

**T.C.
SELÇUK ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI
İNGİLİZCE ÖĞRETMENLİĞİ BİLİM DALI**

**ESSENTIAL TECHNIQUES FOR TEACHING THE FOUR SKILLS IN ENGLISH
THROUGH DIALOGUES AND AN EVALUATION OF THE COURSEBOOK 'NEW
OPPORTUNITIES' IN THE LIGHT OF THIS STUDY**

**(DİYALOGLAR ARACILIĞIYLA İNGİLİZCEDEKİ DÖRT BECERİYİ
ÖĞRETMEDE KULLANILAN TEMEL TEKNİKLER VE BU ÇALIŞMANIN İŞİĞİ
ALTINDA 'NEW OPPORTUNITIES' ADLI DERS KİTABININ BİR
DEĞERLENDİRMESİ)**

YÜKSEK LİSANS TEZİ

**DANIŞMAN
YRD. DOÇ. DR. NAZLI GÜNDÜZ**

**HAZIRLAYAN
MEHMET SOLMAZ**

KONYA-2008

ACKNOWLEDGMENTS

I am very grateful to Assistant Professor Nazlı Gündüz, my advisor, for her help, patience, valuable advice and proofreadings.

I would also like to thank Assistant Professor Ayşe Gülbün Onur for her kind help and understanding throughout my MA studies.

Finally, I am thankful to Assistant Professor Abdülhamit Çakır, Assistant Professor Hasan Çakır, Assistant Professor Ece Sarıgül and Assistant Professor Abdülkadir Çakır for their contributions to my graduate studies.

ÖZET

SOLMAZ, Mehmet. *Diyaloglar Aracılığıyla İngilizcedeki Dört Beceriye Öğretmede Kullanılan Temel Teknikler ve Bu Çalışmanın Işığında 'New Opportunities' Adlı Ders Kitabının Bir Değerlendirmesi, Yüksek Lisans Tezi, Konya, 2008.*

Bu çalışma, temel olarak, bir dil öğretim materyali olarak diyalogların önemi ve kullanımıyla alakalıdır. Bu çalışmada, diyalogların niteliği ve onların İngilizce öğretimindeki rolünü araştırmaya ve tartışmaya çalıştım. Bundan başka, İngilizcedeki dört beceriyi öğretmek için diyalogların işlenmesinde kullanılan temel teknikleri bir araya topladım.

Bu tez çalışmasının ilk bölümü, çalışmanın amacı ve alanının yanında, çalışmanın geri planıyla ilgilidir. İkinci bölüm, çalışma alanındaki literatür taraması ile diyalogların kullanımı konusunda, önde gelen bazı dil öğretim metodlarının yaklaşımlarını tartışmaktadır. Üçüncü bölüm, diyalogları kullanarak dört beceriyi öğretme konusundaki temel teknikler üzerinde durmaktadır. Dördüncü bölüm, bir İngilizce öğretim serisi olan 'New Opportunities' adlı kitabın diyalogları kullanım şekli - güçlü ve zayıf noktalarını - incelemektedir. Son olarak beşinci bölüm tüm çalışmanın sonuçlarını ortaya koymaktadır.

Anahtar Kelimeler

İngilizce, Diyalog, Teknik, Aktivite, İletişim, Öğretim, Öğrenim

ABSTRACT

SOLMAZ, Mehmet. *Essential Techniques for Teaching the Four Skills in English through Dialogues and an Evaluation of the Coursebook 'New Opportunities' in the Light of This Study*, MA Thesis, Konya, 2008.

This study is mainly concerned with the significance and the use of dialogues as a language teaching material. In this study, I have tried to investigate and discuss the nature of dialogues and their role in language teaching. Apart from that, I have tried to make a collection of essential techniques to handle dialogues to teach the four skills in English.

The first chapter of the thesis study deals with the background to the study as well as the purpose and the scope of it. The second chapter reviews literature in the area of the study and discusses the approaches of some prominent language teaching methods to the use of dialogues. The third chapter is based on the essential techniques to teach the four skills (speaking, listening, reading, writing) through dialogues. The fourth chapter examines the way that the English teaching series 'New Opportunities' employs in using dialogues - the strong and the weak points. Finally, the fifth chapter reveals the findings of the whole study.

Key words

English, Dialogue, Technique, Activity, Communication, Teaching, Learning

TABLE OF CONTENTS

Acknowledgements	i
Özet	ii
Abstract	iii
Table of Contents	iv
List of Tables	vii
List of Figures	vii

CHAPTER 1 INTRODUCTION TO THE STUDY

1.1. Presentation	1
1.2. Background to the Study	1
1.3. Problem	5
1.4. Purpose of the Study	7
1.5. Research Questions	7
1.6. Scope of the Study	8

CHAPTER 2 REVIEW OF LITERATURE

2.1. Presentation	10
2.2. Nature of Dialogues	10
2.3. Instructional Dialogues	12
2.3.1. Grammar-Demonstration Dialogues	12
2.3.2. Conversation-Facilitation Dialogues	13
2.3.3. Recreational Dialogues (Skits)	14
2.4. Communication, Language Teaching and Dialogues.....	16
2.5. Dialogues as a Language Teaching Material	18
2.6. Choosing the Right Material for Language Teaching ...	20
2.7. What Can Be Taught through Dialogues?	21
2.7.1. Speaking	21
2.7.2. Listening	23
2.7.3. Reading	25
2.7.4. Writing	25
2.7.5. Vocabulary	27
2.7.6. Pronunciation	28
2.7.7. Grammar	29
2.7.8. Culture	30
2.8. The Use of Dialogues in Major Language Teaching	
Methods and Approaches	30
2.8.1. Grammar-Translation Method	31
2.8.2. Direct Method	32
2.8.3. Audio-Lingual Method	33
2.8.4. Community Language Teaching (CLT).....	35
2.8.5. Humanistic Approaches	36
2.8.5.1. Silent Way	37

2.8.5.2. Total Physical Response	38
2.8.5.3. Suggestopedia	40
2.8.5.4. Community Language Learning	41
2.8.6. Principled Eclecticism (The Eclectic Method).....	42

CHAPTER 3
ESSENTIAL TECHNIQUES FOR TEACHING THE FOUR SKILLS THROUGH
DIALOGUES

3.1. Presentation	44
3.2. The Four Language Skills	46
3.3. Activities to Teach the Four Skills in ELT through Dialogues.....	48
3.3.1. Activity 1	49
3.3.2. Activity 2	50
3.3.3. Activity 3	51
3.3.4. Activity 4	53
3.3.5. Activity 5	55
3.3.6. Activity 6	56
3.3.7. Activity 7	58
3.3.8. Activity 8	59
3.3.9. Activity 9	61
3.3.10. Activity 10	63
3.3.11. Activity 11	64
3.3.12. Activity 12	67
3.3.13. Activity 13	69
3.3.14. Activity 14	70
3.3.15. Activity 15	71
3.3.16. Activity 16	73
3.3.17. Activity 17.....	75
3.3.18. Activity 18	77
3.3.19. Activity 19	78
3.3.20. Activity 20	80
3.3.21. Activity 21	82
3.3.22. Activity 22	84
3.3.23. Activity 23	86
3.3.24. Activity 24	88
3.3.25. Activity 25	88

CHAPTER 4
EVALUATION OF THE COURSEBOOK 'NEW OPPORTUNITIES' IN TERMS
OF USING DIALOGUES

4.1. Overview	90
4.2. Strong and Weak Points of 'New Opportunities' in Terms of Using Dialogues	92
4.2.1. Overview	92
4.2.2. Strong and Weak Points of the Book in terms of Using Dialogues for Teaching the Four Skills	95

4.2.3. Strong and Weak Points of the Book in Terms of Using Dialogues for Vocabulary, Grammar, Pronunciation and Culture	97
--	----

**CHAPTER 5
CONCLUSION**

5.1. Presentation	99
5.2. The Nature of Dialogues	99
5.3. The Importance of Materials in ELT and the Importance of Dialogues as a Language Teaching Material	100
5.4. Essential Techniques to Teach the Four Skills in ELT through Dialogues	101
5.5. The Evaluation of the Coursebook 'New Opportunities' in Terms of its Handling Dialogues	101

BIBLIOGRAPHY	103
---------------------------	-----

APPENDICES	110
Appendix A	110
Appendix B-1	111
Appendix B-2	112
Appendix C	113
Appendix D	114
Appendix E	115
Appendix F	116
Appendix G	117
Appendix H	118
Appendix I	119
Appendix J-1	120
Appendix J-2	121
Appendix K	122
Appendix L	123
Appendix M-1	124
Appendix M-2	125

LIST OF TABLES

Table 3.1. Complete the Table	78
Table 3.2. Instructions	82

LIST OF FIGURES

Figure 3.1. The Four Language Skills	47
--	----

CHAPTER I

INTRODUCTION TO THE STUDY

1.1. Presentation

In this chapter, the reasons that enticed me into doing this study will be introduced, the problem will be identified, and the aim and the scope of the study will be explained.

1.2. Background to the Study

Among others, in designing a language course, the type of material to be used has always been a top issue. Obviously, in teachers' choice of the material, the needs of the students play the crucial role. Language may be learned for oral communication, for written communication, for academic purposes, for proficiency in an exam, or for other more specific purposes. The argument that education is a process of preparing the students for real life circumstances automatically leads us to the notion that the material to be used in a language course must be of the type that represents the conditions that the students will be confronted with in real life. Then, before taking up the challenging job teaching, a teacher has to answer this important question: How should I design my course? Around reading materials, around listening and speaking materials, around writing

materials, around grammar stuff, or around what? Success, on the most part, lies in the correct answer of this question.

It is an indisputable fact that most of communication is carried out orally, and what's more, most learners view language as a conversation between two or more people. For such learners, the main criterion of success in language learning is their improvement in the speaking skill. If the progress in this skill falls behind the other skills, no matter how successful they are in the other ones, they gradually become demotivated, and consequently, the course fails to have the desired success. The excessive number of students who start language learning full of hope and give up in a few months is a proof of this truth. For such students, the material to be used should be of the type that can train students mainly in the spoken language - in other words, to communicate orally.

Another fact is that, nowadays, with the diversity of means of communication, a great many language learners need to communicate in a variety of ways. This forces them to master more than one type of communication skills. For such learners, the failure of communication of any kind - written or oral - will be demoralising. In this case, the type of material to be used should be of the one through which students can practice both oral and written skills.

For both types of those learners mentioned above, dialogues seem to be the best-suited material since, on the one hand, they represent real life speech, and on the other hand, one can practice speaking, listening, reading, or writing skills, and even practice grammar as well as learning vocabulary through dialogues.

As for the first reason why I decided to study the topic thoroughly is that, as I have tried to explain above, although dialogues could be a very powerful tool in teaching English or other languages when used effectively, most of the coursebooks used in Turkey to teach language, in one way or other, either do not make use of this advantage of dialogues or lack proper activities or techniques to use them for the benefit of students ultimately, and I would like to look into this issue closely.

The other reason is my special interest in the topic. My own experience, regarding the issue is that, when I was a freshman at university, I started reading and examining dialogues to improve my English. I remember that it helped me enjoy learning the language more at the time, giving me the feeling that I was then starting to learn to communicate in a real sense. However, then, I was mostly interested in the oral aspect of communication which is performed through listening and speaking. Later, I found out that oral communication on its own was not enough to feel completely

safe and secure to manage communication. Therefore, after I became a teacher, I started to think if there could be found a way to master not only the oral skills but also other necessary communication skills using dialogues.

Therefore, when I came to choose a topic to study for my MA thesis, firstly I went through the studies made on the topic and I have found out that some researchers have dealt with using dialogues, but generally they had done it with reference to some books, that is, they have criticised the way some books have handled dialogues. To mention some of them, for instance, Gül Keskil from Gazi University has done it in her PhD thesis with reference to the English teaching series 'An English Course for Turks'. Another researcher from Gazi University, Neslihan Özkan has done it with reference to the textbook 'Opening Strategies' within the scope of Communicative Language Teaching Method. The third researcher to deal with dialogues is Turgay Dinçay from Gazi University, who has tried to draw up a course around dialogues keeping to the principles of the language teaching method 'Suggestopedia'. The last researcher to take interest in dialogues is Süreyya Bakı from Middle East Technical University, who has dealt with only 'functional type of dialogues' and, in particular, the principles of designing functional dialogues for teaching English.

In the end, I came to the conclusion that there were still things to do on the topic. Consequently, I decided to pick up this subject both to satisfy my curiosity since this issue had long been attracting my attention and also to contribute to the use of dialogues in teaching English.

What I want to do in this study is to compile the most commonly used techniques or activities to teach the four skills (Listening, Speaking, Reading, Writing) in the English language teaching. Besides, I would like to make an evaluation of the coursebook 'New Opportunities' in terms of its handling of dialogues.

1.3. Problem

In teaching a language, coursebooks have a very important function; teaching is constructed and conducted around them. Most teachers would acknowledge that it is highly difficult to maintain a course without a coursebook although it is possible in theory; it is almost an indispensable part of language teaching or learning. However, teaching a language with a coursebook does not mean simply following the instructions in the book. Depending upon the students' current needs, the teacher should be able to omit or alter some exercises and adapt other ones instead if necessary, in other words, the teacher should be able to manipulate the teaching process for the benefit of students. This is

sometimes necessary to save time and to prevent the students from losing their attention, and hence to help them keep their motivation. Yet, some teachers, especially the inexperienced, who do not have tools that they can adapt to new situations in the classroom, are naturally inclined to strictly stick to the instructions in the coursebook, which may sometimes prevent students from getting the most from the book in hand.

Therefore, through this study, I intend to gather some useful, practical and effective techniques together which I believe might be helpful for teachers while using 'dialogues'. The techniques to be found may also be of use for tutorial purposes, where the teacher usually has to employ unique teaching methods or techniques according to his/her student's special needs.

The second problem is that the coursebook 'New Opportunities' shows signs that the exploitation of dialogues is not done appropriately. Thus, I also intend to have a close look at the accompanying exercises that are used to exploit dialogues, and try to find out the weak points of the book as well as the strong ones in terms of the use of dialogues.

1.4. Purpose of the Study

The purpose of this study is to discuss the nature of dialogues and their role in language learning or teaching, and to investigate and make a collection of essential techniques or activities to use dialogues to teach the four skills (speaking, listening, reading, writing) in the English language teaching so that anyone who intends to use dialogues to teach the four skills in English can pick out from and use them for his/her own purpose.

In addition, based on the findings, I would like to make an evaluation of the coursebook 'New Opportunities' in terms of its handling of dialogues. The reason why I want to do it is that it is the book that is currently being used at The School of Foreign Languages of Selçuk University, where I am teaching English and using the book.

1.5. Research Questions

1. What is the importance of using dialogues as a language teaching material?
2. What are the approaches of main language teaching methods towards using dialogues as a language teaching material?
3. What are the essential techniques to teach listening through dialogues?

4. What are the essential techniques to teach speaking through dialogues?
5. What are the essential techniques to teach reading through dialogues?
6. What are the essential techniques to teach writing through dialogues?
7. What are the strong and weak points of the book 'New Opportunities' in terms of the using dialogues?

1.6. Scope of the Study

Since one of the purposes of this study is to show the significance of using dialogues as a language teaching material, first, literature review has been done in the area, and next, the use of dialogues in major language teaching methods and approaches has been investigated. These methods include Grammar Translation Method, Direct Method, Audio Lingual Method, Community Language Teaching Method, and the like. Afterwards, some popular coursebooks' handling of dialogues to teach different skills has also been examined to establish essential techniques to teach the four skills in ELT through dialogues. Those books include 'Headway', 'Cutting Edge', 'Face2face', 'Streetwise', 'English 365', 'Pathfinder' and 'New Opportunities', 'Building Strategies', and 'Language to Go'.

In the light of the findings, this study also includes an evaluation of the coursebook 'New Opportunities' to reveal the strong and weak points of the book in terms of using dialogues.

