



Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS

DEPARTAMENTO de FILOLOGÍA INGLESA

MÁSTER EN PROFESOR DE EDUCACIÓN SECUNDARIA
OBLIGATORIA Y BACHILLERATO, FORMACIÓN
PROFESIONAL Y ENSEÑANZAS DE IDIOMAS
ESPECIALIDAD: LENGUA EXTRANJERA (INGLÉS)

TRABAJO FIN DE MÁSTER

Teaching spoken grammar in EFL classrooms:

A didactic proposal.

Alumna: Irene Blanco Campos

Tutora: Rosa M^a Pérez Alonso

2020/2021

Abstract

The present paper provides a didactic proposal to teach the spoken grammar of English in Spanish high-schools, considering it essential to attain real mastery of the language. For this, first, a theoretical background is established, with an overview of the features of spoken grammar according to different authors, in order to provide a clear definition of what it is. Afterwards, this paper explores how to teach it, and the use of audio-visual materials in the classroom to do so. Then, the proposal for intervention is defined in terms of the objectives, the competences, and the contents it pursues, as well as the type of methodology and assessment it will attend to. Finally, a detailed description of the didactic proposal is presented, disclosing every session and activity that constitutes it.

Keywords: Spoken grammar, English, education, audio-visual materials, secondary education.

Resumen

En este trabajo se presenta una propuesta didáctica para la enseñanza de la gramática hablada del inglés en institutos españoles, ya que se considera que esta es esencial para un dominio real del idioma. Para esto, en primer lugar, se expone un marco teórico donde se exploran las características de la gramática hablada del inglés, de acuerdo a diferentes autores, con la finalidad de proveer una definición clara de lo que es. Tras esto, se indican distintas formas de enseñarla, y el uso de materiales audiovisuales para ello. Después se establecen los objetivos, competencias y contenidos que la propuesta pretende cubrir, así como la metodología y evaluación que seguirá. Por último, se encuentra una descripción detallada de cada una de las sesiones y actividades que constituyen la propuesta didáctica.

Palabras clave: gramática hablada, inglés, educación, material audiovisual, educación secundaria.

Table of contents

Introduction	1
Part I: Theoretical background	4
<i>1. What exactly is spoken grammar?</i>	4
<i>2. Approaches for teaching the grammar of spoken English</i>	8
<i>3. The use of audio-visual materials in the EFL classroom</i>	12
Part II: Proposal for intervention	14
<i>4. Objectives</i>	15
<i>5. Key competences</i>	16
<i>6. Contents, evaluation criteria and learning standards</i>	18
<i>7. Methodology</i>	22
<i>8. Assessment</i>	24
<i>9. Attention to diversity</i>	26
<i>10. General, session, and activity charts</i>	27
<i>10.1. General chart</i>	27
<i>10.2. Session charts</i>	29
<i>10.3. Activity charts</i>	38
Conclusions	62
References	63
Appendix	65
<i>I. Activities</i>	65

Introduction

The last decades have seen an increase in the use of the Communicative Approach or Communicative Language Teaching in EFL classrooms. This approach aims to encourage students to communicate with each other using the target language, stimulating oral and written production; the premise is that learners must use the language they are learning. However, when we turn to the curriculum in high schools, we find that grammar still occupies a significant part of the course's plan and curriculum, and many of the contents have to do with it. This is not necessarily wrong; learning the traditional grammar of English is, in fact, an important part of learning the language, and it is useful when we are dealing with formal written production, for example. Yet, if we are to teach the language in a more communicative way and encourage EFL students to speak more, but the only input they receive is that of formal, written English grammar, our students may sound artificial when they finally start speaking in ordinary situations.

This problem, along with the appearance of new tools that allowed for speech corpora to be recorded and classified, led to the discussion of whether there may be a “spoken grammar”, meaning colloquial, different from the standardized written grammar we are used to studying. And, even if it is still difficult to set rules for this kind of grammar, as its main feature is variation from the traditional one, we can rely on that variation, that is usually repeated among speakers (as authors like Carter & McCarthy, 2015, explored) to try and teach it in an effective way.

The next natural question was whether it should be taught or not, and many scholars have explored the issue, like McCarthy and O’Keeffe (2014), reaching the conclusion that if our aim is to educate qualified and proficient speakers of English, they need to be provided with the different uses of the language in different scenarios; because that is what the learners will face if they encounter the language in real-life situations. Once the need for teaching it was agreed upon, the focus was put onto what materials should be used to teach the spoken grammar of English. A consensus among authors agreed that the best approach would be to use “real” or “authentic” materials (Carter & McCarthy, 1995; Dörnyei & Thurrell, 1994; Hilliard, 2014; Timmis, 2005) or at least materials that were real-enough, if they had been fabricated. However, technology now has made it possible to have wider access to materials that are, indeed, “real” or

“authentic”, especially due to streaming services where we find videos in which real interaction between speakers takes place. And, in fact, the use of audio-visual materials in the EFL classroom has been studied and supported by different scholars (Kathirvel and Hashim, 2020; Macwan, 2015).

The present proposal deals with both the teaching and production of spoken English grammar features. First, students will be exposed to real audio-visual materials to provide them with natural input of the English language, reinforced with language-focused and reflection activities. Afterwards, students will start to produce the language in a gradual way, incorporating the features they have learned to their vocabulary. To achieve this, the proposal comprises eight sessions and is designed for a 1st course of Bachillerato classroom (non-compulsory secondary education). We believe that these students have a level of maturity and language proficiency (B1) optimum to carry out the type of listening, understanding and production activities that will be presented in this proposal. It uses audio-visual materials as aid for listening and viewing activities, in this case, both Twitch and YouTube content, to introduce and teach secondary students in Spanish high schools the use of fillers, ready-made chunks, active listeners responses, incomplete clauses and sentences, ellipsis, doubling elements, and shifts in the traditional word-order; which are features characteristic of the spoken grammar of English.

We believe that the content we find in these platforms is, not only real and many times conversational and spontaneous, but appealing for our students, given that there is a wide variety of topics from where to choose (people chatting about books or movies, playing games, doing interviews, teaching to cook, etc.) that concern real situations and language they may encounter in real life, at times even related to cultural ways and habits. Moreover, we believe that introducing them to content they might enjoy in English can be an excellent way to encourage them to practise in and outside the classroom.

This proposal is believed to be especially relevant because, although in recent years there has been further exploration of this topic, and spoken grammar is slowly being incorporated into syllabi and EFL classrooms, spoken grammar remains usually unexplored in Spanish high-schools’ contexts, and it is almost never practiced or encouraged. We believe there is a need for a proposal of this kind in that context, and that there is a gap in the syllabi, which this proposal intends to occupy. The proposal serves as

an example of an introduction of both audio-visual materials and spoken grammar in the EFL secondary classroom, following the communicative approach, to improve students' knowledge and communicative skills. To justify this, the present work explains first what the consensus is as to what spoken grammar is and how to teach it, introducing Communicative Language Teaching. Then, the use of audio-visual materials in EFL classrooms will be explored. Finally, the proposal will be presented, its legal frame and general chart, as well as a further examination of each one of the sessions, activities, and materials.

Part I: Theoretical background

1. What exactly is spoken grammar?

Traditionally, teaching a language was teaching its grammatical rules, those formulated from studying exclusively the language found in written sources. The main reason why only written language was taken into consideration when it came to formulating rules is that everyday spoken language has mainly been considered vulgar and incorrect:

Popular conceptions of the spoken language are often that it is corrupt [...] and that ‘correct’ English grammar is what is codified in grammars of English. [...] One teaching outcome of such circular discussion is that there are dangers, in both English as a mother tongue and EFL/ESL domains, of producing speakers of English who can only speak like a book, because their English is modelled on an almost exclusively written version of the language (Carter and McCarthy, 1995, p. 207)

Although the discussion of whether a particular grammar for the spoken language exists started centuries ago, it is especially in the past few decades when many authors have tried to defend that there exists a different grammar when dealing with spoken texts. Considering the grammar of the spoken language worth studying more in recent times has had to do with the possibility of compiling corpora in computers, which has made it possible to record everyday conversations in a relatively accessible manner, (and, thus, study if there were actual differences between its grammar and the grammar of written texts) as well as a growing preference to approach language teaching in a more communicative way (McCarthy & O’Keeffe, 2014).

Teaching what is traditionally found in English grammar books to EFL students is not problematic on its own, and it is useful and necessary to express yourself in more formal contexts; but it becomes problematic when learners do not know that, once they face the reality of the everyday use of the language, their way of speaking will sound unnatural and affected; and that they may not even be familiar with utterances they may hear, or misinterpret them, because they have never been exposed to them before. Basically, “learners need to be given more grammatical choices if they are to operate

flexibly in a range of spoken and written contexts” (McCarthy & O’Keeffe, 2014, p.207) the goal is not to teach learners only one or the other, but make them recognize and use both.

Carter and McCarthy (2001) tried to explain what we are referring to specifically when using the term “spoken grammar” by identifying defining characteristics of the grammar of the spoken English language. The characteristics they established were later revised in McCarthy and O’Keeffe (2014) and further explained in Carter and McCarthy (2015) after years of research, and they are the following:

- *Incomplete clauses and sentences:* Spoken conversation sentences from a written-grammar perspective are sometimes incomplete, even when they contain all the information speakers need. This has to do much with deriving meaning from context. E.g.: “If you'd like to have a quick look through those while I 'm er” which implies that if asked for help, the person will be available. In written grammar, context must be explicitly written into the sentence, since we do not have all the information needed otherwise.
- *Main and subordinate clauses:* The meaning of many words can be much more in spoken contexts, and this entails that it is not necessary to have a “subordinate clause” category, every clause could be considered “main”. E.g.: “Well her introduction was good, like, she didn't just launch into things **cos I used to be a bit blunt and just start, launch right in.**” Here, *cause* is not referring to a cause-effect situation, as it is usually the case in written grammar; it rather explains the reason why the speaker is telling the previous sentence. In written grammar we usually find that conjunctions usually carry the same meaning and that subordinate clauses that have similar purposes or meanings are introduced always in a similar way, but this is not the case in spoken grammar.
- *Clause functions: subjects, objects, etc.:* For example, doubling or repeating some parts of the sentence such as the subject, which is recurrent in spoken English. E.g.: “**My boyfriend, he** is a good guy.” We do not find these kinds of sentences in written English, where the structure subject-verb-object (or

complement) is almost never changed. We do not find doubling of subjects or objects in written grammar.

- *Ready-made chunks*: “Automatically produced strings of words which we use repeatedly” (p. 10). Expressions like, “**you know**”, “**I think**” etc. that many times lack meaning and are just used as fillers or recurrent expressions, that do not appear in written English, where sentences are appropriately linked, by conjunctions that carry meaning, and do not need fillers.
- *‘Missing’ elements: ellipsis*: In spoken conversations we often omit information, like subjects, auxiliary verbs in questions, etc., which differ much from the grammatical rules EFL students learn in class when studying grammar. E.g.: “Know what I mean?”, “Everybody ready?”. We would never find these instances in written grammar; as previously mentioned, the structure of the sentence rarely changes and every part of it is overtly present.
- *Grammar and the listener*: Listeners in conversations are active, meaning that they sometimes complete clauses or add information to what the previous speaker has said. E.g.: “<speaker 2> No I think the parking, because there are so few parking spaces they would be assigned spaces. So, we were going to move it to show for, but they're not public. The public arrive by foot, to this building. <speaker 1> Which is strange because what do you do w- with, you know, I mean it's pretty much you get around this campus by car.” We cannot find this in written, formal English, since there is no interaction.
- *Word order*: Word order often shifts from what is traditional in written texts. For example, the order of adverbs usually changes. E.g.: “Do you wear that coat **still**?”. These utterances are considered incorrect from the written grammar perspective because the structure of the sentence is very much fixed, even the order of adjectives is fixed.

It is important to consider, however, that none of these characteristics are understood outside the context where they occur. Therefore, McCarthy and O’Keeffe (2014) specify that there is a need for a “framework for the interpretation of spoken

grammar” (p.18). Inside this framework they consider *deixis*, or the context of the speakers and the conversation; *face and politeness*, the negotiation of meaning; and *power relations*, the role the speakers have or play. It seems, then, that the kind of spoken language we refer to occurs spontaneously, when speakers do not have time to really think about what they are going to say, or to prepare for it; speakers just seek to communicate their message effectively, and they achieve it even if they do not follow the grammar rules that we, as learners of English, are used to studying from a written perspective (p.18).

The need for differentiating spoken English language seems clear, because EFL learners need to attain and master it if they wish to achieve native-like competence in the language. The problem is that the characteristics of spoken grammar “represent challenges to description, metalanguage, and pedagogy” (Carter & McCarthy, 2015, p. 9). Describing its features is complicated; first because spoken grammar is not as established as written grammar, variation can occur everywhere, in any context and utterance; and second, because we need to use similar terminology to that used to refer to the characteristics of written grammar, since it is the one that already exists: there is no metalanguage specific to spoken grammar.

The lack of terminology and the amount of variation we find are two of the main reasons why teaching it is complicated, seeing it as messy and difficult to classify and present neatly. So, for the present work, we will define spoken grammar as the grammar used orally, in colloquial and conversational situations, that may have one or more than one of the characteristics developed and explained by McCarthy and O’Keeffe (2014), and Carter and McCarthy (2015), such as ellipsis, repetition, or a change in the traditionally used word order from the point of view of written grammar, among others.

However, having a definition and a clear idea of what constitutes spoken grammar does not solve every problem, there is still the problem on how to approach the teaching of it in EFL classrooms. In the next section of this dissertation, we will explore different authors’ views on how to teach spoken grammar.

2. Approaches for teaching the grammar of spoken English

Communicative Language Teaching emerged strongly in the 70s and continued to increase its importance in the following decades. This kind of teaching that prioritized the learning of the communicative function of the language above anything else is evidently linked to the idea of studying conversational grammar and giving more and more importance to teaching it in the classroom, since conversational skills are what CLT aimed to reinforce. In the 90s we find two very interesting works: Dörnyei and Thurrell (1994), dealing with the teaching of conversational skills; and Carter and McCarthy (1995), dealing with the teaching of “spoken grammar”. These two works already include some of the teaching strategies we will find in later studies.

Dörnyei and Thurrell (1994) address the topic of the difficulty of teaching spontaneous communication without knowing exactly “which conversational skills and what kind of language input we should focus on” (p. 40) and try to conceptualize these skills to create a reference for teachers. Their belief is that conversational grammar, even when spontaneous, is not unstructured and some implicit rules exist to it. They take a direct approach towards the teaching of conversational skills, and that requires a system of classification (p. 41). They create four topic areas under which different skills fall: **conversational rules and structure** (skills like opening a conversation, closings, or turn-taking); **conversational strategies** (e.g. paraphrasing, or asking for repetition or clarification); **functions and meaning in conversation** (e.g. suggesting, disagreeing or indirect speech acts); and **social and cultural contexts** (e.g. social situation, social status, or cross-cultural differences). While it is undeniable that some implicit rules exist in conversations that speakers seem to know unconsciously, memorizing each different possibility found in these categories seems impossible.

