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50 Functions for the E.S.L. Classroom

Paul Dennis Moss
SIT Graduate Institute

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50 FUNCTIONS FOR THE E.S.L. CLASSROOM

by

Paul Dennis Moss

Submitted in partial fulfillment
of the requirements for the degree of
Master of Arts in Teaching at
the School for International Training, Brattleboro, Vermont

July 1984

This project by Paul Dennis Moss is accepted in its present form.

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Principal Advisor: Michael Jerald

Project Reader: Robert E Meyer

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ABSTRACT:

This is a materials development project designed for ESL students who need to know what to say and how to say it in everyday situations of American life. Using a variety of native and non-native speakers, a videotape was used to record 50 short scenes of functions performed in English. All the functions on the videotape are titled, with a brief pause in between each one for easy reference. The dialogues are also typed to clarify what was said and can be used to make copies for the students. The written section also includes suggested activities for the benefit of the teacher using the videotape.

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Introduction

As an ESL teacher, one of the most important feelings I want to bring to the classroom is a sense of excitement. In the past, I have found that when students see that I obviously enjoy being a teacher and I truly want to help them learn, their defense mechanisms seem to relax and for the time being, a feeling of trust is established. It is as if they are saying, "The product looks all right, but can it deliver? Can he help us learn the language information we need without it being a tedious and mundane process?"

To successfully win their trust, though, I must show my students that the activities we do in class have relevance for them and that they are digesting enough of the language information for the process to be rewarding. One such activity I have worked with, moves the spotlight away from the teacher, books and other classmates for awhile and makes keen use of each student's sense of sight and listening skills. This activity comes alive by bringing the realistic language of human interaction into the classroom through the medium of video equipment.

Though I have been introduced to video technology only in the last year, I have seen what excitement and power it can give to students. This project was designed with the idea that it would become an entertaining and relevant part of my lessons.

While teaching in Saudi Arabia last year, the most relaxed time I spent with my students was when they came to my home in the evenings to watch American shows on television. Although these shows were edited so not to clash with Islamic beliefs, my guests did not mind the shorter versions, even if the plots were hard to follow. If they liked the way a certain sentence was expressed, they immediately repeated it, coming fairly close to the original version. As this nightly viewing became more frequent, it grew clear to me that they enjoyed watching American culture and how people interacted.

Frequently when the scenes were easy to understand from just visual clues, the focus was put on the actual words being spoken. For example, when a car had overheated and the driver was making a telephone call to the nearest garage, the viewers were ready to listen because they understood what he wanted to say and perhaps they realized that someday they might be making a similar phone call in English as well.

During my internship at the Language Institute of Japan, I found video equipment to be used daily in most of the classes. The business class, for example, used special tapes prepared by the British Broadcasting Company and the students said they enjoyed them because they absorbed the necessary language being discussed, along with the subtle business etiquette used. The staff were convinced that videos were a helpful complement to the intensive courses offered and actively sought out ones they could use.

Returning to Vermont, I developed the project idea to record a variety of short scenes of functions which would be easy enough to memorize. Having had no experience with the video equipment, however,

it took me a few weeks of experimenting with the S.I.T. video camera and deck before I felt comfortable enough to begin. I believe it is easy enough for almost anyone to use; it just takes a bit of practice and patience to see what can and cannot be done when using it. For example, since the microphone mounted on the camera is small, it is important for the people performing to speak louder than they normally would have.

Before recording anything, I decided I wanted a tape full of various kinds of voices and faces, with native and non-native speakers to perform functions that my students would understand clearly. I chose five categories of human interaction, with titles and scenes sequenced in the following order:

1. Socializing

Greeting People Meeting People Introductions (casual and formal)
 Leaving People To Attract Attention To Propose a Toast
 When Beginning a Meal

2. Getting Things Done

Suggesting a Course of Action Requesting Others to Do Things
 Advising Others Warning Others Invitations Instructing Others

