didn't I?
- . ((Teacher is thinking out . . . ((Some students—L1, L2 050  
. how to group some of the . . . and L10—who are already  
. students)) (.11) . . . in their groups start to  
work on the activity))
- L17 ((Comes in)) Hello.
- T Hello L17. How are you?
- L17 Fine.
- T Marvelous. ((Chuckles))
- L17 ((Chuckles))
- T Right. (.03) L18, you were with L 2, weren't you?

L18 |Yes.

T |Yesterday. Right, OK. Right. Oh!

T-L1 L1, just a minute. We- I've got an enormously complicated problem here.

T-C *Right.* (.02) I want you, if you were with a person 056  
yesterday, to go and sit with that person but make sure you are separated and well separated from the other people. So L5, move away from L18 and L12. Move over there (if you can). I want to see who is with each group.

C ((Taking new seats for .07))

T L14, were you here (yesterday)?

L14 (XX)

T Who were you with?

L14 With L15.

T All right. Now L15 says to me that you weren't with him.

L15 No, Jaime, no.

L14 You were with X.

T Ana. aha. Right, yeah. L16, you are going to join this group 063  
and they are going to present you a solution to this problem. Let me XX. (Let me XX) ((Self talk)) L17, you work with L3 and L4 here, yeah? Right. OK. God! I think now . . . we've got virtually everybody in groups we were in yesterday. So we've got group one, two, three, four, five and six . . . Good. *Now,* 067  
last night you thought about the the solution to this problem, yeah? E:h, ehm what I want each group to do now, is to exchange their ideas about the problem *and* produce a definitive plan . . . This plan you will present to another group, OK? as . . . your definitive plan. So, what's important about your plan is that the other group can understand you. So, you must write on a piece of paper . . . five or six points about the plan and present that to the other group very very clearly . . . If it's not clear the other group will not understand you. And usually when people don't understand each other in the English class, they say:  
Ah.

LL ((Chuckles))

T Yeah? ((Chuckling)) So make sure they understand you because I'd like to talk about it. So there are a few phases here. One produce the definitive plan and secondly we'll present it to the other people. OK?

L (XX)

T Right. So you all know what you are doing now? 078

LL Yes.

T Yes! ((Imitating the students' low energy))

C Yes. ((Chuckles))



**T Right OK fine. (Let's go then)**

- L3 Come on. (.08) L17, (If) you write, OK? 082  
 L17 Ah! Yes.  
 L3 Thank you. Ehm L4, tell me your plan. 084  
 L17 (((Chuckles))  
 L4 [(XX)  
 L17 About this and this town.  
 L4 Which plan? 085  
 L3 We had two. ((Chuckles)) Dual plan.  
 L4 (.02) I didn't I didn't the plan. (.07) ¿Qué quieres XXX?  
 L3 Hombre pero la X no es un plan.  
 L4 (Yeah)  
 L3 My favourite plan it's number A.  
 L4 My favourite is B.  
 L3 ((Chuckles))  
 L4 But is very . . .  
 L3 ((Chuckles)) Number A is is perfect.  
 L4 ((Sighs twice)) I don't think so.  
 L3 Which is your favourite plan?  
 L17 I don't know.  
 (.51)  
 L4 ((Chuckles))  
 L3 We we choose the plan A. People who lives here in this  
 part of the city=  
 L4 =No, no! Ehm this is a very small city, isn't it? Yes, is a-  
 look at this. ((Showing handout))  
 L3 Small market town ((Reading)).  
 L4 Look at this. It's a small town. So you can go walking  
 from a place to another.  
 (.27)  
 L4 Well, make up your mind.  
 L3 ((Chuckles)) She is thinking. ((Chuckles))  
 L4 Ay! Let me see the (following plan).  
 L3 Is D, isn't it?  
 L4 Yes.  
 L3 I'm just looking at this [and I don't like this ((Chuckles))  
 very much.  
 L17 [I think-  
 L3 Too expensive.  
 L4 Yes.  
 (.03)  
 L3 This plan.  
 L3 B?  
 L17 Yes. ((Chuckles))  
 L3 B.

- L4 B? [X cuatro posibilidades.  
 L17 [B.  
 L4 ((Reading excerpts from plan B aloud for .03))  
 L17 ((Reading excerpts from plan C aloud for .08))  
 L3 This is the the pe- pedestrian. Yes?  
 L17 Yes.  
 L3 But the city is here (.02) and the problem is in the city.  
 L17 Then . . . the plan A.  
 L3 Eh?  
 L17 A.  
 L3 The Plan A. . . . [I think so.  
 L4 [Which one?  
 L3 The plan A, she says.  
 L4 ((Chuckles))  
 L3 Loo- look at the price. It's very cheap.  
 LL ((Laughter))  
 L17 It's the best one. Yes.  
 L4 ((Chuckles))  
 (.04)  
 L17 XXX  
 L3 We we can make a mix between A and B. (Are not) very similar.  
 (.07)  
 T-G Have you got your definitive plan? 131  
 L3 No.  
 T You've got until half past to produce the definitive plan. Because what will happen you will go to another group and try to persuade the other group that your plan is better than theirs.  
 L3 OK. (.03) So do you like A? (.02) [Do you like it?  
 L4 [No.  
 L3 Why?  
 L4 Because the the through (w.p.) traffic eh continuará.  
 L3 The through (w.p.) traffic?  
 L4 Sí, el tráfico este continuará XX.  
 (.11)  
 L3 Yes, but there will be subways for the . . . eh peatons, X ! don't know, for the people who is walking and X cars won't stop.  
 L17 What plan?  
 L3 A.  
 L17 A. (.03) But people who lives in the center ehm his car is [in the tourist-  
 L4 [There will be a lot of pollution and . . .  
 (.03)  
 L3 Pollution?

- L4 Yes. Contaminación.  
 L3 Why?  
 L4 The traffic. [The traffic.  
 L17 [Where?  
 L4 Yo que sé in the city on the town.  
 L17 In the center?  
 L3 (Smoke?)  
 L4 Yes.  
 L3 The traffic is close in the city now.  
 L4 Plan A XX.  
 L3 Yes but there won't be any . . . atasc.  
 LL ((Chuckles))  
 T Have you got have you got a plan? 149  
 L3 There are some cuadrados.  
 T Yeah. XX. You've got about ten minutes to produce the  
 definitive plan now, eh?  
 M Mm.  
 T At half past I'm going to stop you and say: OK, let's  
 change groups. . . . So have you decided anything?  
 (.02)  
 L3 L17 and me we like we like the first.  
 T The first plan.  
 L4 I like the B.  
 T You can make a combination. 154  
 L3 Yes.  
 T Remember, you know, you are not restricted. You can  
 make a combination of plans. You can include other  
 things that maybe are not included in these plans as  
 well . . . Do you remember how to say things like una  
 zona peatonal? Do you remember these things which we  
 mentioned yesterday? . . . How to say that?  
 L3 Ehm, pedestrian crossing.  
 T No, that's un paso de peatones.  
 L17 Pedestrian crossing.  
 T Es un paso de peatones.  
 M Pedestrian area.  
 T Area. Yeah. So easy. *Right*. Imagine I am another group, 162  
 could you explain your plan to me?  
 L3 ((Chuckles))  
 T Not now?  
 L3 Not now.  
 T You've got ten minutes [to do that.  
 L3 [Yes.  
 T So you've got a lot of work to do here, eh?  
 L3 Yes.

- T Now, obviously don't be dogmatic about it. Your restriction is ten minutes to produce a plan, yeah?
- L17 Yes
- T OK? ((Moves away))
- L3 Well=
- L17 =Half of the this plan and half of ((this plan))
- L3 [We can [...
- L4 [XX.
- L3 OK, what's that you don't like from the first plan? . . . 169  
We can change it.
- L4 (.02) All right. We we put the the plan A all the plan A.  
¿Vale? And we can . . . we can (.02) take of . . . =
- L3 [The B?
- L4 [=of the plan B,
- L3 B?
- L4 [B the bridge of [. . . over the X . . . ferrocarril.
- L17 [B? [A bridge across the-
- L3 Railway.
- L4 Railway.
- L3 ((Chuckles))
- L4 And (.02) and we can do the (.04) we can take of plan  
plan C the the bypass to to this road.
- L3 First, eh the plan A. OK.
- L4 To para desviar un poco la circulación. ¿no?
- L3 From the plan B wha- what? The pedestrian-?
- L4 The bridge. That bridge.
- L3 Ah . . . and from the plan A this . . . Ay! Sorry B.
- L4 Sí, sí. (.03) We can do this.
- I.3 That's perfect. So the cars will enter to the city here,  
they come here and go out. And here there will be no  
problem because is the plan A. ((Chuckles)) How does it  
cost? (.08) (How does it cost?) ((Self talk))
- L4 We can take the plan B from here to here (in order to  
build a) bypass.
- L3 XX?
- L4 O sea cogemos hasta aquí sólo. Cogemos hasta aquí. El  
plan B.
- L3 Mm.
- L4 Luego lo cogemos entero, la variante.
- (.04)
- L3 Mm. Entonces los que vengan por aquí, ¿qué tendrán  
que X?
- L4 Eh? Los que quieran venir por aquí, pues esto lo  
atraviesan. Pero los que no tengan- no ves que . . . los  
que vengan por aquí lo atraviesan porque aquí están

- mal. Es un pueblucho asqueroso. No va a venir nadie o casi nadie. Los que vengan por aquí, XX.
- L3 O sea que ahora ensuciarás tres carreteras. Esta esta 199  
esta y esta, pero esta no. Bueno no está mal. (.03) OK,  
let's write it. ((Chuckles))
- L3 (((Chuckles))
- LL (((Chuckles))
- L17 Well, the plan A and B?
- L3 And . . .
- L17 B, C y D.
- L3 Era el plan A. ¿Y qué más?  
(.02)
- L4 El D . . . el C.
- L3 ((Chuckles))
- L4 A veure, it's just a part. [It's not the . . .
- L3 [XX.
- L17 OK. Plan A? [Plan A.
- L [All the plan A.
- L17 All?
- L3 All the plan A. (.03) Ehm (I don't know). Sorry? ((Taking  
handout))
- L3 X L17. We are going to (.04) develop all the plan A.
- L17 ((Writing))
- L3 Ah no! Pero seguramente lo querrá con (.02) ¿cómo lo 212  
querrá? con should. No con . . .
- L4 Sí, con conditional
- L3 Con conditional, X.
- L17 If tal tal tal, I tal tal tal. ¿No?
- L3 No. Es muy difícil de hacerlo así.
- L4 No. Va yeah está bien eso!
- LL ((Chuckles))
- . ((.08 inaudible))
- .
- .
- L17 Develop?
- L3 Develop, desarrollar. Desarrollar.
- L17 Ah desarrollar! Would develop, no? (.04) The plan A.  
((Writing for .11)) OK.
- (.04)
- L3 And (.04) we would take the . . . the bridge of plan B,
- L17 ((Writing for .07))
- L3 to avoid the traffic delays.
- L17 Across the railway. ((Writing and copying from  
handout))

- L3 Plan B.  
 L17 Plan B,  
 L3 [To avoid a- a- avoid traffic delays . . . the railway.  
 ((Dictating))  
 L17 (((Writing)) (.07)  
 L3 The rail- the railway. ((Dictating))  
 L4 ¿Cómo in the railway?  
 L3 Para evitar . . .  
 L17 El tráfico.  
 L3 Para evitar . . .  
 L4 Retenciones en el . . .  
 L3 Retenciones de tráfico en el tren.  
 L17 No. [Quiere decir que-  
 L3 [En el ferrocarril.  
 L17 Quiere decir que [el tráfico detrás del tren. Bueno-  
 L4 [En la vía.  
 (.03)  
 L3 XXX  
 L17 Esto quiere decir eso. ((Chuckles)) To avoid the traffic  
 delays the=  
 L3 Bueno yeah está bien, mira. Con el mapa ya verán XX.  
 L17 =the railway, ¿no?  
 (.03)  
 L3 No, yo tacharía XX.  
 L4 Always the railway?  
 L3 Delays in the railway. XXX.  
 L4 XXX  
 L3 XXX  
 L4 In the railway. Is different.  
 L3 X esto decir en la vía.  
 L4 No.  
 L3 XXX en plan los coches en la vía del tren.  
 L17 ((Laughter))  
 L3 XXX  
 L4 No hombre no.  
 L17 (It's the same)  
 (.09)  
 L3 Y del plan C quería hacer algo. (.04) Sí ehm and to build  
 the north-west bypass.  
 L17 ((Writing))  
 L3 To rejoin the A437 west of the town. ((Reading and  
 dictating))  
 L17 ((Writing))  
 L3 And that's our plan. (.03) ¿El coste aproximado qué  
 sería? ¿Ciento cincuenta mil libras? ¿Eh?  
 (.02)

