

Suggestions for Using the Companion Videos and Transcripts

The videos include scenes of various academic interactions arranged to correspond to material in the textbook. You will have noticed that references to relevant videos scenes are given in the text. You may choose to use the videos at those points; however, you might also want to use it as a preview to the unit or as supplemental material after finishing a unit. We are offering here a variety of ways to work with the video material and in the transcripts, ranging from very broad approaches (e.g., using the scenes as a springboard for discussion) to very specific, transcript-based activities. The scenes can be used in a variety of ways to focus on language, gestures, discussion, pronunciation, and listening. We also hope you will find them a rich resource for teaching and materials development.

Just about any of the academic interactions could be used for straightforward listening comprehension work. This type of activity could be done first, before working through any of the other suggested tasks. We have not given examples of comprehension questions because this is something you can easily create, adjusting the difficulty to suit your own class. You could, for example, in any of the office hour or advising scenes, ask about the problem or concern the student had and what advice was given. Or, for the storytelling scenes, you could ask what the main idea is, who the story is about, what happened, and so on.

Unit 1: Names, Places, and Directions

The scenes for Unit 1 parallel the topics introduced in the first unit of the book. Of course, one obvious use of the scenes is for students to actually hear other students talk about how they got their names, give directions, and describe locations, after which you could have students work on comprehension questions.

Language Used to Maintain the Discussion

In the scenes focusing on how students got their names, we think it is interesting how the students encourage everyone to contribute. We suggest having your students identify the language used to accomplish this. Also, in Scene 2 of Names, one student in particular is making an effort to keep the discussion going. Ask students to identify the student and the strategies used.

I'm Like

I'm like (also other variations such as *she's like*, *he's like*, *we're like*, or *they're like*) is often used by storytellers to either attribute something being said by a particular speaker (like a verbal quotation mark) or to emphasize some aspect of the story (for example, *So I'm like going crazy*). Discuss other uses of these *like* expressions as well. Do your students know what *I'm like* and the other variations (*she's like* or *he's like*) mean in other contexts? Ask students to listen to Morgan in Scene 3 of Names when she is talking about how she explains her name when talking to someone on the phone. Watch for this expression in other video scenes as well. Ask your students also to look at Excerpt 2 in Task 14 in Unit 2 in the textbook. The excerpt contains numerous examples of *I'm like*.

Another aspect of this expression to consider is the age of the speakers who tend to use it. While the expression is common among all age groups, younger people tend to use it more than others. Ask your students to look at Unit 5, Telling Stories, Scene 2, and compare Angie, a young undergraduate, with Jake, an older graduate student. What do your students think?

Non-Verbal Communication and Active Listening

In each of the scenes there are cues that the listeners are indeed listening. Ask your students to think about ways they can indicate that they are listening. Your students can then look for the non-verbal and verbal signs of active listening shown in the videos and see how these compare to their lists.

You can also discuss the role of the interruptions/interjections in the discussions of names. Ask students to identify these and consider whether and how they would interject something when someone else is talking and why.

We would suggest focusing on the use of gestures and other forms of nonverbal communication. Students can notice how gestures complement what the speakers say, particularly in Places and Directions, Scenes 1–4.

In relation to active listening, you can also ask students to look for the ways in which the discussion participants check their comprehension. For this look at Scene 2 in Names in particular. Also look at Places and Directions, Scene 3 (Mailboxes), for examples of repetition that confirm the student's understanding.

Questions

If you want to do some grammar work, the scenes in this unit offer many examples of questions. In Names, Scene 1, for instance, you can focus on the questions that do not look like typical yes-no or *Wh*-questions (e.g., *So, you're from where again? We've been saying it wrong?*).

Some of the questions also are preceded by a statement that sets up the question. Make sure students look at these prefacing statements and understand why they are included. For instance, in *Places and Directions*, Scene 5, Darnell does not simply begin by asking if Lb knows where the Sears Tower is. Instead he begins with, “You’ve been to Chicago, right?” and then asks his questions after Lb confirms she has been there (and in fact reveals that she actually knows the city quite well).