CHAPTER 2

REVIEW OF LITERATURE

2.1. Presentation

In this chapter, the nature and the types of dialogues have been examined and their relation to language teaching and communication, which is the ultimate aim of language teaching, has been examined through literature review. Besides, the use of dialogues in major language teaching methods has been focused on.

2.2. Nature of Dialogues

Etymologically, in Greek 'dia' means 'two' or 'between' or 'across' and 'logos' means 'speech' or 'what is talked about'. Dialogue is, thus, as Smith (2001:para.1) states, "speech across, between or through two people."

Then, according to Cambridge International Dictionary of English a 'dialogue' is a conversation which is written for a book, play or film, or formal talks between opposing countries, political groups, etc. who have previously not had good relationships.

As can be understood from the definition, dialogues may have different genres. It can be understood as a form of literature used in plays or books for the purposes of

entertainment and instruction. On the other hand, it can be understood as a talk or exchange of ideas between opposing parties that have an aim of reaching a compromise or an agreement on a specific issue.

According to Wikipedia, an internet encyclopedia, the word 'dialogue' expresses a reciprocal conversation between two persons. Using almost the same words, Dobson (1992:35) defines 'dialogue' as a short conversation between two people. Both of the last two definitions emphasize the oral aspect of 'dialogue'. The dictionary definition, on the other hand, puts emphasize on its both written and oral aspects.

To sum up, we can define 'dialogue' as an oral or written medium of instruction or communication which is marked by having two parties involved.

As for the nature of dialogues, a dialogue can be in the form of a question and an answer:

- Did you meet him yesterday?
- Yes, I did.

It can also be in the form of a statement and a response to that statement:

- He sounds like a good guy.
- I don't think so.

In this study, either in the form of a question and an answer or in the form of a statement and a response, I will deal with instructional or educational dialogues by means of which a teacher can train his/her students in the four skills of English language teaching: listening, speaking, reading and writing since the area of this study is instruction.

2.3. Instructional Dialogues

Instructional dialogues are classified according to their instructional functions. According to the students' need, the teacher can choose a type of dialogue that possesses some certain characteristics. River & Temperley (1978:25) mention three types of instructional dialogues: 'grammar-demonstration dialogues', 'conversation-facilitation dialogues' and 'recreational dialogues or skits'.

2.3.1. Grammar-Demonstration Dialogues

The aim of using this type, 'grammar-demonstration dialogues', is to show the examples of certain grammatical structures in use. In these dialogues the grammatical rules or paradigms that are intended to teach are used over and over to enable students to recognize them. The teacher can also make use of them to explain the grammar. With these dialogues, students get a chance to practice grammatically

correct yet functional language. An example of 'grammar-demonstration dialogues' is as follows:

Miss Sanchez - Did you go to a movie last night,
Mr. Garcia?

Mr. Garcia - No, I stayed at home. How about
you, Miss Sanchez? Did you go to a
movie last night?

Miss Sanchez - Yes, I saw a film called "Paris
Holiday".

Mr. Garcia - Did you enjoy it?

Miss Sanchez- Oh, yes! It was very good.

(Dobson:1992:24-25)

As we can see, 'The Simple Past Tense appears' in the dialogue many times and also the use of the verb 'be' is demonstrated which is an exception to the grammatical rule.

2.3.2. Conversation-Facilitation Dialogues

The second type, 'conversation-facilitation dialogues', are particularly designed to provide students with a stock of useful expressions such as the cliches of conversation, frequently used expressions, greetings, rejoinders, expletives, etc. With these dialogues, students can see the direct use of language in context and they can establish a link between the language and the situation in which it is used, which helps them to understand the language better and teaches them the appropriate use of language in different contexts. Making use of these dialogues, besides understanding how language functions, students also learn to

produce the appropriate language in new situations. Below is an example of 'conversation-facilitation dialogues':

Alice - Hi, Nancy.
Nancy - Hi, Alice.
Nancy - You look really good today.
Alice - Thanks! You don't look too bad yourself.
Nancy - I was wondering if you'd like to go to see the new movie with me on Friday.
Alice - I wanted to see that, but I didn't want to go by myself. Sure I'll go with you!
Nancy - Good. Should we meet up around 7:30 then?
Alice - Sounds good.
Nancy - Yeah. Popcorn sounds good too.
Alice - I was just thinking that, I want to get a whole bag all to myself.
Nancy - Well, see you on Friday, bye. (Anonymous)

This dialogue works as a conversation facilitator. The use of spoken sayings, like 'sounds good', 'then' and 'all to myself' are included. Also a greeting other than 'hello' is preferred which could be used when starting a conversation with a friend.

2.3.3. Recreational Dialogues (Skits)

The third type of dialogues, 'recreational dialogues or skits', are short plays that are often funny. With these dialogues students try to play a part or pretend to be a character in a short play. Teachers can use such dialogues to present the language or may ask students to write a

recreational dialogue within the limits of what has been taught as a follow-up task. However, this type is not very popular among English teachers, at least not in Turkey. Here is an example of 'recreational dialogues':

Doctor! Doctor!

Cast: Doctor and patients

Patient 1 - Doctor! Doctor! I feel like a set of drapes.

Doctor - Pull yourself together!

Patient 2 - Doctor! Doctor! Am I going to die?

Doctor - That's the last thing you'll do.

Patient 3 - Doctor! Doctor! Everyone keeps ignoring me.

Doctor: Next!

Patient 4 - Doctor! Doctor! My back feels like a deck of cards!

Doctor - I'll deal with you later.

Patient 5 - Doctor! Doctor! What's wrong with me?

Doctor - Have you had this before?

Patient 5 - Yes.

Doctor - Well, you've got it again!

Doctor - You'll live to be 80.

Patient 5 - I am 80.

Doctor - See!

Patient 6 - Doctor! Doctor! I've got insomnia.

Doctor - Don't lose any sleep over it!

Patient 7 - Doctor! Doctor! My friend's doctor told him he had appendicitis and, two weeks later, my friend died of heart failure.

Doctor - Don't worry. If I tell you you've got appendicitis, you'll die from appendicitis! (Hendra:1997:22)

As can be seen, it is a short funny dialogue. The dialogue can be used for students to role-play as a speaking practice.

2.4. Communication, Language Teaching and Dialogues

Language, in most simple terms, is a means of communication, and, in fact, it is the most important means of communication. Ghose (2004:para.1) supports the idea:

We can communicate through mimes and gestures, through some non-verbal forms like the visual arts - painting and sculpture - and through dance, but, in real sense, the culmination of true, articulate, communication is through language.

If language is the most important means of communication as has been suggested above, then we can say that the main reason for people to start learning a foreign language is their need or aspiration for communication with foreigners.

Communication through language, on the other hand, can be done in two ways - orally or written. But, if we consider a typical day in our lives, as social entities, what sort of tools do we use to communicate and how far do we use them? What sort of tools dominate our daily communication? Needless to say, it is not the type of communication in writing. Everybody would admit that most of human communication is carried out orally in the form of questions and answers, in other words, dialogues. Simply, oral communication is the

primary form of communication. Actually, it has been so throughout the history since the first appearance of human beings on earth. Verbal communication is as old as the history of human beings while written communication dates back to the invention of writing, only a few thousand years ago, which is a rather small period of time compared to the beginning of life. People could communicate quite well to maintain their lives although they did not know how to read or write before the invention of writing. Similarly, in real life, children can express all their needs and emotions although they do not know how to read or write the language.

However, oral communication does not cover the whole continuum of communication. Although secondary, in the modern world, written communication is almost as important as oral communication if we consider the way how the modern world communicates. Today, in many jobs, varying levels of writing skills are required. Press and media has developed greatly, and the exchange of information is carried out more through written means. Most of communication through the internet, for instance, is done in written form. As a result, the ability to convey ideas or messages has been more important than ever.

Bearing in mind that communication is performed either orally or written and language is the most important means of communication, it is not wrong to say that the aim of

language teaching must be to help students to be competent both in oral communication skills (listening, speaking) and written communication skills (reading, writing), and that can be done fully by using dialogues. After settling this, the next thing to do for a teacher will be to decide what kind of materials to use to teach these skills.

2.5. Choosing the Right Material for Language Teaching

There are several factors and elements that interfere with language teaching process. Kitao (1997:para.1) argues that language instruction has five important components - students, the teacher, materials, teaching methods, and evaluation. In addition, we can also include 'physical conditions', 'planning' and 'the time allocated'.

If we are to examine them in detail, on the students' side, we can mention 'background of the students', 'the motivation of the students', 'interrelations among the students', 'students' culture', and 'the students themselves'.

On the teachers' side, 'the personality of the teacher', 'the teacher's professional competence', 'the teacher's management of the process', and his enthusiasm for his subject" can be mentioned.

The third component, 'the teaching method used' should also be appropriate. It should be appropriate for the students' needs and the goals and objectives of the course.

Another component, 'evaluation' can be understood as checking the realization of the goals and objectives of the course by testing what has been taught and giving feedback to the students. With the results of systematic tests, the students can see how much they have accomplished the goals, and the teacher can control or direct the teaching process.

From physical conditions, people usually understand the building, the room, and the walls, but it is more than that. To understand it fully, we must answer these questions: Is the building situated at the right place? Are the rooms appropriately designed for language teaching?, Are the rooms overcrowded or not?, Are the students comfortable enough?, Are the necessary tools and equipment provided?, and the like.

The teaching process should also be carefully planned. Without a good plan, the prospect of achieving the goals and objectives would be highly blight, even impossible.

Of all, in my opinion, the most important component is 'the materials to be used'. 'Materials' have a central role in language teaching. Allwright argues that materials control learning and teaching. (as cited in Kitao:1997:para.3). To

clarify the situation, Kitao (1997:para.3) maintains, "It is true that in many cases teachers and students rely heavily on textbooks, and textbooks determine the components and methods of learning, that is, they control the content, methods, and procedures of learning". By the way, in this excerpt, with the word 'textbooks', Kitao refers to 'materials'.

Therefore, teachers should devote adequate time and energy to determine the most suitable materials to use in the classroom. Obviously, there are many factors that must be taken into consideration while making this decision, such as the students' specific needs and the span of time, but I will not go through the details here since it is another topic of study. However, I can safely say that there are many reasons for teachers to choose dialogues to teach a language, which is English in our case, and basic skills - listening, speaking, reading, writing.

2.6. Dialogues as a Language Teaching Material

We should remember that dialogues have been very popular among language teachers as well as students throughout history in language teaching. That is mainly because dialogues are quite a flexible tool to be applied to different language teaching methods, which means that they can be used for different purposes. Pellowe (1996:para.1) explains the case:

... dialogues are one of the standard tools teachers and textbooks utilize in teaching foreign languages. Dialogs are not specific to any one particular methodology or approach; we can find dialogs in audio-lingual textbooks, grammar translation textbooks, and communicative textbooks.

Besides that, using dialogues in language learning has many other benefits. To put it roughly, language learning includes learning how to read and understand, how to listen and understand, how to speak, how to write, the pronunciation of words, the grammar of the language and the culture in which the language is used. From this consideration, 'dialogues' seem to be quite appropriate as a language teaching material because with dialogues we can do all of these and even more. Let us have a look at them one by one.

2.7. What Can Be Taught through Dialogues?

2.7.1. Speaking

Speaking skill is the most important component of communication. By speaking, the sender produces a 'message' that is necessary to start a communication. Bearing in mind that communication is mostly done in the form of questions and answers, 'dialogues' are best useful for developing students' 'speaking skill'. In fact, 'speaking skill' can only be developed through speaking and dialogues are quite appropriate to do speaking practice. We cannot find many

examples of real life spoken language, for example, in a reading passage. Through dialogues, students are exposed to a load of colloquial patterns and useful expressions like greetings, polite requests or suggestions, which are direct representations of real life communication, and they can practice them until they have confidence in the use of language. Later they can go on to produce similar dialogues in which they use the newly learned structures and expressions. Providing students with such structures and expressions has another important role - helping the students' motivation. After an adequate time, students start questioning if they are making progress or not. Some, especially the under-motivated, thinking that they are not, may lose their interest and belief in the process, as well as their hopes of success, and in the end may drop out. Seeing that they can communicate in the target language, even on a limited scale, may give the students at least the illusion that they are making progress, hence motivate them to go further.

In his book called '*Oral English*', Byrne (1996:23) summarizes the uses of 'dialogues' for the development of 'speaking skill' in which he compares 'dialogues' with 'prose':

- (a) they present the spoken language directly in situations in which it is most commonly used;

- (b) they permit and encourage the learners to practise the language in the same way;
- (c) they encourage active participation in the lesson. In contrast, prose passages (narrative, descriptive, informative) appear to have none of these obvious advantages. By way of compensation, however:
 - (a) they can be used to introduce language items which do not fit naturally into conversational-type texts;
 - (b) they can provide material for learners to talk about: e.g. informative texts can be used to present interesting and educationally valuable topics;
 - (c) they offer variety.

2.7.2. Listening

The importance of listening in communication is enormous. People often focus on their speaking ability believing that good speaking equals good communication. It's true that the ability to speak well is a necessary component to successful communication, but the ability to listen is equally as important because communicating does not involve just speaking, but listening. While we are communicating we spend a lot of our time listening - trying to hear what the other person is saying.

Listening is, in fact, preliminary to speaking skill; to be able to speak, one needs to do a good deal of listening. "Being good at listening", as Kline (1996:2) says, "increases safety and provides higher productivity, better learning and

better relationships in our communications". The reason for this is that listening involves understanding the message sent by the producer, which is basic to real communication. Listening exercises are at the same time familiarization exercises with the rhythm and intonation of the language. When we become more familiar with the rhythm and intonation of the language, we understand the message better, feel safer, produce appropriate responses, eventually set up successful communications.

As for the teaching of 'listening skill' through dialogues, let us listen to Beare (2003:para.1):

In the ESL teaching world there is currently a continuing debate as to which type of class materials for oral and listening activities is more suitable. The choices are between authentic dialogues and materials taken from authentic sources such as radio interviews, magazine articles etc. and scripted dialogues prepared especially for the lesson by the teacher or some other English teaching source. Generally, the argument for authentic materials is that the materials should represent what learners will be confronted with in every day life when using English. On the other hand, proponents of scripted materials feel that by preparing the material students are not introduced to issues that may be beyond the scope of the current level. Both arguments are equally valid, and it is my own practice to use both types of materials in my classes.

As can be understood, Beare finds using dialogues - scripted or authentic- appropriate for teaching listening and speaking skills.

2.7.3. Reading

When it comes to teaching 'reading skills' through 'dialogues', we see that it is possible to teach students the main reading skills such as 'reading to get the general idea (gist)', 'reading for detailed information' by using dialogues just as by using reading passages. Moreover, this can be turned into an interactive activity through turn turn-taking activities that many students find enjoyable to do.

2.7.4. Writing

Students need to be involved with writing exercises in order to consolidate their learning. Kelly (1999:para.6) points out, "By practicing writing, a person learns proper word usage to persuade the reader to listen to them". Writing exercises are not only beneficial for language practice, but they also constitute a base for acquiring 'the writing skills for specific purposes' which are quite necessary in our modern world. To illustrate it, Kelly (1999:para.9) refers to the topic saying:

The ability ... to write well could prove to be vital in that e-mail is becoming the primary source of communication in society. With the advances in communications, brought about largely by computer technology, writing has become more important in shaping the future of our society. Many people and businesses now use CMC or electronic mail (e-mail) in place of the telephone and the conventional mail systems of society to communicate with others.

After settling the importance of writing, another point to be made here is, when 'writing skill' is concerned, it is generally understood as the capability to write a letter, an e-mail, an essay, a petition, a bibliography or such kind of stuff. This is an utter misconception because a learner may not need to write, for instance, an essay at all in his/her whole life, but, may well write the language a lot in other ways to communicate. Then, we need to clarify what writing really means. Firstly, we need to make a distinction between the 'basic writing skill' and 'writing skills for specific purposes'. Although they are also writing skills, the skills that are necessary to write a letter, a petition or an essay must, in fact, be categorized as 'writing skills for specific purposes' for the reason that they do not concern every language learner. Learners need to acquire them to meet their specific needs which are not commonplace for every learner. On the other hand, there is the 'basic writing skill'- the writing of the language on word or sentence level. Basically, writing means the capability of putting words together to make meaningful units of language. Writing in this sense, in a way, can be said to be the written version of the most commonly used type of communication - daily spoken or oral communication, which is certainly more commonplace to learners. If not completely illiterate, any language learner has to learn the written form of the language he/she is

learning, at least to read and understand the written language.