- L17 Approximately.  
(.03)
- L3 More or less the cost would be . . .  
(.08)
- L17 The cost would be? ((Writing))
- L3 A ver un momento. (.07) Del B también lo hacemos todo, ¿verdad? (.18) Aquí en el C pone: Build the bridge across the railway. ¿Es el mismo que el del B?
- L4 What?
- L3 Aquí al principio it seems like the ((Pointing to handout)) is the same?
- L4 No.
- L3 X bridge. (.03) Where is the B . . . bridge?
- L4 Here we are bypass. To catch the bypass in order to go into the town.  
(.03)
- T-G Have you got your plan yet? 287
- G Yes.
- T Yeah? Go on imagine I'm another group and explain your plan to me.
- L3 OK XX.
- T (((Chuckles)) Come on=
- LL (((Chuckles))
- L17 =We would develop.
- T Good. Sorry.
- L17 We would develop all the plan A and we would take the bridge of the plan B to avoid the traffic delays. We would build a north-west bypass to rejoin the A347 west of the plan. ((Reading))
- T Mhm.
- L17 Of the plan C.
- T Mhm . . . Fine, good. All right. Now actually when you talk to the other groups illustrate that on the plan, yeah? OK? Good, that's what we want. 297
- T-C Right, you've now got two minutes to finalize your plan. 299
- L3 A ver, ¿El coste?
- L4 En torno a los dos novecientos cincuenta.
- L3 Dos millones noveciento cincuenta. Pero el C lo hacemos todo, ¿no?
- L7 ¿Lo hacemos todo?
- L3 Qué X! Lo habremos hecho todo del C.
- L17 Dos millones. XX.  
(.09)
- L3 Sí sí. Todo el A, todo el B y el C.
- L4 El C es todo también, ¿no?
- L3 Y todo el C. Total dos millones novecientos cincuenta.

## L17 ((Writing))

. ((One of the students makes the joke about publishing  
 . this in the BOE. L3, L4 and L17 have finished the  
 . activity. They wait for 1.05. In between L17 says: Two  
 years.))

L4 The duration?

L3 ((Yawning)) The duration.

L4 We can make the [XX.

L17 [About two years.

L3 No.

L4 The duration of the . . . the (largest). [El que más dura.

L3 [Ah yes. Eighteen  
 months.

L4 Eighteen.

L3 Eighteen.

L17 Eighteen months?

L (XX)

L3 ((For .21 rereading the plan and chuckling)) For the  
 Olympics.

. ((Because of technical problems this part of the lesson is  
 . not recorded. During that time L7, L3 and L4 are off-  
 . task since they finished with the writing. On and off  
 they will join L12 and L19 who are talking about getting  
 into IESE. The teacher has written some sentences about  
 will/going to, which students will need to present their  
 plans. Then the teacher tells students to make new  
 groups so that they can present each other their plans))

T *Right.* Sh::::. Before you start . . . before you start. 355

(.02) Present your plan to the other group . . . and  
 the other group must then make criticism of it. OK?  
 Remember we are using conditionals here. Yeah. This  
 part of the exercise is a conditional exercise. Yeah. Fine.

LL Yeah.

T And and also when you've done that, try and persuade  
 the new person in your group that your plan is better  
 than his or her plan, OK? So that should be two plans  
 being argued here. You understand what you are 361  
 doing?

LL Yes.

T Yes!

LL ((Chuckles))

T All right. Let's go then, eh? 362



- . ((L1, L17 and L3 are one of the new groups. They get  
ready to start))  
.
- L1 Eh we decide the if if there can be one plan that we  
never can solution their own problems in the plan in  
this town. And and if we choose only plan no no  
((Chuckles)) make a decision we make a decision with  
plan D and the plan A . . . two plans eh? [because=  
L3 [D and A.  
L1 =D no [D D D and A.  
L3 [D D D yes.  
L1 Because if we choose only the plan D we wouldn't  
resolve the traffic problem in the center of the town. If  
we choose only the plan A, we wouldn't resolve the  
traffic problem in the outskirts.  
L3 Outsk- yes yes i understand.  
L1 You understand. And we finish our X. ((Chuckles))  
Nothing more. You know another solution better than  
than the plan D plus the plan A?  
(.02)  
L17 We have decided about=  
L1 =Do you have another [solution?  
L17 [Plan A.  
L1 Plan A,  
L17 and part of plan B and a part of C.  
L1 A part of plan B? With the bridg- with the bridge?  
Bueno XX.  
L17 Yes.  
L1 Yeah.  
L17 With with a north-west bypass,  
L1 A north-west [bypass. XXX  
L17 [A bypass (from the) plan ah no no- take  
the bridge of the plan B to avoid traffic delays.  
((Reading)) And=  
L1 In the plan A?  
L17 =In the plan B. In the plan A all the plan.  
L1 Ah. All the plan A=  
L17 Yes.  
L1 =plus the bridge [of the the plan B.  
L17 [Of the plan B.  
L3 Exactly.  
L17 And the bypass of the plan C.  
L1 But the plan B is on XX.  
L3 Yes.

- L1 All the plan B (at all)?  
 L3 Yes.  
 L1 Ah, all the plan B. O sea, plan C, plus plan A plus B [and the bypass.  
 L3 [Yes.  
 L3 Apart of [the bypass, sí.  
 L1 [The bypass.  
 L17 The bypass=  
 L1 Ah.  
 L3 Bypass.  
 L17 =of the plan . . .  
 L3 C  
 L1 But if you- the plan C you build a bridge and no no XX, ¿no?  
 L17 A bypass.  
 L1 A bypass? Where is the bypass?  
 L3 It's that. Here.  
 L1 Ah, this is a bypass.  
 L3 Yes.  
 L1 And this bridge is the plan B, no?  
 L3 Exactly.  
 L1 And the plan A. Ah. I am agree with the plan A but if you if you choose only the plan B you you wouldn't resolve the the problem in the outskirts of the city of the town.  
 L3 But we choose a part of C and B and=  
 L1 Yeah but plan C finish here, no? in this road.  
 L3 It- sorry?  
 L1 The plan C where where is finish the plan C?  
 L3 Here in this=  
 L1 =in this [road  
 L3 [road.  
 L1 And if you don't continue the traffic for to go outside to the seaside XX, no?  
 L3 Yes, but (.02) I understand XX.  
 L1 You understand XX. (((Chuckles))  
 L3 (((Chuckles))  
 L3 The the traffic for example is coming by here.  
 L1 Yeah, here.  
 L3 And they cause delays.  
 L1 Yeah, this is good idea. This is good idea. [This is the plan B, eh?  
 L3 [And-  
 L3 Yes. And they continue here.  
 L1 Plan C, (OK).  
 L3 Here they go to to the west for example,

- L1 Yeah.
- L3 and and the other (part) continues to the south.
- L1 Yeah, but the the problem is is is in the summer when people go to the sea. You don't- this is the route for go to the house seaside, (right?) [no?
- L3 [Yes, I understand. But they eh- they can continue by here.
- L1 No. Is is not the road for the town centre, this. No?
- L3 Perhaps is another road.
- L1 Yeah. ((Chuckles)) Yeah, yeah, yeah. XXX.
- L3 And your your plan? Can you tell me your?
- L1 Yeah. I I choose we choose the the plan A because is necessary. If you don't choose the people can't work in the center. And after we think that this town need an XX because XX.
- L3 Yes.
- L1 In the summer. Sobretudo, com es diu?
- L3 Eh moreover.
- L1 Moreover?
- L3 [Moreover.
- L1 [Moreover in the summer.
- L3 I can see a problem in your plan.
- L1 What what? what problem?
- L3 It's very very expensive.
- L1 Yes, yes. I think so. But in the life the best solutions are always the most expensive. ((Chuckles)) No?
- LL ((Chuckles))
- L1 About- I'm not economy but . . . ((Chuckles))
- LL ((Chuckles))
- L1 Yeah. But your plan, look your plan cost two millions má-, what is- what's said XX?
- L3 Eight hundred.
- L1 Eight hundred. Plus eight hundred plus one hundred fifty. If you- two [millions plus eight hundred [plus is=
- L3 [No. [Yes.
- L1 =the same of [two millions.
- L1 [No.
- L3 No? No, no, no. I am not economy.
- L17 Two million ninety hundred fifty.
- L1 Yeah, yes. But if you if you you (.04) you don't forget [the solution for go to the sea in the summer.
- L3 [Yes.
- L3 Yes, but (.03) it it would be just one month.
- L1 One month? No, the summer- in England? Yes. ((Chuckles))
- L3 In England the summer is a week. ((Chuckles))

L1 Yes. In England X the summer only one week in August.

L3 And for for one week [you are spending many many money.

L17 [Yes. For XX.

L1 I think your plan is better because is is more more expensive but I don't agree here because it's not complete.

L3 Your plan is very good but . . .

L1 Is expensive.

L3 Yes. Too much for for a little town.

L3 Is too much for a week. ((Chuckles))

(.03)

L17 It would be built in eighteen months.

L1 Your plan? In eighteen months? Oh, my plan two years two years and a half and three years.

(.04)

L3 Two years and a half.

L1 Two years two years and a half and=

L3 =No because you can do this [at the same time

L1 [This at the same time.

L3 Yes.

L1 But ehm they haven't people to go to work in the two. Bueno esto es igual, no sé. ((Chuckles))

L3 Se contrata más ¿no? Que por eso hay tanto dinero, ¿no? ((Chuckles))

L1 This isn't eh eh Barcelona Olympic plan. ((Chuckles)) Is the plan for the Olimpiadas the next Olimpiadas in England. ((Chuckles))

T Right. Sh::: , sh:::, sh:::. Three o'clock now. Right. 436

First of all, I just got another thing to mention. You are not doing badly on the conditionals, eh? . . .

*With plans*, do you make plans, do plans or what do you do with plans? . . . Make or do?

LL Make.

T Make, you make plans. That means you construct plans. What- how do you say realizar plans? (.02) Is it do or make or another word?

L Another word.

T It's another word, yeah.

LL ((Chuckles))

T Carry out. ((Writes the word down on bb))

L1 (Carry out plans) ((Self talk))

T Carry out plans. This is the word. Probably it's not a 443 word you will know. *All right*, we'll stop there and I'll see you tomorrow. Bye, bye.

**LL Bye bye ((Chuckling)) / See you.**

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## APPENDIX L

## MARK'S LESSON ON 23/3/92

**Class:** 3M

**Date:** Wed. 23rd March 92

**Recording:** 2nd

**Duration:** 2 hours

**Set up:** There is one microphone stand in the first row of students' desk and another in the third. The cordless microphone is placed on the teacher's desk at the front of the room only during the second hour.

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**DESCRIPTION OF TASKS AND STAGES**

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**TASK 1: LANGUAGE EXERCISE**

**CORRECTION STAGE**

**Input:** 12 sentences (anthology p. 37 ex. 2).

The teacher elicits correction of a grammar exercise on modal verbs.

**LOCATION OF SHIFT:** 101

**TASK 2: LANGUAGE EXERCISE**

**CORRECTION STAGE**

**Input:** a box of words and a two-paragraph text with twelve blanks.

The teacher reads out loud the corrected version of the text about boyfriends on quantifiers.

**LOCATION OF SHIFT:** 182 (false start) /221

**TASK 3: LANGUAGE EXERCISE**

**PERFORMANCE STAGE**

**Input:** a list of nouns and verbs and pictures of a house.

In groups students go over the meaning of a list of words about a house and match the words with its drawings.