Some of the questions might seem a bit unusual. For example, in Scene 3 of *Names*, Lb says, “So, are you really a Jacob?” Discuss with students why Lb asked the question in this manner rather than asking, “Is your first name really Jacob?”

You can also ask students to analyze the intonation of these different kinds of questions. Note that there is a Pronunciation Focus on question intonation in Unit Two of the textbook.

Places and Directions, Scenes 1 and 3, also provide examples of indirect questions—some grammatically correct (*Can you tell me where the bathrooms are?*) and others not (*Do you know where are the TAs’ mailboxes?*). Although grammatical correctness may be important for certain situations, particularly in an examination, it’s important for students to see that in many situations as long as they have communicated their message well enough, they will be able to interact successfully with others.

We like to spend time on follow-up questions since they are so important in keeping a discussion moving. If your students need help on follow-up questions, it is possible to look at *Names*, Scene 1. What could one of the students have asked as a follow-up to the point that none of the students is French? In *Names*, Scene 3, your students could think of follow-up questions that could be asked in response to the speaker who said she is not from the South (in the United States). Your students can think about whether it would be best to ask another question about names or about where the discussion participants are from and then explain why.

Responses to Questions

We think that it is also worthwhile to point out how much information is given in response to many of the questions in the names scenes. Many of our students are not aware of the importance of offering more than just a short response to questions. They don’t realize that really short answers, even if they answer a question, do not promote further discussion. To promote further discussion the other participants need some information to build on. For example, in *Names*, Scene 1, Angie asks Sun what his full name is, and he does much more than simply give his full name. He offers more detail. Why? Ask students to discuss what the effect of giving a short, direct answer would be. How would the discussion have continued if he had just said, *Park, Sun Hyun*? What would the other speakers have needed to do to keep the discussion going? Would they make an effort to continue or would they give up?

4 Suggestions for Using the Videos and Transcripts

Directions

To supplement the direction-giving tasks in the book, students could also practice giving directions to the same kinds of places as presented in the videos: the nearest restroom, an instructor's office, and an instructor's mailbox. Students can also describe the location of a favorite restaurant or a popular tourist destination.

Expressing Uncertainty

In Places and Directions, Scenes 3 and 5, the speakers answering the questions express some uncertainty. Morgan does not seem absolutely sure she knows where the TA mailboxes are, while Lb is also somewhat uncertain at times when describing how to get to Sears Tower. How do they indicate their uncertainty?

A Few Other Interesting Aspects

- In Names, Scene 1, Jean misunderstands Sun's point about his grandparents. What was Sun's point, and what did Jean understand? Does the misunderstanding really matter?
- *So* is used many times in the Names scenes. Ask students to identify when it is used and what its function seems to be.
- In Places and Directions, Scene 5, Lb says that getting to Sears Tower is *a piece of cake*. Ask about this idiom and perhaps take a moment to talk about other idioms.
- In the directions scenes, ask your students how the speakers interrupt the person sitting at the table. Note also the use of *'scuse me* instead of *excuse me*. Discuss other ways to interrupt.
- Also, ask students what the responses are to *thank you* in these same scenes. (*Thank you* is discussed in more detail in Unit 4, so you might want to wait to discuss it at that point.)
- Point out that speakers may make a lot of assumptions when describing where something is or how to get somewhere. What assumptions does Karl make in Places and Directions, Scene 4, when describing where Pizza House is? What assumptions does Lb make when explaining to Darnell where the Sears Tower is? Discuss with students what assumptions they can make when giving directions around campus or town?
- In Scene 5, note also how before Lb gives Darnell directions to Sears Tower, she asks a question. Why is this question important?

Unit 2: Academic Life: Student and Instructor Roles

Ellipsis

Examples of ellipsis can be found in Unit 2 in the textbook. They occur in responses to questions or statements made by the speaker, as in these examples:

Student Life, Scene 2: *Well, just enough, Not like home cooking then, and Oh, no. Nowhere near.*

- An Instructor's Day, Scene 2: *I'm okay, little overwhelmed*
- Homework, Scene 2: Complaining about a Homework Assignment: *He must have, Complete, waste of time, Can't believe that he did it again, Way too many).*

You may wish to ask students what words have been omitted and ask them to give other examples of instances in which these same words have been omitted.

