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Grammar is to a writer what anatomy is to a sculptor



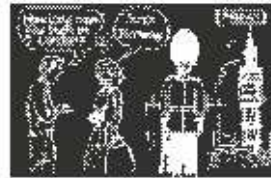
Grammar is like a game of chess. Each piece of grammar has a form. And each form has permissible modes of moving or functioning



Grammar is like music. You can hear when it's done wrong.



Without grammar it's like trying to find one's way across country without a map or signposts



Grammar is simply the collection of principles defining how to put together a sentence



Grammar is awareness raising / focussing learner's attention on the grammar meaning and form



Grammar is a study of the laws of a language that makes sense of the words



Grammar isn't a set of rules that one memorizes. It is a living, complex, evolving thing that must be experienced, enjoyed, and accepted for what is it.

What is Grammar?

- Language user's subconscious internal system
 - Linguists' attempt to codify or describe that system
 - Sounds of language
 - Structure and form of words
 - Arrangement of words into larger units
 - Meanings of language
 - Functions of language & its use in context
 - Phonology
 - Morphology
 - Syntax
 - Semantics
 - Pragmatics
 - *"Grammar is the business of taking a language to pieces, to see how it works."*
(David Crystal)
 - Grammar is the system of a language. People sometimes describe grammar as the "rules" of a language; but in fact no language has rules. If we use the word "rules", we suggest that somebody created the rules first and then spoke the language, like a new game. But languages did not start like that. Languages started by people making sounds which evolved into words, phrases and sentences. No commonly-spoken language is fixed. All languages change over time. What we call "grammar" is simply a reflection of a language at a particular time.
 - Grammar is the mental system of rules and categories that allows humans to form and interpret the words and sentences of their language.
 - grammar adds meanings that are not easily inferable from the immediate context. The kinds of meanings realised by grammar are principally:
 - representational - that is, grammar enables us to use language to describe the world in terms of how, when and where things happen
e.g. The sun set at 7.30. The children are playing in the garden.
 - interpersonal - that is, grammar facilitates the way we interact with other people when, for example, we need to get things done using language.
e.g. There is a difference between:
Tickets!
Tickets, please.
Can you show me your tickets?
May see your tickets?
Would you mind if I had a look at your tickets.
- Grammar is used to fine-tune the meanings we wish to express.

Rolle der Grammatik im Lehrplan

Lehrplan AHS Unterstufe

Kontextualisierung von Wortschatz und Grammatik

Der Vermittlung von Wortschatz und Grammatik in **vielfältig kontextualisierter und vernetzter Form** ist

größtes Gewicht beizumessen, zB ist Vokabular, wo immer möglich, in Kollokationen, Redewendungen und Phrasen mit impliziter Grammatik einzubetten.

Der funktionale Aspekt der Grammatik hat Vorrang gegenüber dem formalen Aspekt. Generell sind die **situative Einführung und ein induktives Erschließen** grammatischer Sachverhalte aus kommunikativen Zusammenhängen und Textbeispielen anzustreben. Grammatische Teilsysteme dürfen sich keineswegs verselbstständigen und wegen ihrer leichteren Überprüfbarkeit indirekt zum eigentlichen Lernziel des Fremdsprachenunterrichts werden. Wo es sinnvoll ist, sind grammatische Strukturen besser ohne Regelformulierung als lexikalische Einheiten zu vermitteln.

Die Bereitschaft der Schülerinnen und Schüler, neue sprachliche Strukturen in den Bereichen Lexik und Grammatik anzuwenden und dabei Verstöße gegen zielsprachliche Normen zu riskieren, ist im Sinne des übergeordneten Zieles der kommunikativen Kompetenz von zentraler Bedeutung und bei der Evaluation der Schülerleistungen dementsprechend einzubeziehen.

Oberstufe

Zielsprache als Unterrichtssprache

Als Unterrichtssprache ist so viel Zielsprache wie möglich, so wenig Deutsch wie nötig einzusetzen. Die Techniken mündlicher und schriftlicher Übertragung und Übersetzung in die Muttersprache sind auf niedrigeren Lernniveaus nur als punktuelle lernstrategische Zwischenschritte, zB zur Vertiefung von Textverständnis und Grammatikvermittlung, anzuwenden. Auf fortgeschritteneren Lernniveaus hingegen sind Übertragung und Übersetzung den Schülerinnen und Schülern als Arbeitstechniken grundsätzlich vertraut zu machen. **Grammatik ist im Fremdsprachenunterricht vorrangig unter funktionalem Aspekt zu erarbeiten**; das heißt, die Beschäftigung mit spezifischen Sprachstrukturen und Grammatikübungen hat überwiegend **im Rahmen themen- und situationsbezogener kommunikativer Aktivitäten und Strategien** zu erfolgen. Das kognitive Erfassen von Regeln der Wort- und Satzbildung ist dabei in erster Linie als Lernhilfe zu nutzen und soll besonders strukturbetonten Lernertypen entgegenkommen.

Neue Matura

	DAUER	WERTIGKEIT	PASS LEVEL	LEVEL
Listening Comprehension	40 min	25 %	Alle Teile müssen positiv abgeschlossen werden.	Alle Teile müssen B2 sein.
Reading Comprehension	75 min	25%		
Use of English	45 min	25%		
Writing	140 min	25%		
Speaking (oral exam)	5 min 5 min/each	25%		

Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)

A European Union Council Resolution (November 2001) recommended the use of this Council of Europe instrument in setting up systems of validation of language competences.

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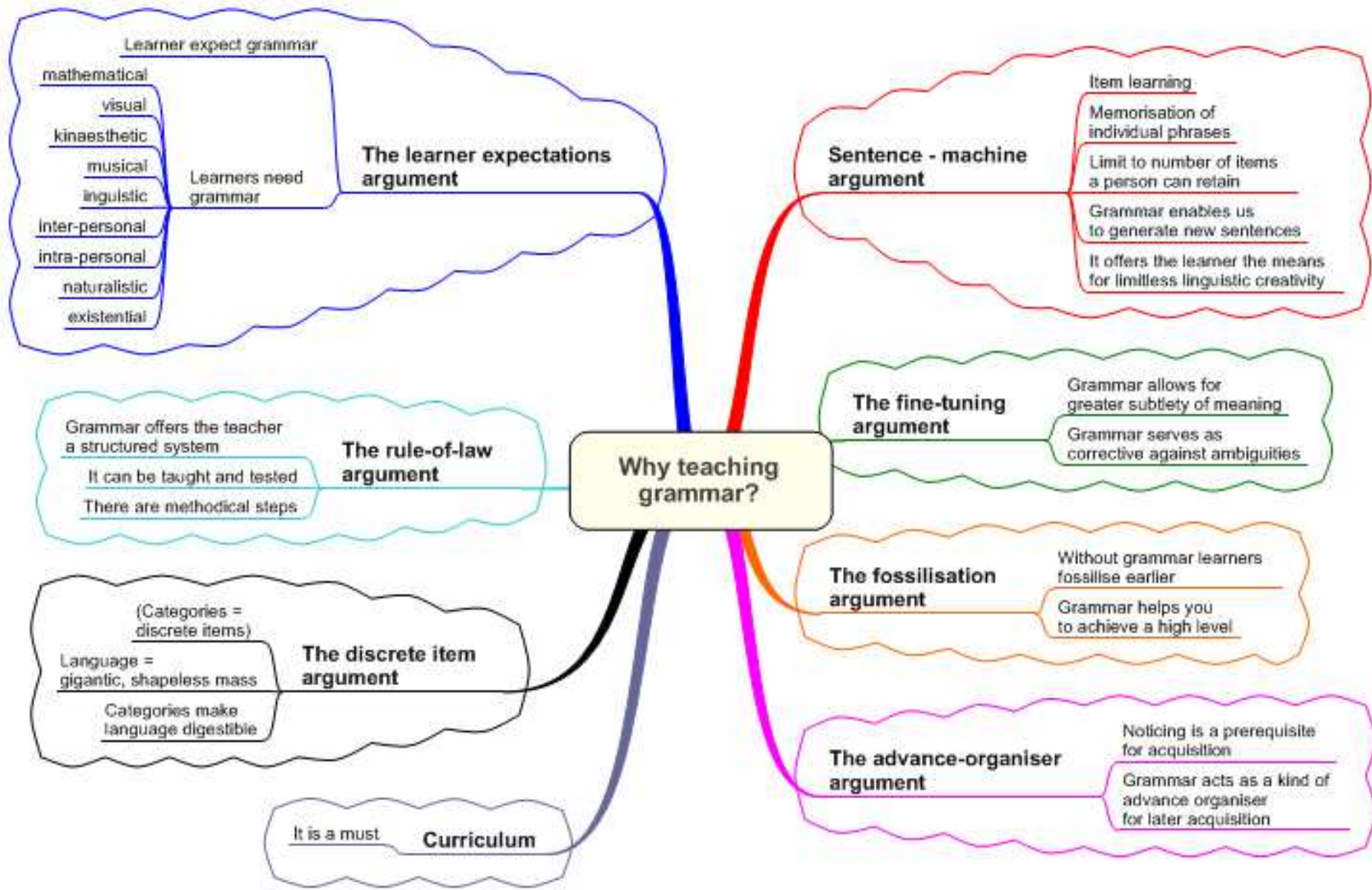
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Control

GRAMMATICAL ACCURACY

C2	<i>Maintains consistent grammatical control of complex language, even while attention is otherwise engaged (e.g. in forward planning, in monitoring others' reactions).</i>
C1	<i>Consistently maintains a high degree of grammatical accuracy; errors are rare and difficult to spot.</i>
B2	<i>Good grammatical control. Occasional "slips" or non-systematic errors and minor flaws in sentence structure may still occur, but they are rare and can often be corrected in retrospect.</i>
	<i>Shows a relatively high degree of grammatical control. Does not make mistakes which lead to misunderstanding.</i>
B1	<i>Communicates with reasonable accuracy in familiar contexts; generally good control though with noticeable mother tongue influence. Errors occur, but it is clear what he/she is trying to express.</i>
	<i>Uses reasonably accurately a repertoire of frequently used "routines" and patterns associated with more predictable situations.</i>
A2	<i>Uses some simple structures correctly, but still systematically makes basic mistakes - for example tends to mix up tenses and forget to mark agreement; nevertheless, it is usually clear what he/she is trying to say.</i>
A1	<i>Shows only limited control of a few simple grammatical structures and sentence patterns in a learnt repertoire.</i>



Why should we teach grammar?

There are many arguments for putting grammar in the foreground in second language teaching. Here are seven of them:

1) The sentence-machine argument

Part of the process of language learning must be what is sometimes called **item-learning** — that is the memorisation of individual items such as words and phrases. However, there is a limit to the number of items a person can both retain and retrieve. Even travellers' phrase books have limited usefulness — good for a three-week holiday, but there comes a point where we need to learn some patterns or rules to enable us to generate new sentences. That is to say, grammar. Grammar, after all, is a description of the regularities in a language, and knowledge of these regularities provides the learner with the means to generate a potentially enormous number of original sentences. The number of possible new sentences is constrained only by the vocabulary at the learner's command and his or her creativity. Grammar is a kind of '**sentence-making machine**'. It follows that the teaching of grammar offers the learner the means for potentially limitless linguistic creativity.

2) The fine-tuning argument

The purpose of grammar seems to be to allow for greater subtlety of meaning than a merely lexical system can cater for. While it is possible to get a lot of communicative mileage out of simply stringing words and phrases together, there comes a point where 'Me Tarzan, you Jane'-type language fails to deliver, both in terms of intelligibility and in terms of appropriacy. This is particularly the case for written language, which generally needs to be more explicit than spoken language. For example, the following errors are likely to confuse the reader:
Last Monday night I was boring in my house.

After speaking a lot time with him I thought that him attracted me.

We took a wrong plane and when I saw it was very later because the plane took up.

Five years ago I would want to go to India but in that time anybody of my friends didn't want to go.

The teaching of grammar, it is argued, serves as a corrective against the kind of ambiguity represented in these examples.

3) The fossilisation argument

It is possible for highly motivated learners with a particular aptitude for languages to achieve amazing levels of proficiency without any formal study. But more often 'pick it up as you go along' learners reach a language plateau beyond which it is very difficult to progress. To put it technically, their linguistic competence **fossilises**. Research suggests that learners who receive no instruction seem to be at risk of fossilising sooner than those who do receive instruction.

4) The advance-organiser argument

Grammar instruction might also have a delayed effect. The researcher Richard Schmidt kept a diary of his experience learning Portuguese in Brazil. Initially he had enrolled in formal language classes where there was a heavy emphasis on grammar. When he subsequently left these classes to travel in Brazil his Portuguese made good progress, a fact he attributed to the use he was making of it. However, as he interacted naturally with Brazilians he was aware that certain features of the talk — certain grammatical items — seemed to catch his attention. He **noticed** them. It so happened that these items were also items he had studied in his classes. What's more, being more noticeable, these items seemed to stick. Schmidt concluded that **noticing** is a prerequisite for acquisition. The grammar teaching he had received previously, while insufficient in itself to turn him into a fluent Portuguese speaker, had

primed him to notice what might otherwise have gone unnoticed, and hence had indirectly influenced his learning. It had acted as a kind of **advance organiser** for his later acquisition of the language.

5) The discrete item argument

Language seen from 'outside', can seem to be a gigantic, shapeless mass, presenting an insuperable challenge for the learner. Because grammar consists of an apparently finite set of rules, it can help to reduce the apparent enormity of the language learning task for both teachers and students. By tidying language up and organising it into neat categories (sometimes called **discrete items**), grammarians make language digestible.

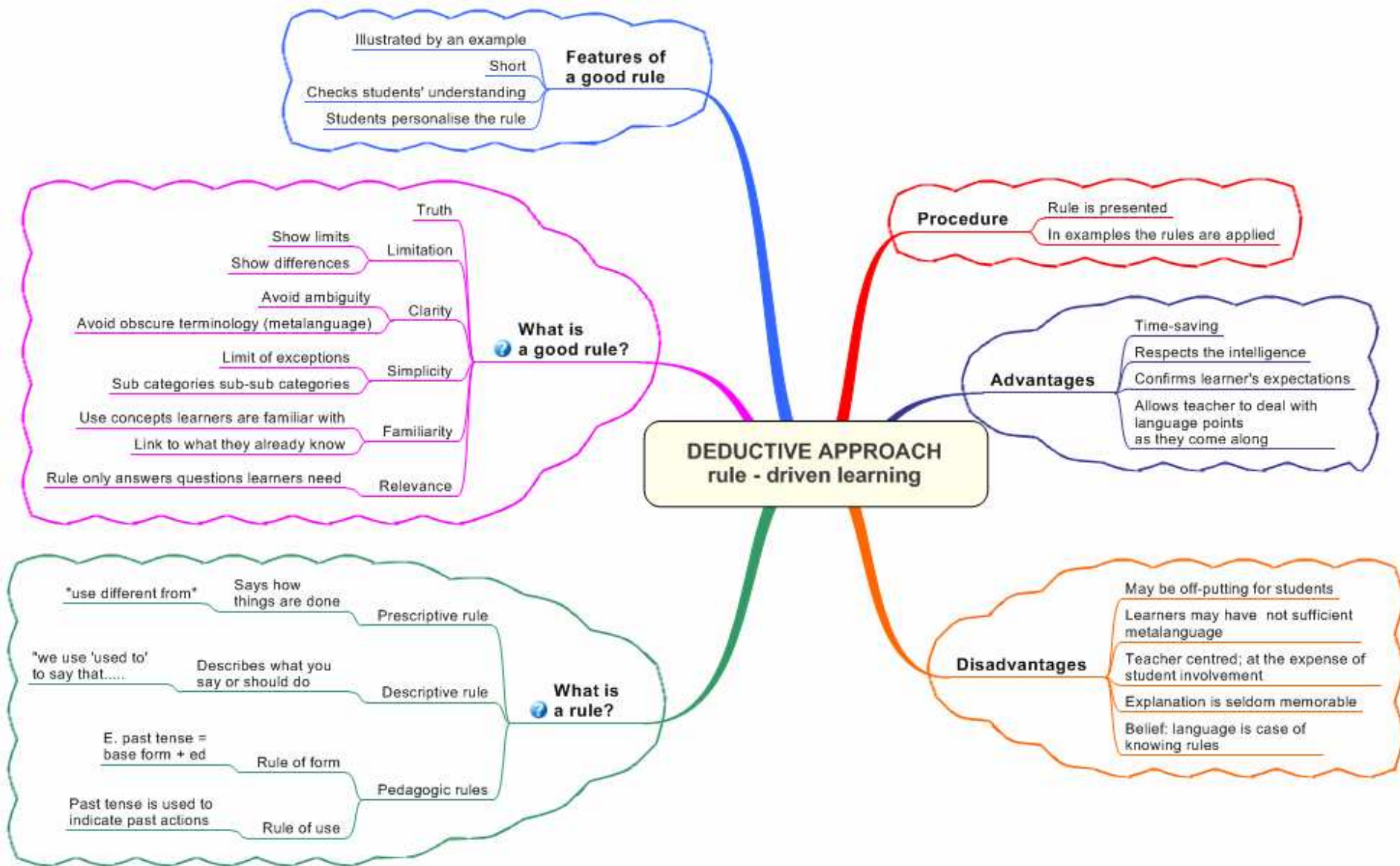
(A discrete item is any unit of the grammar system that is sufficiently narrowly defined to form the focus of a lesson or an exercise: e.g. *the present continuous, the definite article, possessive pronouns*).