3. Expressing and Finding Out Moral Attitudes

Approval Disapproval Indifference Apologizing Appreciation
 Regret

4. Expressing and Finding Out Emotional Attitudes

Liking/Pleasure Displeasure/Dislike Inquiring about Likes and
Dislikes Surprise Hope Satisfaction Dissatisfaction
Disappointment Fear/Worry Preference Gratitude Sympathy
Intention Want/Desire

5. Expressing and Finding Out Intellectual Attitudes

Agreement Offering to Do Something Remembering/Forgetting
Possibility Capability/Incapability Certainty/Uncertainty
Permission Denying Something

1. SOCIALIZING

<u>Function</u>	<u>Scenes</u>
Greeting People	4
Meeting People	2
Introductions (casual)	3
Introductions (formal)	2
Leaving People	2
To Attract Attention	1
To Propose a Toast	1
When Beginning a Meal	1

GREETING PEOPLE

- * Good morning, Paul!
Good morning, Ignacio. How are you?
Hello, Paul.
Hi, Julie.
Hi, Paul.
Hello, Guillermo.
- * Good afternoon, Beth.
Good afternoon, Paul.
How are you?
Good. How are you?
Pretty good. How's your horse?
Tired.
Tired?
Yeah.
It's a beautiful day, isn't it?
Yes, it is.
Great. Well, I'll see you later.
Yeah, see you later.
'Bye now....
- * Good morning, George.
Hey, good morning, Paul.
How are you?
Just fine.
O.K., see you later.
O.K., 'bye.
Good morning, George.
Hey, good morning, Jerry. How are you doing?
Fine, thanks. How's it going?
Oh, not too bad.
O.K., see ya.
Yeah, see ya.

GREETING PEOPLE (continued)

- * Hey, Jim. How's it going?
Paul, how are you doing?
Pretty well. Where are you going?
Oh, just out for a run.
O.K., take it easy.
See ya.

MEETING PEOPLE

- * Hi, Sara. How have you been?
Melissa, how are you?
Nice to see you.
Nice to see you, too.
What are you doing here?
Ah, working on a paper.
Yeah?
Yeah.
Still?
Ah-huh. How have you been?
O.K. I just got back from Germany.
Oh, yeah?
Ah-huh.
How was Germany?
Well, hectic....
- * Hi!
Hi.
My name is Julie. What's yours?
Josie.
Josie! And where are you from?
Canada.
Canada! Me, too.
Oh, pleased to meet you.
Me, too....

INTRODUCTIONS (Casual)

* Hi, Linda.

Oh hi, Paul. How are you doing?

Pretty good.

Hey, listen. Have you met Peter?

No, I haven't.

Peter, this is Paul.

Nice meeting you.

Nice to meet you.

Ah, where are you from?

I'm from Germany.

Oh, I'm from California. I have to go now, but it was nice meeting you.

O.K.

Take care.

See you later.

* Hi, Coleen. How are you doing?

Oh hi, Leigh. I'm fine. Umm, have you met Yoshi?

No, I haven't.

Yoshi, this is Leigh.

Hi, Yoshi. Nice to meet you.

Nice to meet you.

Are you a student here?

Yes, I'm studying English here.

He's from Japan.

Oh, very good. Nice to have you.

We were just going to go have lunch. Would you like to join us?

Sure. Sounds like a good idea.

O.K.

INTRODUCTIONS (Casual) (continued)

* Hi! May I join you?

Sure!

Thanks. Are you a student here?

Yes, I am. My name is Mira. What's yours?

Hi, my name is Becky. Nice to meet you.

Nice to meet you.

INTRODUCTIONS (Formal)

* Hello, Josh.

Hi, Ron. I'd like to introduce you to Amy Gorez. She's
from the Philippines. Amy, this is Ron Palmer.

Pleased to meet you.

Pleased to meet you, too.

How are you?

Fine, thank you.

Good.

* Hi, Professor Egars.

Oh hi, Paul. How are you doing?

Good. Oh hi, Linda!

Hi, Paul. How are you doing?

Pretty well. I'd like to introduce you to Professor Egars from
Germany.