Carter and McCarthy (1995) proposed an inductive, indirect method for teaching conversational grammar. As we saw previously, these two authors supported the idea that there were different grammatical characteristics to spoken grammar and that they needed to be taught to EFL learners. For this, they suggested the “three Is’ methodology” (p. 217):

Illustration-Interaction-Induction. 'Illustration' here means wherever possible examining **real data** which is presented in terms of choices of forms relative to context and use. 'Interaction' means that learners are introduced to discourse-sensitive activities which focus on interpersonal uses of language and the negotiation of meanings, and which are designed to raise conscious awareness of these interactive properties through observation and class discussion. 'Induction' takes the consciousness-raising stage further by encouraging learners to draw conclusions about the interpersonal functions of different lexicogrammatical options, and to develop a capacity for noticing such features as they move through the different stages and cycles of language learning.

It is worth mentioning that Dörnyei and Thurrell (1994), although differing from Carter and McCarthy (1995), do not see their direct approach as contrary to CLT and its indirect approach but rather “an extension and further development of CLT methodology” (p. 47) since teachers consciously select materials adding elements progressively to their lessons. If we accept this idea, we could consider the skills they categorized only as a tool for looking for elements we wish to teach in real data, and not as a guide to create materials that focus specifically on each of them.

Around a decade later Timmis (2005) acknowledged Carter and McCarthy (1995) but stated that, while the *Illustration-Interaction-Induction* approach was good, there was not a clear methodology to it, so he decided to create a new teaching methodology according to these ideas and test it. Timmis, when questioning how we should introduce spoken grammar to the classroom, states that there are three main elements that the material used to teach it should have: 1. it must be embedded in context, 2. it must be potentially interesting to students, and 3. if it is not really natural, it should be “plausible as natural interaction” (p 118). Another important point is that the chosen texts should be, if possible, listened to first, because intonation, the nature of the speakers, among other factors, are part of the context of the conversation, and they give learners important information. (p. 119)

Timmis created four types of tasks that aimed to cover all the necessary elements needed for teaching spoken grammar (p. 119):

- **Cultural access tasks:** Since learners may be reluctant at the beginning to embrace a different culture, or even relate to it, one way to make them connect with it is by tracing similarities between both cultures.

- **Global understanding tasks:** A previous global understanding of the text they are working with will make it easier for them to learn the specifics later.
- **Noticing tasks:** These tasks help learners incorporate what they are hearing or reading, comparing their expectations of the language with the reality of it. Noticing is essential for later production, although he mentions that “it is at least questionable whether we want learners to produce these forms at any stage.” (p.120)
- **Language discussion tasks:** the main purpose here is to reflect upon language, questioning what they are hearing, if it is appropriate, etc.

The response of the participants in Timmis’ study to these tasks was good, most of them seemed to have learnt and they liked the lessons. However, some important remarks need to be added to this approach. First, taking into consideration the cultural clash of the learners is very relevant; in fact, we have found two more studies that deal specifically with this topic: Soruç and Griffiths (2015), and Ramdani and Rahmat (2018). Both studies concur that the cultural identity of the EFL learners may be problematic when teaching conversational English. Soruç and Griffiths’ study shows that the learners by the end of the study had in fact learnt many features characteristic of conversational English but felt “artificial” using them (p.18). Ramdani and Rahmat’s study shows that their students found it helpful to talk about elements they were familiar with or were interested in and in a trusting environment, while putting into practice what they had learnt about spontaneous speech. This may, therefore, be a solution to the problem found in Soruç and Griffiths.

The other important element to consider is what Timmis mentions about production not being necessary or being “counter-productive if done prematurely” and focusing on recognition (p. 120). About this, works such as that of Hilliard (2014) on the contrary suggest that introducing the learned elements to the language production of the learners is key because “features of spoken grammar serve important communicative

functions” (p. 5) that the learners may need to use. We agree with this approach and believe that production is just as important as recognition and knowledge, because the ultimate aim of learning a language is to use it.

What we have found up to this point is that most authors agree on the use of authentic materials, if possible, and materials that are always in context (Carter & McCarthy, 1995; Dörnyei & Thurrell, 1994; Hilliard, 2014; Timmis, 2005); that making learners notice and recognise the elements and characteristics is the best approach, thus, the use of an inductive and indirect method (Carter & McCarthy, 1995; Hilliard, 2014; Timmis 2005) and that, if possible, materials should be first listened to (Hilliard proposes using videos, for more context) except for Carter and McCarthy (1995) who only consider exploring written transcriptions, but this may have to do with their work being written earlier in time.

But what are exactly “**authentic materials**”? Again, authenticity and CLT go hand in hand because they come from the same place: providing learners with real communicative skills, but the term is very vague and can refer to many different things. As defined by Morrow (1977) an authentic text is “a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort” (as cited in Gilmore, 2007, p. 98), and this would be a valid definition, but still the scope would be too wide. What Gilmore suggests is that, instead of fighting over a perfect definition of the term, we should focus on what we aim to do with this ‘authentic’ materials and that is usually to provide our students with material that is “faithful to what language is and what people use it for” (p. 99). For instance, there would not be such a thing as a “native speaker”, any speaker of English of a proficient level could be considered an example of real information exchange (p. 104); this is especially relevant since our students’ L1 is not English, and nonetheless we expect them to achieve “native-like” competence, so they can participate in real-life exchanges and become examples of conversational grammar.

The conclusion is that recordings of conversations are the most illustrative examples of conversational English, and that audio-visual materials of this kind offer many opportunities to learners because they enhance different levels of their linguistic competence and give them context, which is essential (pp. 102-103). Authentic materials

are those that most of the previous authors we have mentioned considered useful and apt, real (or real-enough), especially recordings or even audio-visual (which Hilliard, 2014, mentions) but always taking into consideration the students' culture and interests (p. 103). Another aspect in which most of the authors agree with Gilmore (2007), again, is the indirect/inductive approach: letting learners notice the elements in the language and analysing even their own conversations afterwards, if necessary (p. 102). Authentic materials allow this to happen.

Derived from all we have explored up until now, it seems natural that the skills we should focus on primarily, if we want to teach EFL learners conversational English, are both listening and speaking. Although it can be argued that nowadays conversational English can be found in text messages, for example, this is just a product of transferring spoken, informal English into these situations. Therefore, our focus should be put in teaching listening and in recognizing and encouraging oral production among our students.

3.. The use of audio-visual materials in the EFL classroom

The use of audio-visual materials in EFL classrooms is not something newly discussed or implemented. In fact, at the beginning of the 21st century the use of tapes, CDs or DVDs was quickly spread among these classrooms. Back in 1992 we already find studies dealing with the use of subtitled movies in the EFL classroom, e.g. Danan's, *Reversed Subtitling and Dual Coding Theory: New Directions for Foreign Language Instruction*. And it makes perfect sense that these materials have been included in classrooms for so long; as Oviedo Calixto (2017) explains, audio-visual materials are especially useful in the EFL classroom because they enable students to see native speakers of the language in real scenarios, and, moreover, they are motivating for the students, more so than being restricted to the use of a textbook that does not encourage communicative skills.

The reach that technology has now is much bigger than it was at the end of the 20th century and beginning of the 21st, and it is much more accessible, too. The use of platforms like YouTube has been explored in different investigations. For example, Méndez and Londoño (2016), who explored the use of YouTube's vlogs and

sketches in the EFL classroom. The results of the study were positive in terms of learning achievements, and their students seemed to have enjoyed using these materials in the classes, since they were “different” and “enjoyable” (p. 71).

The use of YouTube is further supported by Albahiri and Alhaj (2020). As cited in Kathirvel and Hashim (2020), their investigation focused on EFL learners and the use of technology and media to “encourage learners to interact and communicate effectively” and the main source was YouTube. The study proved that in fact these created more interest in the students to use the language in meaningful interactions. The reason why these materials work is explained back in 1983 by Gardner, as cited in Macwan (2015):

“[...] learners do not learn in the same way. Some learn better by watching, some learn better by listening and so on. The use of the visual aids provides the learners opportunity to have background knowledge of any topic which is necessary for the learners. It gives the learners extended language exposure” (p. 95)

This is interesting for us, because this means that, if our students find it easier to learn something through visual or audio aid, by using videos we are providing them both. We can help our students to learn the features of spoken language more easily if we give them a visual and audio aid, instead of just pointing them out in transcripts or just hearing them; because by watching they can understand better the context, and derive meaning from gestures, too. Moreover, it provides us with the “real” and “authentic” materials that scholars had defended was better to use for learning spoken grammar. And, furthermore, it goes accordingly to the competences in the curriculum of Bachillerato (*Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato*, BOE) promoting their **digital competence**, by using digital materials, and their **communicative competence**, by encouraging their listening and speaking abilities.

Part II: Proposal for intervention

When we learn a new language, we are usually presented with a set of grammatical rules that are established as correct. This is how we are told that the language is supposed to be used. The main problem of this is that these rules have been traditionally derived from written language, and when one must use the language orally to communicate efficiently in everyday situations, learners often find themselves out of place, not really understanding what is being said to them, hearing instances that they have been taught are ‘incorrect’ and speaking in an affected, unnatural way.

As Communicative Language Teaching has become more and more popular in EFL classrooms, its integration in secondary education classrooms was only natural. However, the restraints of the curriculum make it difficult at times for teachers to go out of those and practice further the communicative part of the language, and must focus instead on grammar, vocabulary skills, and written production. One of the main problems of this is that when students are asked to use the language, especially orally, they use the grammatical structures they have learnt; those mentioned before, a set of rules derived from written English. Moreover, students may feel uncomfortable using it, feeling shy and self-conscious.

This proposal aims to solve these problems. First, by encouraging students to use language in a friendly environment. Second, by teaching students the rules of the “spoken grammar” of English, different from the written one, through exercises that involve active viewing and listening, to then speak. And third, by choosing materials and topics more appealing to the students, topics they might not feel as insecure talking about, and that they may feel are relevant and useful in real contexts.

Moreover, this proposal is beneficial for other purposes, like cultural, social and digital ones, since it encourages group work, communication, and it involves active hearing and analysis of different accents, topics and cultures (which contributes to the personal development of the students, too) all accessed through YouTube and Twitch videos.

The proposal is targeted towards a classroom of 1st year of Bachillerato. These activities could be adapted to other groups looking for materials apt for their level or adapting them. However, this level has been chosen since they should have reached at

least the B1- level, according to the Common European Framework of Reference. This gives us opportunity to choose from a wider variety of topics, and to focus more on the features of spoken language, since their level is enough to be able to notice them when presented.

The proposal has eight sessions, each session having three or four activities. Since the duration of an English class at this level is that of 50 minutes, 3 times per week (according to *ORDEN EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo del bachillerato en la Comunidad de Castilla y León*) the proposal would take two weeks and a half to be completed. However, each one of the sessions of the proposal could be done separately, using, for example, one hour every two weeks for it. The group aimed at would be of approximately 25 students. Moreover, since the contents of the sessions have more to do with the target language and its everyday culture, the proposal can be implemented in all the modalities of Bachillerato: Humanities and Social Sciences, Arts or Science.

4. Objectives

The general objectives we aim to achieve through the implementation of this proposal are taken from *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato*. The general objectives are transversal for all the levels of secondary education and their different subjects. For this reason, some of them are better suited than others for this proposal. Explained below are each of them that are relevant for the present proposal and to what extent.

The main one is “i) Comprender y expresarse en una o más lenguas extranjeras de manera apropiada” (p.11) that has to do with understanding and production of foreign languages, in this particular case, English. This proposal focuses precisely on this by using the communicative approach, and by encouraging students to infer meaning and structures to then use the language in a more realistic way.

Then, we have “e) Desarrollar destrezas básicas en la utilización de las fuentes de información para, con sentido crítico, adquirir nuevos conocimientos. Adquirir una preparación básica en el campo de las tecnologías, especialmente las de la información y

la comunicación” (p. 11). For this proposal, this objective is relevant because the students will get their main input from digital sources, and activities will involve the use of a series of webpages and internet resources that will contribute to enhancing a right use of ICTs.

Next, “g) Desarrollar el espíritu emprendedor y la confianza en sí mismo, la participación, el sentido crítico, la iniciativa personal y la capacidad para aprender a aprender, planificar, tomar decisiones y asumir responsabilidades” (p. 11) and “b) Desarrollar y consolidar hábitos de disciplina, estudio y trabajo individual y en equipo como condición necesaria para una realización eficaz de las tareas del aprendizaje y como medio de desarrollo personal” (p. 11). In the present proposal, we could consider that these two objectives are related. The communicative approach that we will use will serve for both enhancing participation and personal initiative and illustrating that group work is an essential part of the learning process, and the personal development of our students. Moreover, their critical thinking will be boosted through the exploration of different materials and topics. These objectives are very important to achieve in a classroom because they are at the basis of students’ personalities, and will serve them for their whole life, independently on what professional or academic path they choose.

Last, “j) Conocer, valorar y respetar los aspectos básicos de la cultura y la historia propias y de los demás, así como el patrimonio artístico y cultura” (p.11). This objective is not so apparent, but it is present because language is an essential part of a culture and exploring native speakers and how they interact is a big part of a culture. Through the activities of the proposal, students will get to know more about this and value it.

5. Key competences

The key competences for the present proposal are stated in *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato*. These key competences were thought to be able to teach more than one at the same time, integrating them into the activities. Therefore, this is what we will try to achieve through the activities designed in the present proposal. There are seven different key competences, however, our main focus will be in “Competence in Linguistic Communication” for obvious reasons, since

our subject is First Foreign Language and the approach we use is Communicative Language Teaching, this competence will be much trained and developed during the implementation of the proposal.

Other competences this proposal aims to developed are the following: “Digital competence” by using online materials, webpages, and audio-visual media both for comprehension and production activities, students will get a broader knowledge on technologies and the use of digital resources and ICTs, aided by the teacher. Another relevant competence in this proposal is “Social and civic competence”, because this proposal encourages the study and use of the target language in real situations, to give students tools to communicate effectively in real scenarios, using meaningful examples, one of the main reasons to teach spoken grammar is precisely to be able to be involved in real language scenarios.

The next competence is “Learning to learn”; this competence aims to encourage students to learn by themselves, and it is one of the core competences developed in this proposal since the activities seek to encourage students to see language in a more interactive way, spiking their interest in it, so that they will want to learn more about it as well as use it more outside the classroom, and, moreover, some of the activities involve deductive learning through the use of real materials. This next one is somehow linked to the previous one: “Entrepreneurship competence”, which is encouraged in these activities because one of the main aims of the proposal is to provide students with the necessary tools in order to be able to use the target language, encouraging their initiative to use their knowledge to express their thoughts.