6) The rule-of-law argument

It follows from the discrete-item argument that, since grammar is a system of learnable rules, it lends itself to a view of teaching and learning known as **transmission**. A transmission view sees the role of education as the transfer of a body of knowledge (typically in the form of facts and rules) from those that have the knowledge to those that do not. Such a view is typically associated with the kind of institutionalised learning where rules, order, and discipline are highly valued. The need for rules, order and discipline is particularly acute in large classes of unruly and unmotivated teenagers - a situation that many teachers of English are confronted with daily. In this sort of situation grammar offers the teacher a structured system that can be taught and tested in methodical steps.

7) The learner expectations argument

Regardless of the theoretical and ideological arguments for or against grammar teaching, many learners come to language classes with fairly fixed expectations as to what they will do there. These expectations may derive from previous classroom experience of language learning. They may also derive from experience of classrooms in general where (traditionally, at least) teaching is of the transmission kind mentioned above. On the other hand, their expectations that teaching will be grammar-focused may stem from frustration experienced at trying to pick up a second language in a non-classroom setting, such as through self-study, or through immersion in the target language culture. Such students may have enrolled in language classes specifically to ensure that the learning experience is made more efficient and systematic. The teacher who ignores this expectation by encouraging learners simply to experience language is likely to frustrate and alienate them.



PRESENTING GRAMMAR

APPROACHES

Whatever approach you choose, start with a situation using the grammar point in a context

The deductive approach – rule driven learning

A deductive approach starts with the presentation of a rule (after having presented it in a context) and is followed by examples in which the rule is applied.

The grammar rule is presented and the learner engages with it through the study and manipulation of examples.

Advantages of a deductive approach:

- It gets straight to the point, and can therefore be time-saving. Many rules — especially rules of form — can be more simply and quickly explained than elicited from examples. This will allow more time for practice and application.
- It respects the intelligence and maturity of many - especially adult -students, and acknowledges the role of cognitive processes in language acquisition.
- It confirms many students' expectations about classroom learning, particularly for those learners who have an analytical learning style.
- It allows the teacher to deal with language points as they come up, rather than having to anticipate them and prepare for them in advance.

Disadvantages of a deductive approach:

- Starting the lesson with a grammar presentation may be off-putting for some students, especially younger ones. They may not have sufficient **metalanguage** (i.e. language used to talk about language such as grammar terminology). Or they may not be able to understand the concepts involved.
- Grammar explanation encourages a teacher-fronted, transmission-style classroom; teacher explanation is often at the expense of student involvement and interaction.
- Explanation is seldom as memorable as other forms of presentation, such as demonstration.
- Such an approach encourages the belief that learning a language is simply a case of knowing the rules.

What is a rule ?

In the Longman Activity Dictionary “rule” is defined as:

- a principle or order which guides behaviour, says how things are to be done etc, (**prescriptive rule**)
- the usual way that something happens (**descriptive rule**). Descriptive rules are primarily concerned with generalisations about what speakers of the language actually *do say* than what they *should do*.

Pedagogic rules – they make sense to learners and provide them with the means and confidence to generate language with a reasonable chance of success.

Pedagogic rules can be split up into:

rules of form and **rules of use**.

Examples of prescriptive rules:

Do not use *different to* and never use *different than*. Always use *different from*.

Never use the passive when you can use the active.

Use *shall* for the first person and *will* for second and third persons.

Examples of descriptive rules:

You do not normally use *the* with proper nouns referring to people.

We use *used to* with the infinitive (*used to do*, *used to smoke* etc.) to say that something regularly happened in the past but no longer happens.

Example for rule of form:

To form the past simple of regular verbs, add –ed to the infinitive.

Example of a rule of use:

The simple past tense is used to indicate past actions or states.

Example: (from Walker and Elsworth Grammar practice for Intermediate Students, Longman, 1986)

Nouns, adjectives and adverbs

1 ★

Subject and object pronouns

Subject pronouns

I	you	he	she	it	we	you	they
---	-----	----	-----	----	----	-----	------

Object pronouns

me	you	him	her	it	us	you	them
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- The subject is the person or thing doing the action:

I left early.

She went home.

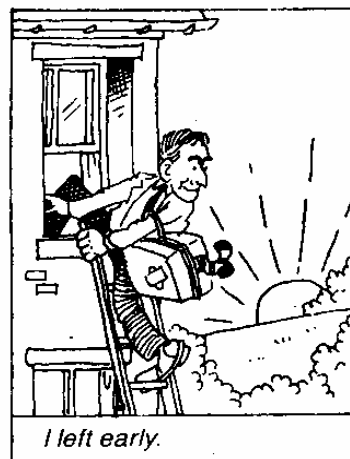
We said goodbye.

- The object is the person or thing receiving the action:

She telephoned me.

I hit him.

We saw her.



Write the correct *pronouns* for these sentences:

- 1 telephoned yesterday. (she)
She telephoned yesterday.
- 2 We watch for hours. (he)
We watched him for hours.
- 3 Hasn't arrived yet? (she)
- 4 don't understand. (I)
- 5 Are you talking to? (I)
- 6 Don't ask doesn't know. (she/she)
- 7 This is Julia: have known for years. (we/she)
- 8 Nobody told the bus was leaving. (they)
- 9 Why didn't ask to come? (she/they)
- 10 Don't ask Ask (I/he)
- 11 think doesn't like (I/he/I)
- 12 asked to invite (they/he/we)

Many of the pros and cons of a rule-driven approach hinge on the quality of the actual rule explanation. This in turn depends on how user-friendly the rule is.

What makes a rule a good rule? Michael Swan, author of teachers' and students' grammars, offers the following criteria:

- **Truth:** Rules should be true. While truthfulness may need to be compromised in the interests of clarity and simplicity, the rule must bear some resemblance to the reality it is describing.

*It is surprising how many incorrect explanations you find in TEFL books. A good example is the distinction usually made between **some** and **any**, which goes something like:*

*Use **some**+plural countable/uncountable noun in affirmative sentences.*

*Use **any**+plural countable/uncountable noun in negative sentences and questions.*

It still fails to explain:

*Take **any** one you want.*

*I didn't like **some** of his books.*

*An explanation based on the difference in meaning between **some** and **any** might eliminate many of these problems.*

- **Limitation:** Rules should show clearly what the limits are on the use of a given form.

For example, to say simply that we use will to talk about the future is of little use to the learner since it doesn't show how will is different from other ways of talking about the future (e.g. going to).

- **Clarity:** Rules should be clear. Lack of clarity is often caused by ambiguity or obscure terminology.

For example: 'Use will for spontaneous decisions; use going to for premeditated decisions.' To which a student responded, 'All my decisions are premeditated'.

- **Simplicity:** Rules should be simple. Lack of simplicity is caused by overburdening the rule with sub-categories and sub-sub-categories in order to cover all possible instances and account for all possible exceptions. There is a limit to the amount of exceptions a learner can remember.

- **Familiarity:** An explanation should try to make use of concepts already familiar to the learner. Few learners have specialised knowledge of grammar, although they may well be familiar with some basic terminology used to describe the grammar of their own language (e.g. conditional, infinitive, gerund). Most learners have a concept of tense (past, present, future), but will be less at home with concepts such as deontic and epistemic modality, for example.

- **Relevance:** A rule should answer only those questions that the student needs answered. These questions may vary according to the mother tongue of the learner. For example, Arabic speakers, who do not have an equivalent to the present perfect, may need a different treatment of this form than, say, French speakers, who have a similar structure to the English present perfect, but who use it slightly differently.

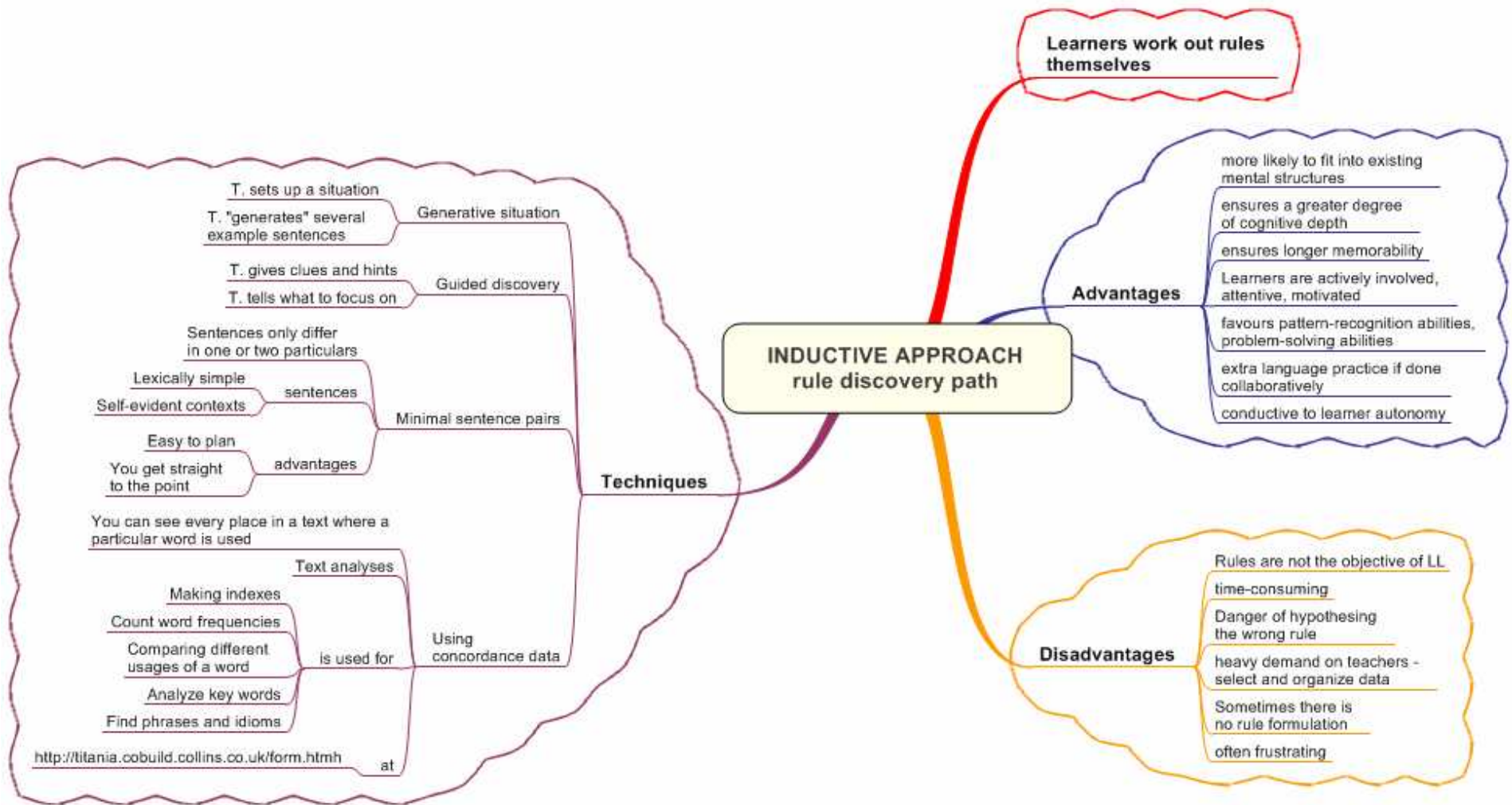
A lot depends on the teacher's presentation of the rule. An effective rule presentation will include the following features:

it will be illustrated by an example

It will be short

Students' understanding will be checked

Students will have an opportunity to personalize the rule.



The inductive approach – the rule-discovery path

What are the **advantages** of encouraging learners to work rules out for themselves?

- Rules learners discover for themselves are more likely to fit their existing mental structures than rules they have been presented with. This in turn will make the rules more meaningful, memorable, and serviceable.
- The mental effort involved ensures a greater degree of **cognitive depth** which, again, ensures greater memorability.
- Students are more actively involved in the learning process, rather than being simply passive recipients: they are therefore likely to be more attentive and more motivated.
- It is an approach which favours pattern-recognition and problem-solving abilities which suggests that it is particularly suitable for learners who like this kind of challenge.
- If the problem-solving is done collaboratively, and in the target language, learners get the opportunity for extra language practice.
- Working things out for themselves prepares students for greater self-reliance and is therefore conducive to learner **autonomy**.

The **disadvantages** of an inductive approach include:

- The time and energy spent in working out rules may mislead students into believing that rules are the objective of language learning, rather than a means.
- The time taken to work out a rule may be at the expense of time spent in putting the rule to some sort of productive practice.
- Students may hypothesise the wrong rule, or their version of the rule may be either too broad or too narrow in its application: this is especially a danger where there is no overt testing of their hypotheses, either through practice examples, or by eliciting an explicit statement of the rule.
- It can place heavy demands on teachers in planning a lesson. They need to select and organise the data carefully so as to guide learners to an accurate formulation of the rule, while also ensuring the data is intelligible.
- However carefully organised the data is, many language areas such as aspect and modality resist easy rule formulation.
- An inductive approach frustrates students who, by dint of their personal learning style or their past learning experience (or both), would prefer simply to be told the rule.

Research findings into the relative benefits of deductive and inductive methods have been inconclusive. Short term gains for deductive learning have been found, and there is some evidence to suggest that some kinds of language items are better 'given than 'discovered'. Moreover, when surveyed, most learners tend to prefer deductive presentations of grammar. Nevertheless, once exposed to inductive approaches, there is often less resistance as the learners see the benefits of solving language problems themselves. Finally, the autonomy argument is not easily dismissed: the capacity to discern patterns and regularities in naturally occurring input would seem to be an invaluable tool for self-directed learning, and one, therefore, that might usefully be developed in the classroom.

Examples:

<p>ii. A factory needs workers. Yesterday Bill read their advertisement in the paper. It said these things: "We are a very large firm, pay very high wages, and have a good pension-scheme." Bill is at the factory today. He now knows that all those things are not true. At this moment he is saying these things to the manager: "YOU SAID YOU WERE A VERY LARGE FIRM but you are really a small one! YOU SAID YOU PAID HIGH WAGES but they are really very low. YOU SAID YOU HAD A GOOD PENSION SCHEME. You really haven't one at all."</p>	<p>Example 1: taken from "English in Situations" (O'Neill, OUP 1970)</p> <p>Generative situation: The teacher sets up a situation in order to "generate" several example sentences of a structure.</p>
<p>5 Find the rule Look at these sentences: You know Norma and Joe, don't you? They work every day. Joe talks to tourists, and Norma writes letters. We always go to their travel agency. The agency offers tours to many different countries. I like the service there too.</p> <p>► There is a final s on the verb only with certain subjects. What are they? <input type="checkbox"/> I <input type="checkbox"/> you <input type="checkbox"/> he <input type="checkbox"/> she <input type="checkbox"/> it <input type="checkbox"/> we <input type="checkbox"/> they</p> <p>Now apply the rule! Circle the right verb. I see/sees Norma almost every day, or she call/calls me. She and Joe sometimes come/comes to my house on weekends. Joe usually tell/tells us some funny stories.</p>	<p>Example 2: The principles of the guided discovery approach were originally intended for self-instruction as part of the kind of programmes which were used in language laboratories. They soon adopted for classroom use, and coursebooks promoting an inductive approach to language learning are now more or less standard. An example of an inductive presentation of the present simple from New Wave 1 (Longman 19988) is shown on the left.</p>
<p>Teaching differences between past simple and present perfect</p> <p>(Teacher writes the following three sets of sentences on the board:)</p> <p>1a I've seen all of Jim Jarmusch's films. b I saw his latest film last month.</p> <p>2a Since 1990, she's worked for three different newspapers. b She worked for the Observer in 1996.</p> <p>3a Have you ever been to Peru? b When were you in Peru?</p>	<p>Example 3: Minimal sentence pairs</p> <p>By presenting two sentences that are only different in one or two particulars, the teacher is better able to focus the students' attention on exactly how the choice of form determines a difference in meaning.</p> <p>The sentences should</p> <ul style="list-style-type: none"> • be lexically simple • have fairly self-evident contexts

<p>a Complete this job interview between an Interviewer (I) and a Candidate (C). Put the verbs in brackets in the Present Perfect or Past Simple.</p> <p>I: So, tell me a little about the things you . . . (do). C: Well, I . . . (study) French and German at university. Then, I . . . (teach) in secondary school for a few years. I: . . . you (enjoy) teaching? C: No, not really. I . . . (not like) the discipline problems. So, I . . . (start) working for a large drug company. I: . . . you (work) abroad at all? C: Yes, well about three years ago I . . . (get) a job in France, selling advertising space for a science magazine. I: . . . you (go) anywhere else? C: Yes, I . . . (work) in Germany in 1990. I: Oh really? What . . . (do) there?</p>	<p>As with all rule-explicit presentations, this approach demands a basic command of grammar terminology on the part of the learners.</p> <p>Hypotheses must be tested. That stage is essential in the presentation. It also shifts the focus back on to the learners.</p>
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The minimal pair approach is designed to overcome the lack of economy of the generative situation. By getting straight to the point, the minimal pairs presentation combines the best features of an explanation-driven approach and a discovery approach. It is also relatively easy to plan and to set up. In terms of efficacy, it relies heavily on the choice of sample sentences. More problematic still is the lack of context, which can sometimes lead students to the wrong conclusions, or, more frustratingly, to no conclusion at all.

<p>A The've been painting the kitchen. B They've painted the kitchen.</p>	<p>There is nothing to help students untangle the difference between these two sentences.</p>
<p>A What a mess!" "Yes, they've been painting the kitchen." B "The flat is looking nice." "Yes, they've painted the kitchen."</p>	<p>Whereas, with slightly more context, the difference in meaning starts to take shape:</p>

Example 4: Using concordance data

Concordance, text analysis and concordancing software, is for anyone who needs to study texts closely or analyse language in depth. This is the most powerful and flexible software of its kind, with registered users in 52 countries.