Student Life

In Student Life, Scene 1, an international student from Korea, prompted by a fellow student, describes one of the differences he encountered when he started his graduate studies in the United States. This contrasts with Student Life, Scene 2, a longer conversation in which an older student, Jake, asks a freshman, Karl, about his experience living in a dormitory for the first time. In this scene, Jake asks Karl a series of questions about various aspects of dorm life. Even though neither of these interactions are interviews, they can be useful for students who have been assigned interview tasks for homework in Unit 2 of the textbook.

One interesting feature of both scenes is how Morgan in Student Life, Scene 1, and Jake in Student Life, Scene 2, keep the conversation going. Morgan asks only two questions, one to prompt Sun to elaborate on what he means by close interactions with professors and one to describe the contrast with school in Korea. But she also relies on other active listening strategies. She uses appropriate facial expressions and back-channeling devices such as *mbm, uhuh, right,* and *wow.* Jake, in contrast, uses few of these devices. He keeps the conversation going by asking follow-up questions to Karl's initial answers and comments about his own living situation. A good example of Jake's follow-up questions is in the section on dorm food. (See Unit 2 in the textbook for a discussion of follow-up questions.)

In Student Life, Scene 1, it is also useful to point out that Sun chooses not to list things he likes about studying in the United States; he focuses instead on one topic and then gives a concrete example.

In Student Life, Scene 1, you may wish to draw your students' attention to:

- The use of *again* in *What country did you say you were from again?* to ask the listener to repeat something he or she said or may have said at some point in the past.
- Morgan's use of *America* and other ways to refer to the United States, such as *the U.S.* or *the States.*

6 Suggestions for Using the Videos and Transcripts

- The word *wow* and its various uses in English, for example, to show surprise, disbelief, amazement, or as a response to something pleasurable. *Wow* can be used in response to both good and bad news. *Wow* can also be a verb as in *I was wowed by this professor* (meaning “to be really impressed by”). A number of examples of *wow* are found in the videos. At this point you can also discuss the use of *Really?* and *You’re kidding* to express surprise or disbelief and possible responses to each, such as no response or *yeah* to *really* and *no* to *you’re kidding*.
- The expression *I don’t wanna hold you too long* (or the alternative *I’ll let you get back to your paper*) as a means of ending the conversation.

In Student Life, Scene 2, you may wish to draw your students’ attention to:

- The meaning of the expression *it wasn’t that bad*.
- Abbreviations and acronyms: *dorm*, *fridge*, *RA* (*resident advisor*)
- Words and expressions that students can likely guess the meaning of based on the context
 - It was *rough* in the beginning.
 - It’s kinda *cramped*.
 - Home cooking*
 - It’s not like *lame stuff* like rules and so forth.
 - If you’re *acting out of line*. . . , they’ll be there to *keep you in line*.
 - It’d be different to have a resident advisor *looking over your shoulder* all the time.
 - I was really *open* to whatever happened to come up

These two scenes may prompt several interesting topics for discussion:

- Calling instructors by their first names. This may vary from country to country. Some students from other cultures may feel uncomfortable calling their instructors by their first names. Even in certain regions of the United States, it might not be considered polite to call an instructor by his or her first name. What should these students do if their instructor wants to be on a first-name basis?
- A discussion of dorm culture in the United States. Are dorms common in all cultures, or do students from some cultures generally live at home or with a relative or another family while going to college? Are any students currently living in a dorm? If so, what problems have they experienced? What are some alternatives to living in a dorm? How does the issue of space play out in dorm life? From his description of dorm life, what can we infer about Karl’s home life?

Interview activities to accompany Student Life, Scene 2:

- During in-class interviews between two people, a third student can serve as observer and list the back-channeling devices the interviewer uses to keep the conversation going

- Ask your students to interview someone about his or her living situation (dorm, apartment, American family, or co-op).