Finally, “Cultural awareness and expression competence”; this last one is the least obvious, but, as we have explained before, the language speakers use in their daily lives is filled with cultural expressions and the topics we will deal with in the activities have, at times, much to do with the common culture of speakers, thus, their way of living and interests. This proposal has tried to encompass as many key competences as possible in the activities designed, since we believe these are key to our students’ development.

6. Contents, evaluation criteria and learning standards

Contents, evaluation criteria and learning standards are given by the local government, specifically for the 1st year of Bachillerato, and are found in *ORDEN EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo del bachillerato en la Comunidad de Castilla y León*. Since they are presented in tables and are divided into four different sections (comprehension of oral texts, production of oral texts, comprehension of written texts and production of written texts) we will follow the same structure to present the ones selected for this proposal. Most of them have to do with comprehension and production of oral texts, since the main focus of the proposal is spoken English and its features; however, some activities will involve the use of writing and reading skills.

The first section, comprehension of oral texts, is very relevant for the activities we present. For contents, those that deal with inference of meaning from context and comprehension of linguistic and paralinguistic elements were chosen, along with sociocultural and sociolinguistic aspects of the language, because our activities try to promote active listening and conversational aspects of English. The evaluation criteria, therefore, has to do with the understanding of the oral texts in general, and in particular the understanding of the particularities in the native speakers' use of the language, which is something our activities try to focus on. Last, the chosen learning standard deals with identifying relevant aspects in informal conversations, again, because our aim is to present real everyday language.

Bloque 1. Comprensión de textos orales		
Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluable
1. Estrategias de comprensión: 1.2. Identificación del tipo textual, adaptando la comprensión al mismo 1.5. Inferencia y formulación de hipótesis sobre significados a partir de la comprensión de elementos significativos, lingüísticos y	1. Identificar las ideas principales, información relevante, hilo conductor o trama, e implicaciones generales de textos de cierta longitud, bien organizados y con estructuras lingüísticas de cierta complejidad, en una variedad de lengua estándar y articulados a velocidad media o normal, hablados o cantados, acompañados o no	3. Identifica los puntos principales y detalles relevantes de una conversación formal o informal de cierta duración entre dos o más interlocutores que se produce a su alrededor, siempre que las condiciones acústicas sean buenas, el discurso esté estructurado y no se haga un uso muy idiomático de la lengua

<p>paralingüísticos.</p> <p>2. Aspectos socioculturales y sociolingüísticos: convenciones sociales, normas de cortesía y registros; costumbres, valores, creencias y actitudes; lenguaje no verbal</p> <p>2.1. Funciones comunicativas:</p> <p>2.1.1. Gestión de relaciones sociales en el ámbito personal, público, académico y profesional.</p> <p>3. Estructuras sintácticodiscursivas:</p> <p>3.3. Aspectos socioculturales y sociolingüísticos de las comunidades donde se habla la lengua meta.</p>	<p>de soporte visual, destinados al público en general o de uso no específicamente didáctico, que traten de temas tanto concretos como abstractos dentro del propio campo de especialización o de interés en los ámbitos personal, público, académico y ocupacional/laboral, siempre que las condiciones acústicas sean buenas y se puedan confirmar ciertos detalles</p> <p>8. Reconocer las particularidades sonoras, léxicas y sintácticas propias de las comunidades en las que se usa la lengua meta y adaptar sus estrategias de comprensión a ellas.</p>	
---	---	--

Table 1. Comprehension of oral texts: Contents, evaluation criteria, and learning standards.

The second section is production of oral texts. Since many of our activities will focus on encouraging our students' oral production in order to improve their abilities regarding the spoken grammar of English, and the approach we will use is communicative, the contents chosen focus primarily in being able to convey meaning and carry on conversations, and use paralinguistic and paratextual tools when they lack linguistic knowledge; the main aim is to be able to communicate, correction is not as important. The evaluation criteria have to do with acknowledging and applying social and cultural linguistic elements used by the native speakers. Last, the learning standard deals with participating in informal oral conversations, which will take place in the classroom.

Bloque 2. Producción de textos orales		
Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluable
<p>1. Estrategias de producción:</p> <p>1.1. Planificación</p> <p>1.1.2 Adecuar el texto al destinatario, contexto y canal, aplicando el registro y la</p>	<p>3. Ser consciente de los rasgos socioculturales y sociolingüísticos salientes de las comunidades en las que se utiliza la lengua meta, y de sus diferencias con respecto a las</p>	<p>3. Participa con eficacia en conversaciones informales cara a cara o por teléfono u otros medios técnicos, en las que describe con cierto detalle hechos, experiencias,</p>

<p>estructura de discurso adecuados a cada caso.</p> <p>1.2. Ejecución</p> <p>1.2.4. Compensar las carencias lingüísticas mediante procedimientos lingüísticos, paralingüísticos o paratextuales</p> <p>3. Estructuras sintácticodiscursivas.</p> <p>3.1. Léxico oral común y más especializado (producción), dentro de las propias áreas de interés en los ámbitos personal, público, académico y ocupacional, relativo a la descripción de personas y objetos, tiempo y espacio, estados, eventos y acontecimientos, actividades, procedimientos y procesos; relaciones personales, sociales, académicas y profesionales; educación y estudio; trabajo y emprendimiento; bienes y servicios; lengua y comunicación intercultural; ciencia y tecnología; historia y cultura.</p>	<p>culturas propias, relativos a costumbres, usos, actitudes, valores y tabúes, y actuar en consecuencia, adaptándose adecuadamente a las características de los interlocutores y de la situación comunicativa en la producción del texto orales</p>	<p>sentimientos y reacciones, sueños, esperanzas y ambiciones, y responde adecuadamente a sentimientos como la sorpresa, el interés o la indiferencia; cuenta historias, así como el argumento de libros y películas, indicando sus reacciones; ofrece y se interesa por opiniones personales sobre temas de su interés; hace comprensibles sus opiniones o reacciones respecto a las soluciones posibles de problemas o cuestiones prácticas; expresa con amabilidad creencias, acuerdos y desacuerdos, y explica y justifica sus opiniones y proyectos.</p>
---	--	---

Table 2. Production of oral texts: Contents, evaluation criteria, and learning standards.

Section three deals with comprehension of written texts, and, although our main focus is put in oral communication and understanding, some written texts will be involved in the activities, in a more general way. For this reason, the contents chosen have to do with mobilization of previous information on a topic, and being able to identify different types of texts, and the correct use of ICTs, which will be very important in the activities. As for evaluation criteria, the focus is on being able to understand the general meaning of the texts and being able to recognize valuable internet searches. Last, the evaluation standard has to do with understanding the texts.

Bloque 3. Comprensión de textos escritos		
Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluable
<p>1. Estrategias de comprensión:</p> <p>1.1. Movilización de información previa sobre tipo de tarea y tema.</p> <p>1.2. Identificación del tipo textual, adaptando la comprensión al mismo.</p> <p>3. Estructuras sintácticodiscursivas.</p> <p>3.3. Patrones gráficos y convenciones ortográficas.</p> <p>3.4. Uso adecuado de las tecnologías de la información y comunicación</p>	<p>2. Conocer y saber aplicar las estrategias adecuadas para comprender el sentido general, la información esencial, los puntos principales, los detalles relevantes del texto, o información, ideas y opiniones tanto implícitas como explícitas claramente señalizadas.</p> <p>8. Saber reconocer la pertinencia o impertinencia de los resultados de una búsqueda en Internet</p>	<p>3. Comprende correspondencia personal en cualquier soporte, y mensajes en foros y blogs, en los que se transmiten información e ideas, se pregunta sobre problemas y se explican con razonable precisión, y se describen de manera clara y detallada, experiencias, sentimientos, reacciones, hechos, planes y aspectos tanto abstractos como concretos de temas de su interés</p>

Table 3. Comprehension of written texts: Contents, evaluation criteria, and learning standards.

Finally, the fourth section deals with production of written texts, and, again, this will not be the main focus of our activities, but for some activities some written production will be expected from our students. Therefore, as for contents, we have chosen those that deal with the use of general writing competence and correct use of orthography and ICTs. As for evaluation criteria, we focus on being able to choose strategies that will ensure that the written text is correct, sometimes having created a draft first. And finally, for the learning standard we have decided to focus on being able to write in a conventional, brief way about academic topics, which is what the students will be asked to do primarily.

Bloque 4. Producción de textos escritos		
Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluable
<p>1. Estrategias de producción: 1.1. Planificación</p> <p>1.1.1. Movilizar y coordinar las propias competencias generales y comunicativas con el fin de realizar eficazmente la tarea (repassar qué se sabe sobre el tema, qué se puede o se quiere decir, etc.)</p> <p>3. Estructuras sintácticodiscursivas.</p> <p>3.2. Patrones gráficos y convenciones ortográficas.</p> <p>3.3. Uso adecuado de las tecnologías de la información y comunicación.</p>	<p>2. Conocer, seleccionar y aplicar las estrategias más adecuadas para elaborar textos escritos de estructura clara y de cierta longitud, p. e. desarrollando los puntos principales, y ampliándolos con la información necesaria, a partir de un guion previo.</p>	<p>5. Escribe, en un formato convencional, informes breves en los que da información pertinente sobre un tema académico, ocupacional, o menos habitual (p. e. un problema surgido durante un viaje), describiendo con el detalle suficiente situaciones, personas, objetos y lugares; narrando acontecimientos en una secuencia coherente; explicando los motivos de ciertas acciones, y ofreciendo opiniones y sugerencias breves y justificadas sobre el asunto y sobre futuras líneas de actuación.</p>

Table 4. Production of written texts: Contents, evaluation criteria, and learning standards.

To sum up, our contents, evaluation criteria and learning standards aim to increase the learners' communicative skills, specially listening and speaking, and enhance their production in the target language.

7. Methodology

As has been stated before, this proposal seeks to follow a communicative approach, using Communicative Language Teaching. The main aim is to foster the students' use of the target language, in this case English, and for this, this approach is optimum.

CLT wants to encourage interaction among learners, and the activities in the present proposal do that by encouraging group work and cooperation, especially in terms of oral production, which we believe will contribute to a better acquisition and learning of the elements of the language, in this case the features of spoken grammar that we want to focus on (fillers, ready-made chunks, active listeners responses, incomplete clauses and sentences, ellipsis, doubling elements, and shifts in the traditional word-order).

Moreover, we want to enhance their production by giving more importance to production itself instead of grammatical accuracy. Students will deal with activities in which they will have to communicate effectively with their partners, in groups or pairs, but the language used does not need to be flawless; in fact, since our focus is on the features of spoken grammar, that are considered “incorrect” from the point of view of the traditional written grammar they are used to studying, our students will discover that some of the utterances they considered incorrect are not so, and are useful in informal situations.

Another important part of CLT is the use of real texts. This proposal is based on the use of real oral texts, spontaneous and “flawed” from the written perspective, that will provide our students with an insight of the real use of the English language by native speakers all around the world; and they will be encouraged to use the target language in a similar way. Moreover, CLT gives students the opportunity of focusing on the learning process, which we believe is achieved by creating activities in which our students are invited to infer meaning and utility from context. This provides the teacher with an opportunity to evaluate their learning process.

CLT also attempts to link the classroom with the real world, and the belief is that this proposal is a perfect example of that, as the focus is put on informal, oral language, that our students will be able to use in real situations; moreover, the use of real media uploaded to the internet as valid linguistic input for our students, shows them the different content options that exist in the real world and that are consumed by the speakers of the target language. This is important because it may enhance our students’ interest in the content and encourage them to use the language, even if it is for consumption, outside the classroom, too.

As for the role of the teacher, since CLT is learner-centred, the teacher must work to create a comfortable, secure atmosphere. As Huang (2017) states, “teachers in CLT courses are expected to be more democratic with students” (p. 63) contrary to the standard role of the teacher in a classroom, which usually involved them being the only authority and source of knowledge. Teachers in this approach must facilitate knowledge, and monitor activities, but their authority is not as strict as in traditional approaches, thus, contributing to creating the friendly and safe atmosphere in which the students need to

participate and interact among them and also with the teacher. This approach contributes to motivating the students and, therefore, helps to achieve a meaningful learning.

Last, it is important to mention the order that the proposal activities' follow and why. The present proposal takes inspiration from Timmis (2005), Gilmore (2007) and Hilliard (2014) studies and the activities they designed for them. As stated in section 2.2. of the present work, authors like Timmis (2005) defend that production of spoken grammar features may result counterproductive for students. Nonetheless, and although our view agrees more with Hilliard (2014), who defends production, we take into consideration both ideas, and resolve that focusing first on receiving input (recognition) to be able to start producing in later sessions is more adequate. Considering the duration of each session in Spanish high-schools, the decision was to dedicate four initial sessions to oral comprehension and reinforcement of acquired linguistic knowledge, following some of the activities designed by the authors mentioned above, and afterwards four sessions centred on production.

8. Assessment

To assess our students' performance during the implementation of this proposal, it was decided that continuous assessment was the best option. However, current laws that regulate this had to be taken into consideration. In *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato*, Article 30, it is established that assessment must be based on the evaluation criteria and learning standards we mentioned in section 3.4.; and, moreover, that this evaluation must be continuous, differentiated, and formative, which assures a correct assessment of each student's abilities.

Continuous assessment is considered the best option for the present proposal, due to its focus on active participation in each one of the sessions. We believe it is essential to evaluate our students' progress and small achievements, although a final activity will be carried out in the last session. The teacher should, therefore, keep track of students' performance in the daily small tasks and activities, by annotating impressions and asking for a small assignment that she or he can evaluate in each one of the sessions. It is also believed to be important to evaluate each one of the skills that the students will use during the eight sessions. However, as oral production and comprehension prevail over

written production and comprehension, the percentages will be evaluated as shown in Table 5.

Oral production	Oral comprehension	Written production	Written comprehension	Total
40%	30%	15%	15%	100%

Table 5. Percentages of the evaluation of each skill in the final mark.

The evaluation of each skill can be consulted in the following tables (Table 6 for oral production, Table 7 for oral comprehension, Table 8 for written production and Table 9 for written comprehension).