**LOCATION OF SHIFT:** 286

**CORRECTION STAGE**

The teacher elicits from students the matching of words with pictures from the performance stage.

**LOCATION OF SHIFT: 347**

**TASK 4: LANGUAGE EXERCISE**

**Input: same as task 3.**

**In pairs students are asked to write sentences using a structure (need + ing) and the vocabulary provided in the textbook.**

**LOCATION OF SHIFT: 467**

**TASK 5: LANGUAGE EXERCISE**

**The teacher elicits from students sentences with the structure need + ing to describe what needs to be done in Barcelona.**

**LOCATION OF SHIFT: 551 (announcement of break) /563 (false start) /590**

**TASK 6: LANGUAGE EXERCISE**

**Input: A list of words on the blackboard.**

**The teacher elicits the meaning of a list of words which will appear in task 7.**

**LOCATION OF SHIFT: 648**

**TASK 7: COMPREHENSION OF AURAL TEXT (part 1)**

**PERFORMANCE STAGE**

**Input: the first part of a script from textbook p. 86 and an empty plan drawn on the blackboard.**

**The teacher reads the first part of a text on a house and students need to draw a plan. The following steps are followed:**

- individually students fill in a plan as they listen to a general description of a house.
- in pairs students compare their plans.
- students hear the description for a second time.

**LOCATION OF SHIFT: 784**

**CORRECTION STAGE**

**The filled plan from performance stage is given to students. These are the steps followed:**

- the teacher completes the plan on the blackboard.

- the listening is played again as the teacher points to the plan on the blackboard.

LOCATION OF SHIFT: 830

### TASK 8: COMPREHENSION OF AURAL TEXT (part 2)

#### PERFORMANCE STAGE

Input: the second part of the script from textbook p. 86 and the empty plan drawn on the blackboard.

The teacher reads the second part of the text started in task 7 and students need to draw a plan. The following steps are followed:

- individually students fill in their plans while they listen to the continuation of the listening.
- students hear this part of the description for a second time.
- students are given time to compare their plans.
- students listen to this part of the description for a third time.

LOCATION OF SHIFT: 885

#### CORRECTION STAGE

The filled plan from the performance stage is given to students. These are the steps followed:

- the teacher completes the plan on the blackboard for the students.
- this second part of the listening is played again as the teacher points to the plan on the blackboard.

LOCATION OF SHIFT: 912

### TASK 9: COMPREHENSION OF AURAL TEXT

#### PERFORMANCE STAGE

Input: a script from the textbook on p. 181.

The students identify rooms on the same plan as in tasks 7 and 8.

These are the steps followed:

- the students listen and complete the plan identifying which room goes where.
- students compare their plans.

LOCATION OF SHIFT: 998

#### CORRECTION STAGE

The teacher elicits from students the information from the performance stage.



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 LESSON TRANSCRIPT (Mark, 23/3/92)
 

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- . ((The very beginning of class was missed so structuring, if  
 . there was any, was missed. The class is correcting an exercise  
 . they had for homework. The teacher calls students to read the  
 sentences following the order students are sitting. The  
 teacher gives grammar explanations when students make  
 questions))
- T (...) OK? (.10) And the last one, L3. 059  
 L3 You shouldn't have drunk so much beer.  
 T You shouldn't have drunk so much beer, other possibilities?  
 (.02) Anybody? L4? (.02) L15? You should have bought some  
 more beer, OK? Let's just look at this X such and so. ((T writes  
 on the blackboard for .37)). Let's let's look at the difference 063  
 between so and such again. Remember so (we have) with  
 adjectives and such with nouns, OK? (.08) Remember we can  
 have so much, ((T writes on the blackboard for 1.55)). (OK.  
 Let's just-). When we use so much and so many (...) 089
- . ((T continues with his explanation))
- .  
 .
- T How many reading books have you got L8? 097  
 L How many?  
 L8 How many?  
 T Reading books, at home. Only one?  
 L A hundred and fifty?  
 L8 I have?  
 T Yeah.  
 L8 One.  
 T Only one?  
 LL ((Laughter))  
 T Someone has got more than one. That's the problem. Right. 100  
 OK? (.04)  
 L ((Laughter))  
 T We'll look again at this later. OK. There are two more 101  
 exercises . . . in the practice book, OK? (.11) ((Asks  
 several students one by one if they have done the  
 exercises for .12)) Page (.04) 92 (.11). Right. (.03) 109  
 I've got two daughters. ((Reading)) Right? Page 92  
 exercise 1 (.16). Neither of them is married (...) ((Reading))114  
 LL Què? / Com com? / Què ha dit? / XX.

T Neither of them is married.

((Starts reading the corrected exercise out loud. Since not enough people have done this exercise he decides to correct it himself. As he reads, students come up with alternative answers))

T I don't know how she does it, but she somehow manages to give . . . *all* the boys the impression that he-

L All? /Eh? / X. / Every.

T Sorry. [Each of the boys.

L [Everyone?

T [Each of the boys. Each of the boys the impression=

L [Each of the boys.

L [I every?

T =|that he is the only one =

L [Each of

L-L [And everyone?

T No. Everyone- or everyone of the boys you could say. Yeah?

L ((Sighs)) (Ah. OK). ((Self talk))

T One of the boys or each of the boys. OK? *In this exercise* in 128 some cases there is more than one possible correct answer. OK? Each of the boys or every one of the boys. The impression that he is the only one. I don't think (...) ((Reading))

((Correction is continued))

T But I don't think (.03) every boy who goes out with Ann can be very bright. ((Reading))

LL Any/Any boy?/Any?

T Any?

L Any.

T Again. It's possible but it's very . . . strong, isn't it? by saying that they are all stupid.

L3 Yes.

T Well. Again . . . No. Because it's not the same. If you say, I don't think *everyone* [(she's gone out in her life) or one or two are not bright,=

L-L [Everyone?

T =the rest are bright. If you are saying, I don't think any of them are bright, (it's like) saying all her friends are stupid. It's possible but=

(L3) Yeah.

T =it's unlikely in the context. You have to think about the

- sense* of the paragraph.
- L-L O sigui és everyone.
- T (...)
- . ((Correction continues. Explanations are interspersed  
. throughout))  
. .
- T OK? Any questions. (.03) Any questions. (.02) No? 180  
(.02) Right. OK. Now, *who* has done exercise 3?
- LL (.02) Who? / Who? 182
- T Who has done exercise three?
- LL ((Some students raise their hands))
- T Yes? Who has learnt the verbs?
- F (.02) Learn? 185
- LL (((Chuckles))
- T I said do and learn. Did you learn them?
- C (.05)
- T No? Nobody. Ehm, did I write on the blackboard 187  
learn them?
- L17 [Yes. But . . .
- L3 [No. No.
- L [Mh.
- T But you haven't learnt them. 189
- L17 I'm not a: . . . computer
- T You are not a computer. [Neither am I.
- LL [((Laughter))
- T But learning one, two, three, four, five [((Counting 190  
for himself))=
- LL [((Laughter))
- T =fifteen irregular verbs you don't have to be a  
computer.
- LL ((Laughter))
- L17 Fifteen? Infinitive, infinitive past, 192
- L.L ((Laughter))
- T You ask me in the break the past of any irregular  
verb in Spanish and I'll *tell you* there's more than  
fifteen.
- L17 But in Spanish there are *less exceptions* than= 194
- T =There are not. There are lots. And not only that,  
there are not two pasts there's ten twenty . . . Yes?  
So don't be computers. [It's not=
- LL [((Chuckles))
- T =difficult. You obviously have to learn by memory, 197  
irregular verbs. Because there's- you won't learn all

of them just by practising. OK? So eh learn them 199  
 for [Wednesday. OK? All right? On Wednesday I'll  
 ask =

LL (((Chuckles))

T =you to tell me the past and past participle of these 201  
 fifteen . . . irregular.. . verbs. OK. Right. Now, you have  
 a composition to give to me? A letter? Yes?

C ((Loud laughter for .04)) 202

. ((Teacher comments that he wonders about the content of the  
 . letters and comments on the students' "strange" faces.  
 . Students are excited because they've played a trick on Mark  
 in the composition))

Lx Andy! 206

T What?

Lx ((Probably wants to give him the composition))

T Yes. You gave it back to me the other day, did you? Yes.  
 Sorry.

Ly X

C ((Laughter)) (.02)

T [OK 208

C (((Laughter with some funny comments for .17))

T Look at page eighty-six. 211

L [Eighty-six/XX/X.

C [\_\_\_\_\_

T [Eighty-six.

C [\_\_\_\_\_ (0.19)

. ((T is talking with some students for .18))  
 .  
 .

T [OK. Look at the page (0.3) look at page (0.9) eighty=221

C [-----

T [=six. OK? ((Snaps his fingers twice)) Page eighty-six=

C [-----

T =[ and just look for a moment at . . .

C [-----

T =[these . . . words here. OK?

C [-----

T-L [Eighty-six student book not practise book. 227

C [-----

LL ((Loud laughter and comments for .10))

T [OK? (.09) Just look for a minute and see if you know 229

C [-----

T =or if the person next to you knows what- whose the  
 meaning of these words. OK? [Which word can you =  
 C [-----  
 T =[see in the pictures where . . . XX (with) the=  
 C [-----  
 T [=vocabulary. OK? 236  
 C [-----

. ((Students work on the exercise. The teacher writes on the  
 . black-board (0.16). At one point a student can be heard  
 . reading part of the instructions —Match the words— that 257  
 introduce that exercise in the textbook. Some students are off-  
 task and noisy on and off))

T [OK Let's have a look. L6, em where can you see= 286  
 C [-----  
 T =bricks Can you see any bricks in a picture? . . .  
 Bricks.

L6 In Spanish? 288

T X which picture?

L6 Ah which picture! Ah one.

T Picture one?

L6 There are bricks, no?

T There are some brick. Yes. [OK?

L [Todos. Todos Igual.

T In picture two, in picture three, four and five there are bricks.  
 OK? Bricks n every picture. Chimney, eh L1?

. ((Correction continues))  
 .  
 .

T And window pane, L2.

L2 In one.

L-L Pane.

T In one?

L ((Inaudible))

T The window pane. OK?

This ((Pointing to  
 window in the class))

Lx-L A ver si es X.

This is the window  
 and this is the window  
 pane ((Also pointing)).

Ly-L Què és una window  
 pane?

OK?

L Mh!

- T This is a window pane here. This is a window pane. ((Writing on the blackboard)). Right? A window. One window pane, two window panes, three window panes, *four* window panes.
- Lx-Ly ¿Ei vidrio?  
Ly-Lx Mh.  
Lz-L Com es diu?  
L-Lz Pane (i ja està).  
Lz ¿Com pèl?  
LL No pane pane.
- LL Mh.
- T Here. One, two, three, four window panes? (X) one window pane. OK? (0.2)
- T Right. Now. 374
- C [\_\_\_\_\_ (.23) Lz-L [No les sé ni en castellà aquestes coses.
- T ((Starts writing on the blackboard)) Ly Eh?  
Lz (Sí, això no ho he entès)
- ((Turning to side b of tape))
- T [Now. If we look at the pictures we can see- ((Claps= 356
- C [\_\_\_\_\_
- T (=three times)) Listen If we look at the pictures we can see that some things need doing. Some bricks need replacing for example. OK? Here we have=
- . ((=T starts writing on blackboard the explanation for the grammar of the structure they will have to practice in this exercise. Once in a while he will say out loud what he writes but without looking at the students. He is going to do that for 3.00)). 359
- T OK? (.99) Now I want you to look at the pictures . . . 383  
for five minutes, ten minutes and look at . . . the different (.03) things which are in the pictures (.02) and make more sentences like this one, some bricks need . . . replacing. OK? Make some more sentences. 388  
There are the chimney, the doors, the garden, the gate, the hedge. OK? So more sentences using this structure. OK? Use these verbs here OK? under it. 390  
Right? Do this in pairs. L4 and L7, L19 and L4 XXX.
- . ((Goes on pairing students and students move and get ready. Then the class start doing the exercise in writing even though the teacher did not make it explicit))

Lx-L Què hem de fer? (Un plano amb aquesta X, no?) 394  
 Ly-Lz (No, XXX. Need més gerund, és fàcil).  
 Lz-Ly Vale. Vale.