To conclude, writing for specific purposes seems secondary both in importance and in order in the language learning process since it is built upon the first level of writing - writing on word or sentence level- which can be taught and practiced using dialogues quite well when accompanied by proper exercises, the examples of which will be shown in chapter 3.

2.7.5. Vocabulary

There is no doubt that increasing our vocabulary will increase our potential for better understanding of the language. Language learners need to learn what words mean, how they are used, and how they are pronounced.

We need to know words and be able to recognize those words when we see and hear them in different contexts-oral or written, otherwise we will miss out on what people have written or are saying to us. Besides, we need to be able to use them in order to express our thoughts correctly and effectively. We also need to know how words are pronounced. In this respect, learning vocabulary is closely related with reading, listening, speaking and writing skills, too. Through reading, students can come into contact with a variety of ways of organizing their thoughts. Through listening, they

can hear how words are pronounced. Through writing and speaking, students can practise using their vocabulary. As for the benefit of using dialogues for teaching vocabulary, providing a clear context, in a 'dialogue', students come across many useful expressions and words, and besides, they can understand them more easily compared to other contexts in which language is introduced because the language used in dialogues is simple.

2.7.6. Pronunciation

Pronunciation in English is as big a problem since every word in English has a different pronunciation and there is no certain rule for it. The silent letters, the letters representing different sounds in different words, linking of words all require special attention, a careful study, and an adequate time to be spent on. On the other hand, pronunciation is one of the first things one should learn to set up a good communication. One can do without advanced vocabulary – he can use simple words to say what he wants to say. One can do without advanced grammar – he can use simple grammar structures instead. But there is no such thing as 'simple pronunciation'. Even one can speak at a very slow speed, but if someone does not have a good pronunciation, no matter how great vocabulary and grammar he uses, he encounters great difficulty in communication, and people may simply not understand what he intends to say.

Clearly, pronunciation is fundamental to a sound communication. By listening to dialogues, students can learn the pronunciation and the stress of words as well as the rhythm and intonation of sentences. Dobson (1992:35) agrees to the point and also mentions another function of dialogues as a language teaching material:

A short conversation between two people presented as a language model -the dialogue- often receives top billing in manipulative phase of language learning. As a result, students spend much time repeating dialogues for pronunciation ... or for grammar drills on selected lines.

As can be seen, apart from teaching pronunciation, Dobson means to say that dialogues are also appropriate for teaching grammar as well.

2.7.7. Grammar

Nowadays, there is a general tendency to downgrade grammar, but even a simple sentence is built on one or more grammar rules. It may be true that most native speakers speak their languages without knowing much or even any grammar. If one is learning a language where the language is spoken, the learner may not need much grammar to pick up the language. On the other hand, if a person is learning a language in a country where the language is not spoken as the native language, grammar can help him/her to learn the language more quickly and more effectively.

Through dialogues the teaching of grammar can also be done communicatively. Celce-Murcia & Hilles (1988:8) say, "If grammar instruction is deemed appropriate for a class, the teacher's next step is to integrate grammar principles into a communicative framework, since the fundamental purpose of language is communication". At this point arises the importance of dialogues a language teaching material as dialogues are sheer examples of real life communication.

2.7.8. Culture

Through dialogues, it is possible to teach the cultural aspects of a language, too. In every language, there are language units that are peculiar to the culture in which the language is spoken. Greetings, farewells, well-wishes, curses, exclamations, suggestions, idioms, and even proverbs can be included in them, and they can all be successfully taught by means of dialogues since, to serve a function, they all entail dialogues or conversational contexts in which there are other participants present. It would not be sensible to say, for instance, 'Get well soon' without the presence of other people around after all.

2.8. The Use of Dialogues in Major Language Teaching Methods and Approaches

Language teaching gained importance as a profession in the last century. Along with this new development, the

concept of 'language teaching method' emerged. By the way, Larsen-Freeman (2000:1) describes 'a language teaching method' as 'a coherent set of links between actions and thoughts in language teaching'. The actions [here] are the techniques and the thoughts are the principles. Throughout the last century and up to the present time, linguists have been struggling to find better language teaching methods. At different periods different teaching methods became more popular. This was due to the facts that the needs of the language learners were changing over time, and that language teaching was evolving as a profession. The most famous ones among them are Grammar-Translation Method, Direct Method, Audio-Lingual Method, Communicative Language Teaching Method (Communicative Approach), Humanistic Approaches, The Eclectic Approach.

2.8.1. Grammar-Translation Method

The Grammar-Translation Method is the oldest language teaching method. It is also called the Classical Method since it was used to teach the classical languages, Latin and Greek. In the Western world back in the 17th, 18th and 19th centuries, foreign language learning was associated with the learning of Latin and Greek, both supposed to promote their speakers' intellectuality. At the time, it was of vital importance to focus on grammatical rules, syntactic structures, along with rote memorisation of vocabulary and

translation of literary texts. There was no provision for the oral use of the languages under study; after all, both Latin and Greek were not being taught for oral communication but for the sake of their speakers' becoming 'scholarly?' or creating an illusion of 'erudition'. Late in the nineteenth century, the Classical Method came to be known as the Grammar Translation Method, which offered very little beyond an insight into the grammatical rules attending the process of translating from the second to the native language. (Thanasoulas:2000:para.2) Since direct communication with others is not among the goals of this method, dialogues are not used in the language teaching process at all, except when they are included in literary works, where they are considered to possess trivial importance, that is, only as a material to be translated.

2.8.2. Direct Method

As with the Grammar-Translation Method, the Direct Method is not new. Its principles have been applied by language teachers for many decades. It came to use as a reaction to the Grammar-Translation Method since the Direct Method did not meet the needs to communicate in the target language. (Larsen-Freeman:2000:23). The basic premise of the method was that second language learning should be more like first language learning. Mora (1999:para.2) from San Diego

State University summarises the characteristics of Direct Method that were intended to lead this aim:

- 1- Lessons begin with a dialogue using a modern conversational style in the target language.
- 2- Material is first presented orally with actions or pictures.
- 3- The mother tongue is NEVER, NEVER used.
- 4- There is no translation.
- 5- The preferred type of exercise is a series of questions in the target language based on the dialogue or an anecdotal narrative.
- 6- Questions are answered in the target language.
- 7- Grammar is taught inductively--rules are generalized from the practice and experience with the target language.
- 8- Verbs are used first and systematically conjugated only much later after some oral mastery of the target language.
- 9- Advanced students read literature for comprehension and pleasure.
- 10- Literary texts are not analyzed grammatically.
- 11- Culture is considered an important aspect of learning the language. The culture associated with the target language is also taught inductively.

As can be seen the Direct Method was mainly designed around dialogues since it was believed that through dialogues real communication could be achieved.

2.8.3. Audio-Lingual Method

The Audio-lingual Method, like the Direct Method, is also an oral-based approach. In this method, the new material is presented in the form of a dialogue. Since the main

premise of this approach is language learning is a process of 'habit formation', teachers need to provide students with a good model to mimic. Therefore, when students make any errors they are corrected by the teacher immediately.

In addition, structural patterns are taught using different kinds of drill such as repetition drills, backward build-up drills, chain drills, single-slot and multiple-slot substitution drills, transformation drills, question and answer drills and dialogue completion drills. Little or no grammatical explanations are provided; grammar is taught inductively. Skills are sequenced: Listening, speaking, reading and writing are developed in order. Vocabulary is strictly limited and learned in context. Teaching points are determined by contrastive analysis between L1 and L2. There is abundant use of language laboratories, tapes and visual aids. There is an extended pre-reading period at the beginning of the course. Great importance is given to precise native-like pronunciation. Use of the mother tongue by the teacher is permitted, but discouraged among and by the students. Successful responses are reinforced; great care is taken to prevent learner errors. There is a tendency to focus on manipulation of the target language and to disregard content and meaning. (Mora:1999:para.2)

In short, this method, like the Direct Method, highly makes use of dialogues in language teaching.

2.8.4. Community Language Teaching (CLT)

The Community Language Teaching, also known as the Communicative Approach, is the name which was given to a set of beliefs which included not only a re-examination of what aspects of language to teach, but also how to teach it.

As to what to teach, this method attached great importance to the significance of functions rather than solely focusing on grammar and vocabulary. The main principle was to train students to use language forms appropriately in variety of contexts and for a variety of purposes. (Harmer:2001:84)

Linguistic competence, the knowledge of forms and their meanings, is just one part of communicative competence. Another aspect of communicative competence is knowledge of the functions language is used for. In English, as in any language, a variety of forms can be used to accomplish a single function. For example, a speaker can make a prediction by saying 'It may rain' or 'Perhaps it will rain'. Conversely, the same form of the language can be used for a variety of functions. 'May' for instance, can be used 'to make a prediction' or 'to give permission'. Thus, learners need knowledge of forms and meanings and functions. Moreover, while using this knowledge, they must also take into consideration the social situation in which the language is

being used in order to convey their intended meaning appropriately. To achieve these aims, in this method, students use the language a great deal through communicative activities such as games, role plays, and problem-solving tasks.

Another characteristic of CLT is the use of authentic material. It is considered desirable to give students an opportunity to develop strategies for understanding language as it is actually used. In this respect, dialogues -the authentic ones- are largely used in this approach. (Community Language Teaching:n.d:'Language/Culture' section:para.1)

2.8.5. Humanistic Approaches

These approaches are called so because they take into consideration the humanistic aspects of language teaching. In humanistic teaching, students are encouraged to bring and make use of their own lives and feelings into the classroom. Students are provided with a number of activities in which they can use their own lives and feelings so that they can feel good and remember happy times whilst at the same time learning the language. Among the Humanistic Approaches we can mention The Silent Way, Suggestopedia, Community Language Learning and Total Physical Response.

2.8.5.1. Silent Way

It is the most unusual method, as its inventor, Dr. Caleb Gattegno, the founder of the approach, also repeatedly insisted. He would say, "the Silent Way is not a method at all." (as cited in Pint:2003:para.1) He viewed it as a completely new approach. Gattegno dismissed traditional teaching as being too concerned with filling memories rather than educating students' awareness, which, he declared, is the only thing in us that is educable. (Pint:2003:para.2) According to Gattegno, language is best facilitated if the learner discovers and creates language himself with minimum teacher intervention. This means that the learner should be in the driving seat, not the teacher. Through this method, students are intended to become highly independent and experimental learners. Making errors is a natural part of the process and a key learning device, as it is a sign that students are testing out their hypotheses and arriving at various conclusions about the language through a trial and error style approach. (Caleb Gattegno and the Silent Way:n.d:pars.5-8)

In this method, open ended materials and games are used for language teaching which may include a box of rods of various lengths and colours, a set of pictures and worksheets, charts showing the principle function words of the language and special charts presenting all the sounds and

spellings of the language in one panoramic view. Students try to find the correct use of the language and the teacher helps students correct their own mistakes with various gestures, especially those employing the fingers. (Pint:2003 para.5)

In this method, as we can infer, dialogues are not used as a language teaching material since they are ready-made materials, whereas in this method, students themselves create the language.

2.8.5.2. Total Physical Response

Total Physical Response was created by Dr. James J. Asher. It is based upon the way that children learn their mother tongue. Parents have body-language conversations with their children, the parent instructs and the child physically responds to this. The parent says, 'Look at mummy' or 'Give me the ball' and the child does so. These conversations continue for many months before the child actually starts to speak itself. Even though it cannot speak during this time, the child is taking in all of the language - the sounds and the patterns. Eventually when it has decoded enough, the child reproduces the language quite spontaneously. TPR attempts to mirror this effect in the language classroom. (Cummins:2007:para.1)

Therefore, in the classroom the teacher plays the role of parent. She starts by saying a word like 'jump' or a phrase like 'look at the board' and demonstrating an action. The teacher then says the command and the students all do the action. After repeating a few times it is possible to extend this by asking the students to repeat the word as they do the action. When they feel confident with the word or phrase you can then ask the students to direct each other or the whole class. (Cummins:2007:para.2)

Some important principles can be outlined like this:

1. Meaning in the target language can often be conveyed through actions. Beginning foreign language instruction should address the right hemisphere of the brain, the part which controls nonverbal behaviour.
2. The students' understanding of the target language should be developed before speaking.
3. Students can learn through observing as well as by performing the actions themselves.
4. It is very important that students feel successful. Feelings of success and low anxiety facilitate learning.
5. Students will begin to speak when they are ready.

(Cummins:2007:para.3)

Clearly, in this method there is no possibility of using dialogues as a language teaching material.

2.8.5.3. Suggestopedia

In the late 70s, a Bulgarian psychologist by the name of Georgi Lozanov introduced the contention that students naturally set up psychological barriers to learning - based on fears that they will be unable to perform and are limited in terms of their ability to learn. Lozanov believed that learners may have been using only 5 to 10 percent of their mental capacity, and that the brain could process and retain much more material if given optimal conditions for learning. Based on psychological research on extrasensory perception, Lozanov began to develop a language learning method that focused on 'desuggestion' of the limitations learners think they have, and providing the sort of relaxed state of mind that would facilitate the retention of material to its maximum potential. This method became known as Suggestopedia. (Principles of Language Learning:n.d.: 'Suggestopedia' section:para.1)

In this method, the linguistic material presented to the students is in the forms of lengthy (but not necessarily difficult) dialogues or stories in the target language. Following the presentation of the text there are two-follow up stages aiming student activation. At the primary

activation stage, students are asked to reread the dialogues aloud in a dramatic way by embedding various emotions in it as individuals and in groups. At the second activation stage, students engage in a variety of activities such as singing songs, making conversations, playing games and creating and acting role-plays. All the activities are grammatically and lexically relevant to the presented material but this is not brought to student's attention since the focus is on the communicative meaning, not on form. In suggestopedic classes, the text which is in the form of a dialogue or story is read again and again by the teacher and students in and outside the class and communicative activities are built on it.

2.8.5.4. Community Language Learning

Based on Charles A. Curran's Counselling-Learning Approach, Community Language Learning Method treats learners as 'whole persons'. The author points out the key element of the approach: "any new learning situation is threatening to students". In order to help students overcome it the approach advocates that teachers become 'language counsellors'. The author says that the language counsellor would not behave like psychologists but as someone who understands the struggle the learner would be going through when learning a foreign language. The underlying principles of this approach are: keeping students informed about the activity they would undertake helps them feel more secure which in turn would

lead to non-defensive learning on the part of the learner.
(Larsen-Freeman:2000:89)

Co-operation not competition is encouraged and students' errors are treated by the teacher who repeats correctly what the students said incorrectly, thereby applying the principle that errors need to be corrected in a non-threatening way. The chief techniques are encouraging students to generate their own syllabus and thus their own learning materials: tape-recording students' conversation, translating students' native language utterances into English, transcribing students' recorded conversations and helping students to translate their utterances into their native language; under each translation the teacher provides the target language equivalent so that students can study them later. Underlying these techniques is the students' strong sense of community and their relationship with one another. (Community Language Learning:n.d.'Principles' section:para.1)

This method makes use of dialogues in the way that students converse in dialogues and later these dialogues are translated into English.

2.8.6. Principled Eclecticism (The Eclectic Method)

Eclecticism is characterized by the use of a variety of activities for language teaching. The fact is that some

methods are better to be applied to acquire different skills, and a learner may be learning the language to acquire a variety of skills. In that case, to use a mixture of activities that have characteristics of different approaches or methods would be reasonable.