With **Concordance**, you can

- make indexes and word lists
- count word frequencies
- compare different usages of a word
- analyse keywords
- find phrases and idioms
- publish to the web
- ...and much more

Concordance is being used in

- Language teaching and learning
- Data mining and data clean-up
- Literary and linguistic scholarship

- Translation and language engineering
- Corpus linguistics
- Natural language software development
- Lexicography
- Content analysis in many disciplines including accountancy, history, marketing, musicology, politics, geography, and media studies

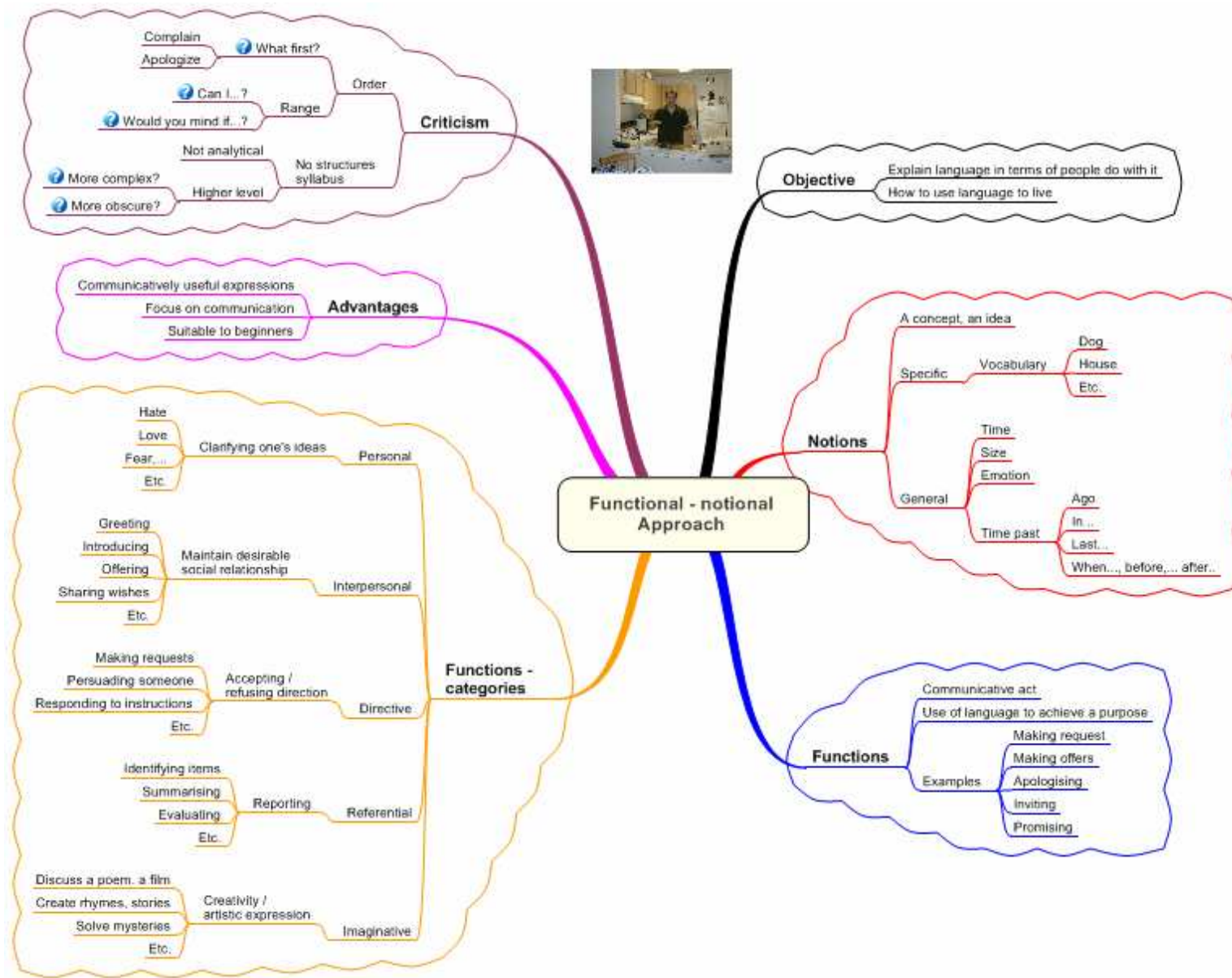
A concordance derives its power for analysis from the fact that it allows us to see every place in a text where a particular word is used, and so to detect patterns of usage and, again, to marshal evidence for an argument. Since words express ideas, themes and motifs, a concordance is highly useful in detecting patterns of meaning as well. The concordance focuses on word-forms, however -- not on what may be meant but what is actually said. It is an empirical tool of textual research. (you can use Corpus Concordance Sampler free at <http://titania.cobuild.collins.co.uk/form.html>)

Example: -ing form or infinitive after „remember

Francois de Menil, told me I lower in saturated fats - even so, slipped me a two-shilling piece. I strong, strangely warm wind. I service team. [p] [p] Please that of Tom's girl. Personally, I expensive heating being wasted. personally. [p] I find it hard to Street, London E1 9BS. [p] all the drinks you have this week. sex that isn't available now. I can Take the casualty to hospital and mark, take colour photos of them. Travel Points, it is important to And if you are boarding your dog, we are hoping someone will with a minimum amount of care. Just the famous are already there - just Don't you

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feeling that Fred was like my to limit the amount of these you going bright red and handing it to having experienced something to complete the Direct Debit leaving the track team for the o turn your heating system off to take my Pill every day and I'm to state the systems you own and to include all your drinks, not going to a dance hall and being to take with you any empty tablet to include an object, such as a to put your card through the swipe to ask your vet about protection seeing her. We are extremely concerned for to let All Terrain shoes dry away to add your family's and friends' asking me to fetch one?



Functional-notional Approach



History

In 1972, the British linguist D.A. Wilkins published a document that proposed a radical shift away from using the traditional concepts of grammar and vocabulary to **describe language to an analysis of the communicative meanings that learners would need in order to express themselves and to understand effectively.** This initial document was followed by his 1976 work *Notional Syllabuses*, which showed how language could be categorised on the basis of notions such as quantity, location and time, and functions such as making requests, making offers and apologising. Wilkins' work was used by the Council of Europe in drawing up a communicative language syllabus, which specified the communicative functions a learner would need in order to communicate effectively at a given level of competence. At the end of the 1970s, the first course-books to be based on functional syllabuses began to appear. Typically, they would be organised on the basis of individual functions and the exponents needed to express these functions. For example, many course-books would begin with the function of 'introducing oneself', perhaps followed by the function of 'making requests', with typical exponents being 'Can I?', 'Could you?', 'Is it alright if I?' and so on. These would often be practised in the form of communicative exercises involving pair work, group work and role plays. It is interesting to compare this approach with a grammatical syllabus. In a typical grammatical syllabus, structures using the word 'would' tend to appear in later stages of the syllabus, as they are held to be relatively complex (eg "If I knew the answer, I would tell you"), whereas in a functional syllabus 'would' often appears at a very early stage due to its communicative significance in exponents such as 'Would you like?', which is extremely common and of great communicative value even to beginners. The need to apply a grammatical name or category to the structure is not considered important within the framework of a purely functional syllabus.

Finocchiaro, M. & Brumfit, C. The Functional-Notional Approach, New York, NY: Oxford University Press. (1983).

This method of language teaching is categorized along with others under the rubric of a communicative approach. The method stresses a means of organizing a language syllabus. The emphasis is on breaking down the global concept of language into units of analysis in terms of communicative situations in which they are used.

Explanation of specific terms:

Notions are meaning elements that may be expressed through nouns, pronouns, verbs, prepositions, conjunctions, adjectives or adverbs.

A notion is a concept, or idea: it may be quite specific, in which case it is virtually the same as vocabulary (dog, house, for example); or it may be very general – time, size, emotion, movement – in which case it often overlaps with the concept of “topics”.

A notion may be “time past”; this may include past tenses, phrases like *a month ago, in 1990, last week*, and utterances using temporal clauses beginning with *when....., before....., after....* and so on;

A **function** is some kind of communicative act: it is the use of language to achieve a purpose, usually involving interaction at least between two people. Examples would be suggesting, promising, apologizing, greeting, inviting.

“Inviting” may include phrases like “*Would you like to....? I suggest....., How about...? Please...*”

Task: Have a look at the items listed in the box below. Can you sort them into separate lists of notions and functions?

<i>Notions and functions</i>		
<i>location</i>	<i>offer</i>	<i>request</i>
<i>obligation</i>	<i>promise</i>	<i>spatial relations</i>
<i>advise</i>	<i>the future</i>	<i>food</i>
<i>threat</i>	<i>crime</i>	<i>instruction</i>
<i>apology</i>	<i>the body</i>	<i>remind</i>
<i>probability</i>	<i>expressions of opinion</i>	

A **situation** may affect variations of language such as the use of dialects, the formality or informality of the language and the mode of expression. Situation includes the following elements:

- A. The persons taking part in the speech act
- B. The place where the conversation occurs
- C. The time the speech act is taking place
- D. The topic or activity that is being discussed

Exponents are the language utterances or statements that stem from the function, the situation and the topic.

Code is the shared language of a community of speakers.

Code-switching is a change or switch in code during the speech act, which many theorists believe is purposeful behaviour to convey bonding, language prestige or other elements of interpersonal relations between the speakers.

Functional Categories of Language

Mary Finocchiaro: *The Functional-notional Approach: From Theory to Practice* (1983, p. 65-66) has placed the functional categories under five headings as noted below: *personal, interpersonal, directive, referential, and imaginative.*

- **Personal**

Clarifying or arranging one’s ideas; expressing one’s thoughts or feelings: love, joy, pleasure, happiness, surprise, likes, satisfaction, dislikes, disappointment, distress, pain, anger, anguish, fear, anxiety, sorrow, frustration, annoyance at missed opportunities, moral, intellectual and social concerns; and the everyday feelings of hunger, thirst, fatigue, sleepiness, cold, or warmth

- **Interpersonal**

Enabling us to establish and maintain desirable social and working relationships:

greetings and leave takings
introducing people to others
identifying oneself to others
expressing joy at another's success
expressing concern for other people's welfare
extending and accepting invitations
refusing invitations politely or making alternative arrangements
making appointments for meetings
breaking appointments politely and arranging another mutually convenient time
apologizing
excusing oneself and accepting excuses for not meeting commitments
indicating agreement or disagreement
interrupting another speaker politely
changing an embarrassing subject
receiving visitors and paying visits to others
offering food or drinks and accepting or declining politely
sharing wishes, hopes, desires, problems
making promises and committing oneself to some action
complimenting someone
making excuses
expressing and acknowledging gratitude

- **Directive**

Attempting to influence the actions of others; accepting or refusing direction:

making suggestions in which the speaker is included
making requests; making suggestions
refusing to accept a suggestion or a request but offering an alternative
persuading someone to change his point of view
requesting and granting permission
asking for help and responding to a plea for help
forbidding someone to do something; issuing a command
giving and responding to instructions
warning someone
discouraging someone from pursuing a course of action
establishing guidelines and deadlines for the completion of actions
asking for directions or instructions

- **Referential**

talking or reporting about things, actions, events, or people in the environment in the past or in the future; talking *about* language (what is termed the metalinguistic function: = talking or reporting about things, actions, events, or people in the environment in the past or in the future)

identifying items or people in the classroom, the school the home, the community
asking for a description of someone or something
defining something or a language item or asking for a definition
paraphrasing, summarizing, or translating (L1 to L2 or vice versa)
explaining or asking for explanations of how something works
comparing or contrasting things
discussing possibilities, probabilities, or capabilities of doing something

requesting or reporting facts about events or actions
 evaluating the results of an action or event

- **Imaginative**

Discussions involving elements of creativity and artistic expression

discussing a poem, a story, a piece of music, a play, a painting, a film, a TV program, etc.
 expanding ideas suggested by other or by a piece of literature or reading material
 creating rhymes, poetry, stories or plays
 recombining familiar dialogs or passages creatively
 suggesting original beginnings or endings to dialogs or stories
 solving problems or mysteries

Task: In the table shown below each column represents a different basis for selection of language: situation, function, vocabulary, etc. In each row one of them is filled in; can you fill in some suggestions for the others?

Coordinating different language categories				
Situations	Topics	Notions and Functions	Grammar	Vocabulary
Follow a recipe				
			Present Perfect Simple/Progressive	
		Talking about past events		
				get up, have breakfast, get dressed,...
	Inviting someone to a party			

FUNCTIONAL GRAMMAR

People who study and use a language are mainly interested in how they can do things with language --- how they can make meanings, get attention to their problems and interests, influence their friends and colleagues and create a rich social life for themselves. They are only interested in the grammatical structure of the language as a means to getting things done. A grammar which puts together the patterns of the language and the things you can do with them is called a functional grammar.”
 [COBUILD, 1990]

Objective

The main objective of a functional grammar is to explain language in terms of what people do with it, how they use the language to live. It tries to do that by adopting more of a semantic

and pragmatic orientation inside the grammar. It does not see semantics and pragmatics as extra levels of organization but sees them as integral to the organization of the grammar.

Criticism

- Order

Criticisms of functional approaches include the difficulty in deciding the order in which different functions should be presented. Is it more important to be able to complain or to apologise, for example? Another problem lies in the wide range of grammatical structures needed to manipulate basic functions at different levels of formality (for example, 'Can I?' as opposed to 'Would you mind if I?'). In addition, although it is possible to identify hundreds of functions and micro-functions, there are probably no more than ten fundamental communicative functions that are expressed by a range of widely used exponents.

- no structures syllabus

There is also the apparently random nature of the language used, which may frustrate learners used to the more analytical and "building-block" approach that a grammatical syllabus can offer. Another apparent weakness is the question of what to do at higher levels. Is it simply a case of learning more complex exponents for basic functions or is one required to seek out ever more obscure functions (complaining sarcastically, for example)?

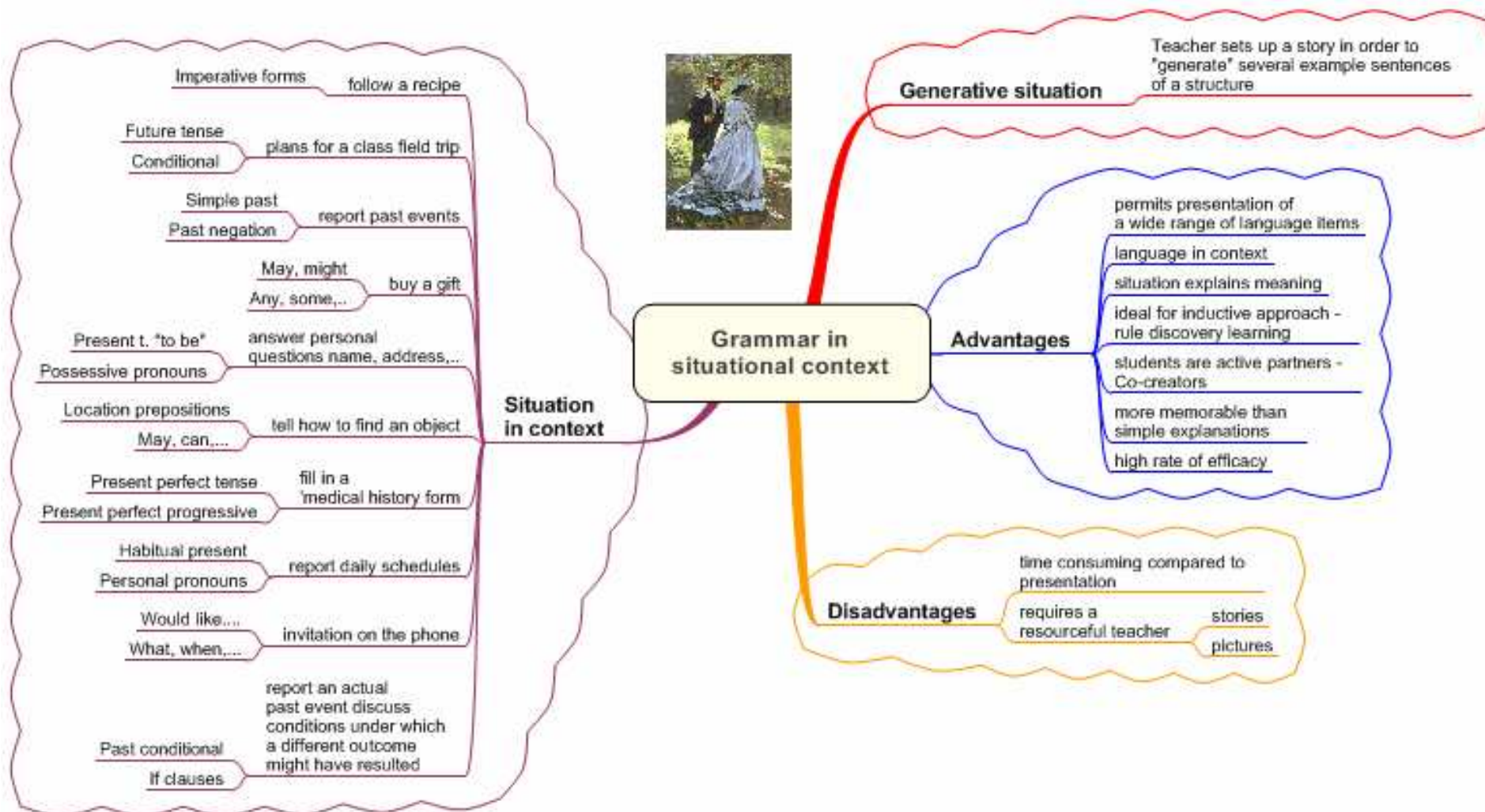
Advantages

On the positive side, however, there is little doubt that functional approaches have contributed a great deal to the overall store of language teaching methodology. Most new course-books contain some kind of functional syllabus alongside a focus on grammar and vocabulary, thus providing learners with communicatively useful expressions in tandem with a structured syllabus with a clear sense of progression. In addition, the focus on communication inherent in the practice of functional exponents has contributed greatly to communicative language teaching in general. Finally, the idea that even beginners can be presented with exponents of high communicative value from the very start represents a radical shift from the kind of approach that began with the present simple of the verb 'to be' in all its forms and focused almost entirely on structure with little regard for actual communication in the target language.