Professor, it is a pleasure to meet you.

Hello, Linda. I'm very pleased to meet you.

LEAVING PEOPLE

* Oh, it's getting late. I have to go.

O.K. Where are you going, Barb?

I have to go to class.

O.K. Well, have a nice weekend.

O.K. You, too.

All right. Bye-bye.

All right. 'Bye.

* Hi, Wendy.

Hi, Sally. How are you?

Oh, great. How are you?

O.K. I came to say good-bye.

Are you leaving?

Yeah, I'm leaving today.

Oh, I'm going to miss you.

Well, I'll miss you, too. And I have your address, so I'll write you a letter.

O.K. Give me a phone number and I'll give you a call.

O.K. Take care, huh?

Yeah, you too.

'Bye.

'Bye....

TO ATTRACT ATTENTION

- * Excuse me. Can I have everyone's attention, please? Today is Yoshitaka and Joyce's birthday. So, why don't we sing "Happy Birthday to You," O.K., because...it's your birthday. O.K.

"Happy birthday to you. Happy birthday to you.
Happy birthday, dear Joyce and Yoshitaka....
Happy birthday to you."

Yeeeah!!!!

TO PROPOSE A TOAST

* I propose a toast..... To life, liberty and the pursuit of
happiness.** Cheers!

Cheers! Yeeaah!

** Note: This is a famous quote from the American president Thomas
Jefferson.

WHEN BEGINNING A MEAL

* Shall we say grace?

O.K. Dear Lord, bless this food to thy use and our
lives to thy service. Amen.

2. GETTING THINGS DONE

<u>Function</u>	<u>Scenes</u>
Suggesting a Course of Action	4
Requesting Others to Do Things	3
Advising Others	1
Warning Others	1
Invitations	1
Instructing Others	1

SUGGESTING A COURSE OF ACTION

* Hi, Lori.

Paul. Hi, how are you?

Pretty good.

That's good. I was looking for you.

Oh, really?

Yeah. Janet and I are going to the movies tonight and we'd like to know if you want to come.

Oh, I'd love to. What time?

Well, the movie starts at seven and we could pick you up about 6:45.

Oh, that sounds good. Thanks a lot for asking.

Sure. I'll see you then.

O.K. 'Bye.

* Hey, Larry.

Hi, Paul.

Why don't we go downtown? There's a good movie tonight.

Well, I'd really like to, but I can't. I have to study.

Ahh, Larry, you're a good student. O.K. Well, I'll see you later.

O.K. Have fun....

* Hi, Anne.

Hey, Paul. Get your bike. Let's go to the beach.

Oh, I'd love to Anne, but I have to finish my work.

O.K. Too bad. See you later.

Thanks anyways. 'Bye....

SUGGESTING A COURSE OF ACTION (continued)

* Hi, Paul.

Hi, Ruth. I was looking for you. Why don't we go to a movie downtown tonight?

Sounds good. What time?

It starts at seven. I can pick you up at 6:45.

O.K., fine. Thank you.

'Bye. I'll see you later.

'Bye....

REQUESTING OTHERS TO DO THINGS

* Hi, Nabeel.

Hi.

Could you help me move this table? It's really heavy.

Oh, sure.

O.K. Thanks a lot.

* Could you pass the salt please, Kim?

Sure, here you go.

Thanks.

Could I use your typewriter today?

Oh, sorry. I have to type a paper this afternoon.... Sorry.

That's O.K.

* Hi, Sabena.

Hi.

My car is not running. Are you coming in to work tomorrow?

Tomorrow? Yes.... Yes, I am.

Could you please pick me up around seven? Would that be O.K.?

Yes, it's O.K.

Great. Thanks a lot.

You're welcome.

See you later.

'Bye....

ADVISING OTHERS

* Hey, Paul!

Hi, Tim.

Do you know anything about a job interview-- how to do a job interview? I need some advice. I'm having one today.

Oh, O.K. Well, if I were you, I would just be confident and maybe wear a suit....and be on time. That's the important thing. But don't worry about it,...don't worry about it.