Oral production: assessable aspects	Points	Final mark
Correct voice projection.	1	
Adequate interaction with peers and teacher.	2	
Correct use of conversational strategies.	3	
Correct use of spoken grammar features.	4	
	10	

Table 6. Oral production rubric

Oral comprehension: assessable aspects	Points	Final mark
Is able to concentrate in the listening task.	1	
Responds correctly to exercises that deal with the oral texts.	2	
Attains general understanding of the texts.	3	
Is able to grasp specific linguistic details of the texts.	4	
	10	

Table 7. Oral comprehension rubric

Written production: assessable aspects	Points	Final mark
Adequate spelling and use of punctuation.	1	
Correct organization of ideas.	2	
Adequate response to what is asked in the activity.	3	
Correct use of spoken grammar features.	4	
	10	

Table 7. Written production rubric

Written comprehension: assessable aspects	Points	Final mark
Is able to concentrate in the reading task.	1	
Responds correctly to exercises that deal with the oral texts.	2	
Attains general understanding of the texts	3	
Is able to grasp specific linguistic details of the texts.	4	
	10	

Table 7. Written comprehension rubric

9. Attention to diversity

In general terms, and according to *Orden EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo del bachillerato en la Comunidad de Castilla y León*, chapter III, section 3, attention to diversity has its basis on having respect for the different learning necessities of our students, and in appraising their progress and achievements. The focus must be put on equity and personalization of the teaching process when needed, and in trying to detect and provide for the special needs of the students. But, apart from the general regulation, we must always take into consideration too that this proposal is created to be

implemented in different classrooms, and so individual classroom diversity, and the action plan of the high school in which it is implemented must be considered.

The present proposal considers different learning processes and ways of learning by using audio-visual materials that are friendly for the students; however, activities can always be furtherly adapted to different necessities, and the materials used can be adapted, too, if needed. In addition, the use of ICTs in the classroom desires to ease the learning process for every student. Moreover, the use of CLT makes it possible for the teacher to have more opportunities to aid and help those students who need it more, independently of what their needs may be. Furthermore, group work ensures that no student will be left alone and will always have the help of their peers, promoting collaboration and fostering solidarity. For these reasons, the proposal is considered to be unifying, providing the teacher with tools that make the integration of each student easier.

10. General, session, and activity charts

10.1. General chart

Stage	Bachillerato, 1st year	
Level	B1	
Time	8 sessions 3 lessons/week 50 minutes per lesson	
General aims	Contents	Activities
(<i>Real Decreto 1105/2014</i> , BOE) i) e) g) b) j)	(<i>ORDEN EDU/362/2015</i> , BOCYL) Bloque 1: 1.2 1.5 2.1 (2.2.1) 3.3 Bloque 2:	Session 1 1. Introduction: learning to listen. 2. Exploring: an interview. 3. Looking for: fillers and expressions. 4. Filling it up! Session 2 5. Exploring: book talk.

	1.1 (1.1.2) 1.2 (1.2.4) 3.1 Bloque 3: 1.1 1.2 3.3 3.4 Bloque 4 1.1 (1.1.1) 3.2 3.3	6. What is missing? 7. Rewriting and reflecting: how would you continue this sentence? Session 3 8. Exploring: Gameplay. 9. What do you hear? 10. Keeping it simple. Session 4 11. Exploring: cooking and science. 12. It's weird, isn't it? 13. Reflecting. 14. Rewriting. Session 5 15. Reviewing. 16. Streaming interaction. 17. Pretending to stream. Session 6 18. Going over a script. 19. Lights, camera, action! 20. Reflection: what was more difficult to produce? Session 7 21. Exploring TikToks. 22. Creating a brief dialogue. 23. Becoming TikTokers. Session 8 24. Presenting a problem. 25. Researching. 26. Debating.
Assessment Criteria	Learning Standards	
<i>(ORDEN EDU/362/2015, BOCYL)</i> Bloque 1 1, 8 Bloque 2 3 Bloque 3 2, 8 Bloque 4 2	<i>(ORDEN EDU/362/2015, BOCYL)</i> Bloque 1 3 Bloque 2 3 Bloque 3 3 Bloque 4 5	
Key Competences		
<i>(According to European Commission, 2019)</i> <ul style="list-style-type: none"> • Competence in Linguistic Communication. • Digital Competence. • Social and Civic Competence. • Learning to learn. • Entrepreneurship Competence. • Cultural awareness and expression Competence. 		

10.2. Session charts

Session 1	
<p>This session's main aim is to provide students with real input of fillers and ready-made chunks, characteristic of the spoken grammar of English.</p>	
Aims	Contents
<p>Students must be able to:</p> <ul style="list-style-type: none"> -Recall previously acquired knowledge about some features of the English language that take place in conversational and colloquial situations. -Dissect and outline the main ideas of a conversation taped in video, in this case an interview, already knowing the context prior to watching it, in order to demonstrate global understanding of it. -Examine the function of specific words on a text, in this case fillers and ready-made chunks, whether written or oral, in order to determine their importance, utility and relevance in everyday language use. -Construct sentences by completing them with the adequate options from those that they have previously attained, in order to reinforce their knowledge of conversational features. -Make correct use of new technologies by identifying them as tools, in order to 	<p>B1: 1.2; 3.3</p> <p>B2: 1.1.2</p> <p>B3: 1.1.; 1.2</p>

facilitate the learning process.	
Assessment Criteria	
B1: 1; 8. B3: 2.	
Activities	Time
1. Introduction: learning to listen.	5'
2. Exploring: an interview.	15'
3. Looking for: fillers and expressions.	20'
4. Filling it up!	10'

Session 2	
This session's main aim is to provide students with real input of active listeners responses and incomplete clauses and sentences, both characteristic of the spoken grammar of English.	
Specific aims	Contents
<p>Students must be able to:</p> <ul style="list-style-type: none"> - Examine a brief, real and spontaneous conversation between two people and summarise its content. -Ponder an incomplete transcript while listening to the complete version, to analyse the conversational function and value of the elements missing. - Utilize the knowledge acquired during the session in order to formulate adequate sentences that serve for clarification and 	<p>B1: 1.2; 1.5; 3.3.</p> <p>B2: 1.1.2.</p> <p>B3: 1.1; 3.3.</p> <p>B4: 1.1.1.</p>

aid in spontaneous conversations. - Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.	
Assessment Criteria	
B1: 1; 8. B3: 2. B4: 2.	
Activities	Time
5. Exploring: book talk.	20'
6. What is missing?	15'
7. Rewriting and reflecting: how would you continue this sentence?	15'

Session 3	
This session's main aim is to provide students with real input of ellipsis, which is characteristic of the spoken grammar of English.	
Aims	Contents
Students must be able to: -Pay close attention to live interaction between a streamer and an audience in the Twitch platform and summarize the contents of the video. -Eliminate the words they do not hear from a transcript they have been previously given and show understanding on why the elements are not present in the	B1: 1.2; 1.5; 3.3. B2: 1.1.2. B3: 1.1; 3.4.

<p>conversation.</p> <p>-Erase as many words as possible from a previously given sentence without the sentence losing its original meaning.</p> <p>- Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.</p>	
Assessment Criteria	
<p>B1: 1; 8.</p> <p>B3: 2.</p>	
Activities	Time
8. Exploring: Gameplay.	15'
9. What do you hear?	20'
10. Keeping it simple.	15'

Session 4	
<p>This session's main aim is to provide students with real input of doubling elements in a sentence and changes in the traditional word order of the sentence's elements, characteristic of the spoken grammar of English.</p>	
Aims	Contents
<p>Students must be able to:</p> <p>-Pay close attention to live interaction between a streamer and an audience in the Twitch platform and summarize the contents of the video.</p> <p>-Reflect on what they have previously learned after looking for further</p>	<p>B1: 1.2; 1.5; 2.1.1; 3.3.</p> <p>B2: 1.1.2</p> <p>B3: 1.1</p> <p>B4: 1.1.1</p>

<p>information in adequate sources.</p> <p>-Edit previously given sentences to make them more formal or more informal, depending on the features of the given sentence.</p> <p>- Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.</p>	
Assessment Criteria	
<p>B1: 3.</p> <p>B2: 3.</p> <p>B3: 2; 8.</p> <p>B4: 5.</p>	
Activities	Time
11. Exploring: cooking and science.	15'
12. It's weird, isn't it?	15'
13. Reflecting.	5'
14. Rewriting.	15'

Session 5	
<p>This session's main aim is to get students producing features characteristic of the spoken grammar of English, in this case through the chat of the platform Twitch.</p>	
Aims	Contents
<p>Students must be able to:</p> <p>-Retrieve previous knowledge about</p>	<p>B1: 3.3.</p> <p>B2: 1.1.2; 1.2.4; 3.1.</p>

<p>spoken English language and share it with their peers.</p> <p>-Interact with the teacher through a live chat in the platform Twitch, keeping their utterances as colloquial and as brief as possible.</p> <p>-Articulate previously learnt features of the spoken grammar of English while narrating a play-through of a computer game.</p> <p>- Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.</p>	B4: 3.3.
Assessment Criteria	
<p>B1: 8.</p> <p>B2: 3.</p> <p>B4: 2.</p>	
Activities	Time
15. Reviewing.	15'
16. Streaming interaction.	20'
17. Pretending to stream.	15'

Session 6	
<p>This session's main aim is to get students producing features characteristic of the spoken grammar of English, in this case through the performance of a play.</p>	
Aims	Contents
<p>Students must be able to:</p> <p>-Scan and follow a theatre script in order to</p>	B1: 1.2.; 2.1.1

<p>dissect its main ideas and linguistic elements.</p> <p>-Recreate a theatre play, cooperating with their classmates and paying attention to the linguistic elements of the text they are performing.</p> <p>-Consider which features of the spoken English language they have found more difficult to utter and analyse the reasons.</p> <p>- Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.</p>	<p>B2: 1.1.2; 1.2.4</p> <p>B3: 1.2; 3.3</p>
---	---

Assessment Criteria

B1: 1; 8.

B2: 3.

B3: 2.

Activities	Time
18. Going over a script.	15'
19. Lights, camera, action!	30'
20. Reflection: what was more difficult to produce?	5'

Session 7

This session's main aim is to get students producing features characteristic of the spoken grammar of English, in this case by creating a short dialogue and recording it.

Aims	Contents
------	----------

<p>Students must be able to:</p> <ul style="list-style-type: none"> - Evaluate different short sketches and extract notions of both structure and content from them. - Compose a very short dialogue between two or three people in which typical features of the spoken grammar of English are included. - Perform and record a short dialogue between two or three people, delivering features of English spoken grammar. - Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process. 	<p>B1: 1.2; 3.3</p> <p>B2: 1.1.2; 1.2.4; 3.1</p> <p>B4: 1.1.1; 3.3</p>
---	--

Assessment Criteria

B1: 1; 8.
B2: 3.
B4: 2.

Activities	Time
21. Exploring: TikToks.	15'
22. Creating a brief dialogue.	15'
23. Becoming TikTokers.	20'

Session 8	
This session's main aim is to get students producing features characteristic of the spoken grammar of English, in this case through a debate.	
Aims	Contents

<p>Students must be able to:</p> <ul style="list-style-type: none"> -Consider a potential topic of discussion and analyse the reasons why it may create controversy. -Utilize adequately internet resources and explore reliable sources of information in order to investigate the use of social media and mobile phones. -Engage in a debate with their peers, in a neutral and tolerant atmosphere, providing arguments in favour or against the use of social media and mobile phones. 	<p>B1: 1.2; 1.5; 2.1.1</p> <p>B2: 1.1.2; 1.2.4; 3.1</p> <p>B3: 3.4</p> <p>B4: 1.1.1</p>
Assessment Criteria	
<p>B1: 1.</p> <p>B2: 3.</p> <p>B3: 8.</p> <p>B4: 2</p>	
Activities	Time
24. Presenting a problem.	5'
25. Researching.	15'
26. Debating.	30'

10.3. Activity charts

Activity No. 1		Session No. 1	
Title	Type	Time	
Introduction: Learning to listen.	Introductory	5'	
Classroom management		Resources	
Students remain on their usual seats and work individually in their usual classroom.		<ul style="list-style-type: none"> -Projector. -Computer. -Digital board -Word cloud with different expressions used in spoken English. 	
Aims			
<p>Students must be able to:</p> <ul style="list-style-type: none"> -Recall previously acquired knowledge about some features of the English language that take place in conversational and colloquial situations. 			
Linguistic input			
<p>Good morning everyone! How are you? Are you ready to start a new lesson? Fine!</p> <p>Well, the next couple of weeks we are going to be doing something a little bit different to what we are used to. I have a few questions for you... in your own language, do you speak in the same way that you write? [...] No? [...] That's right! The same thing happens in English. And when you chat with your friends in social media, the language is more like the language you use when you speak or when you write, for example, a school report? [...] That is true! We use a more informal language; we even have phrases and expressions that we repeat over and over that we do not use when writing formally... I'm sure most of you use "en plan" all the time, right? [...] If you look at the digital board,</p>			

you will see that I have written down many expressions that are used in spoken English, do you recognize some of them? Yes? Good! Well, for next couple of weeks we will be dealing with this! We will explore videos of real conversations, in YouTube and Twitch, do you know these platforms? Do you use them? [...] Do you know any more? [...] Good! Let's start then.

Activity No. 2		Session No. 1	
Title	Type	Time	
Exploring: an interview.	Warm-up.	15'	
Classroom management		Resources	
Students work in pairs in their usual classroom.		-Projector. -Computer. -Digital board. -Internet. -YouTube video. -Video transcript.	
Aims			
Students must be able to: -Dissect and outline the main ideas of a conversation taped in video, in this case an interview, already knowing the context prior to watching it, in order to demonstrate a global understanding of it.			
Linguistic input			
"Ok guys, now I want you to work in pairs, if anyone remains alone, they can be a group of three instead. I am going to play part of a video; but let me give you a bit of context first. We are going to watch a clip of an interview, so the language always remains polite, but			

it is spontaneous, and so it is a bit different to what you are used to studying. I will give each one of you a transcript of what we are going to see [the teacher starts handing out the transcripts] but I don't want you to look at it the first time we watch the video, just watch. I will play it twice, and afterwards you will have to answer some questions, with your partner, just to be sure that you understood what the two people in the interview are talking about. Don't be scared, I'm sure you'll understand most of it! Are you ready?" [...] [The teacher plays the video, and then monitors that the students are following the instructions and answering the questions, helping them if necessary].

Activity No. 3		Session No. 1	
Title	Type	Time	
Looking for: fillers and expressions.	Development.	20'	
Classroom management		Resources	
Students work in pairs in their usual classroom.		-Video transcript.	
Aims			
Students must be able to: -Examine the function of specific words on a text, whether written or oral, in order to determine their importance, utility and relevance in everyday language use.			
Linguistic input			
“Now, guys, I want you to look at the transcript again. You have to circle, underline, or highlight, every filler and fixed expression you can see in the dialogue. Then, you have to talk with your partner, check if you have the same expressions and fillers, and if not, decide if the ones the other person has chosen are correct. You both will have to reflect upon them and classify them, think about what they are used for: agreeing, making sure the other person is listening, if they are just expressions used to link sentences when you			

are still thinking about what to say... use your intuition! You'll get it right, I'm sure. I'll be walking around the class, helping you and checking your answers". [The teacher walks around the classroom and assists the students, while making sure that they are doing the work properly].