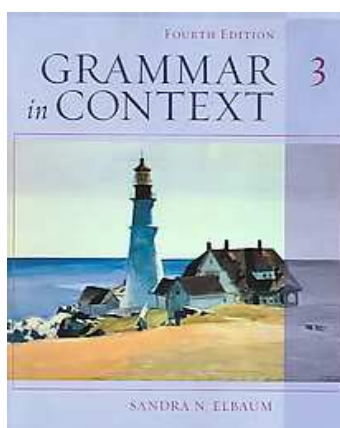
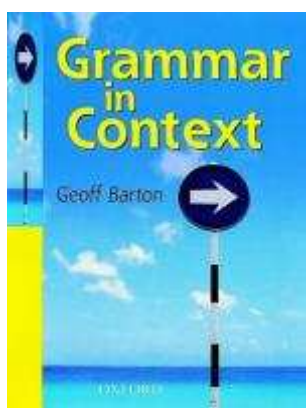
Solutions to the tasks:

Functions are: offer, request, promise, advise, threat, instruction, apology, remind, expression of opinion. The rest are notions.

Coordinating different language categories				
Situations	Topics	Notions and Functions	Grammar	Vocabulary
Follow a recipe	Baking a cake	Giving orders	Imperative form	Make a dough, add, make, heat, stir, wait,...
Find out a medical history form. Making a medical interview on a visit with a new doctor.	A the doctor's	Indicating how long something has been going on	Present Perfect Simple / Progressive	feel pain, able to bend knees,....
Talking about your last holidays	My last holiday	Talking about past events	Past Simple	go to, spend, walk,...
Talking about daily routines	A normal day	Talking about habitual habits	Present Simple	get up, have breakfast, get dressed,....
Inviting someone to a party	At a party	Requests and offers	Would like...object-verb word order, interrogative pronouns	Invite, start, bring



Teaching Grammar in Situational Contexts - Using a generative situation



The generative Situation is a situation which the teacher sets up in the lesson in order to “generate” several example sentences of a structure.

Advantages:

A situational context permits presentation of a wide range of language items. The situation serves as a means of contextualising the language and this helps clarify its meaning. At the same time the generated examples provide the learners with data for induction of the rules of form. Students can be involved in the development of the presentation as well as in solving the grammar 'problem': this makes it less dry than a traditional grammar explanation. Moreover, the situation, if well chosen, is likely to be more memorable than a simple explanation. All these factors suggest that this approach rates high in terms of **efficacy**.

Disadvantages:

If students are in the wrong mind-set they are unlikely to do the kind of cognitive work involved in the induction of grammar rules.

This kind of presentation also takes more time than an explanation. Time spent on presenting language is inevitably time spent at the expense of language practice, and it is arguable that what most students need is not the presentation of rules but opportunities to practise them. Thus, the generative situation loses points in terms of its **economy**. And it also requires a resourceful teacher who not only is able to conjure up situations that generate several structurally identical sentences, but who has also the means (and the time) to prepare the necessary visual aids.

Example:

Teaching **should have done** using a generative situation

Step 1:

By means of a picture on the board (a drawing, photo, or picture cut from a magazine) the teacher introduces a character she calls Andy. She draws a rough map of Australia, placing next to it a picture of a four-wheel drive vehicle. She elicits ideas as to how these pictures are connected, establishing the situation that Andy has decided to drive across the Australian desert from the east to the west. She elicits the sort of preparations a person would need to make for such a journey. Students suggest, for example, that Andy would need a map, a spare wheel, lots of water, a travelling companion, food, a

first aid kit, and so on. The teacher selects some of these ideas, and writes them in a column on the board, and one or two ideas of her own:

To do this kind of journey, you should:

take a map

take water

not travel alone

advise the police

not travel in the wet season

Step 2:

The teacher then explains that Andy made no preparations. He didn't take a map, he didn't take water, he travelled alone, etc. She asks the students to imagine what happened. Using their ideas as well as her own, she constructs the following story:

Andy set off, got lost, got very thirsty, set off in search of help (leaving his vehicle behind), got trapped by sudden flood waters, etc. The police set out in search of him but couldn't find him because he had abandoned his vehicle and left no note. The teacher checks these facts by asking one or two students to recount them.

Step 3:

The teacher asks the class: *Well, what do you think of Andy?*, eliciting answers like *He was stupid*.

Teacher: *Why?* At this point, students may venture sentences, like *He must take a map*. Having thus established the idea of disapproval of past actions, the teacher models the sentence: *He should have taken a map*, repeating it two or three times. The students repeat the sentence in unison and then individually. The teacher reminds the students of the concept of disapproval by asking *Did he take a map?* (*No*). *Was that a good idea?* (*No*) *So ...?* The students respond: *He should have taken a map*.

She then repeats this process using the example of travelling alone, eliciting, modelling, drilling, and concept-checking the sentence: *He shouldn't have travelled alone*.

Further prompting elicits example sentences, such as:

He should've taken water. He shouldn't have left his car.

At strategic points, the teacher recaps the sentences that have been generated, using the words on the board as prompts. So far, nothing has been written on the board.

Step 4:

The teacher then clears the board and writes up the following table:

<i>He</i>	<i>should have</i>	<i>taken water.</i>
	<i>shouldn't have</i>	<i>traveled alone.</i>

She asks students, working in pairs, to add further sentences about the situation to the table. Individual students read sentences aloud from the table.

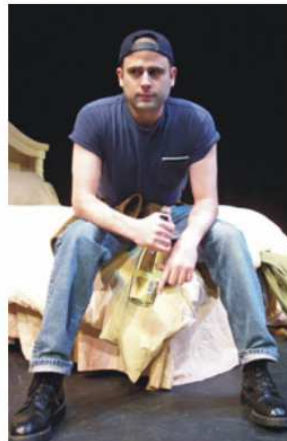
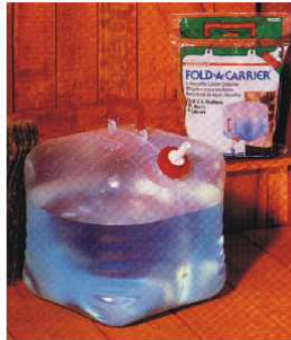
Step 5:

The teacher then asks students to imagine the dialogue when the police finally find Andy. She writes the following exchange on the board:

<i>Police:</i>	<i>You should have taken a map.</i>
<i>Andy:</i>	<i>I know I should. I didn't think.</i>

Students, working in pairs, continue writing the dialogue along the same lines, and then practice it aloud, taking it in turns to be the police officer and Andy.

-



He should have
He shouldn't have

Police: You should have taken a map
Andy: I know I should. I didn't think


Situation or Context	Points of Grammar
Follow a recipe or instructions from a boxed cake mix to bake a cake.	Imperative verb form Present continuous tense
Give directions to another person to get to a store, the post office, or a bank using a map.	Present tense Non-referential it
Discuss plans for a class field trip to the zoo.	Future tense If-clauses Conditional tense
Describe a past vacation, weekend, etc.	Simple past tense Question formation Forms of verb to do Word order in negation
Role play a shopping trip to buy a gift for a family member or friend.	May, might Collective nouns and quantifiers (any, some, several, etc.)
Answer information questions: Name, address, phone number, etc.	Present tense of verb to be Possessive adjectives
Tell someone how to find an object in your kitchen.	Locative prepositions Modal verbs (can, may, should)
Fill out a medical history form. Then role play a medical interview on a visit with a new doctor.	Present perfect tense Present perfect progressive
Make a daily weather report	Forms of verb to be Idiomatic expressions
Report daily schedules of people (in the class, buses in the city, airline schedules, trains, etc.)	Habitual present Personal pronouns Demonstrative adjectives
Extend an invitation over the telephone to someone to come to a party	Would like...Object-Verb word order Interrogative pronouns
Explain rules and regulations to someone, i.e. rules for the school cafeteria; doctor's instructions to a sick patient	Modal verbs: Can, must, should, ought to Adverbs of time & frequency
Report a historical or actual past event and discuss conditions under which a different outcome might have resulted	Past conditional and past perfect tenses If clauses
React to the burglary of your house or apartment in the presence of another person upon discovery (active voice) and in making a police report (passive voice)	Present perfect tense Contrast between active and passive voice Direct and indirect object

Teaching Grammar through texts

If learners are to achieve a functional command of a second language, they will need to be able to understand and produce not just isolated sentences, but whole texts in that language. Language is context-sensitive; which is to say that an utterance becomes fully intelligible only when it is placed in its context.

Coursebook texts tend to be specially tailored for ease of understanding and so as to display specific features of grammar. This often gives them a slightly unreal air, as in this example:

(Contrasting Present Progressive – “Going to” Future)

	<p>This is Mr West. He has a bag in his left hand. Where is he standing? He is standing at the door of his house. What is Mr West going to do? He is going to put his hand into his pocket. He is going to take a key out of his pocket. He is going to put the key into the lock. (from Hornby, A.S. <i>Oxford Progressive English Course</i>, Oxford University Press, 1954)</p>
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Authentic texts or classroom texts?

Advocates of authentic texts argue that not only are such specially written EFL texts uninteresting - and therefore unmotivating - but they misrepresent the way the language is used in real-life contexts. On the other hand, the problems associated with authentic texts cannot be wished away, either, as any teacher who has attempted to use a dense newspaper article with low level students will have discovered. The linguistic load of unfamiliar vocabulary and syntactic complexity can make such texts impenetrable, and ultimately very demotivating.

A compromise position is to take authentic texts, and to simplify them in ways which retain their genuine flavour. This is the approach generally adopted by coursebook writers nowadays. Another alternative is to write classroom texts, but to make them more engaging than the example quoted above. In fact, with only the slightest change, the text about Mr West could be made somewhat more attention-grabbing:

This is Mr West. He has a bag in his left hand. Where is he standing? He is standing at the door of his house. What is Mr West going to do? He is going to put his hand into his pocket. He is going to take a gun out of his pocket. He is going to point the gun at...

The **implications** of this context-sensitive view of language on grammar teaching are that:

- Grammar is best taught and practised in context.
- This means using whole texts as contexts for grammar teaching.

Advantages of using texts:

- They provide co-textual information, allowing learners to deduce the meaning of unfamiliar grammatical items from the co-text.
- If the texts are authentic they can show how the item is used in real communication.
- As well as grammar input, texts provide vocabulary input, skills practice, and exposure to features of text organisation.

- Their use in the classroom is good preparation for independent study.
- If the texts come from the students themselves, they may be more engaging and their language features therefore more memorable.

Disadvantages

- The difficulty of the text, especially an authentic one, may mean that some of the above advantages are lost.
- The alternative - to use simplified texts - may give a misleading impression as to how the language item is naturally used, again defeating the purpose of using texts.
- Not all texts will be of equal interest to students.
- Students who want quick answers to simple questions may consider the use of texts to be the 'scenic route' to language awareness, and would prefer a quicker, more direct route instead.

No single method of grammar presentation is going to be appropriate for all grammar items, nor for all learners, nor for all learning contexts. A lot will also depend on the kind of practice opportunities that the teacher provides. In the next chapter we will look at a range of practice types.

Teaching Grammar through stories

Everyone loves a story. Stories can be used for both eliciting and illustrating grammar points. The former employs inductive reasoning, while the latter requires deductive thought, and it is useful to include both approaches in lesson planning. In addition, a well-told story is the perfect context for a structure-discourse match, but the technique can also be used effectively for a structure-social factor match. Storytelling is one of these extremely versatile techniques, and once you get the hang of it, it can be a convenient and natural grammar teaching tool. You may even find that it is the technique that holds students' attention best, as well as the one they enjoy most.

Grammar points can be contextualized in stories that are absorbing and just plain fun if they are selected with the interest of the class in mind, are told with a high degree of energy, and involve the students. Students can help create stories and impersonate characters in them.

Students will certainly appreciate and respond to your efforts to include them in the storytelling process, but they will also enjoy learning about you through your stories.

Stories should last from one to five minutes, and the more exaggerated and bizarre they are, the more likely students will remember the teaching points they illustrate.

Storytelling is traditional in almost all cultures. We can tap into that tradition for a very portable resource and a convenient and flexible technique for teaching any phase of a grammar lesson. A story provides a realistic context for presenting grammar points and holds and focuses students' attention in a way that no other technique can. Although some teachers are better at telling stories than others, almost any of us can tell stories with energy and interest. Students naturally like to listen to stories, and most are remembered long after the lesson is over.

Teaching grammar through songs and rhymes

Songs

Since the meaning is an important device in teaching grammar, it is important to contextualize any grammar point. Songs are one of the most enchanting and culturally rich resources that can easily be used in language classrooms. Songs offer a change from routine classroom activities. They are precious resources to develop students abilities in listening, speaking, reading, and writing. They can also be used to teach a variety of language items such as sentence patterns, vocabulary, pronunciation, rhythm, adjectives, and adverbs. Learning English through songs also provides a non-threatening atmosphere for students, who usually are tense when speaking English in a formal classroom setting.

Songs also give new insights into the target culture. They are the means through which cultural themes are presented effectively. Since they provide authentic texts, they are motivating. Prosodic features of the language such as stress, rhythm, intonation are presented through songs, thus through using them the language which is cut up into a series of structural points becomes a whole again.

There are many advantages of using songs in the classroom. Through using contemporary popular songs, which are already familiar to teenagers, the teacher can meet the challenges of the teenage needs in the classroom. Since songs are highly memorable and motivating, in many forms they may constitute a powerful subculture with their own rituals. Furthermore, through using traditional folk songs the base of the learners knowledge of the target culture can be broadened.

In consequence, if selected properly and adopted carefully, a teacher should benefit from songs in all phases of teaching grammar. Songs may both be used for the presentation or the practice phase of the grammar lesson. They may encourage extensive and intensive listening, and inspire creativity and use of imagination in a relaxed classroom atmosphere. While selecting a song the teacher should take the age, interests of the learners and the language being used in the song into consideration. To enhance learner commitment, it is also beneficial to allow learners to take part in the selection of the songs.

Teaching Procedure

There are various ways of using songs in the classroom. The level of the students, the interests and the age of the learners, the grammar point to be studied, and the song itself have determinant roles on the procedure. Apart from them, it mainly depends on the creativity of the teacher.

At the primary level of singing the song, the prosodic features of the language is emphasized. At the higher levels, where the practice of grammar points is at the foreground, songs can be used with several techniques. Some examples of these techniques are:

- Gap fills or close texts
- Focus questions
- True-false statements
- Put these lines into the correct sequence
- Dictation
- Add a final verse
- Circle the antonyms/synonyms of the given words
- Discuss

A teacher's selection of a technique or a set of techniques should be based on his or her objectives for the classroom. After deciding the grammar point to be studied, and the song and the techniques to be used, the teacher should prepare an effective lesson plan. Since songs are listening activities, it is advisable to present them as a listening lesson, but of course it is necessary to integrate all the skills in the process in order to achieve successful teaching.

When regarding a lesson plan, as a pre-listening activity, the theme, the title, or the history of the song can be discussed. By directing the students toward specific areas, problem vocabulary items can be picked up in advance. Before listening to the song, it is also beneficial to let the students know which grammar points should be studied. At this stage, pictures may also be used to introduce the theme of the song. In the listening stage, some of the techniques listed above can be used, but among them gap filling is the most widely used technique. Through such gaps, the vocabulary, grammar, or pronunciation are highlighted. This stage can be developed by the teacher according to the needs of the students and the grammar point to be studied.

In the follow-up, integrated skills can be used to complete the overall course structure. Since many songs are on themes for which it is easy to find related reading texts, it may lead the learner to read a text about the singer or the theme. Besides, many songs give a chance for a written reaction of some kind. Opinion questions may lead the learner to write about his own thoughts or reflections. Some songs deal with a theme that can be re-exploited through role plays. Acting may add enthusiasm to the learning process. Finally, some songs deal with themes, which can lead to guided discussion. By leading the students into a discussion, the grammar point could be practiced orally and, in a way, naturally.

Exploitation of songs for grammatical structures can be illustrated through several examples. For present tense 'Let It Be' by the Beatles, for past tense 'Yesterday' by the Beatles, for present progressive 'Sailing' by Rod Stewart, for present perfect 'Nothing Compares to You' by Sinéad O'Connor, for past perfect 'Last Night I Had...' by Simon and Garfunkel, for modals 'Blowing in the Wind' by Bob Dylan, and for conditionals 'El Condor Pasa' by Simon and Garfunkel can be used. However, it should be kept in mind that songs, which provide frequent repetitions, or tell a story, or provide comments about life, or introduce cultural themes are the effective ones, since they provide authentic and meaningful material.

Poems

Poems, like songs, contextualize a grammar lesson effectively. Since poetry is often spoken, repeated, dealt with, and considered, it acts as an effective tool for practicing a specific grammatical structure. Through repeating and considering the poem, the grammatical structures become more deeply internalized. Thus, poetry not only provides a rewarding resource for structured practice of grammar, but also a proper basis for review. If a poem that exemplifies a particular structure is also a good poem, it engages the eye, the ear and the tongue simultaneously while also stimulating and moving us; this polymorphic effect makes poetry easier to memorize than other things for many students.