((Students continue doing the exercise. A student asks the teacher a question on the structure that they need to be using)) 399

((L4 and L19 must be laughing))

T I will have to separate you. 411  
 L19 ((Laughter))  
 T L4, L19.  
 L4 Yes.

((Exercise continues))

((After 2.16 of seatwork))

F-T Andy ¿Tenemos que hacer las dos partes o sólo sólo 414  
 [pasiva?  
 T [No. Just one. Just one. So just write ehm, the chimney needs (0.2)  
 F (Repairing or), ((Self talk))  
 T Right, so you continue, the chimney needs ((Writing it on the blackboard))=  
 F (Repairing) ((Self talk))  
 T =What ((Writes the word repairing on the blackboard)).  
 And after the chimney the next word is the . . .  
 F The doors  
 T The doors [((Writing it on the blackboard)) need etc. etc.  
 M [Painting, no?  
 T ((Writing on the blackboard)) OK?

((Performance of exercise continues))

T [OK good. Very good. What- (.10) what needs doing 467  
 C [-----  
 T [((Starts writing on the blackboard)) in Barcelona?  
 (.04) L8, what needs doing in Barcelona?  
 C [-----  
 L8 Barcelona needs . . .  
 T What needs doing. What needs doing.

L8 Barcelona needs . . .  
 T What needs doing in Barcelona L13? (.02) What needs doing? The roads need . . . 470

L13 Repairing

T Repairing. Yes? What needs doing in Barcelona, L?

. ((The exercise continues smoothly. The teacher writes down the students' answers on the blackboard. Teacher gives a 4.39-grammar explanation with the help of the blackboard in response to a student giving an answer that does not fit the target structure of the exercise. This happens at the end of the stage))

T This is not possible. ((Writes on the blackboard)) It's different because here the university is the subject. OK? (...) Do you see the difference?

LL No.

T ((Writes on the blackboard)) (...) Right. Look at these two examples . . . Look at these two examples. Do you see the difference? OK? The baby can't wash himself (...) OK? So notice here (...) OK? If we look again at this (...)

. ((The explanation continues))

T ((After the explanation)) OK? . . . All right. Eh (.02) let's take a quick break. 551

L X?

T (Sorry?)

L (Quick)?

T Break

LL Break. / X / X.

. ((The break))

T I am interested to see the answers because= 556  
 M L6 is the best teacher.

T =next week you are going to write the answers to each others' letters.

L Yes.

LL Què? Què?/ Què?/ Eh?

T Yes. You were given a letter one of the letters from another student and you were writing an answer.

L3 That's clear the answer.



- T The answer is clear. (Can't be for everybody).  
 L (XX)  
 LL [((Loud laughter))  
 T [Again . . . You have to write. L3. [You have to write a few  
 more=  
 L3 [(L6 is the best teacher)  
 T =words.  
 L3 Ah. OK.  
 L [Quines tonteries.  
 LL [((Laughter)) (.07)  
 T [Right. 563  
 C [\_\_\_\_\_ (.07)  
 T [((Starts writing words on bb for 1.06))  
 C [-----  
 T [X I'll very interested- I will be very interested to read = 578  
 C [\_\_\_\_\_  
 T =what L4 and L5 and=  
 LL =((Laughter))  
 T They've written the same?  
 LL Sí.  
 T Yes?  
 L XXX  
 T Very good. Very liberal. Very good.  
 L Ma pillao. 583  
 LL ((Loud laughter for .04))  
 T Not yet. I haven't looked at it yet.  
 LL ((Laughter continues))  
 L XX  
 !L ((Laughter continues))  
 L XX  
 T No, I've looked at L8's. I've looked at L8's.  
 C [\_\_\_\_\_  
 L3 [X L8's . . .  
 C [\_\_\_\_\_  
 T Difficult solution.  
 M Difficult.  
 T Difficult. You have to say something into the microphone.  
 LL ((Laughter))  
 T [((Writes on blackboard for (.06))) Right. Let's look= 590  
 C [-----  
 T =at some vocabulary. We're going to hear a listening.  
 (.05) E:h two storey, 591  
 L XX  
 T [((Writes on the blackboard for .16))  
 LL [\_\_\_\_\_ ((Students still  
 joking about the compositions))

- T [Right, two . . . storey. . . two storey house (.03)  
 LL [-----  
 T [OK? How many storeys has this building got, L19? 599  
 LL [\_\_\_\_  
 L19 Two?  
 T Two?  
 F Five.  
 T Five? Storeys? How many storeys?  
 LL Four.  
 T Four?  
 LL XX./X.  
 T Four? Four storeys?  
 M I don't re=  
 LL Five. / Five.  
 M What does storey mean? 604  
 T Well. Think. This is a two-storey house.  
 M Ah. Planta planta.  
 T Yes.  
 F No és un flat? 605  
 LL ((Laughter))  
 T [No a flat es un piso.  
 M [X un flat.  
 F And a floor?  
 T Two storey is an adjective is an adjective.  
 F (Adjective). ((Self talk))  
 F-L Flat es piso?  
 F-L XX pero de plantas.  
 T (((Writes on the blackboard))) A two-storey house. OK?  
 LL [-----  
 T [(04) All right? 611  
 L-L (((Para de riure per favor))  
 T [(06)  
 L [Yes.  
 T Five metres [by six metres X square. This is ((Writing on 613  
 LL [\_\_\_\_\_  
 T =the bb)) how we pronounce metres.  
 L (Metres). ((Self talk))  
 T OK. Everybody. Metres. 617  
 C Metres.  
 T OK. What's a fireplace, L13?  
 LL ((Laughter))  
 T It's getting worse. It's like X TV.  
 LL ((Laughter))  
 T L16. Do you remember fireplace?  
 L XX  
 L16 (.03) I don't remember.

T What is a fireplace?

L16 Ah. Mm.

T Do you know, L15?

L15 In Spanish, or?

623

T Ah. Just tell me in Spanish or Catalan. (It's all right)

L15 Chimenea.

T Yes. OK? Yes. But the L-F XXX?  
bottom. Left hand? Right F-L Chimenea.  
hand?

T OK? On my left hand- e:h. For example. L2. . . L10 is on your 627  
left hand L13 is on the right hand. OK? . . . Right? (.05) Flat  
of stairs?

. ((Class continues going over the vocabulary on the blackboard.  
. It is the vocabulary the teacher thinks students will find  
. difficult in the next exercise))

T What's to measure?

L Medir.

L [Medida.

L [X

T That's major. John Major. ((Chuckles))

LL ((Laughter))

Lx John Mayor.

T Major.

Lx Major.

T Right.

648

. ((While teacher is drawing two rectangles on the  
. blackboard a group of students pronounces  
. repeatedly the words Major, Mayor, Mayer and  
. Meier in falling and raising intonation)) (.15)

T [I want you to draw on a piece of paper or in your= 651

C [-----

T =notebooks two . . . rectangular squares. OK? . . .

Quite big.

L [Big?

C [\_\_\_

T [Yes.

C [\_\_\_

L11 [A square.

C [-----

L [XX

C [\_\_\_

- L11 [A square can be rectangular? 655  
 C [-----  
 T [No. Write two rectangular rectangles.  
 C [-----  
 C ((Laughter))  
 T (((Writing the words first floor and ground floor  
 beside the squares for .11))  
 C [-----  
 T [OK? This is the first floor. This is the ground floor 660  
 C [-----  
 T =((Pointing at the blackboard))  
 LL [Pero XXX. / But XX. / XX house, no? 661  
 C [-----  
 T [Big! 6 6 3  
 C [-----  
 LL ((Chuckles))  
 L XX a house, no?  
 L-L Big. Not that big. ((Chuckling)) 665  
 T-L/G? No. It's not sufficient because you need- you are  
 going to put information in the squares.  
 LL Ah! 667  
 L-L No ho sabiem.  
 L-L Hauguera avisat!  
 L-L (Si ja ho ha dit big.)  
 . ((Students are given .34 to draw the rectangles. The  
 . teacher writes something on the blackboard part of  
 . this time))  
 T [Right . . . Isabel. What's this? 677  
 C [-----  
 F [North.  
 C [-----  
 T [North. What's here, L? North, . . .  
 C [-----  
 L West.  
 LL West.  
 T West. L12.  
 L Yes. East.  
 T East. L14.  
 F South (w.p.)  
 T South.  
 F [South.  
 LL [South. / South.  
 T ((Prepares the cassette)) (.09)  
 M Where goes the wind (w.p.)? The winnd (w.p.)? 685



**T** Two storey house facing south. I am facing you. OK?  
You are facing me.

**L** Ah. OK.

716

**T** Right?

. ((Tape is stopped bit by bit. Students listen to each bit twice.  
. At the beginning teacher elicits the information from the  
. students he nominates. Later on the teacher just leaves time  
. for students to draw and work individually without asking  
them or giving them feedback. This is done for part of the  
listening))

**T** ((Rewinds this part of the listening)) (.08) Right.  
Just look first at the student next to you. OK? Look  
at the student next to you first.

. ((Students compare the information about the size and shape  
. of rooms from their drawings for 1.00)) ((In fact they start to  
. do so right when the teacher starts rewinding))

**T** [OK. Let's listen. Let's listen again. Listen. Listen. 766

**C** | \_\_\_\_\_

**R** It's a two-storey house (...)

. ((Repetition of the listening. This time the teacher does not  
. stop the recording))  
.

**T** (((Stops the recording at the same place as before and =

**C** |((\_\_\_\_\_ (.04)

**T** =rewind it, stopping the recording twice to find the exact  
beginning of the listening)) (.04)

**R** [Unit twenty one lesson A exercise two.

**C** | \_\_\_\_\_

. ((T goes around to look at the information the students have  
. gotten. Students can be heard comparing their plans and  
. talking about having drawn rooms too big or too small))

**T** [OK. So ((T draws answers on the blackboard for 1.17))

**C** | \_\_\_\_\_ ((Reacting to answers and checking 784  
their answers))

**T** [Right. More or less [this is what you should have. 797

**C** | \_\_\_\_\_

**L** [More or less.

**T** [Right. Let's listen again. This time I will . . . point= 797  
**C** [ \_\_\_\_\_  
**T** =[to each thing. OK? . . . Listen. ((Turning the recorder  
 on)) 798

**C** [ \_\_\_\_\_  
**R** It's a two-storey house, facing south (...)

. ((The class listens to the same part of the listening for a third  
 . time. Now Mark signals the location of each room as student's  
 . listen. The recording is played non-stop))

**T** OK? 809  
**L** (No) OK. When when=  
**T** =Not OK. No? Why?  
**L** Eh eh the mathematics don't,  
**M** No salen las cuentas.  
**LL** ((Laughter))  
**L** The mathematics don't agree. Yes.  
**F** (Don't agree?)  
**LL** ((Laughter))  
**T** It's true, isn't it?

. ((Then the teacher realizes that the information on  
 . the recording does not match the information given  
 . in the plan. That causes some talk in the students.  
 Then another student signals he has a question and  
 the T says, "Now what?" The student asks him if in  
 English you could also say four by four instead of  
 two meters square))

**T** ((Gives explanation)) OK? (.02) Right. Let's listen to 830  
 the description of the first floor. OK? . . . ((Starts  
 drawing)) Remember that we already know that  
 here's the stairs. OK? ((Stops drawing)) Right? First  
 floor. Listen. This time I am going to play . . . all 832  
 . . . this part once and then in parts. OK? So just  
 listen. Just listen ((Turns recording on))  
**R** The stairs lead directly into a large room (...)

. ((This second part of the listening is played non-stop))  
 .

**T** ((Rewinds tape)) 840

. ((Second part of the listening is replayed. This time the 862

teacher stops so students have time to note down the information. After the listening students have .08 to compare answers))

T [((Rewinds tape)) (.14) 863  
C [\_\_\_\_\_

((After the teacher locates the listening in the tape, there are .13 where students are still commenting on the answers. At a point the teacher makes some noise to get attention from students. The second part of the listening is replayed for a third time, now non-stop)) 866

T [((Rewinds the tape. Then the teacher goes around)) (.11) 874  
C [\_\_\_\_\_

F-L Están al revés.