An Instructor's Day and Homework

Commiserating/Complaining

In An Instructor's Day, Scene 1, two instructors commiserate about their workload, while in Homework, Scenes 1–3, students complain about their courses, instructors, and homework. You may wish to point out that instructors and students use similar expressions to describe their heavy workload, such as *I'm overwhelmed/swamped/superbusy, It's been crazy, I'm juggling a lot, I had to squeeze in a X, plus I'm doing X.* (Other expressions include *I'm buried in/up to my neck in/loaded down with work.*)

Professor and Teaching Assistant Workloads

An Instructor's Day, Scene 1, is a discussion between a teaching assistant (TA) and a junior faculty member.

Some possible topics for discussion include:

- Differences between the roles and demands of the TA, the junior faculty member, and the senior faculty member who describes his typical non-teaching day in Unit 2 of the textbook.
- The particular demands on faculty at U.S. universities. (Before playing the scene, you may wish to ask students what they think might be some differences between the TAs and junior faculty member's roles and then have them take notes on some of the differences.)
- A discussion of instructional hierarchy—TAs, lecturers, and tenure-track faculty members (generally assistant, associate and full professors)—and the tenure track system. How does Vera view her professional relationship with Jake? Find evidence of this from the scene.
- Vera and Jake's attitudes toward their students and some cultural differences in the ways instructors may view their students.

Instructors may wish to draw students' attention to:

- The prefix *super* in *superbusy* and other examples of the use of *super* in both conversational and academic English
- Jake's question, *What have they got you doing?* and who *they* might be referring to.
- The meaning of *the classes are full* in regard to restrictions on student enrollment in a class. (This topic comes up again in Unit 4, Appointments with an Advisor, Scene 2.)

Homework

Homework, Scene 1, is a short discussion on the challenges of homework. Of special interest are the problems the international student, Chuang-Chung, has faced with his homework. There is also a complaint about the homework, so this scene leads nicely into the next two scenes on complaining. Students will especially want to listen to and note the problems Chuang-Chung is having with his studies and share their own experiences.

Some possible topics for discussion include:

- Additional problems non-native speakers of English face with their homework assignments
- Unique problems that they may experience when giving presentations in class
- A comparison of the amount and types of homework in colleges and universities in the United States and how it compares with other countries.

Notice the ways in which Chuang-Chung indicates he enthusiastically supports Karl's criticism of homework and the repeated use of *yeah* as well as his use of *can understand*.

Homework, Scenes 2 and 3, are student complaint sessions. In the first scene, three students from the same class complain about their homework assignment. In the second scene, members of the group talk about their own situations. When discussing these scenes, it is useful to refer to the categories of responses to complaints listed in Unit 2 of the textbook and to discuss which categories are used in these scenes.

In Scene 2, you may wish to pause the video in order to draw students' attention to:

- Jean's initial complaint about the additional homework her instructor has just assigned. She chooses not to use the far more common contractions *can't* and *don't*. Instead she uses the full forms along with heavy word stress (*I cannot believe Professor Evans assigned us another project, I do not have time for anything else now*) to show how angry or annoyed she feels about this. Her accompanying gestures and eye roll also convey her negative feelings toward the project.
- Stress is important in this scene. Some other interesting examples of the use of stress are when Angie says *It's so ridiculous* and Jean says *Between the three papers, the two exams and work, I do not have time for this*. Ask students mark the transcript to show word stress. [Transcripts are also found on the website.]
- Karl's pronunciation of *he must have*

This scene may prompt further discussion of student complaints.

In Scene 3, are these student complaints justified? Do the students have any recourse? What might be the consequences of not being able to get the homework assignment done on time? Is complaining about homework universal or is it unique to the U.S. academic culture?

In Scene 3, you may wish to pause the video in order to draw students' attention to:

- Jake's use of the letters of the alphabet, A and B
- Morgan's first attempt to take a turn when she says, *Sounds like Mr. Jones* and then her successful second attempt, *Sounds like Mr. Jones*.

You also may wish to discuss specific expressions used during this complaint session.

- The meaning of the expression *I can't stand him* (Mr. Jones) and whether Morgan actually means what she says. Also, a discussion of when certain expressions like *I can't stand him*, *It makes no sense, this stuff's a joke* are maybe appropriate or inappropriate to use.
- Darnell's use of a baseball idiom to say that his instructor, Miss Thompson, *came totally out of left field with the last question* on the final exam as well as other expressions in the scene such as *I was caught off guard* and *slack off*.