Like songs, poems exaggerate the rhythmic nature of the language. Thus it is an important aspect to be taught, since English is a syllable-timed language with stressed syllables being spoken at roughly equal time pauses, even in everyday speech. Similar to songs, poems have an enormous linguistic value as they provide authenticity and cultural views. A poem's capacity to comfort the reader or the listener also increases its effectiveness as a teaching resource. Once a poem or song has been learned, they stay in the minds of the students for the rest of their lives, with all the rhythms, grammatical features and vocabulary.

Poems may bring the use of creativity and the rhythm into the language classroom, though they may also bring some difficulties. Poems are not constructed in a simple way and syntactically they are at a higher level than prose, thus it might be very difficult for a foreign language learner to comprehend them completely.

There are three main barriers for literature including poetry. They are linguistic, cultural, and intellectual barriers. Linguistic difficulties are the problems caused by the syntax or the lexicon of the poem. Cultural difficulties include imagery, tone, and allusion. At the intellectual level, the students should be intellectual and mature enough to understand the theme of the poem. These difficulties could be easily removed if the teacher provides a poem which is syntactically and thematically appropriate to the level, age and the interests of the students. Thus, by removing or minimizing the potential problems, poetry can provide an enormously rich, enjoyable and authentic context for foreign language learners.

In the selection of a poem, the teacher should first consider the grammatical structure to be presented, practiced, or reviewed, then the level and the age of the students, next the theme and the length of the poem and its appropriateness to the classroom objectives. It is advisable to select a poem from 20th-century poets. As older poems often provide a more difficult lexicon and syntax, and as they reflect some old-fashioned ideas, it is more convenient to use contemporary poems than older ones. Poems, which reflect cultural themes, universal features, humanistic values, or emotional aspects, will be more relevant to the foreign language learners. Finally, through taking the classroom objectives into consideration, a teacher should effectively benefit from poems as teaching aids.

Teaching Procedure

At the teaching stage of a poem, it is not advisable to talk about the meaning of the poem in advance. Since they offer a reading and listening activity, poems could be presented through a reading plan. At the pre-reading stage, students might be motivated through some enthusiastic talks about poetry or the poet. Some necessary vocabulary can also be handled at this stage. At the reading stage, in order to create images and stress the prosodic features, the teacher may want the students to close their eyes while he/she is reading the poem. After the poem has been read at least twice, it is better to elicit the primary responses of the students about the poem. Next, after distributing the poem to students, students may be asked to read it either loudly or silently. In order to practice the determined grammar point, students may be asked to paraphrase the poem. Through transforming the verse into prose students get acquainted with the structure.

After easing the grammar and understanding the vocabulary, students get an idea about the theme of the poem. Reading the paraphrased poem reinforces the grammatical structure under consideration. Asking questions about context may follow the reading. Through asking Wh-questions, providing additional information about the culture, and asking students to share their experience with the subject matter, the cultural content of the poem becomes more real and vivid. Words, pictures, and shared experiences can eliminate the gap that is created by different cultures, as no one can deny that poems cannot always evoke the same sounds, sights, smells, and associations for both native speakers and foreign language learners. After discussing the surface content of the poem, students may again be asked to close their eyes and visualize the poem while listening to it.

As a follow-up activity a discussion may be held. After reviewing the plot of the poem and providing adequate artful questions, the students will eventually discover the deeper meaning of the poem. As being a facilitator, a teacher should always avoid telling the meaning. After each student grasps his or her own meaning, it is proper to discuss the depth of the poem. In this procedure, the teacher's aim is to support the students in their attempts to understand the poem and make it relevant to their lives. Once they have understood it and perceived its relevance, they will have no objection to practicing the poem or even memorizing it, for it will have become special for them. At the follow-up stage, providing the determined structure, students may also be asked to write a poem about anything they want. In such a procedure the four skills are effectively integrated to practice or present any grammar point.

Since every class is different, teachers should creatively determine the teaching procedure. It is not advisable to apply one procedure too strictly. A teacher should adopt the activities according to the needs of the learners. However, it might not be very useful to use poems for young students or for beginners. Instead of poems, using nursery rhymes or songs would be more helpful since they provide more joyful and easier contexts. From pre-intermediate to advanced levels, it is really beneficial to use either songs or poems. Several poems can be adopted from contemporary poem books. The poems of the W.H. Auden, Robert Frost, Stanley Kunitz, Delmore Schwartz, W.D. Snodgrass, Theodore Roethke, Gary Snyder, Richard Wilbur, and Robert Lowell, etc. are suggested for the language teachers who want to use poems in their grammar lessons.

Some rules for teaching grammar

What conclusions are to be drawn about the teaching of grammar? Here are some rules of thumb:

- **The Rule of Context:**

Teach grammar in context. If you have to take an item out of context in order to draw attention to it, ensure that it is re-contextualized as soon as possible. Similarly, teach grammatical forms in association with their meanings. The choice of one grammatical form over another is always determined by the meaning the speaker or writer wishes to convey.

- **The Rule of Use:**

Teach grammar in order to facilitate the learners' comprehension and production of real language, rather than as an end in itself. Always provide opportunities for learners to put the grammar to some communicative use.

- **The Rule of Economy:**

To fulfill the rule of use, be economical. This means economising on presentation time in order to provide maximum practice time. With grammar, a little can go a long way.

- **The Rule of Relevance:**

Teach only the grammar that students have problems with. This means, start off by finding out what they already know. And don't assume that the grammar of English is a wholly different system from the learner's mother tongue. Exploit the common ground.

- **The Rule of Nurture:**

Teaching doesn't necessarily cause learning - not in any direct way. Instead of teaching grammar, therefore, try to provide the right conditions for grammar learning.

- **The Rule of Appropriacy:**

Interpret all the above rules according to the level, needs, interests, expectations and learning styles of the students. This may mean giving a lot of prominence to grammar, or it may mean never actually teaching grammar at all - in any up-front way. But either way, it is your responsibility as a teacher to know your grammar inside out.

Some conditions

The Rule of Nurture argues for providing the conditions for grammar learning. What are these conditions? If the answer to this much disputed question could be reduced to a handful of essentials, they would probably be these:

- **The input** learners get:

will it be presented in such a way that the learners are likely to engage with it, thus ensuring a reasonable chance of it becoming intake?

- Their **output**:

will it be of sufficient quantity and/or quality to ensure that they have opportunities to develop both accuracy and fluency?

- **The feedback** they get:

will it be of the type and quantity to ensure that some of their attention is directed at form?

• Their **motivation**: will the content and design of the lesson be such that learners are motivated to attend to the input, produce optimal output, and take account of the feedback? Here are six teacher “confessions”. Which rule did the teacher break, in each case?

1. I explained it and drilled it - and still they made mistakes. So I explained it and drilled it again.
2. I taught my business class the present perfect continuous using a fairy tale.
3. I presented the rules of adverb order, and then we did some exercises in the book. Tomorrow I'm going to do the second conditional.
4. They don't have any problems with the past tense, but I'm going to teach it again because it's in the book.
5. I gave them five sentences in different tenses and asked them to work out the difference. Then we did some sentence gap-fill exercises.
6. The presentation took about 40 minutes. That left me ten minutes for the role play.

What's wrong with the following example?

Lesson: How not to teach the past perfect

Step 1

The teacher introduces the lesson by telling the class that they are going to have a grammar lesson. He writes on the board 'past perfect'. He then explains the rules of formation and use of the past perfect (as in *he had worked...*), including how the past perfect is used to refer to a time anterior to an established past reference, and how the past perfect is also used in reported speech to transform direct speech instances of the past simple and the present perfect. He also points out that the past perfect functions in conditional clauses to refer to hypothetical past time (as in *If I had known you were coming...*).

Step 2

He asks if the class understands, and then distributes an exercise, which involves converting past simple and present perfect structures into the past perfect, as:

I went to the beach → *I had gone to the beach.*
She has seen the movie → *She had seen the movie.*

The students work on this individually and then take turns to read their answers out aloud. The teacher corrects any errors.

Step 3

In the remaining ten minutes of the lesson, the teacher sets up a game of “Hangman”, the vocabulary game in which the class are allowed several guesses at the gapped-out letters.

1. The rule of Nurture
2. The rule of Appropriacy
3. The rule of Use
4. The rule of relevance
5. The rule of Context
6. The rule of Economy

SONGS

Present Tense	Past Tense	Present Perfect Tense
Paint It Black - The Rolling Stones	Because You Loved Me - Celine Dion	I Have Seen It All - Bjork
My Name Is Luka - Suzanne Vega	Return to Sender - Elvis Presley	I Still Haven't Found... - U2
Ob-la-di Ob-la-da - Beatles		Morning Has Broken - Cat Stevens
Tom's Diner - Suzanne Vega		
Don't Speak - No doubt		
Lemon Tree - Fools Garden		
I'm sailing - Rod Stuart		
Future	Mixed Tenses	Questions
All My Loving - The Beatles	I'll Never Fall In Love Again - Dionne Warwick	Dear Mr President - Pink
By The Time I Get To Phoenix - Glen Campbell	My Way - Frank Sinatra Past Simple and Present Perfect	
Past Modals Perfect Models	Modals	Comparatives and superlatives.
Always on my Mind - Elvis Presley	It Must Be Love - Madness	The Best - Tina Turner
The Day Before You Came - Blancmange/Abba	Wouldn't It Be Nice - The Beach Boys	My Love - Petula Clark
Conditional	Idioms	Phrasal Verbs
If You Leave Me Now - Chicago	I Heard It Through The Grapevine - Marvin Gaye	Father and Son - Cat Stevens
El Condor Pasa - Simon and Garfunkel		
If I Had A Hammer - Pete Seeger		
Tears in Heaven - Eric Clapton		
"used to"		
This Used To Be My Playground - Madonna		

Present Tense

As Tears go by – Rolling Stones

It is the evening of the day
I sit and watch the children play
Smiling faces I can see but not for me
I sit and watch as tears go by

My riches can't buy ev'rything
I want to hear the children sing
All I hear is the sound of rain falling on the
ground
I sit and watch as tears go by

It is the evening of the day
I sit and watch the children play
Doing things I used to do, they think are new
I sit and watch as tears go by

Luca

My name is Luca
I live on the second floor
I live upstairs from you
Yes I think you've seen me before
If you hear something late at night
Some kind of trouble, some kind of fight

Just don't ask me what it was (3x)

I think it's 'cause I'm clumsy
I try not to talk too loud
Maybe it's because I'm crazy
I try not to act too proud
They only hit until you cry
And after that you don't ask why

You just don't argue anymore (3x)

Yes I think I'm okay
I walked into the door again
If you ask that's what I'll say
And it's not your business anyway
I guess I'd like to be alone

With nothing broken, nothing thrown

Just don't ask me how I am (3x)

My name is Luca
I live on the second floor
I live upstairs from you
Yes I think you've seen me before
If you hear something late at night
Some kind of trouble, some kind of fight

Just don't ask me what it was(3x)

They only hit until you cry
And after that you don't ask why

You just don't argue anymore (3x)

Ob-LA-Do-BB-LA-DA – The Beatles

Desmond has his barrow in the market place...
Molly is the singer in a band...
Desmond says to Molly "Girl, I like your face"
And Molly says this as she takes him by the hand...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on.

Desmond takes a trolley to the jewellery store...
Buys a twenty carat golden ring...
Takes it back to Molly waiting at the door...
And as he gives it to her she begins to sing...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on.

In a couple of years they have built a home sweet home,
With a couple of kids running in the yard,
Of Desmond and Molly Jones... (Ha ha ha ha ha)

Happy ever after in the market place...
Desmond lets the children lend a hand...
Molly stays at home and does her pretty face...
And in the evening she still sings it with the band...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on.

In a couple of years they have built a home sweet home,
With a couple of kids running in the yard,
Of Desmond and Molly Jones...
Happy ever after in the market place...
Molly lets the children lend a hand...
Desmond stays at home and does his pretty face...
And in the evening she's a singer with the band...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on...
Ob-la-di, ob-la-da, life goes on, brah!...
Lala how the life goes on.

And if you want some fun...take Ob-la-di-bla-da
(Thank you)

Paint It Black – Rolling Stones (want it painted, want them to...)

I see a red door
and **I want it painted** black
no colours anymore
I want them to turn black
I see the girls walk by
dressed in their summer clothes
I have to turn my head
until my darkness goes
I see a line of cars
and they are painted black
with flowers and my love
both never to come back
I see people turn their heads
and quickly look away
like a new born baby
it just happens every day
I look inside myself
and see my heart is black
I see my red door
I must have it painted black
Maybe then I fade away
and not have to face the facts
it's not easy facing up
when your whole world is black
No more will my green sea
go turn a deeper blue
I could not foresee
this thing happening to you
If I look hard enough
into the setting sun
my love will laugh with me
before the morning comes
I see a red door
and **I want it painted** black
no colours anymore
I want them to turn black
I see the girls walk by
dressed in their summer clothes
I have to turn my head
until my darkness goes

I wanna see you paint it, paint it black
black as the night black as a hole
I wanna see the sun black and hot on this track
I wanna see you paint it, paint it, paint it
black, yea

DON'T SPEAK - No doubt
(Negation)

You and me
we used to be together
Everyday together always
I really feel
That I'm losing my best friend
I can't believe
This could be the end
It looks as though you're letting go
And if it's real,
Well I don't want to know

Don't speak
I know just what you're saying
So please stop explaining
Don't tell me cause it hurts

Don't speak
I know what you're thinking
I don't need your reasons
don't tell me cause it hurts

Our memories
They can be inviting
But some altogether Mighty
frightening
As we die both you and I
With my head in my hands
I sit and cry

Don't speak
I know just what you're saying
So please stop explaining
Don't tell me cause it hurts

(No no no)
Don't speak
I know what you're thinking
And I don't need your reasons
don't tell me cause it hurts
It's all ending
I gotta stop pretending who we are

You and me
I can see us dying...are we?

Don't speak
I know just what you're saying
So please stop explaining
Don't tell me cause it hurts
(No no no)
Don't speak
I know what you're thinking
I don't need your reasons
don't tell me cause it hurts

don't tell me cause it hurts
I know what you're saying
So please stop explaining
Don't speak
Don't speak
Don't speak
No I know what you're thinking
And I don't need your reasons
I know you good I know you good
I know you real good oh
La la la la la la la la
Don't don't ooh ooh
Hush hush darling
Hush hush darling
Hush hush don't tell me 'cause it hurts
Hush hush darling
Hush hush darling
Hush hush don't tell me 'cause it hurts
Hush hush darling
Hush hush darling

Lemon Tree Fools Garden

(Present Progressive)

I'm sitting here in a boring room
It's just another rainy Sunday afternoon
I'm wasting my time, I got nothing to do
I'm hanging around, I'm waiting for you
But nothing ever happens, and I wonder

I'm driving around in my car
I'm driving too fast, I'm driving too far
I'd like to change my point of view
I feel so lonely, I'm waiting for you
But nothing ever happens, and I wonder

I wonder how, I wonder why
Yesterday you told me 'bout the blue blue
sky
And all that I can see is just a yellow lemon
tree
I'm turning my head up and down
I'm turning, turning, turning, turning, turning
around
And all that I can see is just another lemon
tree

Sing! Da, da da dee da, etc.

I am sailing by Rod Stuart

I am sailing, I am sailing,
home again 'cross the sea.
I am sailing, stormy waters,
to be near you, to be free.

I am flying, I am flying,
like a bird 'cross the sky.
I am flying, passing high clouds,
to be with you, to be free.

Can you hear me, can you hear me
thro' the dark night, far away,
I am dying, forever trying,
to be with you, who can say.

Can you hear me, can you hear me,
thro' the dark night far away.
I am dying, forever trying,
to be with you, who can say.

We are sailing, we are sailing,
home again 'cross the sea.
We are sailing stormy waters,
to be near you, to be free.

Oh Lord, to be near you, to be free.
Oh Lord, to be near you, to be free,
Oh Lord.

Questions

Dear Mr. President - Pink

Mr. President,
Come take a walk with me.
Let's pretend we're just two people and
You're not better than me.
I'd like to ask you some questions if we can speak
honestly.

What do you feel when you see all the homeless
on the street?
Who do you pray for at night before you go to
sleep?
What do you feel when you look in the mirror?
Are you proud?

How do you sleep while the rest of us cry?
How do you dream when a mother has no chance
to say goodbye?
How do you walk with your head held high?
Can you even look me in the eye
And tell me why?

Dear Mr. President,
Were you a lonely boy?
Are you a lonely boy?
Are you a lonely boy?
How can you say
No child is left behind?
We're not dumb and we're not blind.
They're all sitting in your cells
While you pave the road to hell.

What kind of father would take his own
daughter's rights away?

And what kind of father might hate his own
daughter if she were gay?

I can only imagine what the first lady has to say
You've come a long way from whiskey and
cocaine.

How do you sleep while the rest of us cry?
How do you dream when a mother has no chance
to say goodbye?
How do you walk with your head held high?
Can you even look me in the eye?

Let me tell you 'bout hard work
Minimum wage with a baby on the way
Let me tell you 'bout hard work
Rebuilding your house after the bombs took them
away
Let me tell you 'bout hard work
Building a bed out of a cardboard box
Let me tell you 'bout hard work
Hard work
Hard work
You don't know nothing 'bout hard work
Hard work
Hard work
Oh

How do you sleep at night?
How do you walk with your head held high?
Dear Mr. President,
You'd never take a walk with me.
Would you?