O.K. Thanks.

You're welcome. See you later.

'Bye.

WARNING OTHERS

* Hey, Rob.

Hey, Jim. What do ya say? **

Pretty good. Looks like I'm a little late.

Hey, the boss is in a terrible mood today. He told me that if I was late one more time, he was going to fire me.

Oh, wow....

So, you'd better hurry.

Yeah, I will.

Be careful.

** Slang for "How are you?"

INVITATIONS

* Hi, Lisa. This is Paul.

Hi, Paul. How are you?

Oh, I'm pretty good. Hey, I have tickets to the Rolling Stones concert this Friday night. I was wondering if you'd like to go?

I'd love to. Where is it?

It's at the Madison Square Garden and it starts at 8:00. I can pick you up at seven. Is that O.K.?

That sounds fantastic. See you then. Thanks for asking me.

Sure. See you later. 'Bye now....

INSTRUCTING OTHERS

* Excuse me. Could you tell me how to get to the auditorium from here?

The auditorium? Ahh, just go around this building and it's the first building on your left.

Thanks so much.

You're welcome.

'Bye.

3. EXPRESSING AND FINDING OUT MORAL ATTITUDES

<u>Function</u>	<u>Scenes</u>
Approval	2
Disapproval	1
Indifference	1
Apologizing	2
Appreciation	1
Regret	1

APPROVAL

* Good morning, Miss Pierce.

Good morning.

Have you read my report yet?

Yes. You did a fine job on your project. Keep up the good work.

Thanks.

* Hi, Ron.

Hi, Lois.

Would you like to go to the beach today?

That's a great idea.

Well, let's go.

DISAPPROVAL

* Hi, Tim.

Hi, Paul.

Wow! Look at this construction project.

Yeah, it's been going on all year.

It's really terrible.

Yeah, I agree.

I don't think they're doing a very good job.

Neither do I.

Well, let's go.

Yeah.

INDIFFERENCE

* Tammy!

Oh hi, Tim.

Let's go see a movie tonight.

O.K.

What movie would you like to see?

Umm, I don't care.

Oh, well, let's go see "Star Wars." Is that O.K.?

O.K., fine. Yeah.

What time would you like to go?

Ahh, gee. It doesn't make any difference to me.

Oh, O.K. Well, can we go at seven?

O.K. That'll be good.

O.K., good. Thanks.

Sure.

APOLOGIZING

* Hey, Jamie.

Hi, Kim.

Ahh, I wanted to apologize for my behavior last night.

That's O.K. Don't worry. I understand....you know....how
it is.

I'm really sorry.

It's O.K.

O.K., I'll see you later.

O.K. Bye-bye.

* Oh, there you are!

Oh hi, Pat. How are you doing? I was over there talking
with some friends, so I just got here a little bit late.

Sorry about that.

APPRECIATION

* Oh hi, Tim!

Hi, Paul.

Thanks a lot for letting me use your car. I really appreciate it.

Oh, no problem. Anytime, Paul.

Great. See you later.

'Bye.

REGRET

* Hey, Tim, are you ready to go?

Umm, oh no. I don't have any money today. Gee, I wish I would have gone to the bank.

I'm sorry. I don't have any money to loan you either. Aaahh.

Well, I'll talk to Paul.

4. EXPRESSING AND FINDING OUT EMOTIONAL ATTITUDES

<u>Function</u>	<u>Scenes</u>
Liking/Pleasure	2
Displeasure/Dislike	1
Inquiring about Likes and Dislikes	1
Surprise	1
Hope	1
Satisfaction	1
Dissatisfaction	1
Disappointment	1
Fear/Worry	2
Preference	1
Gratitude	2
Sympathy	1
Intention	1
Want/Desire	1

LIKING/PLEASURE

* Hi, Walter.

Hi.

What are you doing?

Oh, I'm reading this magazine. I really like it.

Ahh, it looks interesting.

Yes, it's great.

Look, there goes John.

He's really nice.

Yeah, I like him, too.

* Good evening!