Activity No. 4		Session No. 1	
Title	Type	Time	
Filling it up!	Reinforcement.	10'	
Classroom management		Resources	
Students remain on their usual seats and work individually in their usual classroom.		-Projector. -Computer. -Digital board. -Mobile phones. -Kahoot!	
Aims			
Students must be able to: -Construct sentences by completing them with the adequate options from those that they have previously attained, in order to reinforce their knowledge of conversational features. -Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.			
Linguistic input			
"Ok! Now that it seems you already understand what these fillers and expressions are, and what they're used for, we are going to play a game. You will need to use your phones for this one, so take them out! [The teacher continues to explain the activity while the students prepare their phones] If someone hasn't brought their phone today, they can work with the partner they had in the previous activity. I know you are already familiar with Kahoot! and how it works. I will project the game on the digital board. It will have			

different sentences or short texts in which some words are missing, they are lacking fillers and expressions, and you will have to choose which one is the best option! The one you would use if you were to have a conversation. Are you ready? 3,2,1... go! [The teacher starts the game] [...] That was very good guys! Congratulations to the winner! Any doubts before we leave? [the teacher answers any possible doubts] Ok, see you in the next class!”

Activity No. 5		Session No. 2	
Title	Type	Time	
Exploring: book talk.	Warm-up.	20'	
Classroom management		Resources	
Students work in pairs.		-Projector. -Computer. -Digital board. -Internet. -YouTube video. -Video transcript.	
Aims			
Students must be able to: - Examine a brief, real and spontaneous conversation between two people and summarise its content.			
Linguistic input			
“Good morning guys! How are you today? Today we will be working with a new video in order to learn some new features about spoken English grammar! Let me briefly introduce today’s video. You are going to see a boy and a girl having a conversation through video call. They are mainly talking about books, answering questions that some of their viewers have for them. I will play the video twice, and, once again, I will give			

you a transcript, but I don't want you to look at it the first time we watch the video. After we watch the video twice, I want you to try to summarise briefly what these two people are talking about, and tell it to you partner, to make sure you both have understood". [The teacher plays the video, afterwards, he/she monitors the students and makes sure they have understood the video] "Is everything clear? Good! do you need any help? [...]"

Activity No. 6		Session No. 2	
Title	Type	Time	
What is missing?	Development.	15'	
Classroom management		Resources	
Students work in pairs.		-Projector. -Computer. -Digital board. -Internet. -YouTube video. -Video transcript	
Aims			
Students must be able to: -Ponder an incomplete transcript while listening to the complete version to analyse the conversational function and value of the elements missing.			
Linguistic input			
"Now, we will focus on how the people in the conversation we've seen interact with each other. Basically, I want you to go over the transcripts again. As you will have noticed by now, there are certain words, expressions, phrases... that are missing. These are important, they are using them to engage in conversation, to keep the conversation going, and to clarify what they are trying to say! This is something we do in our mother tongues without noticing it, and it is very important, so I want you to pay attention to them, listen			

closely and complete the transcripts! I will play the video again, and then we will correct the exercise together”. [The teacher monitors the room and makes sure that the students are doing the activity, helping, and assisting them.] “Fine, I see you all have finished now, can someone tell me the answer to the first gap? That’s right, what about the next one, you two at the back? Ok, someone else? Right! What do you think this is used for? Why did the girl use this expression? [...]”

Activity No. 7		Session No. 2	
Title	Type	Time	
Rewriting and reflecting: how would you continue this sentence?	Reinforcement.	15’	
Classroom management		Resources	
Students work in pairs, preferably in a computers’ room (if unavailable, students can use their own phones).		-Google forms. -Computer or mobile phones.	
Aims			
Students must be able to: - Utilize the knowledge acquired during the session in order to formulate adequate sentences that serve for clarification and aid in spontaneous conversations. - Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.			
Linguistic input			
“Right, guys, in the last activity we will do today you will have to complete this google form that I have shared with you. If you open the document, you will see that there are			

some sentences, and you need to continue them. You need to imagine that you are having this conversation with someone, and you have the chance to complete their sentences; in other sentences, you can see that you must clarify some aspects of what the person is saying, just as we've seen the people in the video do. Please, remember to write your names on top of the form so that I can look at your answers this afternoon and return them to you with proper feedback! If you need any help, raise your hands!" [The teacher monitors the students and makes sure that everything is clear, and that everyone is working]. "Good work today, guys! I'm really proud. Have a nice day, see you next day!"

Activity No. 8		Session No. 3	
Title	Type	Time	
Exploring: Gameplay.	Warm-up.	15'	
Classroom management		Resources	
Students remain on their usual seats and work individually in a computers' classroom.		-Projector. -Computer. -Digital board. -Internet. -Twitch video. -Video transcript. -List of questions.	
Aims			
Students must be able to:			
-Pay close attention to live interaction between a streamer and an audience in the Twitch platform and summarize the contents of the video.			
Linguistic input			
"Good morning everyone! Are you feeling well? Today we are going to be dealing with spoken English once again. However, these past sessions we explored YouTube videos,			

and today we will be working with a different platform, Twitch. Are you familiar with it? Do you know how it works? [...] Good! Now, it is important that you understand what the boy is saying, but for that you need to make sure to also pay attention to the chat! We are dealing with a different platform now, and here, the real live conversation comes from the streamer interacting with his audience! To give you a bit of context, this streamer has a fairly large number of followers, and he often plays a game called ‘GeoGuessr’, do you know it? Can someone explain how it works? [...] Yes! The game leaves you in a random place in the world, and by moving around you need to try to figure out where you are exactly. This streamer likes his audience to help him, they can point out information they see in the streamer’s game, but they cannot use Google to look for clues! They interact a lot, so you need to keep an eye on the chat! For this first activity, I just want to make sure you understand what the video is about. Today, I will ask some questions out loud, and point out randomly at you for you to answer. We will therefore create a brief summary together. I am going to play the video only once for this activity.

Activity No. 9		Session No. 3	
Title	Type	Time	
What do you hear?	Development.	20'	
Classroom management		Resources	
Students remain on their usual seats and work individually in a computers' classroom.		-Projector. -Computer. -Digital board. -Internet. -Twitch video. -Video transcript.	
Aims			
Students must be able to:			

-Eliminate the words they do not hear from a transcript they have been previously given, and show understanding on why the elements are not present in the conversation.

Linguistic input

“Well guys, as you have probably noticed, the transcript today has more words than what we can hear the boy in the video says. Have you noticed before how native speakers often omit words? Yes? That’s good! If you haven’t it’s fine, too. We are used to putting everything in the sentence, we know that we cannot omit the subject in English, never! Nor the verb... but sometimes, natives do omit them, and they even omit more elements if the context allows it! Can you think of any example? [...] Alright! Well, I want you to watch the video again, and pay attention to the elements that are in the transcript, but you do not hear, and cross them out. We will correct it together afterwards”. [The teacher monitors and helps the students].

Activity No. 10		Session No. 3	
Title	Type	Time	
Keeping it simple!	Reinforcement.	15’	
Classroom management		Resources	
Students work in groups of four or five people in a computer’s classroom.		-Projector. -Computer. -Digital board. -Internet. -Mobile phones or computers. -Quizziz.	
Aims			
Students must be able to:			
-Erase as many words as possible from a previously given sentence without the sentence			

losing its original meaning.

- Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.

Linguistic input

Well, today's last activity will be a game. I want you all to form groups of four or five people, you are going to compete against each other. You will have to log into the Quizziz game I have created. I will give you some full sentences in English, and you will have to try to take out as many words as possible without them losing their meaning! You will have to type in your answers, and then we will see who wins! Do you think you can do it? Let's go! [The students play the game, the teacher makes sure that the atmosphere is good enough, without problems]. Ok, guys, that was really good! Congratulations to the group who won. Now, are there any doubts about what we have seen today? [...] Yes! That's fine [...] Perfect! Ok, then, see you in the next class!

Activity No. 11		Session No. 4	
Title	Type	Time	
Exploring: cooking and science.	Warm-up	15'	
Classroom management		Resources	
Students remain on their usual seats and work in pairs in a computers' classroom, so that they can see better the chat in the stream.		-Projector. -Computers. -Digital board. -Internet. -Twitch video. -Video transcript.	
Aims			
Students must be able to:			
-Pay close attention to live interaction between a streamer and an audience in the Twitch			

platform and summarize the contents of the video.

Linguistic input

“Good morning! Are you ready to work with spoken grammar? [...] Good! Today we’ll be watching part of a Twitch stream once again, so don’t forget to pay attention to the chat when we are watching it! Let me give you a bit of context, this streamer has a smaller number of followers, so the chat is easier to follow. He is a chemist and a cook, he creates recipes following science, chemistry, and so he cooks them live, while explaining the chemical process that takes place; it’s very interesting and he is really funny! He interacts much with his audience. For this first activity, as always, I want to make sure you understand what the video is about first. Once again, I want you to work in pairs and give a brief summary of the video content to your partner. I am going to play the video now; you can ask me any questions”. [The teacher walks around and helps the students].

Activity No. 12		Session No. 4	
Title	Type	Time	
It’s weird, isn’t it?	Development.	15’	
Classroom management		Resources	
Students remain on their usual seats and work individually in a computers’ classroom.		-Video transcript.	
Aims			
Students must be able to: -Inspect sentences with unusual syntax patterns and determine their peculiarity and the effect this has in spoken conversations.			
Linguistic input			
“Well, as you can see, you have some sentences highlighted in the transcript I gave you			

today, and you may have noticed that they sound a little ‘weird’, right? [...] Yes! They sound weird to you because their syntax is different to what you have been taught to be correct, from a written perspective. You could never put these in an essay! But they are very common when we speak. I want you to read them and write down what you think is wrong with them if we look at them from the written grammar perspective, some elements may be out of place... Ok, let’s get to work!” [The teacher monitors the students and answers any possible doubts].

Activity No. 13		Session No. 4	
Title	Type	Time	
Reflection.	Reinforcement.	10’	
Classroom management		Resources	
Students remain on their usual seats and work in pairs in a computers’ classroom.		-Video transcript. - Computers.	
Aims			
Students should be able to:			
-Reflect on what they have previously learned after looking for further information in adequate sources.			
- Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.			
Linguistic input			
“Now guys, I want you to work in pairs again. You will use the tool <i>Padlet</i> to upload a brief reflection on these new features you have seen highlighted in the transcript. After you have discussed with your partner what these elements are used for, you can look them up on the internet to check your answers, and then upload a brief reflection about them to the Padlet mural. I’m going to project here on the screen some questions that will guide your discussion, for example, how many phrases you have highlighted, which ones you knew already, if you would use them, what you think their function is and so on”. [The teacher, once again, monitors what the students are working on, and answers any			

possible doubts].

Activity No. 14		Session No. 4	
Title	Type	Time	
Rewriting.	Reinforcement.	10'	
Classroom management		Resources	
Students work in pairs in a computers' classroom.		-Google forms. -Computers.	
Aims			
Students should be able to: -Edit previously given sentences to make them more formal or more informal, depending on the features of the given sentence. - Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.			
Linguistic input			
“Right, for today’s final activity I want you to work in pairs again. I will share a Google Form with you, and you will have some sentences, some have doubling and dislocation or elements, and some don’t. You need to rewrite them in order to put them on the opposite way; if the sentence has doubling or dislocation, you need to put it in the usual order, if it is already in the usual order, you need to add these elements. Is it clear? You sure? [...] Good! Make sure to enter both your names at the top of the form, so I can correct them later and send you feedback”. [Students work, and the teacher goes around monitoring and helping them] “Ok guys! That’s all for today, you’ve all done really well. I wanted to let you all know that next session you will start to speak! So be prepared, but don’t worry, you’ll do very well. Bye! Have a nice day!”			

Activity No. 15		Session No. 5	
Title	Type	Time	
Reviewing.	Warm-up.	15'	
Classroom management		Resources	
Students work individually in a computers' classroom.		-Projector. -Computers. -Digital board. -Internet. -Padlet.	
Aims			
Students must be able to: -Retrieve previous knowledge about spoken English language and share it with their peers.			
Linguistic input			
<p>“Good morning everyone! I told you the other day that today you will start to speak and produce what we have studied this past couple of sessions, but in order to do so, I think we first need to review all these features we saw! Can someone please tell me one of them? [...] Good! And do you have an example for that? [...] That’s correct! Anyone else wants to try? [...] That’s perfect, yes, and an example? [...] I see that most of you remember it really well. Well, in order to have them all in one place, I want each of you to log onto this new Padlet mural and type down a feature that we have studied, and an example of it. They will be appearing here in the digital board, and I will be telling you if they are correct or not. Let’s work, then!”</p>			

Activity No. 16		Session No. 5	
Title	Type	Time	
Streaming interaction.	Development.	20'	

Classroom management	Resources
Students remain on their usual seats and work individually in a computers' classroom.	-Projector. -Computers. -Digital board. -Internet. -Twitch. -GeoGuessr.
Aims	
Students must be able to: -Interact with the teacher through a live chat in the platform Twitch, keeping their utterances as colloquial and as brief as possible. - Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.	
Linguistic input	
“I thought that, since starting to speak using these features can feel a little bit unnatural for you at the beginning, we could start by typing them... So, you are going to act as viewers of a stream! I am going to be playing and streaming here in this computer GeoGuessr, using Twitch. You all have to log into the stream, and you will have to comment, as the people we saw in the streams did, you will have to help me win the game, but, as you know, your language should be kept as brief and colloquial as possible to achieve effective communication, so you will use these features!” [the teacher waits for everybody to be ready] “Ready to play? Let’s go!”	

Activity No. 17		Session No. 5
Title	Type	Time
Pretending to stream!	Reinforcement.	15’
Classroom management		Resources
		-Projector.

Students pair up and work in pairs in a computers' classroom.	<ul style="list-style-type: none"> -Computers. -Digital board. -Internet. -GeoGuessr.
Aims	
<p>Students must be able to:</p> <ul style="list-style-type: none"> -Articulate previously learnt features of the spoken grammar of English while narrating a play-through of a computer game. - Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process. 	
Linguistic input	
<p>“Well, that was really good, guys! Now, for the last activity of this session I want you to choose a partner: you will work in pairs. Each couple is going to pretend to be streamers, so you will have to do what I have done just now. You both will play the game and will speak with each other as if you were streaming it, commenting, and helping the other person; hope this will be a fun activity for you. I will go around the class monitoring your work”. [The teacher monitors the class] “Right, guys, great job today! Are there any doubts? [...] Good! I will see you in the next class!”</p>	

Activity No. 18		Session No. 6	
Title	Type	Time	
Going over a script.	Warm-up.	15'	
Classroom management		Resources	
Students work individually in their usual seats.		<ul style="list-style-type: none"> -Role-play script. -Projector. -Computer. -Digital board. 	