PAST TENSE

Because You Loved Me by Celine Dion

For all those times you stood by me
For all the truth that you made me see
For all the joy you brought to my life
For all the wrong that you made right
For every dream you made come true
For all the love I found in you
I'll be forever thankful baby
You're the one who held me up
Never let me fall
You're the one who saw me through through it all
You were my strength when I was weak
You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me
You gave me wings and made me fly
You touched my hand I could touch the sky
I lost my faith, you gave it back to me
You said no star was out of reach
You stood by me and I stood tall
I had your love I had it all
I'm grateful for each day you gave me
Maybe I don't know that much
But I know this much is true
I was blessed because I was loved by you
You were my strength when I was weak
You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me
You were always there for me
The tender wind that carried me
A light in the dark shining your love into my life
You've been my inspiration
Through the lies you were the truth
My world is a better place because of you
You were my strength when I was weak
You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me

Return to Sender by Elvis Presley

I gave a letter to the postman,
he put it his sack.
But in early next morning,
he brought my letter back.
She wrote upon it:
Return to sender, address unknown.
No such number, no such zone.
We had a quarrel, a lover's spat
I write I'm sorry but my letter keeps coming
back.
So then I dropped it in the mailbox
And sent it special D.
But in early next morning
it came right back to me.
She wrote upon it:
Return to sender, address unknown.
No such number, no such zone.
This time I'm gonna take it myself
and put it right in her hand.
And if it comes back the very next day
then I'll understand the writing on it
Return to sender, address unknown.
No such person, no such zone.

Present Perfect

I Have Seen It All by Bjork

I have seen it all
I have seen the trees
I have seen the willow leaves
Dancing in the breeze
I've seen a man killed
By his best friend,
And lives that were over
Before they were spent.
I've seen what I was
And I know what I'll be
I've seen it all
There is no more to see
You haven't seen elephants
Kings or Peru
I'm happy to say
I had better to do
What about China?
Have you seen the Great Wall?
All walls are great
If the roof doesn't fall
And the man you will marry
The home you will share
To be honest
I really don't care
You've never been
To Niagara Falls
I have seen water
It's water, that's all
The Eiffel Tower
The Empire State
My pulse was as high
On my very first date
And your grandson's hand
As he plays with your hair
To be honest
I really don't care
I've seen it all
I've seen the dark
I've seen the brightness
In one little spark
I've seen what I chose
And I've seen what I need
And that is enough
To want more would be greed
I've seen what I was
And I know what I'll be
I've seen it all
There is no more to see
You've seen it all
And all you have seen
You can always review on
Your own little screen
The light and the dark
The big and the small
Just keep in mind
You need no more at all
You've seen what you were
And know what you'll be
You've seen it all
There is no more to see

Morning Has Broken by Cat Stevens

Morning has broken, like the first
morning
Blackbird has spoken, like the first bird
Praise for the singing, praise for the
morning
Praise for them springing fresh from
the world
Sweet the rain's new fall, sunlit from
heaven
Like the first dewfall, on the first grass
Praise for the sweetness of the wet
garden
Sprung in completeness where his feet
pass
Mine is the sunlight, mine is the
morning
Born of the one light, eden saw play
Praise with elation, praise every
morning
God's recreation of the new day

I still haven't found what I was looking for by U2

I have climbed highest mountain
I have run through the fields
only to be with you, only to be with you
I have run, I have crawled
I have scaled these city walls,
these city walls, only to be with you
But I still haven't found what I'm looking for
but I still haven't found what I'm looking for
I have kissed honey lips
felt the healing fingertips
it burned like fire this burning desire
I have spoken with the tongue of angels
I have held the hand of the devil
it was warm in the night, I was cold as a stone
But I still haven't found what I'm looking for
but I still haven't found what I'm looking for

I believe in the kingdom come
then all the colours will bleed into one
bleed into one well yes I'm still running
you broke the bonds and you loosed the chains
carried the cross of my shame
of my shame you know I believe it
But I still haven't found what I'm looking for
but I still haven't found what I'm looking for
but I still haven't found what I'm looking for
but I still haven't found what I'm looking for

FUTURE**All My LOVIN** by the Beatles

Close your eyes and I'll kiss you
Tomorrow I'll miss you,
Remember I'll always be true.

And then while I'm away,
I'll write home every day
And I'll send all my loving to you.

I'll pretend that I'm kissing the lips
I'm missing and hope that my dreams
Will come true.

And then while I'm away,
I'll write home every day
And I'll send all my loving to you.

All my loving I will send to you
All my loving darling, I'll be true

BY THE TIME I GET TO PHOENIX by
Glen Campbell
(FUTURE PROGRESSIVE)

By the time I get to Phoenix she'll be rising
She'll find the note I left hangin' on her door
She'll laugh when she reads the part that says
I'm leavin'
'Cause I've left that girl so many times before

By the time I make Albuquerque she'll be
working
She'll prob'ly stop at lunch and give me a call
But she'll just hear that phone keep on ringin'
Off the wall that's all

By the time I make Oklahoma she'll be
sleepin'
She'll turn softly and call my name out loud
And she'll cry just to think I'd really leave her
Though' time and time I try to tell her so
She just didn't know I would really go.

Mixed Tenses

I'll never fall in love again – Diana Warrick

What do you get when you fall in love?
A guy with a pin to burst your bubble
That's what you get for all your trouble
I'll never fall in love again
I'll never fall in love again

What do you get when you kiss a guy?
You get enough germs to catch pneumonia
After you do, he'll never phone ya
I'll never fall in love again
I'll never fall in love again?

Don't tell me what it's all about
'Cause I've been there and I'm glad I'm out
Out of those chains, those chains that bind
you
That is why I'm here to remind you

What do you get when you fall in love?
You only get lies and pain and sorrow
So far at least until tomorrow
I'll never fall in love a- gain
No, no, I'll never fall in love again

(brief instrumental interlude)

Ahh, out of those chains,
those chains that bind you
That is why I'm here to remind you

What do you get when you fall in love?
You only get lies and pain and sorrow
So far at least until tomorrow

I'll never fall in love again
I'll never fall in love again
I'll never fall in love again

MY WAY – Frank Sinatra

And now, the end is near,
And so I face the final curtain.
My friends, I'll say it clear;
I'll state my case of which I'm certain.

I've lived a life that's full -
I've travelled each and every highway.
And more, much more than this,
I did it my way.

Regrets? I've had a few,
But then again, too few to mention.
I did what I had to do
And saw it through without exemption.

I planned each charted course -
Each careful step along the byway,
And more, much more than this,
I did it my way.

Yes, there were times, I'm sure you knew,
When I bit off more than I could chew,
But through it all, when there was doubt,
I ate it up and spit it out.
I faced it all and I stood tall
And did it my way.

I've loved, I've laughed and cried,
I've had my fill - my share of losing.
But now, as tears subside,
I find it all so amusing.

To think I did all that,
And may I say, not in a shy way -
Oh no. Oh no, not me.
I did it my way.

For what is a man? What has he got?
If not himself - Then he has naught.
To say the things he truly feels
And not the words of one who kneels.
The record shows I took the blows
And did it my way.

Yes, it was my way.

Modal verbs

It must be Love - Madness

I never thought I'd miss you
Half as much as I do
And I never thought I'd feel this way
The way I feel
About you
As soon as I wake up
Every night, every day
I know that it's you I need
To take the blues away

It must be love, love, love
It must be love, love, love
Nothing more, nothing less
Love is the best

How can it be that we can
Say so much without words?
Bless you and bless me
Bless the bees
And the birds
I've got to be near you
Every night, every day
I couldn't be happy
Any other way

It must be love, love, love
It must be love, love, love
Nothing more, nothing less
Love is the best

As soon as I wake up
Every night, every day
I know that it's you I need
To take the blues away

It must be love, love, love
It must be love, love, love
Nothing more, nothing less
Love is the best

It must be love, love, love...

Wouldn't It Be Nice - The Beach Boys

Wouldn't it be nice if we were older
Then we wouldn't have to wait so long
And wouldn't it be nice to live together
In the kind of world where we belong

You know its gonna make it that much better
When we can say goodnight and stay
together

Wouldn't it be nice if we could wake up
In the morning when the day is new
And after having spent the day together
Hold each other close the whole night
through

The happy times together we've been
spending
I wish that every kiss was never ending
Oh Wouldn't it be nice

Maybe if we think and wish and hope and
pray it might come true (run, run, run)
Baby then there wouldn't be a single thing we
couldn't do
We could be married (we could be married)
And then we'd be happy (then we'd be
happy)

Wouldn't it be nice (ba ba ba ba ba ba ba)

You know it seems the more we talk about it
It only makes it worse to live without it
But lets talk about it
Oh, wouldn't it be nice

good night my baby
sleep tight my baby

good night my baby
sleep tight my baby

good night my baby
sleep tight my baby

good night my baby
sleep tight my baby

Past Modals

Always On My Mind - Elvis Presley -

Maybe I didn't treat you
Quite as good as I **should have**
Maybe I didn't love you
Quite as often as I **could have**
Little things I **should have said** and done
I just never took the time

You were always on my mind
You were always on my mind

Maybe I didn't hold you
All those lonely, lonely times
And I guess I never told you
I'm so happy that you're mine
If I made you feel second best
Girl, I'm so sorry I was blind

You were always on my mind
You were always on my mind

Tell me, tell me that your sweet love hasn't
died
Give me, give me one more chance
To keep you satisfied, satisfied

Little things I **should have said** and done
I just never took the time
You were always on my mind
You were always on my mind
You were always on my mind

Maybe I didn't treat you
Quite as good as I **should have**
Maybe I didn't love you
Quite as often as I **could have**
Maybe I didn't hold you
All those lonely, lonely times
And I guess I never told you
I'm so happy that you're mine
Maybe I didn't treat you
Quite as good as I **should have**

The Day Before You Came - ABBA

I **must have left** my house at eight, because I always
do
My train, I'm certain, left the station just when it was
due
I **must have read** the morning paper going into town
And having gotten through the editorial, no doubt I
must have frowned
I **must have made** my desk around a quarter after
nine
With letters to be read, and heaps of papers waiting to
be signed
I **must have gone** to lunch at half past twelve or so
The usual place, the usual bunch
And still on top of this I'm pretty sure **it must have**
rained
The day before you came

I **must have lit** my seventh cigarette at half past two
And at the time I never even noticed I was blue
I **must have kept** on dragging through the business of
the day
Without really knowing anything, I hid a part of me
away
At five I **must have left**, there's no exception to the
rule
A matter of routine, I've done it ever since I finished
school
The train back home again
Undoubtedly I **must have read** the evening paper then
Oh yes, I'm sure my life was well within its usual
frame
The day before you came

I **must have opened** my front door at eight o'clock or
so
And stopped along the way to buy some Chinese food
to go
I'm sure I had my dinner watching something on TV
There's not, I think, a single episode of Dallas that I
didn't see
I **must have gone** to bed around a quarter after ten
I need a lot of sleep, and so I like to be in bed by then
I **must have read** a while
The latest one by Marilyn French or something in that
style
It's funny, but I had no sense of living without aim
The day before you came

And turning out the light I **must have yawned** and
cuddled up for yet another night
And rattling on the roof I **must have heard** the sound
of rain
The day before you came

Comparison

MY LOVE – Petula Clark

CHORUS:

My love is warmer than the warmest
sunshine, softer than a sigh
My love is deeper than the deepest ocean,
wider than the sky
My love is brighter than the brightest star
that shines every night above
And there is nothing in this world that can
ever change my love

Something happened to my heart the day that
I met you
Something that I never felt before
You are always on my mind no matter what I
do
And every day, it seems I want you more

CHORUS

Once, I thought that love was meant for
anyone else but me
Once, I thought you'd never come my way
Now, it only goes to show how wrong we all
can be
For now, I have to tell you every day

CHORUS (2x)

Simply the Best - Tina Turner

I call you when I need you and my heart's on fire
you come to me come to me wild and wired
oh you come to me give me everything I need

Give me a lifetime of promises and a world of
dreams
speak the language of love like you know what it
means
ooh and it can't be wrong take my heart and make
it strong babe

You're simply the best better than all the rest
better than anyone anyone I ever met
I'm stuck on your heart I hang on every word you
said
tear us apart baby I would rather be dead

In your heart I see the start of every night and
every day
in your eyes I get lost I get washed away
just as long as you're here in my arms I could be
in no better place

You're simply the best better than all the rest
better than anyone anyone I ever met
ooh I'm stuck on your heart I hang on every word
you say
oh tear us part no no baby I would rather be dead

Each time you leave me I start losing control
you're walking away with my heart and my soul
I can feel you even when I'm alone oh baby no no
no

Oh you're the best ooh better than all the rest
better than anyone anyone I ever met
ooh I'm stuck on your heart I hang on every word
you say
Oh tear us apart no no baby I would rather be
dead

Oh you're the best

Phrasal Verbs

Father and Son - Cat Stevens

It's not time to make a change
Just relax, take it easy
You're still young, that's your fault
There's so much you have to know
Find a girl, settle down
If you want, you can marry
Look at me, I am old
But I'm happy
I was once like you are now
And I know that it's not easy
To be calm when you've found
Something going on
But take your time, think a lot
I think of everything you've got
For you will still be here tomorrow
But your dreams may not
How can I try to explain
When I do he turns away again
And it's always been the same
Same old story
From the moment I could talk
I was ordered to listen
Now there's a way and I know
That I have to go away
I know I have to go
It's not time to make a change
Just sit down and take it slowly
You're still young that's your fault
There's so much you have to go through
Find a girl, settle down
If you want, you can marry
Look at me, I am old
But I'm happy
All the times that I've cried
Keeping all the things I knew inside
And it's hard, but it's harder
To ignore it
If they were right I'd agree
But it's them they know, not me
Now there's a way and I know
That I have to go away
I know I have to go

Conditional

If I Had A Hammer Pete Seeger

If I had a hammer
I'd hammer in the morning
I'd hammer in the evening
All over this land
I'd hammer out danger
I'd hammer out a warning
I'd hammer out love between my brothers
and my sisters
All over this land

If I had a bell
I'd ring it in the morning
I'd ring it in the evening
All over this land
I'd ring out danger
I'd ring out a warning
I'd ring out love between my brothers and my
sisters
All over this land

If I had a song
I'd sing it in the morning
I'd sing it in the evening
All over this land
I'd sing out danger
I'd sing out a warning
I'd sing out love between my brothers and my
sisters
All over this land

Well I've got a hammer
And I've got a bell
And I've got a song to sing
All over this land
It's the hammer of justice
It's the bell of freedom
It's the song about love between my brothers
and my sisters
All over this land

If You Leave Me Now - Chicago

If you leave me now
You'll take away the biggest part of me
Oo, oo, oo, no, baby, please don't go
And if you leave me now
You'll take away the very heart of me
Oo, oo, oo, no, baby, please don't go
Oo, oo, oo, girl, I just want you to stay
A love like ours is love that's hard to find
How could we let it slip away ?
We've come too far to leave it all behind
How could we end it all this way ?
When tomorrow comes and we both regret
The things we said today
A love like ours is love that's hard to find
How could we let it slip away ?
We've come too far to leave it all behind
How could we end it all this way ?
When tomorrow comes and we both regret
The things we said today
If you leave me now
You'll take away the biggest part of me
Oo, oo, oo, no, baby, please don't go
Oo, oo, girl, I've just got to have you by my
side
Oo, oo, oo, no, baby, please don't go
Oo, ah, ah, I've just got to have you, girl

El Condor Pasa/If I Could Simon and Garfunkel

I'd rather be a sparrow than a snail
Yes I would, if I could, I surely would
I'd rather be a hammer than a nail
Yes I would, if I only could, I surely would
Away, I'd rather sail away
Like a swan that's here and gone
A man gets tired out to the ground
He gives the world
Its saddest sound
Its saddest sound
I'd rather be a forest than a street
Yes I would, if I could, I surely would
I'd rather feel the earth beneath my feet
Yes I would, if I only could, I surely would

Tears In Heaven Eric Clapton

Would you know my name if I saw you in
Heaven
Would it be the same if I saw you in Heaven
I must be strong and carry on
`Cause I know I don't belong here in heaven
Would you hold my hand if I saw you in
Heaven
Would you help me stand if I saw you in
Heaven
I'll find my way through night and day
`Cause I know I just can't stay here in heaven
Time can bring you down, time can bend
your knees
Time can break your heart have you beggin,
please
Beggin, please
Beyond the door there's peace for sure
And I know there'll be no more tears in
heaven
Would you know my name if I saw you in
Heaven
Would it be the same if I saw you in Heaven
I must be strong and carry on
`Cause I know I don't belong here in heaven

USED TO.

**"This Used To Be My Playground" -
Madonna**

**This used to be my playground
This used to be my childhood dream
This used to be the place I ran to
Whenever I was in need
Of a friend
Why did it have to end
And why do they always say**

Don't look back
Keep your head held high
Don't ask them why
Because life is short
And before you know
You're feeling old
And your heart is breaking
Don't hold on to the past
Well that's too much to ask

**This used to be my playground
This used to be my childhood dream
This used to be the place I ran to
Whenever I was in need
Of a friend
Why did it have to end
And why do they always say**

No regrets
But I wish that you
Were here with me
Well then there's hope yet
I can see your face
In our secret place
You're not just a memory
Say goodbye to yesterday (the dream)
Those are words I'll never say (I'll never say)

This used to be my playground (used to be)
This used to be our pride and joy
This used to be the place we ran to
That no one in the world could dare destroy
This used to be our playground (used to be)
This used to be our childhood dream
This used to be the place we ran to
I wish you were standing here with me
This used to be our playground (used to be)
This used to be our childhood dream
This used to be the place we ran to
The best things in life are always free
Wishing you were here with me.