Good evening!

What do you think of France?

I really like it.

Oh, it's very nice.

It's fun.

And, guys, what do you think of French women?

Wwoooooooaaa!

And the women, what do you think of the French men?

I think they're really beautiful.

DISPLEASURE/DISLIKE

* Would you like to go for lunch somewhere? Maybe downtown.

Sure, that sounds like a good idea.

There's a pizza shop downtown.

Ahh. Well, I don't really like pizza too much. How about if we go for a hamburger?

Well, I really dislike hamburgers.

Ah-huh. You don't like them. O.K. Umm, maybe we could go for Chinese food?

That sounds good.

O.K.

Let's go.

All right.

INQUIRING ABOUT LIKES AND DISLIKES

* Hi, Laura. Welcome back.

Thanks. Hi.

Hi. How was your trip to Hawaii?

It was great.

How were the beaches?

The beaches were beautiful. They were fantastic.

Did you go surfing?

Ahh...yeah, we did a little bit of surfing. A little bit.

How was the nightlife there?

Umm, it was O.K.

Didn't you like the nightclubs?

Umm, not too much. We didn't really go to too many.

Oh. Someday I hope to go to Hawaii.

Yeah, you'll love it.

Yeah. Well, I've got to go now.

O.K.

See you later.

'Bye.

'Bye....

SURPRISE

* Oh, my God, Eddie! What a surprise!

Oh hi, Paul. It's been a long time.

Yeah. What have you been doing?

Well, I've been living in China for the past year.

China! You're kidding.

That's right.

Oh, let's go have a beer and talk about it.

HOPE

* Paul, are you going to play tennis tomorrow?

Oh, I hope so....if it doesn't rain. Oh, it would be great
if you could come, too.

I'll be there.

Great.

SATISFACTION

* Antonio! How do you like your new Mitsubishi?

I'm very satisfied with it. It's really great.

Oh, that's good. I'm thinking about buying one.

DISSATISFACTION

* Maureen, how's your car running?

Well, I took it to the mechanic yesterday, but I'm not satisfied at all with his work.

A friend of mine took his car there and he wasn't satisfied at all with his work either.

DISAPPOINTMENT

* Well, Paul, are you ready to go?

Ahh, Jerry, I have bad news. Ahh. We can't go until tomorrow.
Why not?

The car has broken down.

Gee, I'm really disappointed. I wanted to go tonight.

Yeah, me too. Come on, let's go have lunch.

FEAR/WORRY

* Oh, Kim, come on up.

Uhh, no. I don't think so. I'm afraid of heights. Uh-uh.

* Hi, Paul.

Hi, Angela.

Have you seen Rod around?

No, I haven't seen him all day.

Gee, I'm really worried. He should have been here by five and now it's seven.

Hmmm. Well, let's go call his office.

All right.

PREFERENCE

* Would you prefer to go at six or seven?

I would rather go at seven because I have a lot of work to do today.

GRATITUDE

* Hi, Wang.

Hi.

I want to thank you for a wonderful dinner.

Oh, it was my pleasure.

We should do it again next week sometime.

That'll be nice.

Only next time, I'll cook.

O.K.

All right, thanks again.

You're welcome.

'Bye now.

* Rod, let me thank you very much for the great job you've done with Elderhostel.

Well, I'm pleased to help out and I'm glad that you think

I'm doing a good job.

I'm really grateful for the many thoughtful kinds of things you've introduced.....the signs, the sports, the special events.

It's really been outstanding and I really appreciate it.

And I appreciate your gratitude. Thank you.

A real good job.

SYMPATHY

* Hi, Lori.

Hi, how are you doing, Paul?

Hey, I'm sorry to hear about your father.

Yeah....

If there's anything I can do, let me know, O.K.?

O.K. Thanks a lot.

O.K. Call me.

O.K. All right. Thanks.

INTENTION

* So, Dan....what are your plans?

I intend on going fishing today and then I plan on going
to Boston on Friday.

Sounds good.

WANT/DESIRE

* Hey, Larry, do you want to get something to eat?