F-T Las escaleras, Mark, ¿no están al revés?

T No. Because the because=

F =(The stairs are down).

T X, This ((Goes to the blackboard and explains why they are not)) Yeah? This goes on top of this. OK? ((Goes around))

(.08)

T Very good actually. 883

(.04)

T More or less . . . Yes . . . Yes . . . Yes . . . L19. [Mm. OK. All right.

LL [((Chuckles))

T [OK. Well. You should have this ((Draws map of the 885

C [\_\_\_\_\_

T [=first floor on blackboard for .51))

LL [\_\_\_\_\_

T [OK? (.04) Yes? 896

LL [\_\_\_\_\_

T ((Rewinds tape for .17)) 897

R The stairs lead directly (...)

((This second part is played once more. This time the teacher signals the rooms as the listening is being played. The recording is played non-stop))

M-T Two (doors to each)? 907

T (.05) *Between* the two rooms . . . between, with a door to each . . . with a door to each to each room. Mh?

M (A door to each room). ((Self talk))

T OK? With a door to each.



- T-C All right?
- T [Now ((.02) We are now going to hear . . . somebody= 912
- C [-----
- L2-L [Quantes finestres i totes iguals.
- T =. . . being shown the house. (.01) Right? You are going to listen to somebody being shown the house.
- LL Shown? 915
- T Shown? What's shown?
- LL Mostrar. / Mostrar.
- F Ah shown.
- T OK? . . . So you listen to the description of the house 917 and you decide which room is which. Which is the kitchen, which is the [bedroom,=
- LL [Ah. 918
- T =[which is the dining-room. OK?
- LL [Ah
- T which is the [study. All right?
- LL [Ah, XX. / XX. / XX.
- R Unit twenty one.
- T I'll play this once. It's quite long. OK? So listen for 920 the information. You don't need to understand everything. Just the information about the rooms. So I should play it once and then I will play it again in sections. OK? 922
- R Lesson A exercise three. Hello, do come in (...)
- . ((Dialogue is played non-stop for 4.25. Then students compare and comment on answers for 1.00. The teacher first rewinds 982 the tape and then looks around))
- T More or less- most people have it correct. 996
- T-L Good. Very Good.
- T-L That's right.
- T That's right. [OK then, I won't play it again. It's not 988
- C [-----
- T =necessary. Ehmm right. What (.04) is (2.66) this, L5?
- L5 This?
- T Mhm. This room.
- . ((The teacher proceeds to elicit the identification of the rooms in the plan))
- .
- .

((The very end of the class was not recorded))

## APPENDIX M

## SHARON'S LESSON ON 8/4/92

Class: 3S

Date: Wed. 8th April 92

Recording: 5th

Duration: One hour

Set up: Two microphone stands in front of the first row of student seats facing the blackboard. A cordless microphone is with L2 and L12 sitting in the second row.

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 DESCRIPTION OF TASKS AND STAGES
 

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TASK 1: WORD GAME

Input: six dashes on the blackboard.

Students call out words to guess the word the teacher has in mind ("advice"). There are as many dashes as the word students need to guess has.

LOCATION OF SHIFT: 062

TASK 2: ORAL EXCHANGE

Input: example sentences and a box with words. (textbook, p. 15 ex. 3)

In pairs students talk about who they go to to seek for advice.

LOCATION OF SHIFT: 128

TASK 3: REPRODUCTION OF AN AURAL TEXT

## PERFORMANCE STAGE

Input: 8 sentences (textbook p. 81, ex. 4)

Individually students write down the number of words for each sentence they listen to. The sentences are about people giving advice and suggestions.

LOCATION OF SHIFT: 163

## CORRECTION STAGE

The teacher elicits from students the number of words per sentence. Then students individually write the sentences after a

second listening, each sentence being corrected immediately after students write it.

LOCATION OF SHIFT: 374 (first student) / 481 (second student)

**TASK 4: ROLE-PLAY**

Input: 8 example sentences and the articulation of a problem, everything written on the blackboard.

Students give advice to a student sitting at the front with the back to the blackboard. This student does not know what her problem is.

LOCATION OF SHIFT: 495

**TASK 5: ROLE-PLAY**

Input: a slip of paper with a one-paragraph text for each student. In groups of four students do a role play. Each one is given a problem and the others in the group will give suggestions and advice.

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 LESSON TRANSCRIPT (Sharon, 8/4/92)
 

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- T All right. Played this game yesterday. Will play it again today. Was it yesterday? ((One student talking to another about lending her something)) 001
- F No.
- T No. XXX. That's right. OK ((Claps once)). Six letters is meant to take you a long time and last time you did it very well and you got it in about three minutes. So eh go. A word. I don't want letters, I want a word. (.02) It's difficult, I hope.
- . ((T has written as many dashes as letters the word students need to guess has. Students shout out words and the T writes down if there are any letters in that word that coincide and if they are in the same place))
- M X
- T ((Writes the word on the blackboard)) One letter correct, not the correct place. Very helpful.
- M Sister.
- T Sister. ((Writes word)) One letter correct not the correct place.
- F Travel.
- T ((Writes word)) Oh, just a minute. Let me go back to this one because I've done- I've made a mistake. Two letters correct, not the correct place. Travel.
- T One letter correct (not) the correct place. Eh, two letters correct not the correct place.
- F Market.
- T Market? ((Writes word down)) Ehm, two letters correct, not the correct place. M?
- M Murder.
- T ((Writes word)). One letter correct not the correct place. (.07)
- T You need a word with nothing. Then you can eliminate. 012
- M Though (w.p.)
- T Sorry, can you repeat?
- M [T-h-o-u-g-h? ((Spells word))
- T [((Writing word)) Though, aha? If you have thought, it'd change it. We'll we'll have though, aha? (like although). Eh, (.03) nothing.
- LL ((Laughter))
- T Here you are.
- LL [((Laughter))

- T [Well, it helps a little bit. [You can get- aha? there's no U, there's no=
- L [XX
- T =T, there's no . . .
- F O
- T There's no O. X.
- F H.
- T What else? There's no E . . . Helps a little bit, yeah? a little bit. Give me another word.
- M Season (w.p.).
- T Sorry?
- M Season (w.p.).
- T Spell.
- M S-c-i-a-s-o-n.
- T ((Writing))
- M X, no. I don't X.
- T Doesn't exist season (w.p). What does it mean?
- L No, no. Season.
- F Season.
- L Season.
- T [Ah. /i:/ /i:/ season. Right. That definitely does exist. Sorry. Pardon. Emmmm (.05) one letter correct, not the correct place. Ah, wrong again. Two letters correct, not the correct [place.
- M [Driver. [Driver.
- T Driver. ((Writes word down))
- F Drills.
- T ((Silly laughter)) Eh, one, (.02) two, three letters correct not the correct place.
- F Dreams.
- T Dreams. ((Writing)) Three letters correct, not the correct place.
- M Cigarettes.
- T ((Writing))
- L X
- T Cigarettes. Yeah? Two letters correct not the correct place. (.06) ((Doing rectifications on the blackboard)) Uh. Two letters correct not the correct place. I'm cheating. XXX. Sorry about this. (.06) ((Doing more rectifications)) I'm I'm cheating. Maybe XX.
- LL Ai, ai, ai. / ((Chuckles))
- T It's better, no? It's better. Driver's nice, as well.
- M In flower there is no mhm [. . . word?
- T [Flower? There's no-? I might check. No. Flower, I'm not cheating. Sister, I'm not cheating . . . I'm not cheating . . . Three, I'm not cheating. Four, I'm not cheating. Two, right. Two. Two.

- M Voyage (w.p.)? Voyage (w.p.)?  
 T Voyage.  
 M [(Voyage) ((Self-talk))  
 T [((Writing the word)) One letter correct, correct place.  
 M Mhm.  
 T Finally.  
 L X  
 T Two letters correct, not the correct place. (.03) And we know there is no O . . . And we know there is no G!  
 (.23)  
 F Values (w.p.)? Values (w.p.)?  
 T Values ((Writing the word)). One, two, three letters correct, not the correct place. It can't be the U. We know that.  
 (.02)  
 L-L Advice.  
 (.02)  
 M Advice?  
 L Mh!  
 T ((Writes word)). Well done. Aha. Advice. *All right*. Advice. 049  
 Is it a noun or is it a verb?  
 F A noun.  
 M A noun.  
 T A noun. Aha. Good. ((Writes it)) Is it countable or uncountable?  
 LL Countable. / Uncountable.  
 T *Uncountable uncountable, aha? Some advice.*  
*Typical error, an advice, yeah? ((Babbling)) Aha?*  
*Your language countable, my language not countable, unco-. What's the verb?*  
 F To advise.  
 LL To advise.  
 T Aha. ((Writes the word)). Advise. Aha. ((Still writing)) So that's the verb, that's the noun.  
 Uncountable. What's the difference in pronunciation? Advise and advice. Advise and advice.  
 What's the difference in pronunciation? Can you hear the difference? Aha. (.02) To advise, some advice . . .  
 Is there any difference, or is it exactly equal?  
 L1 No. Vibration of the XX.  
 T ((Noises with mouth)) Which one vibrates?  
 L1 The the verb.  
 T Aha. To advise. Aha. Ad advicce /s/ /s/ /s/ /s/  
 /s/ /s/ /s/.  
 L (/s/ /s/ /s/ /s/ /s/ /s/ /s/ /s/) ((Self talk))  
 T All right. Ehm, have you got your books? . . . Page: 062  
 . . . page 81.

C **(((Getting their books))**  
 T **[(.03) God, the class is getting smaller and smaller and smaller, ain't it? (.02) Two, four, six, eight, yeah, I mean, it's getting smaller and smaller . . . OK. Page 81. [(09) All right.**

C **[(Getting to the page)).**

T **. . . OK? . . . Eh if you got a problem, who do you talk to? who do you go and talk to? Yeah? . . . If you have a look here, hm? here are some examples.**

L12 **((Comes in))**

T **Hi, (XX L12 in). Would you go and sit sort of next to L2 or somewhere around there?**

L12 **((Sits down))**

T **XX brilliant, thanks. Aha. Aha, so who do you often talk to?, who would you never talk to? Here are some sentences, just to give you a guide. Yes? You talk about it with a partner, which is going to be two, two, three, two, three. Come here. Who would you go and talk to when you got a problem and why? Yeah? And here is just some sentences to guide you. OK? . . . X?**

L **Mhm.**

T **X? Off you go.**

074

. **((Students start activity. The following are simultaneous conversations from two groups))**  
 .  
 .