It can be said that it is a coherent, pluralistic approach to language teaching. The idea arises from the fact that some language teaching approaches largely focus on language as a structural system composed of forms such as words, clauses, sentences, paragraphs. In contrast, other approaches largely focus on language as a system for expressing meanings or functions, including past time, plurality, definiteness, reference, requests, commands, apologies, questions, politeness, respect, and narration, among many others. (Mellow:2002:para.2)

However, language is both form and function, and therefore, sometimes using structural exercises, sometimes using functional exercises, sometimes using communicative activities would be for the benefits of students. Certainly, in such a method, the materials to be used will be of various kinds including dialogues.

CHAPTER 3

ESSENTIAL TECHNIQUES TO TEACH THE FOUR SKILLS THROUGH DIALOGUES

3.1. Presentation

The first thing I must highlight - not to cause any confusions - is that the word 'activity' will be used as a synonym for 'technique' throughout this chapter as many English teaching methodologists do.

In the previous chapter, the answer to the question 'What could be taught through dialogues?' was discussed in general terms. Among them were 'the four skills' as well as 'grammar', 'vocabulary' and 'culture'. In this chapter, not grammar, vocabulary or culture but the teaching of the four skills will be handled and shown with illustrative examples, which, in essence, is the focus of my study. The sample exercises that are deemed to illustrate the use of dialogues to teach the four skills will be designed with a pluralistic or eclectic view. In other words, they will not be specific to any one particular kind of method, but may have the characteristics of various methods at a time. On the other hand, they may have the characteristic of one specific method, too.

They will and must be so, firstly because, as (Pellowe:1996:para.1) states, "dialogues are not specific to any one particular methodology or approach; we can find dialogs in audio-lingual coursebooks, grammar translation coursebooks and communicative coursebooks."

Secondly, approaches to language teaching may vary greatly from country to country, from school to school and from teacher to teacher. It is a fact that all teachers have their own style and their own techniques which, from their own experiences, they have been convinced that work better in the classroom. While one teacher may favour more speaking and listening work, with videos and lots of communicative activities, a more traditional one may prefer to work with more translation, grammar and writing activities. (Lavery: 2001:12) Just as different teachers may follow different methods and approaches, a teacher may make use of more than one method in his/her lessons, and therefore s/he may be in need of using techniques or activities that are peculiar to different methods.

The third reason is that some students learn better and enjoy working with different techniques or activities because they have different learning styles. Lessons which focus only on one type of technique or activity will disadvantage some learners. Some learners will lose their interest at some point if the activity in hand does not appeal to their way of

learning. We need to give a variety of tasks that help students learn in different ways. It may not be possible to find activities that will please everybody in a group, yet we must try to employ as many different techniques as possible in our lessons. With no doubt, it is of primary importance for a teacher to be aware of a wide range of techniques to choose from when s/he needs one which is more proper for his/her students.

Regarding the facts above, designing the dialogue exercises in this chapter based on only one method would not be appropriate since, if done so, the study would appeal to a limited number of learners or teachers, which therefore would produce limited utility.

3.2. The Four Language Skills

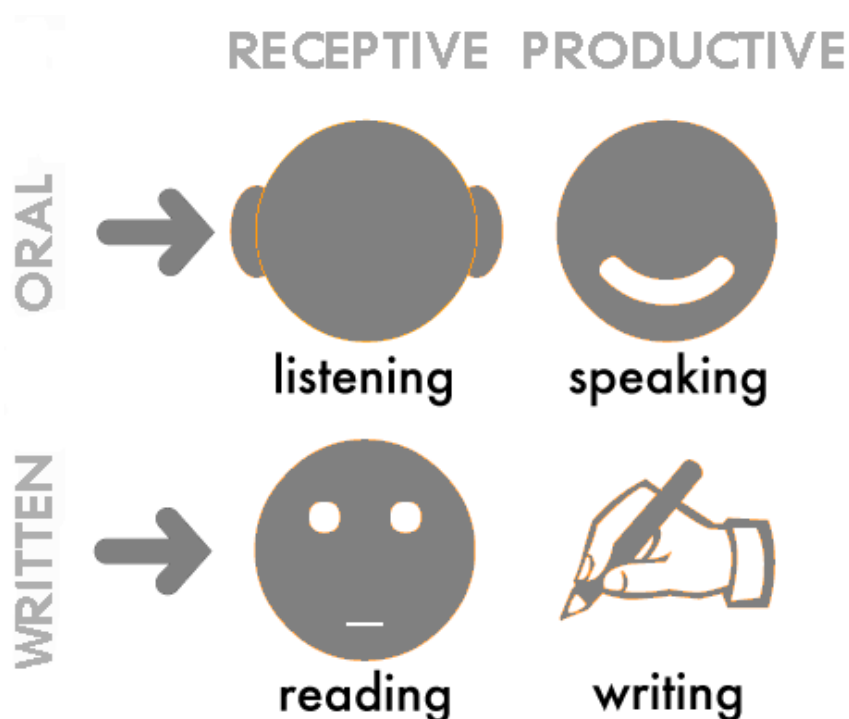
In real life, as has been mentioned in the previous chapters, communication through language is performed orally or written. While carrying out oral or written communication performances, language users certainly employ some skills.

The language skills that they employ when they try to communicate orally are called the 'oral skills'. 'Listening' and 'reading' are the two categories of oral skills. On the other hand, the language skills that they employ when they try to communicate in written form are called the 'written skills'. 'Speaking' and 'writing' are the two categories of

written skills. Altogether, these oral and written skills are usually referred to as 'the four language skills' in language teaching methodology.

From another point of view, 'the four language skills' are also categorized as 'receptive skills' and 'productive skills'. 'The receptive skills' are the ones that language users employ when they receive the language, in other words, when they hear or read the language. They are 'listening' and 'reading'. The 'productive skills', however, are the ones that language users employ when they produce the language. They are 'speaking' and 'writing'. They can be shown as in the following figure:

Figure 1: The four language skills.



(Adopted from the website www.englishclub.com)

Practice has shown that it is unwise to separate them and consider as totally independent entities because while applying one of these four skills to communicate, most of the time other skills naturally interfere in, too. As for the teaching of them, it is not different at all. They are parts of a whole, and while teaching one of them, we usually have to use one or more of the others. Parallel to the discussions above, most of the activities included in this chapter are aimed at teaching more than one skill at the same time.

3.3. Activities to Teach the Four Skills in ELT through Dialogues

To get the most out of dialogues to teach the four skills in ELT, dialogues must be accompanied by proper activities. In addition to the considerations in the previous section, the multi-functional character of the activities will also serve the function of showing the readers the complete picture of the job of the handling of dialogues.

While handling dialogues, the first thing is that we must not directly jump into the dialogue material but follow a step by step approach. In other words, before students see the dialogue to be handled, teachers must employ a number of activities to introduce the topic, characters and the context, in short, do some warming up to the dialogue. Then, he can employ activities for more detailed study of them. In

the following, we will see the most popular activities to use dialogues.

3.3.1. Activity 1

Listening for General Understanding (Listening)

This is a presentation or warm-up exercise. The presentation of dialogues is usually done through discovery techniques. The teacher does not give information about the dialogue directly but s/he wants students to discover it through some activities. This can be done in a few ways. One of them is just putting a few general questions about the dialogue and asking students to listen to the dialogue and answer them.

Procedure:

1. The teacher just tells students that they are going to listen to a dialogue.
2. The teacher puts some general questions on the board. These questions are like:
 - a) Where are the participants?
 - b) Who are the participants?
 - c) What are they talking about?
 - d) When is the time?
 - e) What is the relationship between them?
 - f) Other general questions specific to the dialogue, such as 'What does X feel about X?'

3.The teacher plays the tape for students to answer the questions.

Here is an example:

A. Listen to a conversation between Mark and his friend Will and answer the questions.

- 1.Where did Will go last night and who does he claim to have seen?
2. How does Mark respond?
3. Where are they now?
4. What is the time now?

(Adopted from Cunningham & Moor:2003:105) (For the full tapescript of the dialogue refer to Appendix A)

3.3.2. Activity 2

True/False (Listening)

Presentation of dialogues can also be done through 'True/False' activities in which students try to predict the content of the dialogue by reading some statements and marking them true or false based on their guesses.

Procedure:

- 1.The teacher introduces the topic of the dialogue. S/he puts some statements about the topic, some of which are true and some of which are false.

2. Students try to guess if the statements are true or false. They put a 'tick' next to the statements that they think are true, or they put a 'cross' next to the statements that they think are false.
3. The teacher plays the tape for students to check if their guesses were right or wrong.

Actually, 'True/False' activity can also be applied as a detailed information activity (see 3.3.6-B), but then it is not for confirmation of predictions but for confirmation of some facts in the dialogue.

Here is an example:

- A. Listen to the descriptions of a girl and decide if the statements are true (T) or false (F).

- 1 Lucy sometimes changes the colour of her hair.
- 2 She is as good-looking as a model.
- 3 One of her favourite hobbies is walking.
- 4 She's a person that her friends can rely on.
- 5 She could work harder at school if she wanted.
- 6 The best time of the day for her is the morning.
- 7 She is very organised and tidy.
- 8 She is a friendly, outgoing person.

(Harris, Mover & Sikorzinska:2006:74-75) (For the full tapescript of the dialogue refer to Appendix B-1 and B-2)

3.3.3. Activity 3

Identifying Twins (Listening)

This is also a presentation activity where students are introduced to some sentences from the dialogue before doing anything else.

Procedure :

1. The teacher chooses some sentences from the dialogue to be listened.
2. S/he writes these sentences on the board in the order as they occur in the dialogue.
3. The teacher writes similar sentences some parts of which are different from the ones taken from the dialogue. These similar sentences are paired and put on the board in the mixed order, that is, the original ones should sometimes go first and sometimes go second.
4. Students listen to the dialogue to find out the sentences taken from the dialogue.
5. The teacher, then, asks students 'what the topic of the dialogue will be about' based on the sentences especially and the full dialogue they have heard.
6. Lesson goes on with other dialogue exercises.

Here is an example:

A. Listen to the dialogue and choose the sentence you hear.

- 1 Lucy sometimes changes the colour of her hair.
Lucy sometimes exchanges the colour of her hair.
- 2 One of her favourite hobbies is working.
One of her favourite hobbies is walking.

- 3 She was a person that her friends could rely on.
She is a person that her friends can rely on.
- 4 She could work harder at school if she wanted.
She could work further at school if she wanted.
- 5 She is very organised and tidy.
She is very disorganised but tidy.

This exercise has been created based on the dialogue used for the 'True/False' activity in 3.3.2. (For the full tapescript of the dialogue refer to Appendix B-1 and B-2)

3.3.4. Activity 4

Reading Aided Dialogue Presentation (Listening/Speaking)

This is a presentation exercise. During the presentation stage, the teacher can warm up students to the dialogue through a short reading text. Then, students can proceed to detailed information exercises. Through this activity, students have a chance to preview the vocabulary of the dialogue.

Procedure:

1. Students are introduced to a short reading text which is related to the topic of the dialogue.
2. The teacher sets some questions to be answered according to the reading text.
3. Students read the text.

4. Students ask and answer the questions in pairs with their friends.
5. The teacher gets the answers to the questions.
6. The teacher can ask one or two more questions based on the reading text.
7. The teacher leads students to the dialogue through listening exercises for general or more detailed information.

Here is an example of the activity:

A. In pairs read the newspaper extract.

- 1 Why are shops going to sell these vegetables?
- 2 What do the vegetables taste like?
- 3 Do you think children will like them?
- 4 Would you like to try them?

Chocolate carrots – tomorrow's vegetables?

HOW many children do you know who really like vegetables? Probably not many. But it has been proved that eating vegetables in childhood helps to protect you against serious illness in later life. So yesterday chocolate-flavoured carrots

went on sale in Britain as part of a campaign to encourage children to eat vegetables. The range of products also includes cheese-and-onion flavoured cauliflower, pizza-flavoured sweetcorn, and peas that taste like chewing-gum.

B. Underline five vegetables in the text. How many more vegetables can you name? Which do/don't you like?

C. Listen to a radio program about the new vegetables. Write T (true) or F (false).

- 1 The first chef is against the new vegetables.
- 1 He thinks the best way to make children eat vegetables is to give them a small portion every day.
- 2 The second chef thinks that children will like the color of the new vegetables.
- 4 James likes the carrots and the peas.
- 5 He would like to have the vegetables again.

(Oxenden & Latham-Coening:1999:26) (For the full tapescript of the dialogue refer to Appendix C)

3.3.5. Activity 5

Detailed Comprehension (Listening/Speaking)

Just as we do while we are reading a piece of reading text, after a general presentation phase, we listen to learn more of the dialogue.

Procedure:

1. The teacher thinks of some questions focusing on some detailed information in the dialogue.
2. S/he introduces them to students and asks them to read and try to understand the questions. Meanwhile, the teacher helps students with important new vocabulary in the questions.

3. Students listen to the dialogue and try to answer the questions.
4. Students discuss the answers in pairs or groups.
5. The teacher elicits the answers.

In the example below, in A, after students are told that the dialogue is taking place at a doctor's office, they are asked to answer a general question. Then, in B, students are asked to listen for detailed information through more detailed questions.

- A. Listen to Mr. Taylor at the doctor's.
Is he healthy, do you think? Why?/ Why not?
- B. Listen again and answer the questions.
 - 1 How much does he weigh?
 - 2 How often does he do exercise?
 - 3 How often does he eat red meat?
 - 4 When did he stop smoking?
 - 5 How often does he drink alcohol?
 - 6 What advice does the doctor give him?

(Redston & Cunningham:2005:79) (For the full tapescript of the dialogue refer to Appendix D)

3.3.6. Activity 6

Uncompleted Statements (Reading/Listening/Speaking)

This activity can function as 'a general understanding activity', 'an inference activity' and 'a detailed

information activity'. When it is intended to be general understanding activity, the teacher writes some uncompleted general information sentences about the dialogue before doing anything else about it, then he may ask some questions about the dialogue based on those sentences. If it is intended to be a detailed information activity, the teacher asks some uncompleted detailed sentences about the dialogue after students have learned some general facts about the dialogue. Finally, if it is intended to be an inference activity. The teacher writes some uncompleted inference sentences focusing especially on the speakers feelings based on what has been said or heard. The procedure for this activity is simple. The teacher writes on the board the uncompleted sentences that were prepared based on the principles that mentioned above. Then, s/he plays the recording for students to complete them.

Here is an example:

A. Listen to a dialogue and complete the sentences.

L Hi, it's

L I'm packing for

N It'll probably be quite hot

N Put in those plastic raincoats just in case

N Don't forget the camera. You always forget

L Do you think we'll need pullovers?

L And we'd better pack something smart if we re
going to the theatre

N We're not planning, are we?

L See you, bye Take care.

After this activity, the teacher can ask some general questions about the dialogue to do warming up like the one below:

B. Answer the questions below.

1. What is the dialogue about.
2. Will they go out in the evening?
3. What will the weather be?

The activities 'A' and 'B' above have been created based on the dialogue on page 104 of the book 'Cutting Edge Pre-intermediate' (Cunningham & Moor:2001). (For the full tapescript of the dialogue refer to Appendix E)

3.3.7. Activity 7

Gap Filling (Listening/Writing)

This activity is carried out after students have a general idea of the dialogue.

Procedure:

1. Students are introduced to a dialogue with some words, or expressions, especially the important ones, blanked out.
2. The teacher tells students to listen and fill in the gaps correctly.
3. The teacher plays the tape for students.

Here is an example:

N= Neil L= Lucy

N Hello, Neil Lack.

L Hi, it's me.

N Hi!

L Listen, just a quick call, I'm packing for the , and I just want to check what we want to take with us.

N Oh, I don't know, thethings, toothbrushes, underwear, clothes, shoes.

L Well yes, obviously, but any special?

N Shorts and T-shirts because it'll probably be quite hot walking round sightseeing andshoes. Actually, you can pack my brown shoes, because they're my best ones for walking around all day.

L Yes Do you think we'll needfor the evening?

N Probably, and put in those plastic raincoats just in case it rains.

L And we'd better pack somethingif we re going to the theatre on Saturday night.

