

Disappearing dialogue

Level: Upper Intermediate

Aim: Students work on a dialogue to practise functional language.

Functional language: Evaluating, clarifying, giving examples and changing the subject.

Reference: The functional language used in the dialogue is found in Units 5–8 of *Straightforward* Upper Intermediate. The dialogue is a short conversation about a James Bond film and leads into the topic area ‘Heroes and villains’ of Unit 9 of *Straightforward* Upper Intermediate.

Preparation:

This activity has been designed as a ‘low-tech’ / ‘pens-down’ lesson. No prior preparation is required and the only equipment needed is a blackboard / whiteboard. Students should write nothing during the whole sequence of activities.

Procedure:

1 Put the students into pairs and ask them to brainstorm everything they know about James Bond. Conduct a brief feedback session with the whole class.

2 Divide the board into twelve horizontal sections and one column on the right as below:

3 Nominate one student (or ask for a volunteer) and ask them to come to the board at the front of the class. Ideally, this student should be someone within the middle to lower ability range of the class. Give them a board pen (or chalk) and tell them to write on the board what you dictate. They should begin at the top and then write on alternate lines. Encourage the rest of the class to help and give suggestions / make corrections.

Dictate the following:

You seen the new Bond movie yet?

You're kidding! What did you think was so awful about it?

What, you're saying you thought Daniel Craig was no good?

Like who, for example?

I thought they were great. I mean, that scene in Venice was fantastic.

Never heard of it. Anyway, as I was saying, I can't believe you didn't enjoy it.

4 When this has been completed, check for and correct any errors. Now put the class in small groups / pairs and ask them to try to work out the missing lines of the dialogue. When they have had enough time to do this, conduct feedback with the whole class, accepting or rejecting their suggestions as appropriate. Do not write anything on the board at this stage, and do not let the students write anything down.

5 Write the following groups of words in the right hand column of the board. Tell the students that they must (1) rearrange these words to make phrases, and (2) decide in which order these phrases should go in the dialogue. The students can begin this work before you have completed writing all the groups of words (in order to save time) and you should ask one (volunteer) pair of students to come to the board and attempt to complete the dialogue there.

1. *rubbish of what load yeah a*
2. *acting among and other plot the the things well*
3. *as but for he OK others the was*
4. *and boss but girlfriend his his name to two*
5. *Death favourite films in my of of one talking Venice Venice was*
6. *all at but features had I it no redeeming sorry thought*

6 With the volunteer students still at the board, conduct feedback with the whole class until you have reached a complete, correct dialogue.

<p>A: You seen the new Bond movie yet? B: Yeah, what a load of rubbish! A: You're kidding! What did you think was so awful about it? B: Well, the plot and the acting, among other things. A: What, you're saying you thought Daniel Craig was no good? B: He was OK, but as for the others ... A: Like who, for example? B: His girlfriend and his boss to name but two. A: I thought they were great. I mean, that scene in Venice was fantastic. B: Talking of Venice, 'Death in Venice' was one of my favourite films. A: Never heard of it. Anyway, as I was saying, I can't believe you didn't enjoy it. B: Sorry, but I thought it had no redeeming features at all.</p>

7 Tell the students to practise the dialogue in pairs twice, with the students exchanging roles the second time.

8 Tell the students to continue practising the dialogue, but delete some of the dialogue with the board cloth (see below). The students then continue to practise the dialogue (exchanging roles each time). Periodically, you should erase more of the dialogue so that in the end very little remains visible.

Note: to introduce more variety to this work, you can ask the students to perform the dialogue in different ways – e.g. happy / sad / bored / friendly / unfriendly / tired / etc.

Straightforward e-bag resource

www.macmillanenglish.com/straightforward

A: You seen the new Bond movie yet?
B: Yeah, what a load of rubbish!
A: You're kidding! What did you think was so awful about it?
B: Well, the plot and the acting, among other things.
A: What? You're saying you thought Daniel Craig was no good?
B: He was OK, but as for the other...
A: Like who, for example?
B: His girlfriend and his boss to name but two.
A: I thought they were great. In fact, that scene in Venice was fantastic.
B: Talking of Venice, 'Death in Venice' was one of my favourite films.
A: Never heard of it. Anyway, as I was saying, I can't believe you didn't enjoy it.
B: Sorry, but I thought it had no redeeming features at all.

A: You seen the new Bond movie yet?
B: Yeah, what a load of rubbish!
A: You're kidding! What did you think was so awful about it?
B: Well, the plot and the acting, among other things.
A: What? You're saying you thought Daniel Craig was no good?
B: He was OK, but as for the other...
A: Like who, for example?
B: His girlfriend and his boss to name but two.
A: I thought they were great. In fact, that scene in Venice was fantastic.
B: Talking of Venice, 'Death in Venice' was one of my favourite films.
A: Never heard of it. Anyway, as I was saying, I can't believe you didn't enjoy it.
B: Sorry, but I thought it had no redeeming features at all.

9 For homework, ask the students to write the dialogue.