L12 **I don't understand. Who do you ask for a for a . . . ?** 075

L2 **Yes, when you have a problem, and X=**

L1 **=who do you ask.**

L2 **Yes. Who who you explain your problem.**

**(.03)**

L12 **Què és advice?**

L2 **Advice is . . . =**

L1 **Help more or less?**

L2 **Yes. I have a problem and I explain my problem to you.**

L12 **Vale. [Comencem?**

L2 **[And you: yes you say: I think you should.**

**(.07) Es això. ((Showing the exercise))**

T-G **Don't worry too much about the question. (.03)** 079

**if you got a problem, who would you go to?**

**Like for example, for me I'd never go to my father.**

LL **((Laughter))**

T **Depends, possibly if it was a money problem. If it was a money problem**

- L12 Vale. Comencem. Perquè .  
 . . ((Chuckles))
- L2 Vale. (.03) I often ask  
 my wife for advice  
 ((Reading example  
 sentences from the  
 book))
- L12 Mhm.
- L2 I sometimes I ask my  
 mother for advice.  
 ((Reading from the  
 book))
- (.08)
- L1 Well, is about you you  
 explain who you ask and  
 she said what?
- L12 Eh?
- L1 Eh this exercise is eh for  
 eh to say who you who  
 do you ask and why.=
- L2 =When you have  
 problem.
- L12 Ah!
- L2 For example, in my work  
 when I have a problem I  
 ask eh my director for  
 advice.
- L1 Ia, ia, ia.
- L? Em de parlar d'això del X? ((Maybe a student from 091  
 another group))
- L1 Mhm. In my house when I was when I have a problem I  
 ask to my I ask my mother for advice.
- L Mhm.
- (.05)
- L12 I . . .
- L1 You don't ask?
- L2 You don't have problem? (((Chuckles))
- L1 (((Chuckles))
- L12 Yes, but I: I ask myself. ((Chuckles))
- LL ((Chuckles))
- L12 No sé. Jo què sé. Com es diu almo- cuixí en anglès?
- LL (Ja està). / ((Chuckles))
- L12 My cuixí.
- I'd probably go to my  
 father. But if it's sort of  
 like (another kind of)  
 problem. My father,  
 everything is wonderful  
 fine perfect. I'm happy,  
 life is fantastic, you  
 know. As a person I'd  
 never go to my father,  
 you know. But I would go  
 to my sisters. I do talk to  
 my sisters. I often go to  
 my sisters, aha. So just-  
 don't worry too much  
 about the question. Just  
 (who do you) talk to or  
 wouldn't you talk to  
 anybody? Maybe you  
 are a person who XXX.
- L Ycah.
- T ((Laughter)) ((Moves  
 away from this group))



- L2 In my house when I . ((Teacher is trying to  
 have a problem I ask my . find the beginning of the  
 husband for advice. And . next listening activity on  
 when I have a problem the cassette))  
 with eh a friend for  
 example, I I ask this  
 friend for advice to solve  
 the=
- L1 =The problem.
- L12 The problem.
- L1 Yes.
- (.03)
- T All right. Who would you go and see if you got a 102  
 problem? Who would you- L2, who do you talk to  
 when you have a problem?
- L2 Eh, it depends. In in my work I: ask my director  
 [for advice.
- T [Aha, I (.02) I ask my director? . . . I would, aha?
- L2 I would.
- T Aha, OK.
- L2 I would ask my director for advice.
- T Right. Aha.
- L2 A:nd if I have problems in my house I ask, I would  
 ask ((Chuckles)) my husband for advice.
- T Right. OK, all right. If you have a look at those 108  
 sentences, you will see some adverbs . . . Mhm? Can  
 you see some adverbs?
- LL Yes.
- T What position in the sentence does the adverb have?
- LL Before the verb.
- T Before the verb. Do you remember iast week we were  
 looking at some adverbs? . . . Do you remember  
 looking at some adverbs? . . . I'll just- I'll take you to  
 the page, see if see if that jogs your memory. We  
 looked at some adverbs [down here. ((Showing the  
 page))
- F [Yes.
- M Yes.
- T Yeah? What position did these adverbs have? (.04)  
 What position did these adverbs here have? Can you  
 remember?
- L3 ((Shaking his head))
- T You weren't here, all right. [You're free L3.
- F [At the end.
- LL At the end.
- T At the end.

- F** At the end.
- T** OK? So that's one of the problems with adverbs in English. They can- they go in different places. What type of adverb is this? What type=
- L3** =Frequency.
- LL** Frequency.
- T** Frequency. Lovely.
- L** ((Chuckles))
- T** If we go back and have a look at what we did last time, on page 73. What type of adverb is carefully, gently?
- L2-L12** The modal. **119**
- L12** Ves a saber.
- LL** Modal. / Modal./  
Manner. **L2** ((Chuckles))
- T** OK. Aha, manner. The way you do it. How you do it. The manner, OK? So it depends the type of adverb the position in the sentence, yeah? Make, just make a note of that. So you've got frequency adverbs which go before the principal verb, before the main verb and then you've got adverbs of manner which go after, yeah? not after the verb after the verb plus the complement or the subject, yeah? (.04) So you have to be a little bit careful with where you put adverbs in English.
- L2-L12** The clause. **122**
- L12** After the de tot, no?
- L2** Mhm?
- L12** After the- comes diu frase clause?
- L2** At the end, no?
- L12** Mhm.
- T** (.05) All right, OK . . . We're going to listen to . . . (How many sentences. Just a minute) ((Self talk)), we are going to listen to eight sentences and you have to tell me how many words there are in each sentence, yeah? We've done this before. So e:h (.03) as an example this sentence, I don't like getting up early. **128**

**How many words?**

(.02)

L10 [Six.

T [I don't like getting up early.

L10 Six.

T I [do not like getting up early. ((Uttered slowly))  
[Seven.

L1 [Seven.

F [Seven.

T So contractions count  
as one word, right?  
OK, we'll listen to  
them, once . . . You're  
working individually,  
yes? Don't tell me the  
number. Give  
everybody an  
opportunity to sort of  
. . . think think for  
themselves, yeah? So  
do it-, everyone is  
working individually  
at the moment, yeah?  
First time  
individually. And  
total, eight sentences.  
OK? Ready?

M-F Ni idea. 138

F Home, XX el número de  
paraules.

R One.

M (I don't know. One) ((Self  
talk))

R Why don't you stop seeing him?

LL (XX) / Mhm? / (.04)

T Shall I repeat?

C Yes.

R Unit nineteen, lesson B exercise four. One. Why don't you stop  
seeing him?

(.14)

R Two. I don't think you should get married.

(.11)

R Three. If I were you, I'd look for some new friends.

(.07)

L11 Can you repeat?

((At some point I think that L7 149  
asks L11 if contractions count  
as one or two words. L11  
answers back with a nod))

LL X./X.

(.05)

R Four. The best way to  
make friends is to join a  
club.

(.11)

R Five. You could go to evening classes.

(.09)

R Six. Why not ask her out for a drink?

(.09)

R Seven. Do you think you could give me some advice?

(.12)

R Eight. How do you tell people that you don't like them?

(.12)

T All right? Let's go 163

back, go back to the  
beginning. (Let  
me get my book so  
that I don't have to  
think) ((Self talk)).

All right, in number  
one, how many words?

L12-L2

Quin dia som?

L2

Vuit.

166

LL Six. / Six? / Seven.

T Lovely, L5. Seven. Right,

L2

Sempre s'ha d'afegir

now can you- there's

un de més.

seven words, can you write it

L12-L2

((Chuckles))

down? Can you write the  
sentence?

R Unit nineteen, lesson B  
exercise four. One. Why  
don't you stop seeing  
him?

C ((.15 to write the  
sentence down))

T Repeat. Don't copy. Try  
and work individually.

You know there are seven  
words. You know it must  
make sense. And just as  
another help, what type  
of sen- , what are we doing  
today? What are we doing?  
What's the focus of today's  
class? . . . What's the word  
on the blackboard? . . .

L12 A mi m'én surten sis, eh?172

L2 (Em sembla que són sis)

Advice, so these sentences  
are related to advice, OK?

That'll help you a lot.

L2 (Ah sí?)

177

L12 ((Chuckles incredulous))

XX

R One. Why don't you stop seeing him?

(.11)

T OK. All right. What have we got? How many words have you got?

T-L10 One two three four five six. You've got a problem. Yeah?  
((Claps once))

M Six.

T Six.

F Six.

T Everybody is got a six.

L6 Seven.

T Seven. What have you got?

L6 Why don't you stop seeing him.

T Aha. Why, don't, you, stop, seeing.

LL Seeing. / Seeing?

T seeing.

F Ah!

T seeing him. What did you have? What did you have, L3?

L3 (XX)

T No, don't is two words. Do not. Do not. It counts as two words.185

F Stop singing.

T Why don't you stop singing. ((Laughter)) Sorry, I shouldn't laugh, sorry.

F ((Laughs))

LL ((Murmur about what everyone has written))

T [OK. All right. Sh sh sh. *Can you do number two. Write number two down.*

(.04)

L How many words?

T Oh sorry, before I do that, how many words?

LL Ten. / Eight. / Ten. / ((Laughter))

T And the number is . . .

M (Six)

T Eight.

LL Eight?

T So who said eight? L7, did you say eight?

L7 (Yeah)

T Ah, well done. All right. OK, are you finding this difficult? 193

LL Mhm.

T Yeah, all right. Individually you can compare. So we are looking for a sentence with eight words related to advice, yeah? So use . . . ((Pointing to her forehead)) your brain.

R Two. I don't think you should get married.

C ((.16 working individually))

T Listen again.

LL (.04) ((Start talking in pairs))

T Compare. You can compare as long as you talk in English, you 201

can compare.

C ((Go on talking and comparing for .07))

. ((For .23 students have time to compare each others'  
sentences. The teacher interacts with some students. She can  
be heard saying: You should look in your grammar.))

T Listen again?

R Four.

T Oh. I've gone the wrong way. Sorry, I should have (gone back  
in a moment). ((Rewinds tape))

R I don't think you should get married.

(.06)

T OK?

L I don't think,

T I, [don't . . .

C [Don't think

L6 But it's- is it I don't (w.p.)?

212

T I don't think? (.02) I'm sorry it's=

L6 =I write: I don't think, but I read I listen I don't (w.p.)?

T OK. But what we're doing here, we've talked about it before,  
is one thing what you think you hear and possibly you do  
because in English we *don't stress every sound* ((Clapping  
four times)). We ((Making noise with her mouth)) [we eat our  
words, yeah?

LL (((Chuckling))

T So you need- aha, they are not stressed, they're not stressed.  
So OK, you might think you hear that but that's why you must  
use what's in here ((Pointing to her forehead)), yeah? of what  
is possible. (All right) ((Self talk)) I don't . . . [think you  
should get married.

LL [Think you

should get married.

T I don't think you should get married. Yeah? OK. Number three  
how many words?

F Ten.

T Ten. X.

F (I don't know) ((Self talk))

T Any other ideas?

LL Nine.

T Nine?

L Eight.

T Eight? Right. Eleven.

L2 Toma.

LL ((Murmur))

L12 Sempre un més.

T Eleven.

LL ((Murmur))

T Right. Ready?

LL Yes.

R Three. If I were you I'd look for some new friends.

. ((Students have .23 to write the sentence. Some students start  
 . saying the beginning of the sentence aloud but don't know  
 . how to continue. The teacher chuckles))

T All right. You are having problems with this one.

232

LL ((Still comparing with partner))

T Can you- . . . ? Have you got any words?

LL ((Still comparing with partner for .15))

T OK. Listen again.

R Two.

T Just a minute. ((Rewinds the tape))

R Three. If I were you I'd look for some new friends.

LL ((Students are given .33 to complete the sentence))

T OK. ((Claps once)) . . . Dictate to me, separately.

LL If I were you, I look,

T I?

M Would.

F Would.

T I would. Yeah?

LL Ah!

T I'd, I'd. If I were you, I'd, I'd. Grammar, grammar, grammar.

L-L XXX

T Yeah they don't say I would, they say I'd.

F Yeah, yeah.

T I would . . .

LL Look.

T Look . . .

LL For,

T For,

F Some new=

T [=Some new friends.

LI [Some new friends.

T You had the would but you had love instead of look for.

LL ((Chuckles))

T OK. Number four. How many words in number four?

LL Eleven. / Eleven?

T Eleven. [X. Ah well done. (.04) OK? Ready?

M !((Clong clong clong clong clong.

C !((Murmur))

LL Yes.

R Four. The best way to make friends is to join a club.

C ((For .26 student write the sentence))

- T All right. Listen again.
- R Four. The best way to make friends is to join a club.
- C ((For .05 the continue writing))
- T All right? Write what you think. (.02) I don't think it's so . . . 269
- M The best.
- F The best way.
- T The [best way . . .
- LL [The best way to make=
- T =To make friends,
- LL Is=
- T =Is,
- LL To join?=  
T =[To join,
- F [A club.
- M A club.
- T [A club.
- LL [A club. L2 A sí? Doncs ho he encertat.
- T ((Writes on blackboard)) L12 Ha dit club? Ha dit clam.
- T Like you might have Barcelona swimming club or you might have Poble Nou football club. (.02)
- M Club.
- T A club.
- LL Yes.
- T A club. Yes. No? Usually clubs have to do with sports, or activities XX free time. Yeah? . . . What about the next one? How many words?
- LL Six.
- T Six.
- (.01)
- L Sí?
- T Six it is. You are doing well now. Right. Let's get this one down.
- R Five. You can go to evening classes.
- C ((.17 to write the sentence)) L2 English? English (w.p.)? ((Chuckles))
- T Use your logic. Use your logic. 287
- C ((.12 to write the sentence)) L2 You can go? L12 To English (w.p.). ((Chuckles)) No ho sé.
- T OK? Listen again.
- R Five. You can go to evening classes. L2 English (w.p.). L12 You can go to què? L2 English (w.p.). Això està claríssim.