N Yeah, put in my blue suit and that new shirt

L OK, and what about other things apart clothes.

.....

(Cunningham & Moor:2001:104) (For the full tapescript of the dialogue refer to Appendix E)

3.3.8. Activity 8

Corrupted Dialogue (Listening/Writing)

This activity is also carried out after students have a general idea of the dialogue, this is very similar to the previous activity.

Procedure:

1. The teacher changes some words or expressions in the dialogue with wrong ones. Alternatively, s/he teacher

may change the letters or some words or expressions in the dialogue.

2. The teacher tells students to listen and underline the wrong words or expressions
3. The teacher plays the tape for the first time for students to spot the wrong words or expressions.
4. The teacher, then, tells students to listen again and correct the wrong words or expressions.
5. The teacher plays the tape for correction.

Here is an example:

N= Neil L= Lucy

N Hello, Neil Lack

L Hi, it's me

N Hi!

L Listen, just a quick call, I'm packing for the weekend, and I just want to check how we want to bring with us.

N Oh, I don't know, the unusual things, toothbrushes, underwear, books, shoes.

L Well yes, obviously, but any special clothes?

N Jeans and T-shirts because it'll probably be quite hot walking about sightseeing and comfortable shoes. Quickly, you can pack my brown shoes, because they're my best ones for walking around all day.

L Yes Do you think we'll buy pullovers for the morning?

.....

(Cunningham & Moor:2001:104) (For the full tapescript of the dialogue refer to Appendix E)

3.3.9. Activity 9

Extracted Dialogue (Reading/Listening/Speaking/Writing)

In this dialogue activity, some sentences are extracted from the dialogue. Students discuss about what can be said before and after the extracted sentences, and later they listen to complete the gaps.

Procedure:

1. Students are introduced to the extracted parts of the dialogues and told to read and try to understand what they mean.
2. The teacher discusses with students what can be said before and after those expressions or sentences and checks if students understand their meanings.
3. The teacher tells students to discuss with their friends and put the sentences or expressions into the correct gap.
4. The teacher plays the recording for students to check if they have completed correctly.
5. Students practice the dialogue in pairs.
6. Students write similar dialogues themselves.

Here is an example of 'Extracted Dialogue' activity.

1. Read the lines below. They are all from telephone conversations. What do you think the lines before and/or after are? Discuss with a partner.

- 1 This is Jo.
- 2 Can I take a message?
- 3 Great! See you on Sunday at ten, then. Bye!
- 4 Oh, never mind. Perhaps next time. Bye!
- 5 No, it isn't. I'll just get her.
- 6 I'll ring back later.
- 7 There's a party at my house on Saturday.
Can you come?
- 8 Can I speak to the manager, please?

2. Complete the conversations with a line from exercise

DIALOGUE I

- A: Hello.
 B: Hello. Can I speak to Jo, please?
 A: _____.
 B: Oh! Hi, Jo. This is Pat. Is Sunday still OK for tennis? A Yes, that's fine.
 B: _____!
 A: Bye!

DIALOGUE II

- A: Hello.
 B: Hello. Is that Liz?
 A: _____.
 C: Hello, Liz here.
 B: Hi, Liz. It's Tom. Listen! ?
 C: Oh sorry, Tom. I can't. It's my sister's wedding.
 B: _____ !
 C: Bye!

DIALOGUE III

- A: Good morning. Barclays Bank, Watford.
How can I help you?
 B: Good morning. _____ ?
 A: I'm afraid Mr. Smith isn't in his office at the moment. _____?
 B: Don't worry. _____.
 A: All right. Goodbye. B Goodbye.

2. Listen and check. Practice the conversations.

(Soars, L. & Soars, J.:2000:51) (For the full tapescript of the dialogue refer to Appendix F)

It must be noticed that in the background of this dialogue, students learned to say telephone numbers, and now they are proceeding to learn more telephone language. The teacher may chose the expressions to be extracted or to be left in their places according to his goals. For example, s/he may extract or leave in their places the expressions that s/he wants to draw his/her students' attention to.

3.3.10. Activity 10

Jumbled Dialogues (Reading/Listening/Writing)

In this activity, the exchanges of a dialogue are given in a mixed order and students are asked to put them in the correct order to make up a meaningful dialogue.

Procedure:

1. Students are given the exchanges of a dialogue in a mixed order.
2. Students make up pairs and try to put the exchanges into the correct order.
3. Students write the dialogue in the correct order.
4. Teacher plays the recording for students to check.
5. Students practice the dialogue in pairs.

Here is an example:

A dialogue between JIM and his friend JILL.

A. Write a dialogue between Jim and Jill using the sentences below.

What are you doing, Jim?
Have you got one?
I want some books about rabbits.
Yes, I'd like that.
Good-bye.
I'm walking to the library.
I must come and see it.
Yes, I had one for my birthday.
You can come this afternoon.
Are rabbits your favourite animal?
Ok, then. See you!
Why are you going to the library?
Yes, they are.
When can I come?

(Young Learners Teaching Resource:Movers Rebuilding Dialogues:n.d:para.1) (For the full tapescript of the dialogue refer to Appendix G)

3.3.11. Activity 11

Functional Dialogues (Listening/Writing/Reading/Speaking)

This activity focuses on teaching functional language through dialogues.

Procedure:

1. The teacher chooses a dialogue which contains enough of a specific type of functional language such as greeting,

agreeing, disagreeing, suggesting, accepting, rejecting, and so on.

2. After the introduction of the dialogue generally, the teacher chooses the sentences that contain the specified functional language items and removes some words out.
3. The teacher makes up a 'Function File' in which students can see those sentences with some parts of them blanked.
4. Students listen to the dialogue to complete the sentences in the function file.
5. Students write a similar dialogue in pairs using the functional language learned and read their dialogues to the whole class.
6. Students role-play the dialogue in front of the classroom.

Here is an Example:

A. Listen to the descriptions of a girl and decide if the statements are true (T) or false (F).

- 1 Lucy sometimes changes the colour of her hair.
- 2 She is as good-looking as a model.
- 3 One of her favourite hobbies is walking.
- 4 She's a person that her friends can rely on.
- 5 She could work harder at school if she wanted.
- 6 The best time of the day for her is the morning.
- 7 She is very organised and tidy.
- 8 She is a friendly, outgoing person.

B. Listen to the descriptions again and complete the function file.

FUNCTION FILE

Describing People:

Appearance:

What does she ¹ _____
She's usually got ² _____ hair. And she sometimes
_____ it in a pony tail.
Everyone says she ⁴ _____ a model!

Interests:

What does she like?
She likes ⁵ _____ to music, rock music - she's
always ⁶ _____ her Walkman on!

Personality:

What is she ⁷ _____?
She's got a lovely ⁸ _____, you know.
She sometimes ⁹ _____ a bit disorganised,
but hair. And she sometimes really she's totally
¹⁰ _____ And she's ¹¹ _____ helping other students.
She always ¹² _____ her best.
She can be a bit ¹³ _____ in the mornings.
She's always ¹⁴ _____ and will always do
¹⁵ _____ to help.

Speculation:

A nice girl. Her parents ¹⁶ _____ be proud of her.

(Harris, Mover & Sikorzinska:2006:74-75) (For the full
tapescript of the dialogue refer to Appendix B-1 and B-2)

3.3.12. Activity 12

Matchmaking (Reading/Listening)

Students do some mental exercise to set up meaning relations between separated parts of some sentences from the dialogue. This activity can be used as a presentation material to present the dialogue at any level. Plus, it can be used as a detailed listening activity after doing a general presentation.

Procedure :

1. Students are told that they are going to listen to a dialogue.
2. The teacher draws a vertical line in the middle of the board to make up two columns.
3. The teacher chooses some sentences from the dialogue and writes the first halves of the sentences on the left column and the other halves on the right column, but in a mixed order.
4. Students try to match the first halves of the sentences in the left column with their second halves in the right column without listening.
5. a) When the activity is intended to function as a presentation activity, firstly, students listen and match the halves of sentences, and then the teacher asks students to predict 'What the topic of the dialogue will

be', and 'why'. Next he continues with other activities to exploit the dialogue.

b) When it is not intended to be a presentation activity, after a general presentation of the dialogue in one way or other, students are asked to try firstly to match the sentence halves without listening, and then they listen to the dialogue and check.

Here is an example:

A. Listen to a student of English, Sara Rossi, talking about her life. Answer the questions.

- a Where was she born?
- b Where does she live now?
- c What is she studying?
- d Who does she live with?

B. Match the two parts of the sentences about S. Rossi.

Column A

Column B

- | | |
|----------------------------------|--|
| 1. When she was sixteen
Rome. | a) in a small town near |
| 2. She studied French | b) as she can. |
| 3. She was born in 1979 | c) in Rome in 2003. |
| 4. She moved to Rome in 1999 | d) with her eleven cats. |
| 5. She lives | e) she was twenty years old. |
| 6. She plays as often | g) she started playing
volleyball. |
| 7. She was seventeen | h) before she started
learning English. |
| 8. She bought her first house | f) when she met her
boyfriend. |

C. Now listen and check your answers.

(Adopted from Cunningham & Moor:2005:40) (For the full tapescript of the dialogue refer to Appendix H)

3.3.13. Activity 13

Focus on Keywords (Listening/Writing)

The aim of this activity is mainly to focus on some words and at the same time doing listening practice.

Procedure:

1. The teacher chooses some key words from the dialogue and puts them on the board.
2. S/he tells students to 'tick' the words they already know and 'cross' the ones they don't know.
3. Based on the words they know, the teacher asks them to guess what the topic of the dialogue will be about.
4. After eliciting their predictions, the teacher tells them to look up their dictionaries for the unknown vocabulary.
5. The teacher may ask some introductory questions about the topic of the dialogue for warming up.
6. The teacher introduces the dialogue with the key words removed.
7. The teacher tells students to listen to the dialogue and try to complete the dialogue with the key words.
8. The teacher may ask students to write their own sentences using the key words.

Here is an example:

A Look up these phrases in your dictionary.

Have a break	Have a meal	Have a new car
Have problems	Have a cigarette	Have a brother
Have a look	Have lunch	Have brown hair
Have an accident	Have dinner	Have a cold
Have good time	Have a drink	Have a good idea
Have a bath	Have coffee	Have a walk
Have a baby		Have a laugh

(Adopted from Cutting Edge Intermediate:11)

B Complete the following gaps with a suitable word to make a phrase with *have*. Then listen and check.

- a In some countries, it's normal to have.....at about twelve o'clock, but we usually eat at around two.
- b A: I can't find my socks anywhere, Mum!
B: Have a.....in the basket by the washing machine.
- c My father stopped driving a car after he had a terrible.....
- d I was tired after walking so far, so I stopped to have a.....
- e Helen's having a lot of.....with her boyfriend- he's terribly jealous.
- f Are you going out now? Have a.....!
- g Suzy has had a.....- they're going to call her Natasha.

(Cunningham & Moor:1998:11) (For the full tapescript of the dialogue refer to Appendix I)

3.3.14. Activity 14

Focus on Key Points (Listening-Writing)

In this exercise some important names, dates or places are introduced to students and they are asked to listen carefully to find out what is said about those key points.

Procedure:

1. The teacher chooses some important key points in the dialogue.
2. S/he puts those points on the board.
3. Students listen and write down the facts about those key points.
4. The teacher can ask more questions about the dialogue.

Here is an example:

A. Listen to a Dialogue About a film and say why the things below are important?

1. Mississippi Burning
2. Early 1960
3. Ku Klux Klun
4. Civil rights movement
5. The local police
6. Frances McDoorman
7. Gene Hachman and William Dafoe
8. Frances Mc Doorman's husband
9. Church

(Harris, Mover & Sikorzinska:2006:28) (For the full tapescript of the dialogue refer to Appendix J-1 and J-2)

This activity has been created based on the dialogue on page 28 of the book 'New Opportunities Intermediate'.

3.3.15. Activity 15

Focus on Questions (Listening/Speaking/Writing)

The aim of this activity is to teach students asking questions and answering on a specific topic. Students have chance to see examples of question and answer exchanges so that they can make similar dialogues on the topic.

Procedure:

1. After students are introduced to the topic and have a few words on general points, which can be done through listening to the dialogue, the teacher tells them to listen to the dialogue and write down the questions they hear.
2. The writing of the questions can be done in two ways:
 - a) The teacher may ask them to listen and write down full questions.
 - b) The teacher can give the parts of questions in mixed order and ask them to listen and order the questions correctly.
3. The teacher elicits the questions.
4. Students read through the full dialogue to see the answers of the questions.
5. The teacher elicits more questions that could be asked on the topic.
6. Students make up pairs.
7. Students ask and answer the questions in pairs about their own experiences.

Here is an example:

A. Listen to a man asking a woman about A film she's just seen. Who's it directed by? What does the man think of the director?

B. Listen again. What five questions does he ask about the film?

1 _____ ?
2 _____ ?
3 _____ ?
4 _____ ?
5 _____ ?

C. What are her answers?

D. In pairs, ask each other about films you've seen recently.

Example:

A: I saw (name of film) at the cinema/or TV (when?).

B: What is it like? Who's in it?

(Oxenden & Latham-Coening:1999:80) (For the full tapescript of the dialogue refer to Appendix K)

3.3.16. Activity 16

Put in Order (Reading/Listening/Speaking)

The aim of this activity is to draw students attention to some details in the dialogue after doing adequate presentation work.

Procedure :

1. Some important events or facts are picked out from the dialogue by the teacher.
2. Their sequence of the events or facts in the dialogue is changed, and they are written by the teacher on the board, that is, they are not written in the order as they occur in the dialogue.
3. The teacher may tell the first sentence beforehand.
4. The teacher tells students to read the sentences and try to understand.
5. The teacher students to listen to the dialogue and number the sentences in the order that they occur in the dialogue.
6. The teacher elicits feedback from students.
7. The teacher starts a class discussion on the topic, combining it with students' own lives and experiences.

Here is an example:

- A. Tina Ross won a competition to write a sixty word Story for Bellissima magazine. Listen to an interview with Tina and write her answers to questions a-f.
- a What's the title of your very short story?
 - b How long did it take you to write it?
 - c Who are your favourite writers?
 - d Where did you get the idea for the story?
 - e What's the story about?
 - f Did you expect to win the competition?

B. Here is Tina's short story. Put the sentences in the right order.

1. On the last day, Charlie died.
2. The next day he won ten million pounds.
3. The government took all his money, but everyone in the street always remembered the incredible street party.
4. Charlie bought a lottery ticket with a one pound coin: his last.
5. Charlie gave a party for his neighbours - it lasted two weeks.
6. But they couldn't remember who gave it.

B. Listen and check the order. Do you like the story?

(Cunningham & Moor:1998:70) (For the full tapescript of the dialogue refer to Appendix L)

3.3.17. Activity 17

Multiple Choice Questions (Reading/Listening/Speaking)

This is a detailed comprehension activity in which students listen to answer detailed questions about the dialogue through multiple choice questions.

Procedure:

1. Students are introduced to a group of multiple choice questions.
2. They read the questions and try to understand.
3. They listen to the dialogue.
4. The teacher elicits the answers.

5. The teacher may go on asking students to write down small notes about an interesting film they watched, including information about 'when it was', 'the plot', 'who starred in the film', 'if they liked it or not', and so on.

6. Students first talk about it with their friends next teacher may elicit one of them as an example, and finally students may write a review of the film.

Here is an example:

A. Listen to the dialogue and answer the questions.

- 1 When does the story take place?
a) the 1950s b) the 1960s c) the 1970s
- 2 How many young activists are killed?
a) two b) three c) four
- 3 Who are the activists killed by?
a) the FBI b) the local people c) the local police
- 4 Where is the FBI man played by Gene Hackman from?
a) the South b) the North c) the West
- 5 How helpful is the town sheriff to the FBI men?
a) very helpful b) not very helpful
c) not at all helpful
- 6 What do the Ku Klux Klan attack?
a) a church b) a hotel c) a shop
- 7 Who decides to give information to the FBI?
a) one of the deputies b) one of the deputies' wives
c) one of the victims' friends
- 8 What happens to the character played by Frances McDormand?
a) She leaves the town with Gene Hackman.
b) She goes to prison c) She stays in the town.