Possible topics for discussion:

- Taking online courses. How are they different? What would be the advantages and disadvantages of an online course? What have been your students' experiences with online courses?
- Responding to complaints. What are some reasons Robin chooses not to more actively participate in Homework, Scene 3? What are some reasons for limiting the response to another person's complaint or changing the subject? Would you say anything if you disagreed with the person who was complaining? Which approach would you have taken if you were participating in this particular conversation?

Unit 3: Communicating by Email

Email, Scenes 1 and 2, include advice-giving. In the first scene, a student seeks out advice from her TA, and in the second, one student gives another unsolicited advice. In Scene 1, the use of the imperative predominates: *so make sure you, just really be to the point, go ahead and ask*. (Also see Unit 4, Office Hours, Scene 4, for the use of imperatives in advice-giving.) In Scene 2, Karl first gives advice in the form of a question, *Did you try asking for an extension or anything?* and then uses *could* to make a suggestion.

In Email, Scene 1, Angie, a first-year student, seeks advice from Jake, her TA, about emailing her professor. You may wish to use this scene as an introduction to Unit 3 on writing academic emails. Several topics that are included in the conversation are (1) how to address the professor, (2) identifying yourself by name and class, (3) getting to the point of the email quickly, and (4) when to expect a reply. These topics are all discussed more fully in the unit in the textbook.

There a number of questions for discussion in Unit 3 in the textbook, but you may wish to particularly focus on some of the reasons students from other cultures might be hesitant about sending email to an instructor and whether Angie's strategy of seeking Jake's advice before sending an email was a good one.

In Email, Scene 2, Morgan is not likely going to finish her assignment on time. Karl suggests that she write her professor to ask for an extension and she readily accepts his suggestion.

Possible questions about language in the scene:

- The meaning of *works out* mean in the sentence *Hopefully it works out for you*
- The use of *awesome* to mean *good, great, fantastic, cool*, and the introduction of current expressions in English that convey a positive response, like *sweet* and *fab (fabulous)*

Short topics for discussion might include:

- The relationship between Morgan and Karl and the question of whether and when to give unsolicited advice. Would a non-native speaker be reluctant to give this type of advice to a native speaker of English? In what circumstances?
- Other ways Morgan might have gotten in touch with her professor.
- Morgan's options if her professor doesn't give her an extension.

Unit 4: Interacting with Instructors and Advisors: Office Hours and Appointments

Office Hour Concerns

In Scene 1, two students are complaining about what they feel is unfair grading and then decide to go to an office hour to discuss it. Ask students to continue the scene by creating the conversation they would have at the office hour. How would they start? How would they bring up the issue? They can role play the interaction with other students or with you taking the role of the teacher in the office hour.

Notice the use of *Hey* as a greeting in this scene. Students find it interesting to discuss greetings they have heard and compare them to the one they most commonly use (e.g., *Hi* or *Hello*). You might want to connect this to the section in Unit 3 on greetings used in email.

In Scene 2, a student is unsure about going to office hours and worries about feeling “stupid.” This could prompt some discussion about how your students feel about going to office hours. Again, ask students to construct how Jean might start her conversation with the instructor when she goes to the office hour.

If you want to focus on some useful language, ask students to read the transcripts either before or after listening and then to underline phrases they think indicate (1) unfairness, and/or (2) uncertainty. How does what they find in these scenes compare to what they themselves might use?

Appointments with an Advisor and Office Hour Appointments

In any of the office hour and advising scenes, you could focus on gestures. Playing sections without sound can help students focus on the gestures. You can discuss what they mean and whether they convey certain emotions (impatience, understanding, concern). These scenes also contain excellent examples of active listening; ask students to watch the videos without looking at the transcripts first and to then identify examples of active listening, noticing the variety of ways this occurs. Then ask students to look at the transcripts to see the verbal back-channel cues.

Notice how in many of these scenes instructors and the advisor are very reassuring in their interactions. What language is used to show this? In what ways do the instructors or advisors give advice? How do instructors or advisors generally respond to what the student wants to do (e.g., Jean changing her major, Karl suggesting a different class, or Sun’s wanting to use a quote in his paper)? Ask students to look at how the students in the scenes indicate what they will do or what advice they are accepting. Notice how at the end of the interactions they tend to repeat or recap the suggestions. Ask students to find examples of the language used to do this in the transcripts.