Aims
Students must be able to: -Scan and follow a theatre script in order to dissect its main ideas and linguistic elements.
Linguistic input
“Good morning! How are you feeling? Today’s session will be all about acting! I want you to play a part. To encourage you to use the features that we have studied, without you feeling too artificial or overwhelmed, I thought that maybe you would like to act instead, have you ever heard the expression “fake it till you make it?” well that is what you are going to do today! For this, the first activity will be to explore the script that you will have to act.” [The teacher starts handing out the scripts to each one of the students]. “Ok, as you can see we’re only going to do a short scene, because we don’t have more time. I will start reading it and then I will be telling some of you to read too, randomly. I want you to ask any questions that may come up; just raise your hand if you have any doubts”

Activity No. 19		Session No. 6
Title	Type	Time
Lights, camera, action!	Development.	30’
Classroom management		Resources
Students work in groups of four or five people.		-Role-play script.
Aims		
Students must be able to: -Recreate a theatre play, cooperating with their classmates and paying attention to the linguistic elements of the text they are performing.		
Linguistic input		
“Right, now that we have read the script, I want you to get into groups of four or five people. You will decide on who you want to play with, and then start rehearsing. You can get up, walk around the class... anything you want in order to act! I will be helping and		

taking notes of what you all are doing, so ask me any questions you may have. Let's go!"

Activity No. 20		Session No. 6	
Title	Type	Time	
Reflection: what was more difficult to produce?	Reinforcement.	5'	
Classroom management		Resources	
Students go back to their usual seats and work individually.		None.	
Aims			
Students must be able to: -Consider which features of the spoken English language they have found more difficult to utter and analyse the reasons.			
Linguistic input			
<p>“Good job, everyone! I really loved all your acting abilities; you are really good! Now, I want you to go back to your seats for a moment before we leave. I want you all to take a moment to think about what you have found more difficult to do when recreating the role-play, which features or sentences you feel that are more difficult to do, and why. [...] Right, yes, I understand why that may be. Anyone else? [...] Good, what about you, what have you found more difficult? [...]. Thank you again, guys; you worked really well today. I'll see you tomorrow!”</p>			

Activity No. 21		Session No. 7	
Title	Type	Time	
Exploring: TikToks.	Warm-up.	15'	
Classroom management		Resources	

Students pair up and work in pairs in their usual classroom.	-Projector. -Computer. -Digital board. -Internet.
Aims	
Students must be able to: - Evaluate different short sketches and extract notions of both structure and content from them.	
Linguistic input	
“Hello guys! How are you today? Today we will be working with an app that I’m sure you’re familiar with, or at least have heard about: TikTok. As you know, in this platform some people upload videos dancing, others cooking, but there are some people who do short sketches, like made-up dialogues with fun scenarios, no more than sixty seconds long. That’s precisely what you will have to do today, in pairs. But first, for that, now we will watch some examples in English of what I’m referring to. I advise you to take notes of what these people do, it will be useful for the next activity.” [The teacher starts playing these chosen videos in the digital board, so every student can see].	

Activity No. 22		Session No. 7	
Title	Type	Time	
Creating a brief dialogue.	Development.	15’	
Classroom management		Resources	
Students pair up and work in pairs in their usual classroom.		-Pen and paper.	
Aims			
Students must be able to:			

- Compose a very short dialogue between two or three people in which typical features of the spoken grammar of English are included.

Linguistic input

“Well, now that we’ve seen some examples of this kind of videos, I want you to first create a brief dialogue, written down in paper, of something similar. You will need to include some of the features that we studied in the previous sessions; you can even include all of them if you want! As you have seen now, these videos usually include many of them, because they are colloquial, fun and need to be kept short. I want you to give me the dialogues you write at the end of the class. You have fifteen minutes to write it, so think fast! We will later record it; remember that it can only last sixty seconds”.
[The teacher helps the students and monitors that everyone is doing the activity].

Activity No. 23		Session No. 7	
Title	Type	Time	
Becoming TikTokers.	Reinforcement.	20’	
Classroom management		Resources	
Students pair up and work in pairs in their usual classroom.		-Mobile phones. -Previously made dialogue.	
Aims			
Students must be able to: -Perform and record a short dialogue between two or three people, delivering features of English spoken grammar. - Make correct use of new technologies by identifying them as tools, in order to facilitate the learning process.			
Linguistic input			
Excellent, guys. Now that you have your short dialogue written down, I want you to record the TikTok using the app. If you are not familiar with its use, ask me and I will			

help you. [...] Well done, everyone! I love what you all did. I want you to give me the scripts, and send me the videos via e-mail, please. Now, before we go, how have you felt while making up these dialogues and performing them? [...] Good! Fine! [...] Before we leave, are there any doubts? Well, thanks guys. Have a nice day, see you!

Activity No. 24		Session No. 8	
Title	Type	Time	
Presenting a problem.	Warm-up.	5'	
Classroom management		Resources	
Students work individually in a computers' room.		-Projector. -Computer. -Digital board. -Internet.	
Aims			
Students must be able to: -Consider a potential topic of discussion and analyse the reasons why it may create controversy.			
Linguistic input			
<p>“Hi everyone! How are you? This is the last session of the unit, and we are going to do a global discussion, a kind of debate. First, I wanted to show you this image [the teacher projects an image on the digital board in which a group of people are all hanging but they are all looking at their phones] Can someone tell me what is going on in this picture? [...] Right! They are all looking at their phones instead of looking at each other. Has this ever happened to you? [...] Fine!” [The teacher asks some more questions about the answers the students give] “Well, some people now discuss whether technology has brought people closer or apart, and if we are now more preoccupied with online life and forget about real life. Today’s debate is about this. We are going to divide the class in two</p>			

different groups, and those two groups into two more, so two of them will be for and two of them against this claim” [The teacher creates the different groups] “Please, move into your groups now”.

Activity No. 25		Session No. 8	
Title	Type	Time	
Researching.	Development.	15’	
Classroom management		Resources	
Students work in groups of seven or eight people in a computers’ room.		-Computers. -Internet.	
Aims			
Students must be able to: -Utilize adequately internet resources and explore reliable sources of information in order to investigate the use of social media and mobile phones.			
Linguistic input			
“Now that you are all settled into your groups, I want you to look for information about the position I have assigned to you, use the computers, and look for arguments you can use, and prepare a short list with them; you can also add the ones you already knew! Remember that each person has to intervene at least once during the debate, so be prepared for this, you have fifteen minutes”. [The teacher helps the students organize their arguments and assists them in everything they may need].			

Activity No. 26		Session No. 8	
Title	Type	Time	
Debating.	Development.	30’	
Classroom management		Resources	

<p>The students re-organize their chairs so that they are facing each other at the time of the debate.</p>	<p>-Timer.</p>
<p>Aims</p>	
<p>Students must be able to:</p> <ul style="list-style-type: none"> -Engage in a debate with their peers, in a neutral and tolerant atmosphere, providing arguments in favour or against the use of social media and mobile phones. 	
<p>Linguistic input</p>	
<p>“Right, guys. The first group, please, sit down in the chairs, are you ready? Those who are against have five minutes to explain their arguments; then, those who are in favour of it have another five minutes; in the end, each one will have two and a half minutes to say their conclusions and final arguments. The following group will follow the same structure” [The debate takes place, the teacher takes notes of each one of the student’s interventions].That’s all, guys! I am really proud of you, you’ve worked really well today and during the previous sessions. Well, goodbye!</p>	

Conclusions

This proposal aimed to fill a gap that was found in the curriculum and syllabus in non-compulsory secondary education in Spanish high-schools, regarding the exploration of real spoken data material, and the production of its characteristic features. The proposal was based on a prior investigation about what spoken grammar is and the features that characterize the spoken grammar of English (from dislocation of elements to ellipsis, among others explored above) and different methods and ways of teaching them. Regarding approaches, Communicative Language Teaching was considered to be an adequate way of instruction, for it focuses on production of the language and its use in real-like situations, showing students the utility of learning a foreign language, which is really important in contexts where they are forced to take the foreign language course, and it is not a choice.

In order to create a proposal that followed CLT and provided students with exposure to real materials in the target language, it was defended the integration in the classroom of materials that can be found on-line, in platforms like YouTube or Twitch. These platforms are believed to be a suitable option for high-school environments, since the variety of contents that can be found appeal to the different interests of the students, contributing to maximize motivation and investment in the suggested tasks. Moreover, the vast quantity of content we find in these platforms allows us to look for materials that are apt for different proficiency levels.

However, it must be noted that the proposal has not been implemented in a classroom, due to lack of time and opportunity, so the contents of the present work are purely theoretical and must be understood as so. The different activities have not been proved or evaluated by the students for whom they are intended. Every session plan should be, in case of using the present proposal, adapted to the necessities of each group of students, considering the number of students, their proficiency level, and any special needs that may exist in the classroom.

Nonetheless, the present proposal remains a good example of inclusion of real and natural materials in the EFL high-school classroom, and of encouragement of oral production among students; all of which is necessary if we want to educate learners to be competent and efficient when they, inevitably, need to use English in the future.

References

- Carter, R & McCarthy, M. (1995). Spoken grammar: what is it and how can we teach it? *ELT Journal*. 49(3), 207-218. <https://doi.org/10.1093/elt/49.3.207>
- Carter, R & McCarthy, M. (2001). Ten criteria for a spoken grammar. In E. Hinkel & S. Fotos (Eds.) *New perspectives on grammar teaching in second language classrooms*. Mahwah, NJ: Lawrence Erlbaum Associates. (pp. 51-75)
<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.120.6390&rep=rep1&type=pdf>
- Carter, R & McCarthy, M. (2015). Spoken grammar: Where are we and where are we going? *Applied Linguistics*. 38(1), 1–20. <https://doi.org/10.1093/applin/amu080>
- Danan, M. (1992). Reversed subtitling and dual coding theory: New directions for foreign language instruction. *Language Learning*. 42(4), 497-527. <https://doi.org/10.1111/j.1467-1770.1992.tb01042.x>
- Dörnyei, Z., & Thurrell, S. (1994). Teaching conversational skills intensively: Course content and rationale. *ELT Journal*, 48, 40-49. doi: 10.1093/ELT/48.1.40
- España. Orden EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo del bachillerato en la Comunidad de Castilla y León. Boletín Oficial de Castilla y León, 8 de mayo de 2015, núm. 86.
- España. Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo Básico de la Educación Secundaria Obligatoria y del Bachillerato. Boletín Oficial del Estado, 3 de enero de 2016, núm. 3.
- Gilmore, A. (2007). Authentic materials and authenticity in foreign language learning. *Language Teaching*, 40(2), 97-118. doi:10.1017/S0261444807004144
- Hilliard, A. (2014). Spoken grammar and its role in the English language classroom. *English Teaching Forum*. 52(4), 2-13. <https://eric.ed.gov/?id=EJ1050242>

- Huang, Q. (2017). A study on the roles of teachers in CLT classrooms by metaphor analysis. *Canadian Social Science*, 13(6), 62-71. doi: <http://dx.doi.org/10.3968/9674>
- Kathirvel, K., & Hashim, H. (2020). The use of audiovisual materials as strategies to enhance speaking skills among ESL young learners. *Creative Education*, 11, 2599-2608. <https://doi.org/10.4236/ce.2020.1112192>
- Macwan, H. (2015). Using visual aids as authentic materials in ESL classrooms. *Research Journal of English Language and Literature*. 3(1), 91-96.
- Méndez, A. & Londoño, N. (2016). *El uso de videoblogs y sketches como material Audiovisual auténtico para practicar la comprensión oral en inglés como segunda lengua, para estudiantes de nivel pre-intermedio de la licenciatura en lenguas modernas de la Pontificia Universidad Javeriana*. Facultad de Comunicación y Lenguaje, Pontificia Universidad Javeriana. <http://hdl.handle.net/10554/21830>.
- McCarthy, M. & O’Keeffe, A. (2014). Spoken grammar. In M. Celce-Murcia, D. M. Brinton, & M. A. Snow (Eds), *Teaching English as a Second or Foreign Language* (4th ed.) (pp. 271–287). Boston, MA: National Geographic/Cengage.
- Oviedo Calixto, L. (2017). *Uso de los recursos audiovisuales y su influencia en el aprendizaje del idioma inglés en los estudiantes del Instituto de Educación Superior Tecnológico Aeronáutico*. Universidad Cesar Vallejo, Surco- Lima, <https://hdl.handle.net/20.500.12692/5327>
- Ramdani, Junjun & R., Rahmat. (2018). Promoting speaking spontaneity in large classes: An action research study in an Indonesian EFL university setting. *Indonesian Journal of Applied Linguistics*. 8(2), 388-401. doi: [10.17509/ijal.v8i2.13304](https://doi.org/10.17509/ijal.v8i2.13304)
- Soruc, A., & Griffiths, C. (2015). Identity and the spoken grammar dilemma. *System*, 50, 32-42. <https://doi.org/10.1016/j.system.2015.03.007>
- Timmis, I. (2005). Towards a framework for teaching spoken grammar. *ELT Journal* 59(2), 117-125. <https://doi.org/10.1093/eltj/cci025>
- Zarei, A. & Rahgozar, M. (2019). Spoken grammar features: Does the way of teaching make a difference?. *Journal of Modern Research in English Language Studies*. 6(4), 83-106. doi: [10.30479/jmrels.2019.11597.1444](https://doi.org/10.30479/jmrels.2019.11597.1444)

<Paris> Right

<Emma> And, but then...

<Paris> But you didn't know what you were getting yourself into.

<Emma> Well, I was not, that's the thing, yeah, I was nine years old and I got literally picked out of a line-up in my school gym, that wasn't even an acting school, and got the first part I ever auditioned for. I mean, it's like, it's so bizarre, and otherworldly, what happened to me.

<Paris> Is there another Emma Watson that, that didn't go to that audition, that didn't get picked out, who would you be?

<Emma> Like that film *Sliding Doors*

<Paris> Yeah, like, is like, who is, who is Emma Watson 2019 that didn't... I mean, was it so long ago that you started on this journey that you can't even envisage who that person would be now.

<Emma> Yeah, I mean, it's really in- I mean I'm 29 now, I got cast in *Harry Potter* when I was 9 years-old, so, I mean, and making...

<Paris> Oh, so 20 years

<Emma> Yeah, I don't even have that many memories from

when I wasn't...

<Paris> before.

<Emma> Before, before I had the role, it was, I won this poetry recital competition - and I, I always loved poetry, I always loved writing, I always loved performing in that way, I think I would have done it another way.