B. Would you like to see the film? Why or why not?

(Harris, Mover & Sikorzinska:2006:28) (For the full tapescript of the dialogue refer to Appendix J-1 and J-2)

3.3.18. Activity 18

Listening to Complete Charts (Listening/Writing/Speaking)

In this activity, students focus on some specific points and listen to complete charts or tables with the information about those points.

Procedure:

1. Students are introduced to a chart which contain some headings or categories in it.
2. S/he introduces the topic, if it hasn't been done yet, and the chart thoroughly.
3. When students have clearly understood what to do, teacher plays the tape for them to complete the chart or the table.
4. Usually, the practice is that students don't complete the chart with full sentences. Therefore, after listening, the teacher gets the students' answers in full sentences.

Here is an example:

A. Listen to three conversations and complete the table.

Table 1: Complete the table.

	What do the people order?	How much does it cost?
Dialogue 1		
Dialogue 1		
Dialogue 1		

The chart has been created based on the dialogue on page 53 of the coursebook 'Cutting Edge Elementary' (Cunningham & Moor:1998). (For the full tapescript of the dialogue refer to Appendix M-1 and M-2)

3.3.19. Activity 19

Open Dialogue (Reading/Writing/Speaking)

In this technique, at the end of a lesson, based on the topic or the language items taught, students are asked to complete a dialogue. Certainly the previous teaching of the topic or the language items may have been taught through another dialogue, too.

Procedure:

1. Students are told that they are going to complete a dialogue.

2. Students are each given a sheet of dialogue in which only one part of the conversation is provided. Alternatively, the teacher may dictate the part as well.
3. Students are informed that they are free to complete the other part of the conversation with their own words, expressions or sentences.
4. Students try to make up a meaningful dialogue giving answers or responding to the questions, statements, or expressions provided. In this way students can do some reasoning about language appropriateness and functions as well as doing some reading and writing practice.
5. Students practice the dialogue in pairs, then act out for the whole class.

Here is an example of a task sheet for 'Open Dialogue'

activity:

Talk to Mike Sanders about your past life.

MIKE. Hi! Do you mind if I talk to you?
 YOU:

MIKE Well, my questions are quite short. First, I'd like to know where you were born.
 YOU:

MIKE: I see. And I suppose your parents were born in the same place.
 YOU:

MIKE: Tell me something about them.
 YOU:

MIKE: You've got some brothers and sisters, haven't you?
 YOU:

MIKE: Mm. Where did you first go to school?
 YOU:

MIKE : Tell me something about your later education.
 YOU:

MIKE: Do you mind if I ask you some questions about
your private life?
YOU:
MIKE: Well, actually, I am in a bit of a hurry, so
it doesn't matter. I'm afraid I've got to go.

(Abbs & Freebairn:1989:107)

Note that in the previous sections of the unit 'The Simple Past Tense' was taught and students did adequate listening, speaking and grammar drills. Finally, they were given the dialogue above and were asked to complete it with their own answers or responses.

3.3.20. Activity 20

Cued Dialogues (Speaking/Writing)

This activity is used to improve the speaking skills of students. After doing some reading practice on a topic or teaching some structures or studying examples of some functional language students are given a chance to do some speaking practice through 'cued dialogue activities' so that they can use some of what they have studied formerly that day. In this activity students are given some 'cues' or 'instructions' and are asked to produce the language based on them.

Procedure :

1. The teacher tells students that they are going to do some speaking practice in pairs. He sets the topic, the situation and the characters.
2. Students make up pairs.
3. The teacher gives each pair a task sheet on which there are some instructions explaining to both participants what to say and so directing the dialogue to be done. On the left column take place the instructions for one of the participants, on the right for the other participant.
4. The teacher explains to students that they should follow their instructions to make a dialogue.
5. The teacher goes around listening to students helping them when necessary.
6. After practising in pairs the teacher chooses some pairs to act the dialogue out for the whole class.

The procedure above can be used just for the development of speaking skill. Alternatively, to do writing practice as well, the teacher can ask them to write a dialogue first in pairs and then read or act it out for the whole class.

Here is an example of a task sheet for a cued dialogue activity:

A. It is a hot Saturday in summer. Telephone a friend and plan the day and evening out. Follow the instructions in the table.

Table 2: Instructions

YOUR FRIEND	YOU
Answer the phone. Say your name.	Greet your friend and say your name.
Return greeting.	Suggest something to do in the afternoon.
Disagree. Say what you would like to do instead.	Agree. Suggest something to do in the evening as well.
Agree. Suggest a time and a place to meet in the afternoon.	Confirm the details. Say goodbye.
Say goodbye.	

(Abbs & Freebairn:1989:18)

Note that in the previous page of the book, expressions of agreeing, disagreeing and making suggestions were studied.

3.3.21. Activity 21

Dialogue Memorization (Listening/Reading/Speaking)

'Dialogue memorization' is a controversial issue among language teaching methodologists. While some methodologists are in favour of 'memorizing dialogues' as a means to foster especially the speaking skills of students some others oppose it strongly.

The methodologists in the first group argue that through 'dialogue memorisation', students internalize some useful common expressions and patterns of the spoken language, and thus can build their own opinions on the basis of those patterns and expressions. Moreover, they claim that 'memorising dialogues' means memorising a lot of vocabulary which is a crucial element in learning a language. They also say that 'memorizing dialogues' functions as a reinforcement for grammar since students can see grammar in use, which is another important aspect of language learning.

The methodologists in the second group argue that it may be frustrating for some students since the challenge of the task may cause some amount of stress, so it may affect those students' improvement badly. Furthermore, students do not exert any reasoning about how language functions, consequently they get difficulty producing the new language. Another concern is that students are inclined to learn only one part of dialogues, which makes students robots rather than language learners.

I favour the opinions of the first group. I believe that it is a really good tool in language learning when applied and controlled appropriately.

Here are some points to take into consideration to use dialogue memorisation for the benefit of our students:

1. The dialogues chosen to be memorized must be the ones that were previously studied in class. Students must know the meanings of the sentences or expressions in the dialogue.
2. Students must be given adequate time to memorize; it must not be done hastily. My way is setting the students the task to be performed at least for the next day, even sometimes the next week.
3. Students must memorise both parts of the dialogue.
4. The teacher must have the control. S/he can toss up a coin to determine the roles to be taken and the partners to accompany.
5. This activity must be done regularly. If it is done once or twice in a term it will not produce good results.

Since this activity can be applied to any dialogues according to the level of students, it is not necessary to give an example. For the same reason, 'Activity 22', 'Activity 23', 'Activity 24' and 'Activity 25' will not be exemplified, either.

3.3.22. Activity 22

Community Language Learning Dialogue (CLL Dialogue)
(Writing/Speaking)

I call this activity so because it reflects some characteristics of Community Language Learning Method. The activity is more suitable for monolingual classrooms since it is mainly based on the translation of students' utterances. Students may find it enjoyable and feel relaxed performing this activity because they just speak in their own language. This activity can be done at the end of the lesson as an extension activity and has a high potential to rise the participation of students in language learning process.

Procedure :

1. The teacher tells students that they are going to write a dialogue as a whole class.
2. The topic is usually the topic that they have studied that day. For instance, if they have learned how to order meals and take orders in a restaurant they can choose to write a dialogue of their own on the same topic.
3. Students direct the dialogue. They say what they want to in their own language.
4. The teacher translates them into English. It is Ok even if the sentences are above the students' level of language.
5. The teacher or a student writes the sentences on the board.

6. Meanwhile, the rest of the class write the dialogue down in their notebooks, too.
7. When the dialogue is finished, with lower levels they can do a coral repetition of the dialogue. With higher levels it may not be necessary so students can practice the dialogue in pairs.
8. The teacher may set the dialogue for memorization.

3.3.23. Activity 23

Stop and Go Back Dictation

(Listening/Writing/Reading/Speaking)

This is a dictation activity that pushes students to make sense of the language they hear by writing it down as accurately as possible. This activity, the learners control the dictation, asking the teacher to '**stop**' and '**go back**', as many times as they want. (Sabbadini:2007:pars.1-2)

Procedure:

1. The teacher chooses or writes up a dialogue which he thinks will be beneficial for his students. S/he may want to introduce some new language or for revision.
2. The teacher draws on the board three symbols as they are on the cassette [player]: play, stop and go back (rewind).

3. Then the teacher elicits or pre-teaches these terms, telling the class that in a minute s/he will be their 'cassette [player]'. S/he explains to students that s/he will be playing a dialogue that they should write down word per word. S/he will read at normal speed but at any time they can ask him/her to stop and go back to a particular point in the dialogue: e.g. 'stop, go back to 'she was wearing''.
4. Once students are ready with pencil and paper the teacher stands at the front of the class, without speaking. Then somebody shouts out 'play' and the teacher starts reading!
5. When students cannot catch a point they shout 'stop, go back to X'.
6. The dictation goes on until all the students feel satisfied with their text.
7. Once everybody has the full text, students can then ask their 'cassette player' to read it through one more time.
8. Students take a few minutes to compare their dialogues with their friends and check for any mistakes.
9. The teacher hands out copies of the original dialogue for them to check against.
10. Students practice the dialogue in pairs.

(Sabbadini:2007:para.3-4)

3.3.24. Activity 24

Bubble Dialogues (Writing)

This activity is useful especially for advanced level students.

Procedure:

1. The teacher finds a photo story from cartoon magazines or comics.
2. S/he blanks the bubbles out.
3. Students try to write a suitable story.
4. The teacher examines and announces the best story.

(Lavery:n.d:Having Fun with Dialogues:para.5)

3.3.25. Activity 25

Cloze-Dictation (Listening/Reading/Writing/Speaking)

This is a writing activity. Besides, it promotes reading and speaking practice. It is not boring since it demands students' active participation and provides it, too.

Procedure:

1. The teacher tells students that they will listen to a dialogue and that they should try remember as much as they can, then students listen to the dialogue.

2. After the students listen, the teacher distributes the printed dialogue with six to eight sentences removed.
3. The teacher gives students one or two minutes to provide the missing sentences. The purpose of this step is to raise the students' curiosity about the dialogue and let them grasp the setting, characters, and main idea.
4. Next, the students turn their papers over. The teacher begins dictating the sentences in random order. By the way, students can ask the teacher to repeat a sentence as many times as they want.
5. After each sentence is dictated, a student writes the sentence on the board for correction. The class corrects mistakes on their papers.
6. When all the sentences have been dictated and checked, the class turns over their papers and fills in the sentences in the blank lines. The teacher erases the sentences written on the board to ensure that students refer to their own papers.
7. Finally, students check their work by listening to the dialogue on tape to make sure they put the sentences in the correct order.
8. Next, students practice the dialogue in pairs.

(Hoelker:2000:para.1-2)

CHAPTER 4

EVALUATION OF THE COURSEBOOK 'NEW OPPORTUNITIES' IN TERMS OF USING DIALOGUES

4.1. Overview

As previously mentioned in Chapter 2, there are a number of elements that interfere in language learning process. Mainly, 'the student', 'the teacher', 'materials', 'the methodology', 'techniques' and 'physical conditions' can be included in them. Among them, as it is a part of my study, the importance of materials, and in particular, the importance of dialogues as a language teaching material were discussed in detail. (see 2.5 and 2.6)

As for the coursebook 'New Opportunities' as a language teaching material, the first thing to be remembered is that it is a book that has been prepared according to modern trends and approaches in language learning. Language items to be taught are graded into three levels as 'Elementary', 'Pre-intermediate' and 'Intermediate'. Moreover, it is designed to train students in different skills jointly as well as pronunciation, grammar and culture. The general layout of the book has been designed accordingly to this aim.

In every unit, there is a 'presentation' section, a 'grammar focus' section, a 'skills focus' section, a

'communication workshops' section, a 'language problem solving' section, a 'culture corner' section and a 'review' section every two units. In the 'presentation' section, the topic of the unit is presented through some key words, pictures and short listening extracts accompanied by warm-up questions related to the them. In the 'grammar focus' section, the grammar is introduced through some sort of reading text. Grammar is practiced through some exercises. In the 'skills focus' section, the book focuses on 'reading', 'listening' and 'speaking' skills. In the 'communication workshops' section, it focuses on 'writing' and 'speaking' skills, at intermediate level 'listening' skill as well. In the 'language problem solving' section, some minor grammar points are introduced through short reading texts and practised through 'gap filling', 'question and answer' and other drills. In the 'culture corner' section, cultural issues are handled. Usually, they include cultural information about the UK, but some of them are about cultural issues on world level. In this section, while students learn about other cultures, they have a chance to compare them with their own cultures. This is another section where students can read a piece of text or listen to a song. Finally, in the review section, the grammar and the vocabulary of the unit is revised and a pronunciation issue is focused on.

All in all, the layout of the book seems very well organized, and it is true on the whole. However, as a teacher who is currently using the book, I think it ails in some - perhaps comparatively minor - points, too. Yet, my intention in this chapter is to make an evaluation of the book in terms of not other issues but only its handling of dialogues - where, I think, there are also some ailments.

4.2. Strong and Weak Points of 'New Opportunities' in Terms of Using Dialogues

4.2.1. Overview

A good point about the book is that it uses a lot of dialogues throughout the course. In every unit there is a 'skills focus' section, and suitably, in almost every 'skills focus section' there is a dialogue. Another good point about the book is that it employs a number of the activities I have mentioned in Chapter 3 to teach the four language skills in ELT as well as grammar and vocabulary.

On the other hand, the first ailing point about the book is 'the topics of the dialogues'. The topics of some dialogues used in 'New Opportunities' are too far away from students world. Therefore, they are not able to capture students' interest. The second ailing point is 'the language used in the dialogues'. To illustrate the both ailing points, it will be good to look at an example. Towards the middle of

the pre-intermediate level book of the series, on page 71, there is a dialogue about a gadget called 'Dogwalker'. The dialogue includes language about the design of the gadget, how it works, its function, its parts, even its motor. As you see, when students have been learning the language for just 10 weeks and when they do not even know enough vocabulary about daily language, the language used in such a dialogue will be certainly improper and such a dialogue will not be able to hold students' interest in its topic and the activities designed to exploit it.

Another point about the language used in the dialogues in 'New Opportunities' is that the language used in some of the dialogues does not sound colloquial. In daily life communication, however, we use short sentences or expressions. Certainly, there are some dialogues that contain that sort of language, but unfortunately, in some dialogues sentences are too long and inevitably too grammatical, and hence unnatural. This is so even when dialogues are not used for grammar presentation.

Finally, the fact that the full tapescripts of the dialogues are inaccessible for students causes a serious problem. The book 'New Opportunities', which is currently being used at The School of Foreign Languages of Selçuk University is a book based on the 'Functional-notional Approach'. It aims to teach the language to be used in some

specific areas, focusing on functional language used in those areas as well as the specific vocabulary. We can see it when we look at the topics of its units. For instance, the units of the pre-intermediate level book of the series includes topics such as 'food', 'money', 'the Web', 'mountains', 'dance' and 'music'. Some units of the intermediate level book of the series are 'travel', 'Media', 'Advertising', 'Culture Shock' and 'Civilization'. Throughout the course, students learn the functional language used in these areas. This is a good point, regarding the fact that a language course should aim at teaching students the language for the situations they will be confronted with in real life. The problem, relevant to the issue, is that while it tries to teach the language used in some specific areas, unfortunately, students can never access to the full tapescripts of the dialogues used. According to 'behaviouristic view', language is a habit formation. This means that students must be provided with good examples to copy again and again to form a habit. All the coursebooks I have seen so far have a tapescript section at the end of them, but 'New Opportunities' does not, so students who can never see the whole context in which specific language items are used get difficulty grasping the meaning and the correct usage of those language items.