- T OK ((Chuckles)) To English  
 LL You, (w.p.).  
 T You.  
 LL can,  
 LL could,  
 T [Could. Aha.  
 LL [Could.  
 T You could could. You could, you could. You could . . .  
 LL go,  
 T go,  
 LL to,  
 T to,  
 LL English (w.p.),  
 T evening,  
 LL Evening. / Evening diu?/ Tela marinera. / ((Murmur))  
 T Evening, yeah. Afternoon, morning, afternoon, evening,  
 evening classes.  
 L12-L2 Es com lo del club. [XXX  
 T [What did you have? What did you  
 write, L12?  
 L12 Eh?  
 T Evening?  
 L12 No, es que no ent-English (w.p.) o algo así. No sé.  
 ((Chuckles))  
 T OK. That's why I said use your logic. ((Makes a noise with 303  
 mouth)) classes, what is possible? Yeah?  
 L12 ((Chuckles))  
 T No? . . . OK. All right. (.03) Number six, how many words?  
 L Seven. / Nine. / Seven.  
 T Eight.  
 LL [((Laughter))  
 T [((Laughter)) Right. Let's see how we will get this one X.  
 R Why not ask her out for a drink?  
 C ((.13 to write the sentence))  
 T Again?  
 LL Yes.  
 R Six. Why not ask her out for a drink?  
 C ((.09 to write sentence))  
 T Again? . . . I can see you are having problems with this one. 321  
 R Six. Why not ask her out for a drink?

- . ((Students have .28 to  
 . write the sentence))  
 .
- T-G OK. Construct. You've got  
 the right idea, L2. You've  
 got the right- but you  
 need eight words.  
 L2 Jo tinc tinc eight words.  
 T Ah. OK.
- T OK? Come back to me. What we got?  
 LL Why,  
 T Why,  
 LL don't,  
 M not,  
 T Thank you. Aha. Why not (.04)  
 M ask for her?  
 T [Ask?  
 F [Her.  
 T No. Ask . . .  
 F Her.  
 T Good. Her (.02)  
 M No?  
 T Ask her. Why not ask her [(02) Any more?  
 L2-L12 [Aquí falta algo.  
 M For to.  
 LL No.  
 T For to no, eh? ((Childish voice))  
 LL ((Murmur))  
 L2-L12 Aquí hi ha algo.  
 T OK? Why not ask ((Noise with mouth)) for . . .  
 M Her.  
 T Ah. Thank you. Aha. [Why not ask her ((Noise with mouth))  
 for . . .  
 M [XX.  
 F A.  
 T A.  
 F drink.  
 T drink.  
 L2-L12 Ja, però aquí hi falta algo.  
 T Why not ask her *out* for a drink?  
 ((Turning to side B of the tape))  
 M Ah. That's right.  
 T Aha. Why don't ask ((Makes noises with mouth)) necessary  
 why don't *you* or, a different form why not. Translates no  
 problem I think.  
 M XX

- T Yeah, exactly. Translates like X. OK, let's try to move on. Time's sticking by. E:::h, we'll do number seven and that's the last one we'll write down.  
How many words?
- LL Nine. / Eight.
- LL Nine. / Seven.
- T Nine it is! Well done. OK?
- R Seven. Do you think you could give me some advice?
- . ((Students are given .37 to write the sentence. A student is heard saying: Aquesta sí, aquesta sí, after first hearing the sentence. The teacher is also heard telling a student: Not did. Use your logic. Did no. Logically if you are asking for advice, what tense?))
- T Listen again.
- C ((.15 to write the sentence))
- R Seven. Do you think you could give me some advice?
- C ((.15 to write the sentence))
- T All right, can you dictate to me?
- LL Do,
- T Do,
- LL you,
- T you,
- LL [think,
- T [think,
- LL you,
- T you,
- LL could,
- T could,
- LL give, me, some, advice.
- T Well done. And finally the last one, we are not going to write 369 it down.  
How many words?
- LL Ten. / Ten.
- T Ten?
- L2 Eleven.
- T Eleven. Eleven. Aha.
- L2 Veus?  
L12 ((Chuckles))
- M XX
- T ((Chuckles)) Right? And they say how, do, you, [tell, people, you, don't like, them.

- L2 ((Self talk)) ((Tell, people))
- T [Yeah? Let's quickly listen again.
- L2 [X. Estava bé.
- R Fight. How do you tell people you don't like them?
- T OK. (.06) All right, OK F Pues salen diez. XX. 374  
 . . . Advice. ((Writes L Ara no ho sé. Però deu  
 on bb for .08)) OK. *If haver dit algo més.*  
*somebody* comes to  
 you and says, Oh I've  
 got a terrible problem  
 ((Acting out)). And you  
 say, what different  
 structures can you  
 think of in English to  
 give advice?
- L2 If I were you,
- T If I were you, ((Writing it))
- L2 I would.
- T Contraction.
- L2 I'd.
- T ((Writes it down)) Aha? Give me some more.
- L3 You'd better.
- T ((Writing it)). Give me some more.  
 (.02)
- L4 Why not.
- T OK. I'm going to put that in a different category. 384  
 ((Writes it)). Aha? Give me some more.
- L3 I think you should.
- T ((Writing it))
- T Give me another modal verb that's similar to should .  
 . . Equal idea.
- L11 Could.
- LL Could. / Could.
- T (.02) Equ- exactly equal.
- LL Ought to. / Ought.
- T ((Writing it)). L2-L12 XX aquest. No 389  
 m'agrada gens.
- T Ought to and should L12-2 XX. No sé què vol  
 are the same, yeah? dir!  
 Give me some more  
 (.05) (Look at) what  
 we were listening to,  
 yeah? They are  
 connected . . . Why  
 don't you?
- (.04)

- L3 Let's go. 391
- C ((Laughter))
- T OK. I haven't communicated here, XX. We've just written down some sentences, haven't we? aha? Why don't you, why not ((Writing)), you could, yeah? OK? . . . All right, what form is the verb here? What form is the verb here?
- LL Conditional.
- T No. (XX) ((Self talk)) Here is what I mean. Sorry.
- LL Ah.(.01)
- T Infinitive, yeah? ((Writing)) No to. What form is it here?
- M To.
- T ((Writing)) What form is it here? ((Writing the answer herself))
- LL ((Chuckles))
- T What form is it here? (.04) What form?
- L2 Infinitive?
- T Right. Just tell me quickly.
- L2-L Infinitive, (tio)! (Parla a tothom).
- T ((Writing)) Yeah? You agree. So whatever both you want. ((Writing))
- L OK.
- T All right. These are advice. This is all advice . . . Is this advice? . . . Is this advice? ((L2 comments that she does not see the difference between suggestions and advice. Another student does but fails to explain to L2.))
- LL No. / It's a suggestion.
- T Suggestion. Lovely. ((Writes)) OK. So if someone's got a problem, you give advice and you give suggestions, yeah? ((Writing for .16)) All right. How about, yeah? or what about. ((Writing)) Suggestions. Have you tried? What form does the verb take here? . . . What's this?
- M {Gerund?

- F** [Preposition.  
**T** It's a preposition so it's a gerund. Good. Aha.  
 ((Writing)). What about here, Have you tried? What  
 form does it take here?  
**M** XXX.  
**T** You are right. You are right. Because we looked at  
 tried with infinitive and we looked at tried with a  
 gerund. You are right. But in this context, for a  
 suggestion, if you are making a suggestion, it takes  
 gerund. ((Writing)) Yeah? OK. All right. 416  
 How are we going for time? Probably badly. What's  
 the time?  
**L** Twenty minutes.  
**T** Twenty minutes. All right. I want a volunteer. 417  
**C** ((Chuckle))  
**T** ((Imitates students chuckling)) Well, you know me. If  
 I don't get a volunteer, I'll just go boom . . . All right.  
 ((Pointing to L5))  
**L** ((Chuckles))  
**T-L5** You are the volunteer, because it's difficult and  
 then we'll X. Come and sit on this chair L5. And you  
 are so quiet and shy, and I'm horrible. Come and sit  
 on the chair.  
**L5** ((Sits at the front of the class)) L2 Què vol fer? XXX? 421  
 L12 XXX  
**T** Right. Now L5 has got  
 a *terrible* problem.  
**C** Oh!  
**T-C** Oh! A terrible,  
 terrible problem and  
 I want you to give  
 advice to L5.  
**T-L5** Now, you don't know  
 what your problem is,  
 yes? So from the  
 advice they give you,  
 you have to try and  
 guess what your  
 problem is . . . OK? L2 Ah, no ho sap? 425  
 M Ah, no ho sap? Bueno.  
 ((Chuckles))  
**T-C** [So she doesn't know  
 what her problem is.  
**LL** (((Chuckles))

- T-C So you have to give her advice and she has to try and guess what her problem is.
- T-L5 I'm going to write your problem on the blackboard. So you just ((Turning back)).
- T ((Writing the problem)) L2-L12 Ah, Vale. Ja deia jo. Perquè si no. 427
- LL ((Chuckles)) / Oh!
- T OK?
- L5 But . . . 429
- T Yes?
- L5 If I do:n't know my problem, how can I answer the: the advice?
- T Eh=
- L7 =You are not.
- L5 Ah! It's that. Yes yes.
- T They are going to give you advice.
- L5 Mm.
- T It's a game! It's not a real situation.
- LL ((Chuckles))
- T It's a game. Yes? All right?
- LL ((Chuckles))
- L XX.
- T So you all understand what L5's problem is, yeah? ((Claps once)) . . . Right, you can use advice or you can make suggestions. ((Claps once)) Off you go. 433
- L7 If I were you I cut.
- L5 I?
- F Què?
- LL ((Laughter))
- T ((Writes the corrected version))
- L7 If I were you I'd cut it.
- T ((Finishes writing))
- LL ((Laughter))
- L12-L2 Que és animal.
- LL ((Laughter))
- L2 Bruto.
- L7 If I were you, I'd cut it off.
- L5 I cut it. Off?
- L7 (XX)
- LL ((Chuckles))
- L9 You'd better visit the doctor.
- T Mhm.

(.06)

L3 I think you should use some fattening.

T Some fat. OK? Aha.

L5 What does it mean some fat?

L3 (Some fat) ((Self talk))

L Merengue.

T Some grease. ((Writes translation on the board)) More or less equal in Spanish and English.

L5 Ah. I have perhaps I have a long hair?

T Have long hair. No [no. Nothing to do with your hair.

LL (((Laughter)))

L5 XX

L2-L12

Escolta'm. Grease

T No.

que té que veure

amb el hair? No ho

entenc. Bueno és

igual.

L1 What about breaking it?

L5 What?

L1 About breaking it.

L5 . . . Breaking it?

L ((Laughter))

(.12)

L2 X és coca cola?

T If I were you- have you  
have you tried putting  
some soap on it? (.02)  
Some soap?

L12 Soap.

L2 Soap.

L12 Soap. ((Chuckling))

L5 Soap?

T Putting your finger  
under a tap and some  
soap on it?

L2 No ho sap. ((Chuckles))

(.15)

L5 More advice?

C !((Laughter))

T [More advice.

L3 If I were you, I would try to put in gloves.

L5 Ai ai ai.

LL ((Laughter)) / Ai ai ai.

T Put gloves . . .

L3 On.

T That's it. Good.

M Put gloves?

T [On.

L5 [You can repeat?