In the advising scenes, how does the advisor hedge some of her suggestions? Why do you suppose she does so? Is she not sure, or is there another reason? What language is used to offer suggestions?

Do the office hours and advising scenes here follow the organizational pattern outlined in the text? If not, how are they different? Any ideas why that might be? A more detailed analysis of each interaction in terms of organization can be done by marking up the transcripts and having students compare their choices.

In particular, notice the leave-taking. Ask students figure out where the leaving-taking starts in each of the scenes. This can be done while listening, and stopping the videos when leaving-taking seems to start. Students could then role play the leave-taking and then compare what they came up with to what actually happened. It can be helpful too to find the leave-taking sections in the transcripts and to mark them. Scene 4 is interesting because there are several points when Angie seems to be done with her office hour business and but the interaction continues.

Ask students to find all the instances of *thank you* in the office hour and advising scenes. What response is given?

Most of the advising and office hour video scenes are with undergraduate students. It might be interesting for your students to compare some of the reasons that undergraduates and graduates go to see their advisors or instructors. What differences might there be? Why?

Office Hour Appointments

The amount of overlapping speech, particularly in Scene 1 is interesting. Ask students to think about why this occurs. Compare Scenes 1 and 2. What do students notice about Morgan's rate of speech? Jake's rate of speech? What does this convey?

A few idiomatic expressions come up in these two scenes, such as *shoot me an email* and *you'll come around*. Students could create a class list that they add to with new idiomatic expressions they find as they work through all of the video scenes.

In Scene 2, Morgan says, "My father has money." This could be a topic for discussion. What does she mean? What does that statement imply? Culturally, does this seem appropriate or not?

Another topic for discussion could be the idea of tutoring. A particular institute may have rules about whether instructors may or may not be paid to tutor their own students. It may be interesting to discuss what options your campus has to provide students with extra academic help. Are there tutoring centers? Peer tutors? Departmental tutoring hours?

In Scenes 1 and 2, what verbal and non-verbal cues does Jake give to indicate that he has to leave? Do these occur in any of the other office hour or advising scenes? Discuss the tone of these two interactions between Jake and Morgan. Does the tone seem friendly? Not

friendly? Why? Could the instructor have done anything differently to make the first scene more successful?

In Scene 3, what is the function of the small talk prior to talking about the paper? Does this occur in any other office hour or advising session examples? What if anything does it tell you about the relationship between the instructor or advisor and the student? What is “chit chat”? Notice active listening by the instructor. Have students come up with a list of active listening strategies demonstrated, then compare to the transcript. How does she show criticism? What language is used? Note how the criticism is preceded by praise.

In Scene 4, notice the gestures and facial expressions of instructor. In what ways is the instructor reassuring to the student? Find examples of this language in the transcripts. At one point Angie says that she is overwhelmed. Do you think it’s typical for students to admit this? How does the instructor handle this? Ask students if they have ever felt that way. Chuang-Chung (in Appointments with an Advisor Scene 1) also admits to being concerned about his class credits and the amount of work. How does the advisor respond?

Unit 5: Classroom Interactions

Telling Stories

As we have suggested previously, you can create comprehension questions for each of the stories, but we hope you will consider some of these other suggestions as well.

The student stories here complement the textbook transcript of the story told by the professor who fondly remembers his grandmother. The stories that the students tell are perhaps not quite as poignant as that in the textbook. Nevertheless, they are fairly typical, the first focusing on a lesson learned at a young age and the second on meeting a famous person. These two topics could indeed be ones that your students can talk about as well.

Of course, you can work on grammatical aspects of the stories such as tense, connection of ideas, or the use of *you know*, but there are also some other interesting aspects of the narratives to consider.