4.2.2. Strong and Weak Points of the Book in Terms of Using Dialogues for Teaching the Four Skills

When we look at the layout of the book in using dialogues to teach the four skills, we can see that the book has adopted a good method. The first good point is that, as has been mentioned in Chapter 3, as a method in using dialogues students should not directly jump into the dialogue material. Instead, firstly, they should go through some warm-up exercises such as - if there are any accompanying - looking at some pictures and talking about them to finally guess what the topic of the dialogue will be, working on some key words that are used in the dialogue to be listened and listening for general understanding. In the pre-intermediate level book of the series, on page 12, there is a good example of this. The topic of the section of the unit is about 'dogs' lives' and there is a large picture covering almost half of the page in which a woman is walking two pet dogs. Above that picture there is the picture of a shepherd dog that is grazing some sheep. Below the pictures, there are two warm-up questions:

1. Have you got a dog? If not would you like one?
2. Which of the dogs in the photos would you prefer? Why?

These questions are good to provoke students to have a few words on the topic and to think over it. In the second exercise there are two similar questions:

1.How popular are dogs in your country?

2.What other pets are common?

Furthermore, in exercise 3, students are introduced to some key words that take place in the dialogue to be listened. What is better is the way the words are introduced. The writer introduces the words by relating them to students' own lives. This is a good point since, in this way, students have a reason to take part in the task and be willing to speak. As can be seen, the presentation stage to the dialogue seems quite well organized.

When we look at further examples for further usage of the dialogues in the book, we can observe that the book usually employs activities that focus on teaching the functional language on the topics of the units. Almost every dialogue is exploited through completing a 'function file'. In the 'function file' part, the expressions or patterns that are used in the dialogue are focused on, and students are required to complete some gaps with them. After the completion of the function file a writing activity follows. Next follows a speaking activity. Considering all the activities mentioned above used to exploit dialogues, we can judge that the sequence of them is quite logical. However, when we look into them closely, we see some factors that can detract students attention from the exercises and finally loose all their interest. Actually, this is not valid for the

presentation stage. The book, to me, is quite successful there, but when it comes to further stages of using dialogues, we see that while the layout is okay, the tasks are sometimes not enough and sometimes not effective enough. For example, on page 39 of the intermediate level book of the series, we see along function file covering half of the page from the top to the bottom of it. Despite this, there is no writing activity following except for the filling of the gaps in the function file. The same is true for the dialogue on page 87 of the pre-intermediate book.

Besides the quality of exercises, the types of activities are not varied enough, either. We can see only three types of activities. The most common is the gap filling exercise as 'function files'. Another one is 'cued dialogue' activity, but represented with only a few examples. The other type of exercise is multiple choice question, but again it is represented with only a few examples. There are no such activities as 'open dialogue', 'jumbled dialogues' or 'cloze dictation.

4.2.3. Strong and Weak Points of the Book in Terms of Using Dialogues for Teaching Vocabulary, Grammar, Pronunciation and Culture

The book is successful in terms of teaching vocabulary through dialogues. Sometimes it teaches vocabulary through

focusing on keyword and sometimes asking students to complete gap filling exercises after dialogues.

In terms of teaching grammar through dialogues the book is successful, too. Most times, it uses dialogues to present the grammar of the unit.

The book is not very strong in teaching pronunciation through dialogues. It does not use pronunciation activities focusing particularly on the pronunciation of words used in dialogues. Still, this is tolerable if we take into consideration the pronunciation exercises in review sections of the book at the end of every two units.

In the last place, the book does not teach culture through dialogues. This is understandable considering the fact that it has an independent culture corner section for this purpose.

CHAPTER 5

CONCLUSION

5.1. Presentation

In the first place, this study explored the nature of dialogues, and secondly, the importance of them as a language teaching material. Next, it explored the essential techniques to use dialogues to teach the four skills (Listening, Reading, Speaking, Writing) in ELT. Finally, an evaluation of the coursebook 'New Opportunities' has been made in terms of its handling dialogues for teaching the four skills in ELT. The findings will be mentioned in this chapter.

5.2. The Nature of Dialogues

When the definitions about what a 'dialogue' is put together, it can be defined as an oral or written medium of instruction or communication which is marked by having two parties involved.

There are three types of dialogues: 'grammar-demonstration dialogues', 'conversation-facilitation dialogues' and 'recreational dialogues or skits'.

5.3. The Importance of Materials in ELT and the Importance of Dialogues as a Language Teaching Material

There are several elements that interfere with language learning process. Some of them are 'students', 'the teacher', 'materials', 'physical conditions', 'planning and evaluation'. Among them, perhaps the most important one is the 'materials' to be used. In my study I have explored the importance of materials, and the findings suggest that materials have a central role in language learning since they control language learning and teaching. A teacher has to think clearly and determine what kind of materials could be the most useful for his or her students. This is the first step.

In this respect, 'dialogues' turn out to be a valuable source for language learning or teaching. We can understand it from the popularity of them in the area of ELT. All popular coursebooks that are used today throughout the world in ELT, dialogues seem to be an indispensable source. Among those books are 'Cutting Edge' series, 'Headway' series, 'Face2face' series, 'New Opportunities' series, 'English File' series, 'Streetwise' series.

There are a couple of reasons for the popularity of dialogues. Firstly, they are representations of daily life communication, thus, they serve as direct examples of real

life speech for students to copy and modify to adapt to their own communication. This is the advantage of dialogues as the tool to teach 'speaking' skill. The motivational positive effect of dialogues also emerges from this feature of dialogues. Secondly, besides the 'speaking' skill, the other skills of language (Listening, Reading, Writing), grammar, vocabulary, pronunciation and even culture can be taught through dialogues.

5.4. Essential Techniques to Teach the Four Skills in ELT through Dialogues

To get the most out of dialogues to teach the four skills in ELT, they must be accompanied by proper activities. Usually, a teacher has to employ more than one of them in combination to exploit a dialogue. Moreover, it will be useful if a variety of them are used instead of only certain types of them.

5.5. The Evaluation of the Coursebook 'New Opportunities' in Terms of Its Handling Dialogues

When the English teaching series 'New Opportunities' is examined in terms of its handling dialogues to teach the four skills in English as well as grammar, vocabulary, pronunciation and culture, it arises to be a book that highly make use of dialogues. While there are some points in which the book is strong, it ails in some other points. The layout

and the sequence of activities that accompany to exploit dialogues are well organized, but still there are some points that could be improved.

The book is successful especially in the presentation of dialogues, but not successful as much in the further stages. Another ailing point about the book is the topics and the language used in the dialogues. Some topics are far from attracting students interest, and the language used in some dialogues are too grammatical and unnatural.

The final point to be made about the book is that it makes use of dialogues to teach grammar and vocabulary while it does not make use of them as much to teach pronunciation. It does not use dialogues to teach culture at all, either.

BIBLIOGRAPHY

- Abbs, B. & Freebairn, I.(1989). *Building strategies 2 student's book*. New Edition. Harlow: Longman.
- Alexander, L. G.(1977). *Question and answer: Graded oral comprehension exercises*. Essex: Longman Group Limited, Longman House.
- Bakı, S. (1986). *Principles of designing functional dialogues for teaching English: Theory and practice*. (MA Thesis). Ankara: Middle East Technical University.
- Beare, K.(2003). *Appropriate classroom materials*. English as a second language. Retrieved April 8, 2008, from: <http://esl.about.com/library/weekly/aa062498.htm>
- Broughton, G., et. all.(1980). *Teaching English as a foreign language*. London: University of London Institute of Education.
- Byrne, D.(1996). *Teaching oral English*. Essex: Longman Group Limited.
- Caleb Gattegno and the silent way*.(n.d.). Retrieved May 18, 2008, from: <http://www.ingilizceogretmenligi.com/caleb-gattegno-and-the-silent-way-t-109.html>
- Cambridge international dictionary of English*.(1995). Cambridge: Cambridge University Press.
- Celce-Murcia, M. & Hilles, S.(1988). *Techniques and resources in teaching grammar*. Oxford: Oxford University Press.

- Cole, P.(1974). *Oral English: Some techniques for teachers*. Washington D.C.: United States Information Agency.
- Community language learning*. (n.d.). Retrieved May 18, 2008, from: <http://www.ingilizceogretmenligi.com/community-language-learning-genis-kapsamli-dokuman-t-373.html>
- Community language teaching*.(n.d.). Retrieved May 18, 2008, from: <http://www.ingilizceogretmenligi.com/community-language-learning-turkce-anlatim-t-93.html>
- Cummins, K.(2007). *Total physical response-TPR*. Retrieved May 26, 2008, from: <http://www.teachingenglish.org.uk/content/total-physical-response-tpr>
- Cunningham, S. & Moor, P.(1998). *Cutting edge elementary student's book*. Harlow: Longman.
- Cunningham, S. & Moor, P.(1998). *Cutting edge intermediate student's book*. Harlow: Longman.
- Cunningham, S. & Moor, P.(2001). *Cutting edge pre-intermediate student's book*. Harlow: Longman.
- Cunningham, S. & Moor, P.(2003). *Cutting edge advanced student's book*. Harlow: Longman.
- Cunningham, S. & Moor, P.(2005). *New cutting edge intermediate student's book*. Harlow: Longman.
- Dinçay, T.(1990). *Suggestopedia and designing a sample lesson plan for teaching dialogues*. (MA Thesis). Ankara: Gazi University.

- Dobson, J. M. (1974). *Effective techniques for English conversation groups*. Washington D.C. : United States
- Doff, A. (1998). *Teach English: A training course for teachers. (Trainer's Handbook)*. Cambridge: Cambridge University Press.
- Doff, A. (1998). *Teach English: A training course for teachers. (Teacher's Workbook)*. Cambridge: Cambridge University Press.
- Ghose, B. (2004, July). *Language and communication*. Frontline, 6(15). Retrieved May 17, 2008, from: <http://www.hinduonnet.com/fline/fl12115/stories/20040730001207300.htm>
- Harmer, J. (1991) *The practice of English language teaching*. New edition. London: Longman.
- Harmer, J. (2001). *The practice of English language teaching*. Third Edition. Harlow: Longman.
- Harris, M., Mover, D. & Sikorzinska, A. (2006). *New Opportunities Intermediate Student's Book*. Harlow: Longman
- Hendra, R. G. (1997). *The MacScouter's big book of skits*. Retrieved March 17, 2008, from: <http://www.usscouts.org/clipart/ScoutDoc/Skits/BBSkits.Pdf>
- Hoelker, J. (2000). *The conversation puzzle: A cloze-dictation activity*. Retrieved May 19, 2008, from <http://www.jalt-publications.org/tlt/articles/2000/03/hoelker>

- Keskil, G.(1993). *Effective use of dialogues in teaching English with special reference to an English course for Turks*. (PhD Thesis). Ankara: Gazi University.
- Kelly, J.(1999). *The importance of writing: Past present and future*. The RSCC Online Writing Lab. Retrieved April 24, 2008, from: www.rscclib.org/owll&writingcenter/OWL/Importance.html
- Kitao, K.(1997). *Why do we use materials?/What are materials for?* Selecting and developing teaching/learning materials. *The Internet TESL Journal*, 4(4). Retrieved April 11, 2008, from: <http://iteslj.org/Articles/Kitao-Materials.html>
- Kline, J. A.(1996). *Listening effectively*. Alabama: Air University Press
- Larsen-Freeman, D.(2000). *Techniques and principles in language teaching*. Second Edition. Oxford: Oxford University Press.
- Lavery, C.(2001). *Language assistant manual*. The British Council. Retrieved May 12, 2008, from: <http://englishtips.org/index.php?cstart=2&newsid=1150791269>
- Lavery, C.(n.d.). *Having fun with dialogues*. Retrieved May 19, 2008, from <http://www.britishcouncil.org/languageassistant-teaching-tips-dialogues.htm>
- Lightbown, P. M. & Spada, N.(1996). *How languages are learned*. Oxford: Oxford University Press.

- Littlewood, W. (1981). *Communicative language teaching*. Cambridge: Cambridge University Press.
- Mellow, J. D. (2002). *Toward principled eclecticism in language teaching: The two-dimensional model and the centring principle*. *TESL Journal*, 5(4). Retrieved April 20, 2008, from: <http://tesl-ej.org/ej20/a1.html>
- Mora, J. K. (1999). *The direct method*. Retrieved April 24, 2008, from: <http://coe.sdsu.edu/people/jmora/almmethods.htm#Functional>
- Movers rebuilding dialogues*. Young learners teaching resource. (n.d.). Retrieved May 19, 2008, from: http://www.cambridgeesol.org/teach/yle2007/downloads/movers_rebuildingdialogues.pdf
- Nunan, D. (1989). *Designing tasks for communicative classroom*. Cambridge: Cambridge University Press.
- Nunan, D. (1995). *Language teaching methodology: A textbook for teachers*. Hertfordshire: Prentice Hall Europe.
- Oxenden, C. & Latham-Coening, C. (1999). *English file intermediate student's book*. Oxford: Oxford University Press.
- Ozkan, N. (1990). *Communicative teaching of English through dialogues*. (MA Thesis). Ankara: Gazi University.
- Pellowe, W. R. (1996). *A dialog-based approach toward interlanguage development*. *The Language Teacher Online*, 20(12). Retrieved April 8, 2008, from: <http://www.jalt-publications.org/tlt/files/96/dec/interlang.html>

- Pint, J. J. (2003). *Caleb Gattegno and the silent way*. Retrieved May 26, 2008, from: <http://www.saudicaves.com/silentway/gattegno.htm>
- Principles of language learning*. (n.d.). Retrieved April 24, 2008, from: http://www.englishraven.com/method_suggest.html
- Redston, C. & Cunningham, G. (2005). *Face2face elementary student's book*. Cambridge: Cambridge University Press.
- Rivers, W. M. & Temperley, M. S. (1978). *A practical guide to the teaching of English as a second or foreign language*. New York: Oxford University Press
- Sabbadini, **M. J.** (2007). *Stop and go back dictation*. Retrieved May 19, 2008, from <http://www.teachingenglish.org.uk/try/activities/stop-go-back-dictation>
- Scrivener, J. (1998). *Learning teaching*. Oxford: Macmillan Publications Limited.
- Smith, M. K. (2001). *Dialogue and conversation*. The Encyclopaedia of Informal Education. Retrieved March 17, 2008, from: <http://www.infed.org/biblio/b-dialog.htm>
- Soars, L. & Soars J. (2000). *New headway elementary student's book*. Oxford: Oxford University Press.
- Thanasoulas, D. (2002). *The changing winds and shifting sands of the history of English language teaching*. Retrieved April 24, 2008, from: <http://www.englishclub.com/tefl-articles/history-english-language-teaching.htm>

The four language skills. (n.d.). Retrieved May 19, 2008,
from: <http://www.englishclub.com/language-skills.htm>

Widdowson, H. G. (1981). *Teaching language as communication*.
Oxford: Oxford University Press.