[(.07)



- L (((Giggles))  
 T Repeat because L5 doesn't understand.  
 L3 If I were you I would X L2 Però no entenc què té  
 to put gloves . . . on. que veure amb això.  
 T Gloves? Can you understand gloves?  
 L5 Yes, yes.  
 T So gloves, no.  
 L9-T ((Asks a vocabulary question to the teacher privately))  
 T-L9 Bandage. ((Writes word on the blackboard))  
 T (It's logical), no?  
 L9 Yes.  
 L ((Chuckles))  
 L9 If I were you I'd put band- bandage in it.  
 T (OK) ((Self talk))  
 L5 [What does it mean bandage?  
 M [What is it?  
 T Yeah. You'll have to trans- when you've got something wrong  
 with you a bandage.  
 M A bandage?  
 L5 I have a a a little . . . no.  
 M No, no.  
 C ((Loud laughter))  
 T OK. I'm gonna writ- I'd t- why don't you break the bottle. 467  
 Somebody said break it and it doesn't help very much. Yeah?  
 So why don't you break the bottle?  
 L12-L2 Ala!  
 L5 The bottom?  
 T The bottle, bottle. Aha? So bottle is important.  
 LL ((Chuckles))  
 T And have you tried putting soap on your finger. And finger is  
 important.  
 LL ((Chuckles))  
 L12-L2 Perquè no li diu ja! 472  
 L5 I have a- I burn [my finger?  
 L2-12 [Ai ai ai!  
 T No, you haven't burnt your finger but you XX near direction.  
 L5 I cut my finger with a bottle?  
 T Not yet.  
 C ((Laughter))  
 L5 I try to open- no no no because he said e:h I have to go to the  
 doctor, no?  
 T Yeah.(02) Shall we tell her? . . . Go on, tell her what the 478  
 problem is.  
 L11 You have your finger in into the neck of the bottle.  
 L5 Ah!  
 T ((Makes a noise with an object))

- C ((Laughter))
- T All right. Well done. Thanks L5. Sit down. I'll take 481  
one more victim. A:h, yeah L6 you're standing up  
((Claps once)), so why don't you be the victim, yeah?  
You'll be the victim.
- L6 ((Takes his seat facing the rest of students))
- T And again look straight up front. Right. *You are very*  
*comfortable with, if I were you.*
- LL Yes. / ((Chuckling))
- T Yes? you are very  
comfortable. XX  
that's no problem.  
Let's just try a few  
more. I'm quite  
interested in: Have  
you tried plus  
gerund, yeah? Try a  
few more. I'm going  
to eliminate this one.  
((Crosses it)) We are  
not allowed to use  
that one any more.  
Because that one  
you've got no  
problem, you are  
happy with. All right.  
Now ((Writes new  
problem))
- L2 Aquest no l'haurem de 487  
fer servir, eh que no?
- C ((Loud laughter)) /  
Aia!
- L12 Què?
- L2/12? Això no és cap  
problema.
- L12/2? Pues per ell sí, més  
aviat.
- M You have a X to Londres.
- C ((Laughter))
- T To London. To London.
- L6 I am ehm in with ((Mimics being pregnant))
- C ((Loud laughter))
- T Yes. Absolutely. How did you know?
- L6 Londres. Well abortion.
- LL ((Laughter)) / XX. / XX.
- T [(That's no) guarantee. Five minutes. Oh well done. OK. All 493  
right. All right. XX. Very quick. Very easy. Right, OK. 495  
(E:h how many have we got? Two, four, six, eight, ten  
twelve. Let's have groups of four) ((Self talk)) One

two three four . . . Let's begin. XX L6, if you come up and sit next to Cristina, you will be one two three four and then you will be a group of four there. Right? And (XX XX) you take one and ((Distributing slips)) it tells you a problem. So *rather* than just read what it says, I'd rather you sort of assimilated it, Oh no it's terrible. Uf! My job I really hate my job. I am up to here with my job. And then you explain it rather than: Number one I am fed up with my job. I don't like my colleagues, and I am bored in my work. ((Uttered in a very monotonous tone)). (You shouldn't). Try and make it into a little story, yeah? and try to use your imagination a little bit, yeah? OK? . . . Yeah? Off you go.

- T One two three four, L ((Chuckles)) 504  
 one two three L11 ¿Qué XX? ¿Qué ha dicho  
 four. (Shall we?) Just que no estaba atento?  
 do it organization L2 XX. Que et comencis a  
 like, (as you know). enrollar-te un mica amb  
 el teu X. Dignes, oh! =
- L1 =Tell a story and. . .  
 L11 Ah, que yo [tengo que leer esto de-.  
 L2 [Y no te enrolles mucho porque yeah  
 sabemos X.  
 L1 Sí.  
 G ((Each person reads his slip))  
 G ((Laughter))  
 L12 XXX passa a un altre ((Laughing))  
 L2 The problem is very very complicate.  
 L12 The problem is the X.  
 L11 The problem is is my my English. It's the problem.  
 LL ((Laughter))  
 L1 Home. 511  
 L11 No no.  
 L2 Ja està, va.  
 L11 Well and summer is very near and I I want to go on  
 holiday but I don't have much money and I don't know  
 how to how to do no what what to do. Could go to a  
 cheap a cheap place or or stay at home. [I don't know.  
 L (((Chuckles))  
 L2 Have you tried giving classes, particular classes?  
 L11 Oh, yes yes. But I hate children and=  
 LL =((Laughter))  
 L2 [And how about working in a bank?  
 L12 [And-  
 L11 Ah, well. Possibly possibly.

- LL ((Laughter))  
 L12 Qué simpático que eres!  
 L11 ¿Qué quieres que te diga?  
 L2 I think you should eh eh- com es- cam no, com se pot dir directament?  
 LL ((Chuckles))  
 L12 XX. Què diu ara? [Una pitxolada.  
 L1 [Why don't you buy a Lottoràpid?  
 L12 ¿Què?  
 LL ((Laughter))  
 L11 [Well, OK. That's a good a idea.  
 L12 [Volia dir que XX.  
 L2 And if you- you have some money?  
 L11 What?  
 L2 Do you have some money?  
 L11 No, not very much.  
 L1 One peseta. [Una peseta.  
 L2 [No, no, nothing nothing money? Not not money?  
 L11 Yes, I have but but . . .  
 L2 You you- why not start to travel with without money?  
 LL ((Laughter))  
 L12 [Amb guitarra. Com es diu guitarra? [A guitar? A guitar?  
 LL (((Laughter)))  
 L12 [And you sing.  
 L11 En algún X allí in the metro and . . . ?  
 L2 Yes. Or in the train and . . .  
 L11 And. . . X  
 LL ((Chuckles))  
 L12 Pues, eh if I were you I would stay at home.  
 G ((Laughter))  
 L12 I ja està.  
 L11 Thank you, thank you.  
 L12 And go to the Barceloneta every day ard=  
 LL =((Laughter))  
 L11 Mm. Bueno ya está bien. 539  
 L12 Bueno i ara què? 540  
 L2 Pots llegir tu.  
 L1 (Ai ai ai. S'ha animat)  
 L12 Sí.XX.  
 G ((.08 reading from the slips))  
 L2 Ha posat deures aquesta setmana?  
 L1 El problema està en XX.  
 G ((.18 reading from the slips. At some point a student is heard say: No entenc res aquí, which is followed by laughter))

- L1 Well, I have (.03) I I have a very big problem big problem because when when I when I was when I when I am in my house eh in at the night at the night or in in other time, I always hear (.02) noises and music and and all these very X because because my my neighbours are are very silent and comes later and puts the music very loud, louder es diu?
- L12 High, no?
- L11 Very high and and I don't know eh=
- L2 =What to do.
- L11 What to do. ((Chuckles))
- L2 Yes.
- L11 I think you should call the police=
- L2 Yes. ((Chuckles))
- L11 =and explain explain them that.
- L1 The problem? Yes, but the police say that the the com es diu?
- L2 Cotton?
- L1 No. Eh . . .
- L2 Osti. Ah, no sé com es diuen taps?
- L11 Bé bueno.
- L2 Es igual. You are- if bueno if the neighbours put the music eh high in at [night, they sleep at day. Yes?
- L11 [At night? Yes.
- L2 You put the music=
- L12 =[High XX.
- L11 [But I work during the day I XX.
- L2 Potser sí que és loud.
- L12 No no que és baix.
- L2 No? Sí? Eh.
- L11 Loud loud music.
- L2 Loud pues during the day and they wake bueno com es diu despertar, wake? wake up?
- L Mhm.
- L11 To wake up.
- L2 They wake up. But I work in the day and at at at night they are, com es diu cansat? they are . . .
- L11 Tired.
- L2 Tired and ((Laughter))
- LL ((Laughter))
- L12 Have you tried speaking with him?
- L1 With them? Eh they yes no (((Chuckles)) XX.
- LL (((Chuckles)) XX.
- L1 They don't understand me.
- L11 If I were you I would buy a gun or
- LL ((Chuckles)) / Yes.

- L2 Or if or . . .
- L11 I think it's a better solution.
- L2 I change my house. ((Chuckles))
- LL ((Chuckles))
- L2 You could send a chief a thief [and eh break the music.  
Take out=
- L [Yes
- L11 Yes yes.
- L2 =the discos, no sé com es diu.
- L12 [The music player, no és?
- L11 [Yes, or you could could go down with a large knife and=
- L12 ((Chuckles))
- L11 =say them, please the music=
- G ((Laughter))
- L11 =I don't like very much this music so so loud. I'd rather  
prefer a little a little . . .
- L1 Well, thank you very much for your (advice).
- L11 I don't mind. Pa eso estamos, aquí.
- G ((Chuckles))
- L12 Oh no! Era yo el de la música. ((Laughs))
- L11 ((Laughs))
- L12 ¿Le molesta?) ((Laughs))
- L11 ((Laughter)) I have a neighbour encima que me está  
dando el coñazo todo el día porque le pongo la música a  
tope.
- (.04)
- L2 Mm no . . . Eh (.04) I have a: I have a problem. Eh I feel  
very depressed. There are nothing in life that that that  
seem exciting to me. It I find all the X is terrible.
- L11 Mhm.
- L2 I I don't but I don't know why but I feel very  
depressed.
- L1 Yes?
- L11 But have you tried doing doing puenting?
- LL ((Laughter))
- L12 Animal! Pues si se le corta la cuerda ella se muere.  
((Laughter)) Without . . . Doing puenting without the  
cuerda? Com es diu corda?
- L2-T Cuerda?
- T Rope. What for?
- L2 Puenting. Para hacer puenting. ((Chuckles)) Puenting. Do  
you know puenting?
- L11 [To do puenting.
- T [Ah, god!
- L2 ¿En inglés cómo se llama?
- L11 Bridging.

- L2 Bridging. ((Chuckles))  
 T I actually don't know. I know ponting but I actually don't know how you say it in English. (Crazy), I think. Ehm I mean, as far as I know we call it elastic.
- L2 Elastic.  
 T Elastic.  
 L2 Yeah.  
 T Because it is a very strong thick rubber piece piece of elastic.
- L2 Elastic rope or elastic i ja està?  
 T XXX  
 L12 Home, un elàstic no. The escalada de cuerda son elásticas. ((Chuckles)) No sé com es diu això.  
 T ((Moves away))  
 L1 [Without rope.  
 L2 [But if I if I puenting I can I can, ¿cómo se dice morir?  
 L11 Die.  
 L2 Die and is=  
 LL ((Laughter))  
 L2 =is very depressing.  
 L11 You could try it and if you die=  
 L1 Mhm. It's a moment.  
 L11 =you will not have [more problems.  
 L [More problems.  
 LL ((Chuckles))  
 L2 But [I don't want to die. [I don't want.  
 L11 [If you don't die. [Vale. Vale.  
 L2 [I am not a suicida.  
 L [If I were you I-  
 L12 A veure, [what about-  
 L2 [I look for something exciting.  
 L12 Anava a dir XX.  
 L1 My neighbours!  
 LL ((Laughter))  
 L2 No, because I don't like the noises that make the music. It's very depressed.  
 LL ((Chuckles))
- L12 What about going to the psiquiatra? T OK. ((Claps twice)) 631  
 LL ((Laughter)) All right.XX today.  
 L2 I think the psiquiatra feel depressed. All right? XX.
- LL ((Laughter))  
 L12 Mare de Déu. XX sin cuerda es lo mejor, no? T OK? I'll see you 634  
 ((Chuckles)) tomorrow.