Teaching Grammar through stories

Everyone loves a story. Stories can be used for both eliciting and illustrating grammar points. The former employs inductive reasoning, while the latter requires deductive thought, and it is useful to include both approaches in lesson planning. In addition, a well-told story is the perfect context for a structure-discourse match, but the technique can also be used effectively for a structure-social factor match. Storytelling is one of these extremely versatile techniques, and once you get the hang of it, it can be a convenient and natural grammar teaching tool. You may even find that it is the technique that holds students' attention best, as well as the one they enjoy most.

Grammar points can be contextualized in stories that are absorbing and just plain fun if they are selected with the interest of the class in mind, are told with a high degree of energy, and involve the students. Students can help create stories and impersonate characters in them. Students will certainly appreciate and respond to your efforts to include them in the storytelling process, but they will also enjoy learning about you through your stories.

Stories should last from one to five minutes, and the more exaggerated and bizarre they are, the more likely students will remember the teaching points they illustrate.

Storytelling is traditional in almost all cultures. We can tap into that tradition for a very portable resource and a convenient and flexible technique for teaching any phase of a grammar lesson. A story provides a realistic context for presenting grammar points and holds and focuses students' attention in a way that no other technique can. Although some teachers are better at telling stories than others, almost any of us can tell stories with energy and interest. Students naturally like to listen to stories, and most are remembered long after the lesson is over.

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A hopeless case Past Tense –

Present Perfect Tense

A clown is sitting next to a man who looks very bored. The clown says, "Why do you look so bored?" „Life is so boring. Everything is so dull", is the poor man's answer. „You mustn't say that," said the clown „Life is wonderful. There are so many interesting places in the world.

„Have you ever been to Paris? Have you ever been to Montmartre? -

„Yes, I have been to Paris. I have seen the artists at Montmartre. I was there in 1990. It was very, very boring.

„Have you ever been to New York? Have you ever seen the Statue of Liberty.

„Yes, I have been to New York. I have seen the Statue of Liberty. I saw it three years ago. It was very, very boring."

„Have you ever been to Italy? Have you ever seen the Colosseum, the Leaning Tower of Pisa, the sculptures of Michelangelo?"

„Yes, I have been to Italy. I saw the Colosseum, the Leaning Tower of Pisa and the sculptures of Michelangelo two years ago. It was very, very boring."

„Have you ever been to Rio?" Have you ever walked on the Copacabana?"

„Yes, I have been to Rio. I walked on the white sands of the Copacabana in 1995. I was very, very boring."

„Well, have you ever been to Sydney, Have you ever seen the famous opera house?"

„Yes, I have been to Sydney, I saw the opera house last year." It was very, very boring."

„Have you ever been to Acra? Have you ever seen the Tajmahal?"

„Yes, I have been to Acra. I saw the Tajmahal last winter. It was very, very boring."

„Have you ever been to Norway? Have you ever seen the midnight sun?"

„Yes, I have been to Norway. I was there in 1989. It was very, very boring.

(With the help of some additional pictures the students go on telling the story)

„Have you tried any sports? Have you tried tennis?"

„Oh, yes, I have tried a lot of sports. I tried tennis in 2004 ,I played badminton in 2001, I joined a basketball club in 1999,I did some body-building in 1995.....

But everything was so boring.

„Now I can see, that you are a very ill person. You need psychiatric treatment. Only the best psychiatrist can help you. It's Dr. Smith. He lives in Regent Street. Go and see him."

„I'm afraid, he can't help me. I'm Dr. Smith."

My Grandma

Past Tense - Past Tense Negation

Today I would like to tell you something about my grandma. Would you like to know something about my grandma? - Yes?

Look! My grandma is from England. She grew up in a big castle. She is from a noble family. Look at this castle (picture). It is on the sea with a nice beach.

I've got some pictures of my grandma.

Look! This is a picture of my grandma when she was a child. How old do you think was she?

Here's another picture. She painted it herself. She liked painting. How old do you think was she, when she painted this picture? When she was 16 years old she liked nature very much.

She painted flowers, birds, and the fish in the sea. She was very romantic.

When she was eighteen she fell in love with a young man. Her parents didn't want her to meet him, because he was not from a noble family. So they met at a secret place down by the sea (picture). They met on Monday at seven o'clock. They met on Tuesday at seven o'clock. They met on Wednesday at seven o'clock.....

Next Monday she went to the meeting place again.- But he didn't come. She went there on Tuesday, but he didn't come. She went there on Wednesday, but he didn't come. *She..... (The students go on telling when they met and that he didn't t, come)*

She was very sad. She decided to write a letter to John. Look! Here it says. „ Dear John. I love you so much. I went to our meeting place on Monday, but you didn't come. I went there on.....”

She didn't get any answer. John didn't write her back. She was very sad and disappointed. She wanted to leave England and her family. She wanted to go as far away as possible. She wanted to go to Australia, (picture). She didn't go by plane, she didn't go by car, she didn't swim there, she didn't go by.... She went by steam boat (picture). She didn't like Australia and in a way Australia didn't like her. So she decided to go to America (picture).

There she moved to New York. When she was 25 she got married (picture) to a bank manager. They had three children. My mum is the youngest of them.

Look, this is what my grandma looks like today. I think she is a dear old lady.

The pop star

Reflexive pronouns

It was a wonderful party. People from the entertainment business were invited. I was a reporter for a well known magazine. I invited **myself**. We enjoyed **ourselves** very much. I had just helped **myself** to a glass of Champaign when Madonna , the famous pop-star, entered the room.

At once she found **herself** in the middle of a crowd of fans. Pop-stars and film-stars like to talk about **themselves**, and she was no exception. She was talking about her songs, love affairs, about her life, her films and songs, her songwriters, her friends and her plans for the future. So she was always talking about **herself**. I really enjoyed **myself** because I got a lot of new information for my readers. Though I was very concentrated on what she said I also noticed that a nice little cat came close to me and scratched **itself** behind its ears very quickly. At the bar Madonna was sitting next to a young gentleman. He wanted to tell her something about **himself** but he never got a chance. She told one story after the other about **herself**. Finally she stopped, looked at him with a smile, and said, „I mustn't talk about **myself** all the time. Let's talk about **yourself** for a change. How did you like my latest song.....?”

If she had looked at me....

Conditional Type III

(adapted from; G. Gerngroß and H. Puchta „Creative Grammar Practice")

If I had looked at her she would have blushed.

If she had blushed I would have told her that her cheeks were the colour of roses.

If I had bought her roses she would have embraced me.

If she had embraced me I would have painted a picture for her.

If I had painted a picture for her she would have smiled.

If she had smiled I would have asked her.

If I had asked her she would have said „Yes".

If she had said „Yes", I would have kissed her cheek.

If I had kissed her cheek she would have blushed.

If she had blushed I would have told her.....

My friends

Adverb – Adjective

My friend from France

likes to sing and dance.

He elegantly takes his chance.

(He's an elegant person).

My friend from Greece

joins the police.

Greet him politely please.

(He's a polite person).

My friend from Spain

flies an airplane.

He landed safely on the plain.

(He's a safe flier).

My friend from Japan

waves her fan.

She waves gracefully out of her caravan.

(She's a graceful person).

My friend from the moon

flies a balloon.

He lands exactly on the saloon.

(He lands on the exact spot).

My friend from Bombay

smiles all day.

She's happily married I'd say.

(She's a happy woman) .

My friend from Berlin

plays the violin.

She played well last Halloween.

(She's a good musician).

My friend from Shanghai

waves good-bye.

She's frightfully shy.

(She's very frightful person)

My friend from Peru
has got one expensive shoe.
It's perfectly true.
(It was perfect deal)

My friend from Lahore
was a detective before.
He was seriously hurt on the floor.
(It's a serious case)

I don't want her to....

Group A

You are younger brothers or sisters. Your older brothers or sisters often tell you to do things you don't like. What I want you to do is to write as many sentences as possible of the pattern, I don't want them to....

For example: I don't want her/him/them to tell me that I am not old enough to do something.

Group B

You are parents. Write down what you don't want your children to do. Your model sentence is, We don't want you to....

For example: We don't want you to get home later than ten.

Group C

You are children. Write down what you don't want your parents to do.

Your model sentence is, I don't want them to...

For example: I don't want them to tell me how much pocket money they spend on me.

For example: I don't want him/her to make jokes about the mistakes I make.

(When the groups have finished, collect what they have written, read out individual sentences and ask the groups to guess who the speaker are.)

Text creation

All right
she is my teacher,
but I don't want her o
such a lot of
homework.
I don't want her to
interrupt me all the time.
I don't want her to ask
me words I don't know
but otherwise she's okay.

All right
they are my parents,
but I don't want them to
come into my room without
asking.
I don't want them to read
my letters,
I don't want them to
laugh at my friends,
I don't want them to
check my homework,
all I want is to live my own
life.

All right
he's my boyfriend,
but I don't want him to slurp
his soup.
I don't want him to wear pink
ties with polka dots
and I really don't want him to
go on saying "that's what my
mother says".
I want him to
buy some anti-dandruff
shampoo
I want him to use a different
aftershave
and unless he does-
That's it.

My favourite hobby

(Gerund)

I **enjoy** doing nothing in my spare time.

Some people are **keen on** jogging in their spare time, but I **enjoy** doing nothing.

Some people are **capable of** repairing cars and radios in their spare time.

I'm not **good at** repairing things and I **enjoy** doing nothing.

Some people **like** for walks in their spare time.

Instead of going for walks I enjoy doing nothing.

Some people are **interested in** gardening and **spend** hours weeding.

I **spend** hours sitting on a park bench **without** doing anything.

I **enjoy** doing nothing.

Some people even **insist on** working overtime.

I **avoid** making any additional work.

I **enjoy** doing nothing.

Some people **think of** working in their holidays.

It's **no use** asking me to work in my holidays. I **spend** my evenings relaxing.

I **enjoy** doing nothing in my holidays.

Some people **look forward to** playing tennis or going mountain-biking in their spare time. I **don't mind** them doing any sports. But I **enjoy** doing nothing.

I personally **enjoy** fishing. But I'm not **good at** catching fish.

Fishing is my favourite sport. I often fish for hours **without** catching anything. Some fishermen are unlucky. **Instead of** catching fish, they catch old boots, tins, plastic bottles etc.

I am even less lucky. I never catch anything - not even old boots. **After** having spent whole mornings on the river, I always go home with an empty bag

„You must **give up** fishing!" my friends say. „It's a waste of time." But they don't realize one important thing. I'm not really **interested in** fishing. I am only **interested in** sitting in a boat and doing nothing at all!

THE ARCHITECT

(Past Tense – we could)

An American architect was visiting London. He was on a business trip but he also wanted to see all the famous buildings in London. The American did not have much time so he stopped a taxi and asked the driver to take him to all the old and famous buildings in London. The taxi driver drove him to the Tower of London.

"This is the Tower of London. It was a prison in the old days," he said. The American looked at the building and said, "It is so small. In America **we could build** this in a day."

The taxi driver took the American to Westminster Abbey. He said, "This is a famous church. Kings and queens get married here." The American looked at the old building and said, "Huh. In America **we could build** this church in two days."

The driver decided to take the American to a bigger church so he drove him to St. Paul's Cathedral. He stopped outside the church and said, "This is the most famous church in England. The great architect Christopher Wren built this church." The American got out of the taxi and looked at the church. "Huh. In America **we could build** this church in three days," he said.



Next the driver took the American to the Houses of Parliament. "This is where British politicians meet." "Huh," the American said. "**We could build** this in four days."

The driver drove past Buckingham Palace, the home of Queen Elizabeth. As the taxi passed the palace, the American said, "Hey. What is this big and beautiful building?" The taxi driver looked at the palace and said, "I don't know. It

wasn't there this morning".

Boys and Girls

(Past tense Simple, Progressive – used to)

Amanda Gardener was eighteen. Her parents decided to have her birthday party in a hotel. About two hundred people came to the party.

An old woman was staying in the hotel. She heard the music and came into the party room. The young boys and girls were dancing in the middle of the room. The old lady sat down and watched. Then she said, "When I was young, parties **used to be** different. It was very easy to tell who was a boy and who was a girl. Today it is very difficult to tell who is a boy and who is a girl."

The person sitting next to her said nothing. The old lady continued, "When I was young, boys **used to wear** trousers and girls **used to wear** dresses. Look at that girl over there. She's wearing boy's jeans."



The person sitting next to her said nothing. The old lady continued, "When I was young, boys **used to have** short hair and girls **used to have** long hair, so it was very easy to tell who was a boy and who was a girl. That girl's hair is very short. It is a boy's haircut."

The person sitting next to her said nothing. Then the old lady said, "Do you think she is a boy or a girl? It is very difficult to tell, isn't it?"

The person sitting next to her said, "No. It is very easy for me because that girl is my daughter."

The old lady was very embarrassed and she said, "Oh dear. I'm sorry. I didn't know you were her father."

The person sitting next to her replied, "I'm not her father. I'm her mother".

The Crying Child

(Past Tense Simple, Progressive – Commands – Take it easy, calm down,...)



One Sunday a young father **was walking** through the park.

He **was pushing** a pram.

There was a very young baby in the pram and **it was crying** loudly. The young father

said softly,

"Take it easy, Martin. Keep calm, Martin. Control yourself, Martin."

The young father walked on but the child cried louder. The father stopped and took a teddy bear out of a bag. He gave it to the child. He said softly,

"Take it easy, Martin. Keep calm, Martin. Control yourself, Martin."

The young father started to push the pram again. After a few minutes the child began to cry. It cried louder and louder. The father put his hand into his pocket and took out some chocolate.

He gave a piece to the child and said softly,

"Take it easy, Martin. Keep calm, Martin. Control yourself, Martin."

The young father walked on. Three minutes later the child started to cry. It cried louder and louder and louder. The father took the baby out of the pram and held it in his arms. He said softly,

"Take it easy, Martin. Keep calm, Martin. Control yourself, Martin."

The child did not stop crying. It cried louder and louder.

An old woman **was watching** the father. She walked across to the young father and she smiled. She said,

"You are doing very well, young man. You talk to the child with a calm and quiet voice." The old woman looked at the child and said, "What's wrong, Martin? Why are you crying?"

The father said quickly, "I am Martin. The baby's name is Paul".

THE DOG

(Past Tense; "Does..." questions)

Linda Robinson was very thirsty so she went into a cafe. There was an old woman in the cafe. She was sitting at a table near the door. At her feet, under the table, there was a small dog. Linda bought a large glass of lemonade and some biscuits. She sat down at the table next to the old woman. The old woman sat quietly. She looked lonely. Linda decided to talk to the old woman. She said, "It is very hot today."
"Yes, but it is nice and cool inside the cafe," replied the old woman.

Linda looked at the little dog and she asked,
"**Does your dog like** people?"
"Oh, he is very friendly."



Linda wanted to give the dog one of her biscuits so she asked,

"**Does your dog like** biscuits?"

"They are his favourite food," said the old woman.

Linda was afraid of dogs so she said,

"**Does your dog bite?**"

The old woman laughed and said,

"No. My dog is very tame. He is afraid of cats."

Linda took a biscuit from her plate and she put it near the dog's mouth. However, the dog didn't bite the biscuit, it bit Linda's hand. Linda jumped out of the chair and screamed in pain. In an angry voice, she shouted at the old woman, "You said that your dog didn't bite."
The old woman looked at Linda and at the dog. Then she said, "That's not my dog".

The Free Ticket

(Past Tense , questions, Did you....?)

Allison Cooper lived by herself in a small house. One day she received a letter. When she opened the letter there was a cinema ticket inside. There was also a note in the letter. It said, 'Here is a free ticket to the cinema on Saturday night. Enjoy yourself,'



However there was no name with the letter. Allison decided to telephone her friends to find out who sent her the present. First of all she called her father.

"Dad. **Did you send** me a cinema ticket?"

"No," he replied. "Perhaps it was your brother."

Allison called her brother.

"Andrew. **Did you send** me a cinema ticket?"

"No," he replied. "Perhaps it was Roberta."

Roberta was Allison's best friend so she rang her.

"Roberta. **Did you send** me a cinema ticket?"

"No," she replied.

Allison phoned all her friends but none of them had sent her the ticket. She decided to phone the manager of the cinema.

"My name is Allison Cooper. I received a free ticket for your cinema on Saturday night. **Did you send** it to me?"

"No," said the manager.

Allison was puzzled. On Saturday night she did not know what to do but then she decided to use the ticket. She put on her coat and went to the cinema. It was a good film and she enjoyed herself.

When she got home she was very surprised. There was a note on the front door of her house. It said, I have taken your TV, your video and your jewellery. Now you know who sent you the ticket.

The Genie

(Past Tense; Future; We will)

A Frenchman, an Englishman and a German were travelling in a boat from France to Australia. Unfortunately, the boat sank but the three men swam to a small island. There was nobody on the island and it was thousands of kilometres from Australia. The men waited for another boat to come but none came. After two months they were very unhappy.

"**We will have to live** here forever," said the Englishman.

"**We will have to eat** bananas every day," said the German.

"**We will never see** our families again," said the Frenchman.



One day the German found an old bottle on the beach. He took the bottle to his two friends. When he opened the bottle a genie came out. The genie said to the three men, "Thank you for letting me out of the bottle. I was inside that bottle for five hundred years. Now I am free. I can give you two wishes each."

The German said, "I am hungry and thirsty. I want some sausage to eat and some beer to drink.

Secondly, I want to go back to Germany."

"Your wishes are granted," said the genie.

Five seconds later the German disappeared.

Next the Frenchman said,

"I am hungry and thirsty. I want some cheese to eat and some wine to drink. Secondly I want to return to my family in France."

"Your wishes are granted," said the genie.

Five seconds later the Frenchman disappeared.

"And what do you want?" the genie said to the Englishman.