Second Storying

Scenes 1 and 2 offer examples of second storying—a phenomenon during storytelling in which one person tells a story after which another person tells a story on a related topic, hoping to tell an even better story. Be sure to point this out as well as ask students to identify how the second storyteller got the floor. You can also ask students to practice second storying. Give groups of three or four students a topic about which they may be able to tell a story. Topics that we have used include a terrible or great trip, lessons learned as a result of procrastination, the worst or most amazing restaurant or dinner, and the worst or best teacher. You could also ask students to second story the cheating and famous person stories in Telling Stories, Scenes 1 and 2. One student can begin and as the other students listen to the story, they give feedback. Ahead of time, work with your students on appropriate feedback such as, *that's terrible, that's amazing, wow, are you kidding*, and so on. Our students can usually come up with a good list. Once the storyteller is finished, another person begins a story and tries to tell a story that is even more amazing or surprising than the previous one. Stories and feedback continue until everyone has had a turn or no one can think of a second story.

Exaggeration

We think that everyone exaggerates now and then, so this phenomenon would be useful to work on so that students are aware of it. In Jake's story about meeting the astronaut he says that he, "was just staring up at this man. Um, as I remember he's like seventeen feet tall." This is a nice example of how exaggeration can contribute to a story. (You may also have noticed in Scene 2 of Names that Karl says he has *a ton of* middle names.) Ask students to describe people, activities, the weather, or their surroundings using exaggeration. For example, if students have a lot of reading homework, they could say that they have *about a*

million pages to read. Although there are no examples of made-up numbers in the scenes here, you could introduce numbers like *a gazillion* or a *bazillion*, or even terms like *megabucks* since we often use them when we are telling a story.

Emphasis, Hedging, and Qualification

Students can also be asked to identify other language used to emphasize, hedge or qualify a point. For example, in the astronaut story Jake says, “I’m wowed by this guy and I totally wanna meet him.”

Finishing the Story

Another activity to do with one of the stories in the videos is to stop the story at one point and ask students to try to finish it or come up with a few sentences to follow what they had heard. For instance, during the chemistry class cheating story, Lb asks whether the whole class had been involved in cheating. At this point, ask the students how Karl might respond. Then add turns for Lb and Morgan to continue the discussion.

Tense Switching

Consider looking closely at the storytellers’ verb tense use. Ask students which verb tense the storyteller used and whether this use was consistent throughout. Then ask the students to listen very carefully to the astronaut story again, specifically listening for tense choice. The storyteller switches from past to present and then past again. Why? Was this shift deliberate perhaps? Was it a mistake? You can also spend some time discussing the use of historical present—the use of present tense to describe a past event. Why would a storyteller use present tense to talk about something in the past?

Gestures, Facial Expressions, and Body Language

We included this scene on gestures and facial expressions because we get so many questions from students on this topic. The scene is very long (almost 10 minutes) and so you probably should break it up into several smaller segments so that students can easily follow the gestures and facial expressions along with the accompanying explanation. We are not advocating asking students to learn the gestures and facial expressions in order to actually use them; our goal is mainly to provide examples so that students can understand them when they are used by others. It’s also important to point out that gestures, just like spoken language, can change over time. New gestures begin to be used (such as the one for, “I’m looking at you”) while old gestures can fade away. So, a gesture that was common ten years ago might not be widely use and in fact may be used only by members of a certain generation. Similarly, the meaning of a gesture may change over time. Consider the “V” sign made with the index and middle finger. For some, this meant victory during World War II, but since the 1960s it is more widely known as the peace symbol.

This topic always generates a lot of discussion in our classes since we have students from so many different cultures. Students are eager to demonstrate common gestures and have other students guess their meaning. You can organize a discussion by creating a hand-out with different kinds of gestures such as gestures for “be quiet,” “confusion,” “good luck,” or “very good.” You can also discuss with students what kind of gestures are or could be used to indicate height, size, or movement.

One activity you can try is playing short segments of the videos without any audio and asking students to work in pairs to guess the meaning of the gestures.

There are a couple of places in this scene where you might not agree with the Lb’s explanation of a particular gesture, such as when she’s talking about the crossed fingers. We would give an alternative explanation to our students. Crossed fingers usually do mean “good luck,” but not usually “I promise.” Fingers crossed behind one’s back mean you do not intend to follow through with your promise. This scene illustrates how a speaker can get mixed up and know something is not right but carry on anyway.