Yeah, I'm hungry. Let's go.

Do you want to go down to The Tavern?

Ah, no, I don't like The Tavern.

Why don't you like The Tavern?

Too expensive.

Then, where do you want to go?

Let's go downtown to an Italian restaurant.

Oh, I don't like Italian food.

Well, they've got other things there, too.

Like?

Like ice cream....cake.

For lunch, Lloyd!

Sandwiches.

I don't like sweets for lunch.

There are sandwiches.

I'm on a diet.

Well, then, where would you like to go?

Let's go to McDonald's!

McDonald's? All right....

Do you like McDonald's?

I don't like it a lot, but....

Well, let's go anyways.

Why not? You ready?

Let's go.

5. EXPRESSING AND FINDING OUT INTELLECTUAL ATTITUDES

<u>Function</u>	<u>Scenes</u>
Agreement	1
Offering to Do Something	2
Remembering/Forgetting	3
Possibility	2
Capability/Incapability	2
Certainty/Uncertainty	2
Permission	2
Denying Something	1

AGREEMENT

* Paul, I think President Reagan will be reelected. What do you think?

President Reagan being reelected? Oh, I agree with you.

I think you're absolutely right.

I'm right, huh? I also think that the military budget will go down.

The military budget will go down? Well....I'm not so sure about that, Ravi. I'm not so sure about that.

OFFERING TO DO SOMETHING

* Oh, blimey, this is heavy!

Let me help you!

Oh, thank you.

* Oh hi, Amy!

Hi, Paul.

I heard you were moving on Saturday. I have a truck....uhhh,
could I help you move?

Oh, yes, that would be great. Could you help me....about
nine o'clock?

Oh, that'd be great. I'll drive right over to your house.

O.K.

All right....

REMEMBERING/FORGETTING

* So, Daryll,...ready to go?

Yeah, let's go.

Great.

Oh, I forgot my car keys. Just a second.

O.K.!

* Did you remember to call Dad?

Yes, I called him. I called him yesterday.

O.K., good. All right, that's good.

* Hi!

Oh, hi! Do you remember Paul from the skiing trip?

Oh, yes, I remember him. Nice seeing you again.

Oh, how are you doing?

Fine.

I've got to go, but see ya.

POSSIBILITY

* Hi, Mike.

Hi, Kim. How are ya?..

Not bad.

What's up?

Well, would it be possible for me to have the day off tomorrow?

Tomorrow?

Yeah.

What did you have in mind?

I thought I'd go swimming.

Oh, so let me see. Tomorrow is Wednesday, right?

Yeah.

O.K. I guess that would be O.K.

O.K., great!

You're going to be in on Thursday, though, for sure?

For sure.

All right.

O.K., see you later.

Have a good time.

Yeah.

* Hello!

Hi.

Could you meet me tonight at seven?

Oh, seven....that's impossible. But I could meet you at ten.

Wow! Sounds great.

O.K. See you tonight....

CAPABILITY/INCAPABILITY

* What's the matter, Lisa?

Oh, I don't know, Ravi. There's something wrong with my car. Do you know anything about cars?

Of course!

Do you think you could fix it?

I think so. Let's have a look.

O.K.

* Hi, Nancy.

Hi, Paul.

Nancy, I have this problem with this camera. Do you think you can fix it? Something's wrong with the shutter.

No, I don't think I can fix it, Paul. It looks pretty.... pretty damaged.

Oh....

I know someone who might be able to fix it for you, though.

CERTAINTY

* Hello.

Hi.

How are you doing?

Good. I got the information. The bus for New York leaves tonight at seven-thirty. And it costs \$37.00 round trip.

Are you sure?

Yeah, I'm positive! I just talked to the guy over there and he told me.

Oh, great. Thirty-seven dollars. Great....

PERMISSION

* Hi, Dave.

Hi, Paul. How are you doing?

Pretty good. Ahh, would it be O.K. if I used your car for about a half hour?