<Paris> Right, yeah

<Emma> I think, mh, maybe it wouldn't have been *Harry Potter* but... I... I – It would have...

there's no doubt in my mind it would have been part of my life, and I think part, part of

what's helped me find peace is there's been moments when everything just got so

big... I'm so kind of – whoa – where I almost had vertigo while on my own life, and it's

got so big I felt disconnected

<Paris> mhh

<Emma> And part of, I think, my sense of peace within myself has been in... remembering my... identity as, like... I'm someone's daughter

<Paris> Yeah

<Emma> like, I am my mother's daughter, I am my father's daughter, I am, I am a sister, I – I belong to a family, I come from a place, I have roots. There's a whole really big existence

<Paris> yeah

<Emma> and identity that I have actually, that's really important and weighted and solid

that has nothing to do, actually, with any of that and –

<Paris> That's fantastic, that you feel that sense of self

<Emma> Yeah, well, I haven't always –

<Paris> yeah.

<Emma> but, I think ...

<Paris> but we all struggle.

<Emma> reconnecting and, and remembering, and kind of being... you know... I've had to ask – I'm like, am I still your daughter? you know. Am I still... like, it's- cause I, it, it has felt so weird sometimes – it's got so... big.

<Paris> Yeah, yeah... how do you, how do you get away from that? how do you kick back and have fun?

<Emma> I mean, I did my yoga teacher training a couple of years ago, and that was really fun and I made friends doing that, and I love to dance...

<Paris> Do you ever wish you could just put on a party wig and just go down any old...

<Emma> [whispering] sometimes I do...

<Paris> Do you and just sneak out to the pub and just, you know,

<Emma> I mean, I could just go to the pub, but

like... sometimes concerts

<Paris> right, okay

<Emma> and bigger spaces like that

<Paris> okay

<Emma> I will, kind of, figure out a way.

<Paris> That must be quite exciting

<Emma> Halloween is great for me Halloween is maybe one of my favourite night of the year...

<Paris> yeah

<Emma> because I can...

<Paris> you can be anybody

<Emma> I can be anybody- but people must come up and recognize you and say things to you.

<Paris> They, well, yeah but, Emma, it's not quite on the same level you know? I can get on...

<Emma> it's the same thing!

<Paris> a train you know and not be pestered but you can't do normal thing. I could go meet a guy off tinder for a drink, or something.

<Emma> I don't want to bring it really heavy again, but, like, I feel... anxious walking down the street, right?

<Paris> yeah

<Emma> I feel anxious getting on a train

<Paris> Right.

<Emma> I feel anxious being in public spaces

<Paris> yes.

<Emma> because I never know...

<Paris> I feel that too, as a trans woman.

<Emma> Well, that's what I was gonna say

<Paris> yeah

<Emma> it's, it's, is different, it's totally different, and, and, umm, often times it's not my safety that's a risk but that feeling of – I think that's...

<Paris> you can't go incognito.

<Emma> Yeah

<Paris> You're constantly worried of people .

<Emma> Yeah, yeah and that's a lot of that's a lot of anxiety to live with so like you're saying you can't imagine but I have- just, insane amounts of empathy for what it must be like to walk down the street and...

<Paris> I hadn't thought about that actually [...]

- Questions about the video:

1. What are they talking about?
2. How old is Emma Watson in the video?
3. How old was she when she got cast?
4. Did she attend an acting school?
5. Why have these two women struggled with their identities?
6. Why is Halloween great for Emma?
7. What are they are afraid of?

Activity 3: Looking for: fillers and expressions.

- Transcript (see: Activity 2)

Activity 4: Filling it up!

- Kahoot! questions:

“I don’t know how to say this, but, ____, you have something in your teeth”

It’s like

Right

uh

Oh

“It was a really hard exam, ____?”

You know

Basically

It’s like

Um

Have you, ____, anything you can use for that?

like

right

Basically

I mean

I didn’t do anything wrong, ____, that’s just how I felt

I mean

right

oh

ah

____, I didn't know, I'm sorry

Oh

Uh

Basically

It's like

You got a job? That's ____ perfect

just

ah

oh

hmm

Activity 5: Exploring: book talk.

- Video transcript. Edwards, J. [thejackexperience]. (2021, 28th February). *chaotic reading habits, book snobs, and lit degrees: a big nerdy book chat (ft @Noelle Gallagher) ad.* YouTube. (13'28''-18'04'')
<https://youtu.be/Zjlj8enFpEs>

The gaps in the transcription are those that the students would need to fill in during the activity.

<**Viewer 1**> Hi guys, I love both of your videos so much and I just wanted to ask, uh, if you could only recommend one book what book would that be?

<**Noelle**> Oh, heavenly days.

<**Jack**> Oh goodness me. Off the top of my head, I'm going to say *A Single Man* by Christopher Isherwood, because it's the book that I wrote my dissertation on, so I am biased. However, I think it's a really interesting, um, narrative, about one person's life and

<**Noelle**> [nods]

<Jack> also um there's a lot of talk about minorities, and um I just I think ___ very relevant to read so, um, it's a book that I instantly fell in love with, and I think it's great. ___ a masterclass in writing.

<Noelle> ____, _____, again, do I even read books at this point? I'm, I'm confused...

<Jack> _____? like, because you, you've got a whole bookshelf there full of stuff that I- I've probably never even heard of as well, so that's what's so exciting. I think there's something exciting about the fact that you can never actually read everything because there's always something new to discover, and also always something to discuss. There's this really nice, um, Samuel Johnson quote about, um, chasing the sun and it's something you can never reach but the whole time you're chasing it you're sort of basking in the glow and the warmth of that sun, so it's all about just enjoying the journey of discovering all of this amazing stuff, and I think that's how I see it – like in pursuit of it, but not putting too much pressure on yourself to actually burn yourself out and reach it.

<Noelle> _____, you're gonna make my pisces self cry right now that; was beautiful that was – I'm like oh my god there's so many hours in today what can I accomplish? just by that, that that very stunning...

<Jack> ____, how into astrology are you? because, could you guess what my star sign is?

<Noelle> _____, I don't know astrology at all except for the fact that Pisces and Cancers cry a lot. I want to say Leo, but I don't think that's right.

<Jack> [gasps] _____? I'm a Libra and I thought you were about to say that I was. I almost pooped my pants there. I was like, no way. I walked into a party once and someone literally straight away was like: I can tell you're a Libra. Isn't that crazy?

<Noelle> _____

<Jack> That girl should make a booktube channel, because she read me like a book.

<Noelle> _____. One that I would recommend everyone would be *The Song of Achilles*, because...

<Jack> __! _____!

<Noelle> __, _____? It'll wreck you, and I think so many people are intimidated by it because it's Greek mythology but it's so accessible, and it's so beautiful and everyone that I've talked to – and

maybe it's just because they know that I like it- but I haven't seen anyone rate it under a three out of five; I gave it a five out of five.

<Jack> _____

<Noelle> Everyone loves it, so, I just feel like there's adventure and there's love and there's relationships... and I just think it's so good across the board.

<Jack> _____ books that five stars somehow just doesn't feel enough. It feels unjust...

<Noelle> ____!

<Jack>... to only give it five stars.

<Noelle> ____! It's a piece of magic

<Jack> ____, ____ what I love about that book is that, um, the mythology is explained every time there's a new character introduced. It doesn't assume you already know their whole backstory and genealogy, it's like it tells you exactly who they are and what they have done...

<Noelle> _____

<Jack>... and what their characteristics are. Yes, for accessibility and not being a snob!

<Noelle> ____, _____!

<Viewer 2> Hey Jack! Uh, quick question, do you keep your books in pristine condition? That's what I want to know.

<Jack> The, the spine and the dog earring of the pages is such a contentious issue that people will literally go to war over. Mine are a mess.

<Noelle> [laughs] ____, _____! _____, oh no...

<Jack> The thing I think is so nice about having a physical book is that you can just wreck it, and I love that it's mine and every page that's been folded down is because it meant something to me and it, sort of, the book almost tells the story of how much I loved it, because so many of my books are completely wrecked because I just couldn't stop reading them, and I would, you know,

take it on the bus with me, or I would, like, throw it in my backpack and so it got all scuffed. I think there's something really magical about a destroyed book.

<Noelle> ____, it's like a relic of reading, you know? it's like this treasure, and it only makes sense to the owner, you know?

<Jack> ____, ____.

<Noelle> I, I love it, you know? a good cracked spine, a good dog eared page...

<Jack> _____

<Noelle> ... a good highlight. I, even, like, when I'm, you know, if I'm taking a bath with a book I'm almost tempted to just let it fall because I love a good water stain; when the papers are all crinkly and messed up, there's just something stunning about it. I Love it.

<Jack> _____, it's the chaotic energy for me.

Activity 6: What is missing?

- Transcript (see: Activity 5)

Activity 7: Rewriting and reflecting: how would you continue this sentence?

- Sentences for the Google Form exercise.

Imagine you are having a dialogue with another person, and, as you would do in normal conversation, you complete some of the sentences they are saying. There are no correct or incorrect answers, everything can be correct as long as it makes sense regarding the topic and tense of the sentence to complete, this is just for you to practise this feature of the spoken grammar of English!

Speaker 1: When I lived in Norway, I had to wear really thick clothes, you know how the weather is up there...

Speaker 2: ... _____

Speaker 1: I don't feel well, you know how it is when I have an exam...

Speaker 2: ... _____

Speaker 1: I'm gonna wait until your father gets home to do it, he is, uh

Speaker 2: ... _____

Speaker 1: The other day I fell and broke my leg, and it hurts so much now, like...

Speaker 2: ... _____

Speaker 1: I don't want to go to university next year, because, well...

Speaker 2: ... _____

Speaker 1: Don't you sometimes feel tired for no reason, it's like, I don't know...

Speaker 2: ... _____

Speaker 1: It's clear she is very happy now, I mean...

Speaker 2: ... _____

Speaker 1: My routine is always the same, don't you know by now? I get up and then I...

Speaker 2: ... _____

Speaker 1: I saw our English teacher yesterday and she looked like, I don't know how to say it, very, um...

Speaker 2: ... _____

Speaker 1: Asking for help is important sometimes, because, well...

Speaker 2: ... _____

Activity 8: Exploring: Gameplay.

- Video Transcript. kickthePJ. (2021, May). *25k in geoguessr TODAY???*. Twitch. (02'23''25'''-02'33''22'''). <https://www.twitch.tv/videos/1010706006>

The words in between { } are those added to the transcript that the students would have to cross out.

<KickthePJ> Okay. Let's get looking. Yeah, we're, we're near some kind of a...this might not be on the map. But this probably will be {on the map}. We can't go down there, but it will hopefully be on the map. So let's try and figure out where we are.

<KickthePJ> What's it say? {I} can't read it, {I} can't read it. Alright, let's get searching. We're also near a big house. That's also very helpful, 'cause that will definitely be marked on the map.

<KickthePJ> Oh, come on. Fix your dang sign. What does it say? Black... Something road. Gate. No. Come on, dude. Black something road. {It} is NOT gate. I thought this may have been a G. "Bird"? [reads the chat] "blacket"? e-t-t. {It} could be blacket. {It} could be... I don't think it's "bird", I think there's definitely like an E at the end. I'm gonna write down a few options. It could be {It} could be "brackets". It could be- it could be "blackbird". I don't think it's "gate". Although... no, this looks like an R or a T or an I. "Bird"... It could be "bird". All right. Well, we don't need to obsess too much {over this}. We've got something there. We've got something, {so} let's keep looking.

<KickthePJ> We just need a general idea of where we are. Excuse me, sir. He's gone. Where are we? {Is this} Any help? "Field Farm Hock Wold", okay. Field Farm Hock Wold. {It} sounds like an insult: "you {are a} dang Hock Wold". Get out of here, you Hock Wold. [reads the chat] "What the fuck is a Hock Wold?" Like I said, it's an insult. Get out here, Hock Wold.

<KickthePJ> We need something here, we need... oh, {we have here} another, another house, [it has] no name. Your house doesn't have a name? What {does} this bin say? If this is a place name it's a place with just a few, few letters in it. [Reads the chat] "Are we gonna get the million pounds today?" I bloody hope so. We're on track now, this one could really mess us up. This {one} could really mess us up; but we're gonna see if we can get it. It'll help me sleep at night, that's for sure.

<KickthePJ> Oh god, we're so far, man. At least {this} is one long road. Where are we? Where are we? Let's keep looking. Ok, {this is} just a bunch of gravel. What is this? "black"? Oh, hello... that- Blackdyke! Ah, so the other {sign} was Blackdyke road, {the one} from earlier.

<KickthePJ> And now we're near Blackdyke barns. Nice. Okay. Uhm, cool. I thought maybe it was... I didn't think it was that, but I thought maybe it was like a Y or a K or something. All right.

<KickthePJ> Still {the sign} doesn't give us any more clue of where in the country we are. "DayLilyBella", thank you for the five months {subscription}, dude. Hey, hey, hey ma'am. I hope you're enjoying the stream. Do you know where this is? {we are} Just trying to locate where we are in the UK. Hello, a sign! Oh, this is going to be it! "Country retreat... hoarding cattery?". Oh, god, what does that say? "boarding cattery country retreat". This {sign} doesn't help. But there is a cattery, so it does kind of help. I didn't recognize the phone number. 01842. I'll write it down anyway, "country retreat boarding cattery".

<KickthePJ> {It} Seems like a nice place. I thought that was a cat, is that a cat? Or {is that} a telescope? "catletelescope". I'm tempted to go back to the start and turn around, and {tempted to} go the opposite way, 'cause we're not finding anything out here, man. Oh. Maybe. Wait, maybe we are finding something. What do you say? "Shrub farms"? "shrubhill farms". "Middle farm". "Shrubhill farms..." Wait a minute! This isn't where I think it is. I don't- don't think it is here.

<KickthePJ> {I} Just wanted to check. [Reads the chat] "Are we allowed to help if we recognize phone numbers?" Yeah, for sure. If you- if you if you didn't google it? Um, then absolutely {you can help}. Do you recognize the phone number? I thought Shrubhill was around here, or something? Maybe {it is} not. [Reads the chat] "Thetford?" Right. So, I'm in the right area. Hang on a minute. Oh my god. Thetford. I was literally looking at Thetford last night, for something else. Here we go. [Reads from the chat] "Hockwold cum Wilton" [laughs]. Nice. Okay, this is good. So, do we have anything else to go off of? Shrubhill farms...

<KickthePJ> Where's Shrubhill? L I was like- I was honestly literally looking at Shrubhill last night for something else.

<KickthePJ> Maybe I just need a little bit more {of} information? [Reads chat] "Is Norwich named after a northern sandwich delicacy?" [laughs] It may be {named after a northern sandwich delicacy}. What {does} it say? Oh. come on. Let me read. Let me read. "Coal..." "Cork...way drove? C'mon. Corkway drove. Alright, we might need a bit more {of} information. But I know - I know that we're in- somewhere in Northwich. Damn, isn't that a weird coincidence?