The Englishman thought for a few minutes. Then he said, "It's lonely here now. **Will you bring back** the German and will you bring back the Frenchmen, please?"

Old Age

(Past Tense, Present Perfect; Present Negation)

Andrew Wilson was visiting a home for old people. He went up to an old man who had a very long white beard and said, "Can I ask how old you are, sir?" "Ninety-six," replied the old man.



"Why do you think **you have lived** so long?" asked Andrew. "I don't smoke. I don't drink beer or wine."

At the other side of the room Andrew saw a man who looked older. He went up to the man and asked politely, "Can I ask how old you are, sir?" "Ninety-nine," replied the old man.

"Why do you think **you have lived** so long?" asked Andrew. "I don't smoke or drink. And I am not married," he said.

A nurse came into the room. She was pushing a very, very old man in a wheelchair.

Andrew said to the man, "Can I ask how old you are, sir?" "One hundred and ten years old," replied the old man. "Why do you think **you have lived** so long?" asked Andrew. "I don't smoke or drink. I am not married and I never eat meat." In the corner of the room Andrew saw a very, very, very old man. He had no hair, no teeth and he could not see or hear very well, "Why do you think you have lived so long, sir?" Andrew asked.

"I smoke forty cigarettes every day, I drink five bottles of wine. I have twenty children. I only eat meat and chocolate. I never eat fruit." Andrew was very surprised and said, "And how old are you, sir?" The man said slowly, "Thirty-five years old."

The Polar Bear

(Question tags)

One day a baby polar bear and its mother were standing in the snow at the North Pole. It was snowing and a cold wind was blowing. The baby polar bear looked at its mother and said,



"Mother, am I really a polar bear?"

"Yes, of course you are, son. You are a beautiful polar bear," she said.

After a few seconds the baby polar bear said,

"Are you sure, mother?"

"Of course I'm sure. Look at your fur. Isn't it thick?"

"Yes, mother."

"And your fur is white like the snow, **isn't it?**"

"Yes, mother."

"And you can swim in the cold sea, **can't you?**"

"Yes, mother."

"And you can catch fish, **can't you?**"

"Yes, mother."

"And you have sharp teeth for eating meat, **haven't you?**"

"Yes, mother."

"And you have hair on your feet to help you walk on ice, **haven't you?**"

"Yes, mother."

"And all the other animals are frightened of you, **aren't they?**"

"Yes, mother."

Then the mother polar bear said,

"So, son, I am sure you are a polar bear. Why do you ask?"

The baby polar bear looked up and said, "Because I'm freezing cold."

Pa-tun-ga

(Future)

In deepest Africa, at the height of the colonisation of its many tribes by European countries, a British administrator was sent to a remote village to inform its inhabitants of their new status. He spoke directly to the gathered villagers.

"I am a humble representative of the British government and a proud servant of Queen Victoria. I have come to tell you of the great changes that will take place in your country under British rule. These changes will improve your lives beyond your wildest dreams."

The colonial administrator paused while his message was translated. In response the villagers rose to their feet in unison, struck the air with their fists and shouted 'Pa-tun-ga'. The administrator had expected to find a passive, resigned and subdued people. This apparent display of enthusiasm was a pleasant surprise and he warmed to his task.

"We will build factories, establish banks and businesses. We will create roads and railways to service both the needs of industry and commerce. Your nation will become richer and your standard of living will rise accordingly. All this I promise you in the name of our great Queen Victoria."

Translation once again elicited a mighty cry of 'Pa-tun-ga' from the crowd. "We will build hospitals and bring you modern health care. Our physicians and their modern medicines will eradicate malaria and most of the debilitating diseases that are endemic in this region. We will make you a strong, healthy body of people." The cries of 'Pa-tun-ga' grew in intensity.

"We will build you schools and bring the finest teachers to educate you and your children. Within a decade the whole nation will be literate and numerate. We will drag you out of the Middle Ages and into the nineteenth century. Education is the key to progress and British rule will ensure this. Long live Queen Victoria." "Pa-tun-ga! Pa-tun-ga! Pa-tun-ga!" The villagers were now leaping up and down. The colonial administrator was beginning to get carried away with himself and his oratory grew in pathos and grandeur.

"And British justice. Who has not heard of British justice? We have developed the finest legal system the world has ever known. Crime will disappear from your lands and tribal disputes will be settled without the spilling of blood. British justice ensures a civilised society and that is what you deserve. God save Queen Victoria!" The cries of 'Pa-tun-ga' echoed round the village square. Feeling pleased with himself the colonial administrator turned to the translator and said,

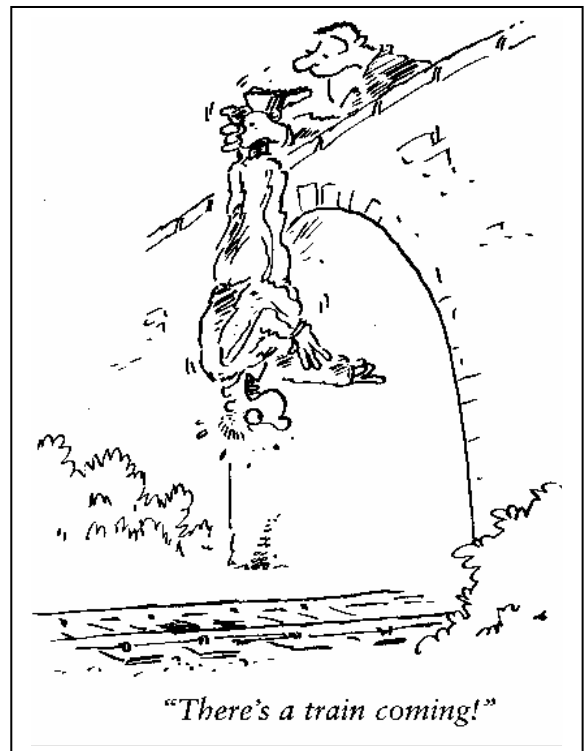
"Well, that went down very well. And I like the sound of this expression 'Pa-tun-ga'¹. What exactly does it mean?" The translator pointed in the direction of the next village and said, "On the path to the next village you will see many bulls grazing. We must be careful not to step in any patunga as we walk along this path."

Grammar through jokes

Make / let

Complete the jokes below by using *make* or *let*:

1. Yesterday I went to the doctor about my bad memory.
What did he do? He me pay in advance.
2. Why are you always angry when you travel by ferry?
Because every time I get on one, it me cross.
3. When I was eight months old, I could walk.
You think you're clever. When I was that age, I them carry me.
4. Jack and Dick saw two men fishing in a most peculiar way. One of the men was holding the other by the ankles and the second was hanging over the bridge catching the fish with his hands. They had caught a lot of fish and every couple of minutes the man hanging over the bridge would throw another one up on to the road. "Let's try that!" said Jack, so off they walked till they found another bridge. Dick held on to Jack's ankles and waited for his friend to start throwing up fish. Five minutes passed and they had caught nothing ... ten minutes, twenty minutes, an hour, two hours, and still no fish. Suddenly Jack shouted, "Quick, Dick, don't go! Pull me up! There's a train coming!"
5. How do you a hat talk?
I don't know.
Add the letter C and you it chat!
6. Alan, you remind me of the sea.
You mean, you find me wild and romantic?
No, it's because you me sick.
7. When are your eyes not eyes?
I don't know.
When the wind them water.
8. What do seven days of dieting do to you?
I don't know.
They one weak.
9. I've decided to my hair grow.
But how can you stop it?
10. Dad, I want to get married.
And who do you have in mind?
Grandmother.
You don't think I'd you marry my mother, do you?
Why not? said the little boy. You married mine.



When I was a child my parents *made me brush my teeth* night and morning. They never *let me eat sweets in bed* or *watch TV* after 8 at night.

What do / did your parents make you do / never make you do? What do / did they let you do / never let you do?

JAZZ CHANTS by Carolyn Graham

Jazz Chants for children

Jazz Chants

Oxford University Press

Features:

- rhythmical
- reinforcement of structures used in a situational context
- dialogues

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Shoes and Socks

What do you wear on your head?

A hat.

What do you wear on your hands?

Gloves.

What do you wear on your feet?

Socks.

Shoes and socks.

Shoes and socks.

What do you wear when it's cold?

Socks.

Shoes and socks.

Shoes and socks.

What do you wear when it's warm?

Socks.

Shoes and socks.

Shoes and socks.

Where do you wear your hat?

On my head.

Where do you wear your gloves?

On my hands.

What do you wear on your feet?

Socks.

Shoes and socks.

Shoes and socks.

Gus Always Takes the Bus

Gus always takes the bus.

Why?

Gus always takes the bus.

Why?

Why does he take the bus?

Because he loves it.

He loves it.

Elaine always takes the plane.

Why?

Elaine always takes the plane.

Why?

Why does she take the plane?

Because she likes it.

She likes it.

Jane never takes the train.

Why not?

Jane never takes the train.

Why not?

Why doesn't she take the train?

Because she hates it.

She hates it.

Mike always rides his bike.

Why?

Mike always rides his bike.

Why?

Why does he ride his bike?

Because he loves it.

He loves it.

On the Rocks

You never listen to me.
What did you say?

You never listen to me.
What?

He never listens to me.
He never talks to me.
He just sits around,
and watches TV.

She never listens to me.
She never talks to me.
She just sits around,
and watches TV.

She never listens to me.
She just sits around.

She never talks to me.
She just sits around.

She just sits around.
She just sits around,
and watches TV.
She just sits around.

He never listens to me.
He just sits around.

He never talks to me.
He just sits around.

He just sits around.
He just sits around,

and watches TV.
He just sits around.

Banker's Wife's Blues

Where does John live?
He lives near the bank.

Where does he work?
He works at the bank.

When does he work?
He works all day
and he works all night,
at the bank, at the bank,
at the great, big bank.

Where does he study?
He studies at the bank.

Where does he sleep?
He sleeps at the bank.

Why does he spend all day, all night,
all day, all night,
at the bank, at the bank?
Because he loves his bank
more than his wife
and he loves his money
more than his life.

You Did It Again!

You did it again!

What did I do?

You did it again!

What did I do?

I told you not to do it,
and you did it again!

I'm sorry.

I'm sorry.

You broke it!

What did I break?

You took it!

What did I take?

You lost it!

What did I lose?

You chose it!

What did I choose?

I told you not to do it,
and you did it again!

I'm sorry.

I'm sorry.

You wore it!

What did I wear?

You tore it!

What did I tear?

I told you not to do it,
and you did it again!

I'm sorry.

I'm sorry.

I've Got a Secret

I've got a secret, I won't tell.

I've got a secret, I won't tell.

I've got a secret, I won't tell.

I won't tell anybody here.

Tell me, tell me.

I won't tell.

Tell me, tell me.

I won't tell.

Tell me, tell me.

I won't tell.

I won't tell anybody here.

Say it softly.

I won't say it.

Say it softly.

I won't say it.

Say it softly.

I won't say it.

Whisper it in my ear.

Tell me, tell me.

I won't tell you.

Tell him, tell him.

I won't tell him.

Tell her, tell her.

I won't tell her.

I won't tell anybody here.

Whisper it softly, *pss pss*

Whisper it softly, *pss pss*

Whisper it softly, *pss pss*

I won't tell anybody here.

I'll whisper it to you. *pss pss*

I'll whisper it to you. *pss pss*

I'll whisper it to you, *pss pss*

but don't tell anybody here.

I won't!

I Like My Friends

I like my friends.
So do I.

I like my old friends.
So do I.

I like my new friends.
So do I.

I'm happy today.
So am I.

I don't like my friends.
Neither do I.

I don't like my old friends.
Neither do I.

I don't like my new friends.
Neither do I.

I'm not happy today.
Neither am I.

I don't like my socks.
I don't either.

I don't like my books.
I don't either.

I don't like my shoes.
I don't either.

I'm not happy today.
I'm not either.

I like my clothes.
I do too.

I like my old clothes.
I do too.

I like my new clothes.
I do too.

I'm happy today.
I am too.

Do You Know Mary?

Do you know Mary?
Mary who?

Mary McDonald.
Of course I do.

Do you know her little brother?
Yes, of course I do.
I know her brother, and her mother
and her father too.

Do you know her older sister?
Yes, of course
I do.
I know her older sister, Betty
and her younger sister, Sue.

Do you know her Aunt Esther?
Yes, of course I do.
I know her aunts and her uncles
and her cousins too.

Do you know her husband Bobby?
Yes, of course I do.
I know her husband and his brother
and his father too.

Mama Knows Best

You shouldn't do it that way.

You ought to do it this way.

You ought to do it this way.

You ought to do it my way.

You shouldn't wear it that way.

You ought to wear it this way.

You ought to wear it this way.

You ought to wear it my way.

You shouldn't go with them.

You ought to go with us.

You shouldn't take the train.

You ought to take the bus.

You shouldn't wear that hat.

You ought to cut your hair.

You shouldn't get so fat.

You ought to eat a pear.

You shouldn't do it that way.

You ought to do it this way.

You ought to do it this way.

You ought to do it my way.

Love Song

Does she love him?

Yes, she does.

Is she happy?

Yes, she is.

Does he know it?

Yes, he does, yes, he knows it.

Will she hug him?

Yes, she will.

Will she kiss him?

Yes, she will.

Will she leave him?

Yes, she will, if she has to.

Does he love her?

Yes, he does.

Is he happy?

Yes, he is.

Does she know it?

Yes, she does, yes, she knows it.

Will he hug her?

Yes, he will.

Will he kiss her?

Yes, he will.

Will he leave her?

Yes, he will, if he has to.

Are they happy?

Yes, they are.

Are they lucky?

Yes, they are.

Do they know it?

Yes, they do, yes they know it.

Will he find somebody new?

Will she find somebody too?

Yes, they will.

Yes, they will, if they have to.

Easy Solutions

Gee, I'm hungry!

Have a sandwich.

Gee, I'm angry!

Calm down!

Gee, I'm sleepy!

Take a nap!

Gee, it's chilly in here!

Put on a sweater.

Gee, it's hot in here!

Open a window.

I've got the hiccups!

Drink some water.

My nose itches.

Scratch it.

My feet hurt.

Sit down for awhile.

My shoes are tight.

Take them off.

I have a toothache.

Go to the dentist.

I have a headache.

Take some aspirin.

I'm lonely!

Call up a friend.

I'm bored!

Go to a movie.

Departure and Return Home

Have a wonderful trip!

Have a wonderful trip!

Don't forget to call me

when you get back.

Have a wonderful trip!

Have a wonderful trip!

Don't forget to call me

when you get back.

Have a wonderful trip!

Don't worry, I will.

Have a wonderful trip!

Don't worry, I will.

Don't forget to call me.

Don't worry, I won't.

Don't forget to call me.

Don't worry, I won't.

On a Diet

First she gave up smoking.

Then she gave up gin.

Then she gave up chocolate cake.

She wanted to be thin.

Then she gave up breakfast.

Then she gave up lunch.

On lazy Sunday mornings

she even gave up brunch.

No matter what she gave up,

her skirts were very tight.

'Cause she ate twelve cans of tuna fish

for dinner every night.

Ouch! That Hurts

Ouch!

What's the matter?

I stubbed my toe.

Oh, that hurts, that hurts.

I know that hurts.

Ouch!

What's the matter?

I bit my tongue.

Oh, that hurts, that hurts.

I know that hurts.

Ouch!

What's the matter?

I got a cramp in my foot.

Oh, that hurts, that hurts.

I know that hurts.

Ouch! Ouch!

What's the matter now?

I bumped into the table,
tripped on the stairs,
slipped on the carpet,
fell over the chairs.

Gee! You're clumsy today!

Friends

Well, I've known Jack for fourteen years.

He's a pretty good friend of mine.

She's known Jack for fourteen years.

He's a pretty good friend of hers.

And I've known Bill for thirteen years.

He's a pretty good friend of mine.

She's known Bill for thirteen years.

He's a pretty good friend of hers.

I've known them both for quite a long time.

They're pretty good friends of mine.

She's known them both for quite a
long time.

They're pretty good friends of hers.

I've known Jim for a long time.

He's an old, old friend of mine.

She's known Jim for a long time

He's an old, old friend of hers.

We're old friends, old friends.

He's a dear, old friend of mine.

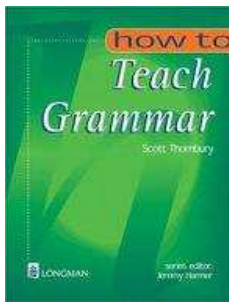
How long have you known your old
friend Sue?

How long have you known dear
Claude and Sue?

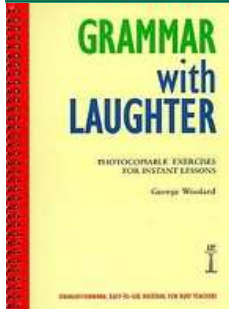
Well, I met them just before I met you.

They're my closest friends, dear Claude and
Sue.

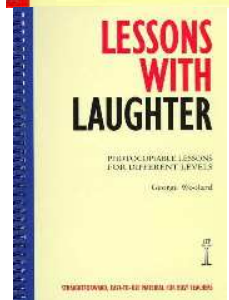
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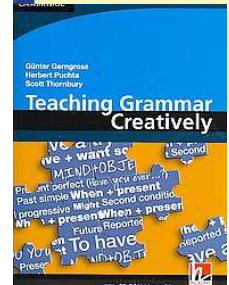
HOW TO TEACH GRAMMAR
by Scott Thornbury



GRAMMAR WITH LAUGHTER
by George Woolard



LESSONS WITH LAUGHTER
by George Woolard



TEACHING GRAMMAR CREATIVELY
by Gerngroß, Puchta



JAZZ CHANTS
by Carolyn Graham