Gee, I don't think it's a good idea, Paul. The muffler has a hole in it and it makes a lot of noise, and I'm worried about the police stopping you.

Oh, O.K. Hmmm. Well, I'll ask Tim. I think he's around.

O.K. I'll catch you later.

'Bye.

* Hi, Paul.

Hi, Amy.

Do you think I could borrow your car for an hour today?

Sure, here's the key.

Oh, great. I'm just going downtown.

DENYING SOMETHING

* Judy, did you read the report? You said you'd type it for me.

No, I didn't say I would type it for you. I said I would help you with it.

You said you'd type it.

No, I said I would help you with it. I didn't say I would type it for you.

Oh, well....

SUGGESTED ACTIVITIES

Before using the tape, it would be a good idea for the teacher to view all of the sequences to see which ones are preferred. The dialogues are titled and should be easy to locate, but there is another way to find a desired scene. When viewing the tape for the first time, set the counter at 0000 in the beginning and make note of the progressing numbers as each title comes into view. When searching for the desired scene in the future, one only has to look at the counter to know where to stop.

Ideas for the Teacher

Make an audiotape of the functions to use in the language laboratory. Since the video has no voices announcing each scene, be sure to read the titles aloud while you are recording. Play your master copy in the language laboratory and have the students record what you wish them to. Let them know when to stop and have them listen to their version again while writing the dialogues down. When they are finished, have them leave their seats and pair-up with someone to compare what they heard. After they have helped each other out with corrections, give each student a typed copy of the dialogue to clarify any words missed. When you return to the regular classroom, play the video with the same scenes and the words will come alive with faces and gestures accompanying them.

* * * * *

Show a titled scene from the video with the volume turned down. Play it a couple of times, then have the students say or write what they

think is really said. Their responses will give you an idea as to how familiar they are with this kind of function and how much time you will need to spend on it. Next, play it again with the volume turned back up, and let the students see for themselves how close they came.

* * * * *

Play a scene until the students know it well. Have them role-play it exactly or as they like with modifications. Gently correct any errors in grammar or delivery and then ask them to comment about the cultural differences if they perform the same function in their language. For example, when someone is talking to another in their culture, what would be the normal distance between the speakers? Topics about what is considered polite and expected could be discussed, as well as facial expressions and use of hand gestures while speaking. I have found that these kinds of comparisons are well received and usually generate a lot of participation.

* * * * *

Make a videotape yourself or with your class. Once you have become familiar with the process of showing various videos, you will probably want to improve upon a theme with ideas of your own. It does not take long to learn how to use the camera effectively, and students love seeing themselves performing on a television screen later. At the Language Institute of Japan, for example, videotapes are produced monthly with students giving business speeches, performing skits, and conducting debates. When errors in the language are made during the filming, students can see where they are having trouble themselves, and they work hard not to let the same error happen again. If the students

have been taped at regular intervals, when it comes time to evaluate their progress, the parties involved will be able to see the rate of improvement better, and the teacher then can guide students in the new directions they need to go.

ADVICE ON THE TAPING PROCESS

- * Experiment liberally with your equipment before shooting the final product. Know the function of every button and lever.
- * Know how much light your camera needs to record well. I lost some interesting scenes once because the room was darker than I thought. The result was gray faces and washed-out colors.
- * Be careful on bright, sunny days, as the people being recorded can have dark shadows on their faces. Cloudy days are best.
- * Let your performers know clearly what you want before taping a scene. Capturing natural dialogues with no direction can be risky because the focus can drift with a lot of slang being used, too. I found that giving them examples of what I had in mind, typed out on cards, helped get some ideas moving.
- * If your equipment has immediate playback capability, watch critically the scene you just recorded to see if the voices were loud enough, the performers were centered properly and generally if you liked the way it turned out. Even if you are satisfied with the results, it is a good idea to do it over so you can decide later which version you like best. People do not mind doing the scene again if there is not too long a pause in between.
- * Listen to your actors and actresses. If they say something does not sound natural, perhaps the audience might feel the same way. Ask them what sounds better and they probably will know.