<KickthePJ> Okay, all right, now {it} is getting intense. I have three minutes to find the right answer or the world explodes. Let's try going this way for bit. Let's see if there's anything in the other direction. {Is there} A road sign or anything? Oh, well, I absolutely should have just gone this way to start with. Holy Moly. Weeting and Brandon. I just saw that. Brandon is here, Weeting is there. So, we are...

- Questions about the contents of the video.
 1. What are they playing?
 2. What country are they in?
 3. What punctuation are they trying to achieve?

4. What is the name of the place?
5. What does the first sign say?

Activity 9: What do you hear?

- Video transcript (see: Activity 8)

Activity 10: Keeping it simple.

- Sentences for the *Quizizz* game.

Erase as many words as possible without the sentences losing their original meaning:

1. Is everything alright?
2. Have you seen my shoes anywhere?
3. Are you ready? We are going to be late.
4. -We went for ice-cream, and we had a great time. +What kind of ice-cream did you eat?
5. Here is what you asked for, do you need anything else?
6. -Did you have a good night's sleep? +No, I did not, I could not sleep at all.
7. You arrived late to the party and you should not have arrived late to the party.
8. I went to Italy two years ago and I fell in love with Florence, it is so beautiful.
9. Do you want a coffee?
10. At the moment, it seemed like a good idea to cook it myself. I should have known better.

Activity 11: Exploring: cooking and science.

- Video transcript. FoodExperiment. (2021, February). *HIGHLIGHT / Japanese Pancake – Recipe Development*. (00'00''00'''- 00'08''46''').
<https://www.twitch.tv/videos/895332299>

The words and sentences in bold are those that the students will have to pay attention to in the activities.

<FoodExperiment> [Reads chat] Um, your hair- you're here for the leg content? Well, **you know**, we can't have everything in life, **you know**, sorry. [Reads chat] Flash, don't be telling people secrets like that. That's not, you know, this is, it's science; **this is- this is** what happens. This is how science works, you know? Anyways, pancakes. So, making Japanese pancakes. I just wanted to show you guys a comparison between different types of pancakes from around the world. So crepe, creip, creap crap, whatever, how you call it? It's – there's no leavening. It's just flat, you can – usually the the toppings you put on top, like the syrups, or the chocolate paste, or the the fruits and stuff... that's what adds the sweetness. Or you can add things that are savory, like goat cheese or bacon. Bacon and crepes is so good, I must admit.

<FoodExperiment> [Reads the chat] Yeah, so when you spill pancake batter, this is what happens. It burns your legs. And then, eventually, you're just gonna have to get rid of them. And just run with it. You know, I mean, float with it. That's what I meant, float.

<FoodExperiment> [Reads chat] "I was going to tell you to break a leg for..." Oh yeah, nice. And then 'Murica pancakes 'Murica, not America, 'Murica, 'Murica pancakes. **They** are different from crepes that they basically have a bit of sugar in them. And as well as the baking soda- baking powder. That's the chemical leavening, when activated either by heat or, and, or an acid. Like in the buttermilk, for example. It creates carbon dioxide and explodes, that's where it creates the air, the air or the bubbles in your pancake. But **in Japanese pancakes**, we're using normal, basic, 4.5 billion year-old air **in the pancake** by using egg whites that are being whipped to stiff peaks. And then fold it into the batter to create that, and then as it's heated **the air bubbles, the small air bubbles, then to expand and then push up** the pancake as a- as it cooks in the pan. Similar to a souffle. So, it's essentially a Japanese souffle, or a pancake souffle or souffle pancake, whatever you want to call it. It's fancy with the Japanese because the Japanese, if you go to modern culture **over there**, it's like craziness in terms of the topic.

<FoodExperiment> We're gonna do iterations, we're gonna do one with matcha tea and cocoa powder, and funky toppings on those, and then we'll see how they come out.

<FoodExperiment> [Answers the chat] I'm not gonna answer that question, Psyk, that's for you to ask and me not to answer. [Reads the chat] "Next a green lab coat, you can be just a head and forearms." You know, but it, c'mon. It's me. This is me. I can't get rid of a lab coat, it's not fair. Then **you guys, you're** not gonna watch me anymore. You'll be like why? Why is Ed not wearing a lab coat? What's going on here? This is not the original.

<FoodExperiment> Uh, but then, so anyways, the key with **the, the** Japanese pancakes is the foam. Um, [Reads the chat] "the air could be new, its components are old as time. But it..." Uh,

ok, true, true. Yes, I guess when you're like, like the ozone layer, and, then, you know, maybe, whatever. I won't say it anymore, okay. You could be right, and therefore I could be wrong. Therefore, I will not say it.

<FoodExperiment> Okay, so what is basically building Japanese pancakes is the foam. That is from the egg whites. So here's an example of what foam looks like. If you didn't know what foam is, it's basically a gas surrounded by a solid. So like marshmallows, or even bread. This case, **the, the** gas is air and the solid is the proteins in- or the **egg, egg** proteins. And they surround the air bubbles. This is known as a "colloid". And a lot of things in life are colloids, even blood is a colloid, because it's a suspension of solids in a liquid, blood cells in a liquid. Mayonnaise is liquid and liquid. It's oil and water mixed together and suspended by proteins.

<FoodExperiment> Um [reads chat and laughs] I know I'm just playing with you. I know how you're- I know what you're saying. [Reads chat] "But you're on the internet. You can't be wrong." Nah, I'm not gonna... Right? **I'm, I'm** here, um, I'm a fact-based man with no legs. You must trust me. Anyways. So basically, like I said, colloid, air, solid, the solid being the proteins around the air bubbles. And how the proteins bond to the air bubbles matters here because of the charge of those proteins or aminoacids. So, if they're hydrophilic, they love water. And they're hydrophobic. Well, they hate water. So they kind of balance themselves out where they either attract or stick on the air bubble, or they stick to the water in the egg white itself, so it creates this kind of coagulated network.

<FoodExperiment> [Reads chat] "And then there's Ferro fluid..." Okay, fine. Is **that- that's, that's** a liquid in a solid. Right? That's also like blood. There you go. [Reads chat] "Made them bigger by more work, freedom pancakes by steroids" Right? Yes, freedom pancakes are basically a lazy pancake, where they just said: You know what, we have this chemical that can leaven it. And therefore, this is easier, I don't want to work too hard. So let's just throw it in there. Whereas the Japanese are very, you know, diligent, hard workers and all about **the – the** experience of life. So they worked their ass off to figure out a way to make the best pancake ever. Basically, they took the American pancake, and they said: You know what, we're gonna do better than you, and added egg whites. And that's what they did. And that's how this is like, by far, one of the most craziest and awesomest pancake to make. Uh, but the science depends only on the egg white here.

<FoodExperiment> Now, if you use, in making egg whites, or foamed egg whites, basically you get a bowl and a whisk- **and is key with a whisk here**, if you use a paddle or even like a spatula, you're not going to get the fine bubbles, because the whisk is going to cut through the **egg, egg** as it's being whipped. And when it's doing **that, that** mechanical action is going to separate the A proteins while incorporating air at the same time. And by doing that, it's going to create that balance, or that, essentially, **that, that** incorporation of air plus protein. And then to strengthen that network **you're going to add, you can add** sugar, **which is** also going to affect the charges

have the proteins in the orientation, along with acids, so an acid like vinegar, lemon juice, or cream of tartar, **which is a powdered, powdered** acid, also part of baking soda or baking powder. It's also going to help strengthen that network around the air bubble. And therefore it should be more stable longer. **If you don't do add those things, if you don't add** sugar or acids then you will have a foam but it's very susceptible to breaking and degrading over time. So be actually faster and break down . Guys [looks at chat] you're writing so much text, I can't read it all.

<FoodExperiment> [Reads question] no, **fair fluid you cannot consume**. [Answers question] Yes. It's like one it's like one of those "What the fuck" fluids and- **like when you, had like when you had** cornstarch and water and then you jump on it or something solid but then if you sit it sinks down. Yeah, that kind of thing. That's what happened to my legs. You know, I was jumping **in a, in a** bathtub of cornstarch and water and then at some point I was sinking down and my legs just started getting in 'cause someone put sulphuric acid in there. So, I was like "rip". [Answers chat] "Can be whiskey". Okay, yeah. Can- get out here.

Activity 12: It's weird, isn't it?

- Video transcript (see: Activity 11).

Activity 13: Reflecting.

- Video transcript (see: Activity 11).

Activity 14: Rewriting.

Turn formal sentences into more informal ones, and informal sentences into formal ones.

1. My father, he is an excellent person.
2. It's a beautiful movie, isn't it?
3. The kids arrived at the park, the park that was full of flowers.
4. John is a very good person.
5. Aren't horses beautiful animals?
6. He's a really shy person, Louis.
7. Taylor is a very good artist.
8. I wanted to eat that, that thing with cream on top.
9. We bought a new car, expensive.

10. He was worried about losing the train and he arrived barely.

Activity 18: Going over a script.

- Script. Holley, H. (1916) *The Incompatibles: a play in one-act. Read-aloud Plays.* Horace Holley. New York: Mitchell Kennerley. <https://www.one-act-plays.com/comedies/incompatibles.html>

CHARACTERS:

1. MARIAN
2. FRED
3. GEORGE

[A corner table in a Broadway restaurant, at evening. Between the man and woman who have just taken seats is a bouquet of red roses.]

MARIAN: No, I don't want any oysters or clams. I ate enough sea food in Atlantic City to last a season. I want some—Oh, what gorgeous flowers! Umm! I love the smell of roses! Especially out of season. Why, the other tables haven't any! Fred, did you—?

FRED: Sure I did, Marian. I knew you'd like 'em.

MARIAN: I do. But you mustn't be a silly boy any longer, Fred!

FRED: I will, too. It isn't silly, to give you flowers.

MARIAN: That's all right, Fred. Goodness knows I like the flowers. But I'm not a young idiot who expects her honeymoon to last forever. I've had one experience, you know.

FRED: Yes, but you mustn't judge all men by him.

MARIAN: I don't. I knew well enough you're different, or I'd never have married you. But at the same time—

FRED: Well, I'm going to show you that a real man don't get over the fun of being married to a peach like you in just two weeks. You don't want me to, do you?

MARIAN: Course not, Fred! Didn't I say you were different? But I don't want you to set a pace you can't keep up. You'd hate me in no time if I did.

FRED: I couldn't hate you, girlie! Besides, isn't this our first night back in the old town? We shan't be having dinner out like this every day.

MARIAN: Well, only I don't want to have you flop all of a sudden, like he did. What'll you have, a cocktail?

FRED: Let's see.... What's the matter, Marian?

MARIAN: Sh! Don't turn round!

FRED: What's up?

MARIAN: Him!

FRED: Him who?

MARIAN: George!

FRED: Good Lord! Well, don't mind him. He hasn't got anything on you now. You're mine.

MARIAN: Sure I am. He isn't looking. He's with a woman. By jingo! It's that millinery kid!

FRED: What millinery kid? Besides, what difference does it make? Let him have a hundred, if he wants 'em. We're happy.

MARIAN: The nerve of him! I knew it was her right along. He tried to throw a bluff it was some swell. I'll bet he paid good for those clothes!

FRED: Oh, come on! What'll you have? Besides, she might have made the clothes herself.

MARIAN: Made 'em herself! Say, a fine lot you know about ladies' gowns! That came from the Avenue, straight.

FRED: Well, what if it did? I'll get you a better one, you just wait.

MARIAN: Sh! He's looking over here!

FRED: Hm! Look at me and you won't see him.

MARIAN: The nerve!

FRED: What's he done?

MARIAN: He smiled right over like nothing had ever happened. I'll bet he's going to say something mean about me. Oh!

FRED: Let's change our seats. I'm hungry!

MARIAN: Change nothing! Catch me giving him a laugh like that! I could tell her things, the young—There, now she's looking!

FRED: What if she is? Say, look here—

MARIAN: He's getting up! Well, of all the brass!

FRED: What?

MARIAN: He's coming over here!

FRED: He is! Don't you say a word. I'll take him on!

MARIAN: If he dares—

GEORGE: Hello, Marian!

MARIAN: Hm!

GEORGE: What, got a grouch on your honeymoon? That's a bad sign, Marian!

MARIAN: No, I haven't got any grouch! Don't you worry! You're the only grouch I ever had, thank the Lord!

GEORGE: Well then. It isn't every woman gets rid of an incompatible husband and gets hold of a compatible one, all in the same season.

FRED: Look here!

MARIAN: That's just like him! Coming over here with a grin on like a kid with a new toy. Well, we don't want anything to do with you. See?

GEORGE: Sure. Excuse me for butting in. I just wanted to make a little announcement.

MARIAN: Oh, you did! Well, I'm surprised! I didn't think she was the kind you had to marry.

GEORGE: Huh! I knew you'd have your little knife out for her. But why you should have to be jealous now I can't see.

MARIAN: I'm not jealous!

GEORGE: What you worrying about, then?

MARIAN: I'm not worrying! I'm only sore because you butted in when we were so happy together here without you.

GEORGE: Oh, excuse me! As a matter of fact, I didn't come over to make any announcement. It's too late for that. I—

MARIAN: Married already! Anybody'd think you might wait a little while for common decency!

GEORGE: I waited a day longer than you did, anyhow.

MARIAN: That's different.

FRED: I beg your pardon! We were just ordering dinner. If you didn't come to make any announcement, why—

MARIAN: Yes, what did you butt in for?

GEORGE: Why, I got a letter from your friend Grace, and—

MARIAN: Grace? What did she have to say to you?

GEORGE: She said she was sorry I had to get a divorce, but I told her—

MARIAN: Sorry you had to get a divorce! Well, if I don't fix her!

GEORGE: Oh, she's getting married, too.

MARIAN: Who to?

GEORGE: That fellow, what's his name, that's got the garage over on Seventh Avenue.

MARIAN: Snider! So he's the one! Well! And I suppose she'll be all over town in a new car.

GEORGE: Sure. Saw him to-day. A big yellow one. I always told you she was out for money. And you thought she was in love with Jackson!

MARIAN: Hypocrite! She was. Or she told me so. Cried all over me. Have you seen Jackson?

GEORGE: Yes. He's as blue as your old kimono. He said—

FRED: Look here, Marian! I'm not going to wait all night for my dinner!

MARIAN: Order your old dinner! What did Jackson say, George?

END of PLAY

Activity 19: Lights, camera, action!

- Theatre script (see: Activity 18)

Activity 24: Presenting a problem.

- Image to generate conversation about the topic for the debate.



From:

https://commons.wikimedia.org/wiki/File:Young_people_texting_on_smartphones_using_thumbs.JPG