There are excellent examples of spontaneous gestures throughout the videos—gestures that are not generally tied to any particular meaning, unlike thumbs up to indicate very good. Ask students to find a scene in which someone is using a lot of gestures, and then ask them to describe how the gestures contribute to the message being conveyed. Also ask students to notice whether certain gestures tend to be used in similar kinds of situations.

Unit 6: Discussions and Panel Presentations in the Classroom

Groups

These scenes represent typical exchanges between students who have to make arrangements to meet to prepare for an exam (in Scene 1), and to decide on group project assignments (in Scenes 2 and 3). You might want to ask students if they have been in similar situations (study groups, group projects). Is there anything challenging about negotiating? Do they feel their contributions are heard and considered? Are they hesitant to mention something that creates a conflict?

For all three negotiating scenes, discuss the role each speaker has. Who is the leader or in charge? Who seems uninterested? Who seems most confident? Does anyone seem “pushy”? What role does the leader of the interaction have at the end of each interaction?

In each scene, do you think the group accomplishes what it needed to do? Is everyone happy with the decisions?

In Scene 1, Angie wants to delay the meeting because of a lunch date. Does that seem like a reasonable request? In Scene 2 and 3, are the reasons the students give for wanting to do or not do something reasonable?

For Scenes 2 and 3, you see two different outcomes of the same negotiation. We think this is a particularly interesting example of how international students may often be overlooked for the more visible/active roles in a group presentation. In some cases, the student may prefer it that way; however, in these examples, you can see that Sun in fact does want to participate more actively in the presentation. Ask students to compare his language in both scenes and to notice what he does differently to get what he wants in the second version. Who seems most sympathetic to his requests? How does that eventually influence the others?

At the very end of Scene 2, Jake and Lb continue to speak briefly. What is the purpose of this exchange? Imagine the two of them continue speaking at the very end of Scene 3. What might they say?

You can ask your students to notice the use of gestures and body language in these scenes. In particular, notice Morgan’s body language in Scenes 2 and 3. What does it convey? What about Jake indicating he doesn’t need to write anything down? What gestures does he use?

In the textbook we point out how the use of *gonna* and *wanna* are common in negotiating. Does this hold true in these examples? Ask students to look for examples of this language in the transcripts. Negotiating also involves a lot of question asking; ask students to find all the examples of questions in the transcript. Do they notice anything about the kinds of questions asked? Is there any difference in the number of questions when negotiating times vs. negotiating project assignments? If so what? Why might that be?

Visuals

The textbook covers the effective use of visuals in some detail. However, here is a case where truly a picture (i.e., a video) is worth a thousand words.

There are two versions of a presentation using a visual, the first demonstrating a rather poor example and the second a more effective one. One suggestion is to first show both scenes without the sound and to ask students to generate a list of effective and ineffective (good/bad) aspects of the two, focusing on the body language, gestures, eye contact, gestures, movement, etc. It is interesting to point out to your students, if they have not commented on it, how animated Lb is in her presentation. Her voice volume is good, she uses a variety of gestures, she moves around, she refers directly to the visual—all things that can potentially contribute to a very good presentation. In contrast, Jake is much more contained, using fewer gestures and not really moving around at all.

Next, show the scenes with the sound, and again ask students generate a list of effective and ineffective aspects of the talk. It should be noticeable to the students that in the first example the presenter does not really say very much to expand on the slide content. Does this engage the audience? Do you think the audience would be bored? Interested? Ready to move on? In the second example, it is interesting to note how the slide provides the outline or structure for the content of what the presenter wants to cover. Does this engage the audience? Do you think the audience is more interested in this presentation than in the first? Do either of the speakers really say very much content-wise?

Notice how the topic is about a cyclical process. Ask students to identify in the transcript the language that indicates to the audience the steps in the process. Ask students to identify any language in the transcript that either speaker uses to highlight organization or main ideas.

Both presenters ask for questions at the end. Ask students to come up with possible questions they would ask after hearing that talk. Are they more likely to ask a question in the first or second example?

A copy of the PowerPoint slide is included with the transcripts so it can be used as an example of a slide to evaluate. Ask students to decide how effective it is, to explain why or why not, and to say how it could be improved.