APPENDICES

APPENDIX A

Tapescript for Activity 1

M = Mark

W = Will

- M: Will... Will!! Could you pass one of those?
W: Er, what sorry?
M: Could you pass me one of those forms from over there?
W: Oh yeah ... there you go ... Oh dear ... sorry I just can't get going at all this morning ...d'know what's the matter with me,
M: What ... were you up late again last night? Out clubbing again?
W: Well, not that late, we went to that new place ... what's it called ... I got home about 6, I suppose.
M: You didn't get home till 6??
W: Well I got a couple of hours' sleep ... I was up at 8 to go for a run in the park ... still feel tired though.
M: Well, I'm not surprised.
W: Ran for three miles ... didn't seem to do me a lot of good, I must say.
M: No wonder you're tired after all that exercise.
W: Anyway, you'll never guess who was there.
M: Where ... in the park?
W: No, in the club, dummy.
M: Well, I don't know, do I?
W: You know Jasmine Ellis?
M: What? Jasmine Ellis, the supermodel?
W: That's her ... she was there ... with some friends of hers.
M: You're kidding!
W: No, seriously ... and you're not going to believe this - she asked me to dance ... just *like* that... 'May I have this dance with you, sir?' Really!
M: No! No, you're right... I don't believe you

APPENDIX B-1

Tapescript for Activities 2-3-11

1

- Interviewer:** Tell me about Lucy.
- Girl:** Well, she's my best friend and, er, she's really nice!
- Interviewer:** What does she look like?
- Girl:** She's usually got blond hair. It's quite long, well, shoulder-length. It's very straight. And she sometimes wears it in a pony tail.
- Interviewer:** Mm. What do you mean she's usually got blond hair?
- Girl:** Well, she sometimes dyes it bright colours - just for a laugh. But not for long.
- Interviewer:** Does she? Anything else?
- Girl:** Er, she's quite tall and slim and really good-looking. Everyone says she looks like a model!
- Interviewer:** Really?
- Girl:** Yes, she's got big, brown eyes.
- Interviewer:** And how old is she?
- Girl:** She's seventeen. I've known her for ages - we started school together.
- Interviewer:** That's interesting. What kinds of things does she like?
- Girl:** She likes listening to music, rock music - she's always got her Walkman on!
- Interviewer:** Yes?
- Girl:** Yes, all the time.
- Interviewer:** And what is she like?
- Girl:** Oh, she's got a lovely personality, you know. She's incredibly cheerful and sociable.
- Interviewer:** I see.
- Girl:** She sometimes seems a bit disorganised, but really she's totally reliable, totally.
- Interviewer:** Right. She must be a really good friend.
- Girl:** Yes, she is.

2

- Interviewer:** How would you describe Lucy Palmer?
- Teacher:** Well, she's very helpful in class. And she's always helping other students. She's quite popular, and I imagine she must have a lot of friends in and out of school. She always does her homework and always does her best. A nice girl. Her parents must be proud of her.

APPENDIX B-2

Tapescript for Activities 2-3-11 Continued

3

Interviewer: Could you describe your daughter in one or two sentences?

Father: Mm, that's difficult! Well, we get on well with each other, I think, don't have too many arguments, I suppose. She's an honest girl, she'd never mislead you, and she seems very happy at home and school - but she can be a bit difficult in the mornings, you know, a bit grumpy! And her room is a complete mess! Apart from that, a lovely daughter!

4

Interviewer: Can you briefly describe Lucy, please?

Neighbour: Yes, she moved in next door about ten years ago, so I know her well. She's always smiling and will always do anything to help - she often goes to the shops for me, you know, as a favour. And we sometimes have a chat when she comes home from school; I tell her my problems, she tells me hers, you know ...

APPENDIX C

Tapescript for Activity 4

I ... So, what do people think of these vegetables? And especially what do children think? What do chocolate carrots really taste like? Well, we've got two top chefs with us today, and a child, James, who, as we speak, is actually eating them... but we'll ask James for his opinion in a moment, Before that I'd like a quick comment from our two chefs: First, Manto Pierre White from *the Hyde Park Hotel*. What do you think, Marco?

M Well, I have three young children myself who don't like eating vegetables. But I would not give them chocolate-flavoured carrots. Personally, I think it's much better to bribe children, for example, I promise trip to the park if they eat their vegetables. Anything is better than these products, They will destroy children's future eating habits.

I Well, next we have Nico Ladenis from the *Chez Nico* restaurant. Do you agree with Marco?

N Absolutely. I cannot imagine anybody eating these chocolate carrots, Chocolate and carrots just don't go together. It's a crazy mixture. The colour is horrible. People eat with their eyes, it is the first sense. I'm sure children won't be attracted to them.

I Thanks, Nico. Well, we'll be coming back to our chefs in a minute. But before we go any further, the moment of truth. James, who is eight years old has just been tasting some of the new vegetables. What do you think of the carrots, James?

J They're delicious. They taste like hot chocolate. They're not like carrots *my Mum* gives me.

I So, you like them?

J Well, I think the carrots are very nice on their own but I don't think they'd be very nice with chicken or hamburgers.

I And what about the chewing-gum flavoured peas?

J Urgh! They're disgusting. I don't like peas and I don't like chewing gum either. I only had one spoonful, and I didn't want any more.

I So, would you like to have the carrots and the peas again?

I No, thank you.

APPENDIX D

Tapescript for Activity 5

DOCTOR Hello, Mr. Taylor.

MR TAYLOR Hello, doctor.

D Right, is everything OK?

T Er, I think so.

D Good. First let's check your weight.
Over here, please. Mmm.

T How much do I weigh?

D 93 kilos.

T Really?

D Yes. Do you do much exercise?

T Er, no, not really. I go swimming about
once a month, that's all.

D And what do you usually eat?

T I eat a lot of meat and vegetables.
You know, business lunches - but
I sometimes have salad. And, er, we
eat a lot of pizzas at home.

D And do you usually eat red meat, or
chicken or fish?

T Oh, I suppose I eat red meat about 4
times a week. And we usually have
chicken on Sunday.

D Do you smoke?

T No, I don't. I gave up 2 years ago.

D That's good. And what about alcohol?
Do you drink a lot? T No, not much.

D Do you drink every day?

T Er, yes, but only 1 or 2 beers. And
maybe a glass of wine with a meal.

D Hmm. Well, your diet's not too bad, but
you shouldn't eat so much red meat. Have
chicken or fish instead, it's better for you.
And I'm not sure about all those pizzas!

T OK.

D And you should do more exercise,
maybe 3 times a week. But you probably
know that.

T Er, yes. I'll try.

D Right, let's listen to your heart.

APPENDIX E

Tapescript for Activities 6-7-8

N = Neil L = Lucy

N Hello, Neil Lack.

L Hi, it's me.

N Hi!

L Listen, just a quick call. I'm packing for the weekend, and I just want to check what we want to take with us.

N Oh, I don't know, the usual things, toothbrushes, underwear, clothes, shoes.

L Well yes, obviously, but any special clothes?

N Shorts and T-shirts because it'll probably be quite hot walking round sightseeing and comfortable shoes.

Actually, you can pack my brown shoes, because they're my best ones for walking around all day.

L Yes Do you think we'll need pullovers for the evening?

N Probably, and put in those plastic raincoats just in case it rains.

L And we'd better pack something smart if we re going to the theatre on Saturday night.

N Yeah, put in my blue suit and that new shirt.

L OK, and what about other things apart from clothes.

Obviously passports, tickets, money travellers' cheques. Do we need our driving licences?

N We're not planning to hire a car, are we?

L No but, well, anyway What else?

N A guidebook That little yellow one's really good.

A phrasebook and don't forget the camera. You always forget the camera.

L What about you? It's not my job to remember everything you know!

N And what about sun cream? It might get really hot.

L We can buy that there if we need it, can't we?

N Yeah, I suppose so Oh before I forget, can you pack my razor and shaving cream?

L Yeah, sure Anything else?

N Can't think of anything Listen, I'll phone you back if I do, I've got a meeting now I'll see you at the check-in desk at five, OK?

L Yeah, see you then Don't be late!

N I won't.

L I'm really excited, aren't you? I'm really looking forward to it!

N Yeah, me too! See you later!

L See you, bye. Take care.

APPENDIX F

Tapescript for Activity 9

DIALOGUE 1

A Hello.
B Hello. Can I speak to Jo, please?
A This is Jo.
B Oh! Hi, Jo. This is Pat. Is Sunday still OK for tennis?
A Yes. That's fine.
B Great! See you on Sunday at ten, then. Bye!
A Bye!

DIALOGUE 2

A Hello.
B Hello. Is that Liz?
A No it isn't. I'll just get her.
C Hello, Liz here.
B Hi, Liz. It's Tom. Listen! There's a party at my house on Saturday. Can you come?
C Oh sorry, Tom. I can't. It's my sister's wedding
B Oh, never mind. Perhaps next time. Bye!
C Bye!

DIALOGUE 3

A Good morning. Barclays Bank, Watford.
How can I help you?
B Good morning. Can I speak to the manager, please?
A I'm afraid Mr. Smith isn't in his office at the moment.
Can I take a message?
B Don't worry. I'll ring back later.
A All right. Goodbye.
B Goodbye.

APPENDIX G

Tapescript for Activity 10

Jill: What are you doing, Jim?

Jim : I'm walking to the library.

Jill: Why are you going to the library?

Jim : I want some books about rabbits.

Jill: Are rabbits your favourite animal?

Jim : Yes, they are.

Jill: Have you got one?

Jim : Yes, I had one for my birthday.

Jill: I must come and see it.

Jim : Yes, I'd like that.

Jill: When can I come?

Jim : You can come this afternoon.

Jill: Ok, then. See you!

Jim : Good-bye.

APPENDIX H

Tapescript for Activity 12

S = SARA; I = INTERVIEWER

- s: Well, I was born in 1979 in a small town near Rome.
- I: What's the name?
- s: The name is Alatri.
- I: Alatri?
- s: Alatri, yes, and I spent my childhood there. I went to school in Alatri, primary and secondary school. While I was at school when I was, maybe, sixteen? Sixteen, yes, so it was 1995, I started playing volleyball, and I've been playing since then. It's still my favourite sport. I play as often as I can.
- I: What was your first job?
- s: My first job was in 1997. I worked for a radio station, my local radio. The name was Radio Comunita. I was an announcer on the radio, and I did that for about a year.
- I: But you live in Rome now?
- s: Yes, I moved to Rome in 1999, that's when I started university. I was twenty years old.
- I: What do you study?
- s: Medicine. I'd like to be a doctor. The course is six years. I haven't finished yet. I'm still doing it. I'm still studying.
- I: And how long have you been learning English?
- s: I started learning English in 1998, I think. Before that I studied French.
- I: What else?
- s: I've got a boyfriend, Gianluigi. I met him when I was at school. I was seventeen when I met him. In 2001, I bought my first car. It's a Nissan, a Nissan Micro. I've still got it now! It's quite old now, but it's OK. 2003, yes, that's the year I bought my first house in Rome. My parents helped me, of course! I'm very happy. It's a little house, but I like it very much. And I live there with my cats. I have many, many cats.
- I: How many?
- s: Eleven!
- I: Eleven?!
- s: Yes, I love cats!

APPENDIX I

Tapescript for Activity 13

- A In some countries, it's normal to **have** lunch at about twelve o'clock, but we usually eat at around two.
- B A: I can't find my socks anywhere, Mum!
B: **Have** a look in the basket by the washing machine.
- C My father stopped driving a car after he **had** a terrible accident.
- D I was tired after walking so far, so I stopped to **have** a rest.
- E Helen's **having** a lot of problems with her boyfriend - he's terribly jealous.
- F Are you going out now? **Have** a great time!
- G Suzy has **had** a baby girl- they're going to call her Natasha.

APPENDIX J-1

Tapescript for Activities 14 and 17

Helen: Hey **Dan**, I saw a great film last night on telly.
Dan: Yeah. What was **it**?
Helen: Well it's quite an old film but it's really brilliant. It is called *Mississippi Burning*.
Dan: Oh? What's it about?
Helen: It takes place in the South of the USA in the early 60s - in Mississippi.
Dan: Is it about the Ku Klux Klan?
Helen: Yeah. You see, the civil rights movement was trying to get equal rights for black people. But the Ku Klux Klan was trying to stop them and frighten the black population
Dan: Right. My dad was talking about it. So what happens?
Helen: Well, it starts with a scene at night. These three Young civil rights activists are driving along. Then they get stopped by the police and they are killed.
Dan: By the police?
Helen: Yeah, the local police. After that, these two FBI men are sent to investigate. One is a young college boy from the North - that's William Dafoe. The other's an older guy from the South - Gene Hackman. He's brilliant.
Dan: Mm, he's a great actor.
Helen: Well, the town sheriff and the deputies give the FBI guys no help at all. But then they find the young activists' car and they know it's murder.
Dan: Wow - and what happens after that?
Helen: After that, the Ku Klux Klan try to frighten the black population. They don't want them to talk. So they attack their church and burn it. It's really horrible.
Dan: Yeah, I can imagine. Sounds terrible!
Helen: But the older guy, Gene Hackman, speaks to the wife of one of the deputies. That's Frances MacDormand. She doesn't like the Ku Klux Klan so she gives information to the FBI about it.
Dan: That's a pretty brave thing to do.
Helen: Mm. And in the end, the information she gives them helps them find out all the people who are in the Ku Klux Klan and who did the murder. Her husband is one of them. They arrest them all and they get sent to prison.

APPENDIX J-2

Tapescript for Activities 14 and 17 Continued

Dan: Right. Oh good!

Helen: At one point you think that Frances MacDormand is going to go away with Gene Hackman, but she ends up staying in the town.

Dan: Sounds interesting.

Helen: I think it's one of the best films I've ever seen. The acting is brilliant and it's really exciting.

Dan: Mm, I'd like to see it.

APPENDIX K

Tapescript for Activity 15

M Did you do anything at the weekend?
W Yeah. I went to the cinema on Saturday night. I saw the new Woody Allen film.
M What's it like? W Well, I thought it was brilliant. You must see it. You'd love it.
M Oh yeah? I doubt it. What kind of film is it?
W A comedy.
M Yeah, all his films are comedies. The trouble is I don't find them all that runny. Where's it on?
W At the ABC!.
M Who's in it?
W Well, Woody Allen of course. Oh, and that guy who was in *When Harry met Sally*.
M Billy Crystal?
W Yeah, that's right. And Demi Moore. And lots of other people.
M Mia Farrow?
W You must be joking. I don't think they talk to each other any more!
M Anyway, what's it about?
W Well, it's about this man and his psychoanalyst ...
M Oh no, not again! That's what *all* his films are about.
W Yes, but this one really *is* good. I think it's one of his best. You must see it.

APPENDIX L

Tapescript for Activity 16

A = interviewer

B = female writer

A: So, Tina, what's the title of your very short story?

B: The name of the story is 'Charlie Who?' - they're not in the sixty-words, though!

A: And how long did it take you to write it?

B: I wrote it one afternoon ... it didn't take a long time to write ... about an hour, I think.

A: Who are your favourite writers?

B: That's a difficult question! I don't have a favourite really ... I read everything!!

A: So, where did you get the idea for the story?

B: I read something in the newspaper about a man who won the lottery ... and he had a party for everyone in his street. That gave me the idea.

A: And what's the story about?

B: Well, as I said it's about a man called Charlie ... but it's also about money ... and how people think about money.

A: Did you expect to win the competition?

B: No, I didn't. It was a complete surprise!

APPENDIX M-1

Tapescript for Activity 18

Dialogue 1

A: Can I take your order, please?
B: Yes, can I have two Super King Size Burgers, please.
A: Two Super King Size, yeah
B: With large fries ...
A: Anything to drink with that?
B: Yes, a coke and a lemonade please
A: Eat in or take away?
B: Sorry?
A: Do you want it to eat here or take away?
B: Oh, eat here, please,
A: Right that's £8.50, please.

Dialogue 2

A: Would you like anything else? Some more coffee?
B: No thanks. Can I have the bill, please?
A: OK so it's just one coffee ... and piece of chocolate cake
B: That's right.
A: So that's £1.45 for the coffee and £1.35 for the cake.
A: That's £2.80 altogether, please.
B: £2.80 ... one, two, three pounds ... there you are. Keep the change.
A: Oh, Thank you..
B: That's all right. Bye bye.
A: Bye.

Dialogue 3

A: Perfect Pizza, good evening.
B: Yes, I'd like to order a pizza ... to be delivered, please.
A: All right ... what would you like?
B: The one with all the different kinds of cheese ... and ham ... I haven't got a menu, what's the name of it?
A: Right, that's the Cheese Supreme.
B: That's it.
A: And is that regular, large, or extra large?
B: How much is the extra large?
A: The regular is £7.60, the large is £10.60, and the extra large is £12.60.
B: Oh ... the large Cheese Supreme please
A: Anything else?
B: Yeah, a liter bottle of Diet Lemonade, please.
A: Right ...

APPENDIX M-2

Tapescript for Activity 18 Continued

B: How much is that altogether?

A: That's 10.60 for the pizza, 1.25 for the drink so that's
... 11.85 altogether.

B: Okay

A: All right, what's the address?

B: It's 28 Southlands Road ...

