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# PART 1

## Background and rationale

### Rote learning, prior to a ‘method’

For centuries, language teaching and learning has been done (or had been done, depending on your perspective) by rote learning, repetition, practice. As demand grew, a ‘method’ developed, a procedure to be followed class by class, based on current beliefs.

### The audio-lingual method

The audio-lingual method of language teaching (though it may not have had that name then) was developed originally for the American military in the 1940s, and was later adopted by many institutes. Its rationale is based on Behaviorism, a theory which holds that we learn most things by practice and habit formation. Do we learn a new language by practice and habit formation? B.F. Skinner (1957) claimed that we could.

Each lesson consisted of a dialogue – read aloud by the teacher and repeated line by line by the students (Ss) – followed by a brief grammar explanation, then more repetition (drilling), in the classroom and later in the newly invented language laboratory. The use of L1 was strictly forbidden.

It wouldn’t be worthwhile here examining the range of drills proposed then; they number seven in Larsen-Freeman (1986) and over ten in Richards and Rodgers (1986) quoting Brooks (1964). However, besides the straight-forward Repetition, here are two:

#### *1. Transformation drill*

Ss change the form of a sentence from positive to negative, from statement to question, etc, e.g.

T: He knows my address.

Ss: He doesn’t know my address.

T: They go shopping every day.

Ss: They don’t go shopping every day.

#### *2. Substitution drill*

The teacher says a line, then a word or a phrase (the cue). The students repeat the line (the response) with the cue and any changes necessary, e.g.

## The Communicative Approach

The late 1970's and early 80's saw the emergence of works such as *Teaching Language as Communication* (Widdowson) and *Communicative Language Teaching* (Littlewood), which contained explanatory chapters and suggested activities such as information-gap (student A has a map with some differences from student B's; both students must agree the best route without looking at each other's maps) and role-play, giving teachers and coursebook writers the means with which to generate S-S (student-to-student) communication in the classroom. This approach, rather than a methodology, became known as the Communicative Approach to Language Teaching/Learning.

Coinciding with arguments in favour of more communication in language teaching, the Council of Europe produced a syllabus not based on grammar but on language functions (Van Ek and Alexander, 1977). The format graduated to 'can do' statements, on which the Council of Europe Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR) is based.

### Emphasis on meaning – neglect of drilling

With the Communicative Approach the focus of learning shifted from repetition to meaningful interaction. The reading and listening inputs in coursebook lessons were more relevant, and the set pairwork activities generated more S-S speaking; however, intensive oral practice was lacking, especially for those whose L1 was very different from English. Over time, methods like The Callan Method\* and fads like Crazy English (developed by Li Yang in China and reaching its height in 2008, entailing large groups of students shouting repetitions) grew to answer the demand for intensive repetition in their own ways. Accusations of 'throwing the baby out with the bathwater' were heard from educators who lamented that drilling was being neglected in contemporary coursebooks.

\*The Callan Method, in existence from the 60s, consists of introductory choral repetition, then T-S question-and-answer, with instant correction. The teacher repeats each question before 'shadow answering' with the student and correcting any pronunciation errors. The lesson is normally repeated as homework (with audio input) and the following day's lesson consists of a review of that lesson followed by new material. The method was preceded by the Direct Method, still also in use, a method concentrating similarly on oral work but not in such an intensive question-and-answer way.

However, even with more realistic cue-responses, the series of disconnected interactions, common to most audio-lingual drills, seriously conflicts with rules of coherence and consequently principles of communicative language teaching. Incorporating a small number of such interactions into a decent dialogue would result in more enjoyment (for teacher and learner) and more retention, and that's how one would expect to find them in a modern coursebook.

## Litmus test

Before presenting an example of targeted language for repetition, a teacher should ask themselves, "Would I say this in this situation?" and if the answer is "no", even "perhaps not, but..." it should be jettisoned. If still in doubt, a search in a corpus such as the Corpus of Contemporary American English will help out; if the pattern in question has an exceptionally low or zero frequency, drop it. Never compromise on accepted usage.

## Bad drilling 3: change of intonation, stress or volume without reason

This was not suggested in audio-lingual methodology but seems to have come into use relatively recently. Students are asked to repeat (again) the same sentence but with a different intonation or stress pattern or at a different volume ("Now say it in a sad voice."), the cited reason being to avoid boredom while extending the practice.

Alternative intonation and contrastive stress must of course be part of the ELT syllabus, but these would normally be part of a particular lesson. For example:

### *Alternative intonation:*

Identify which of the below intonation lines belongs to an enthusing dog owner and which to the suspicious dog:



Figure 4 Intonation lines. The bottom one, low to low rise, is assumed to be the dog's.

# Seven reasons for drilling

## 1. It's part of L1 immersion learning

The bulk of children's L1 learning is done through repetition. Children ask to hear the same stories again and again. They love role-play and will replay the same scene often. Some of them will repeat the last few words of your utterances just for the fun of it. Children are programmed to learn, and the program is perfectly designed. Adults learn a lot differently from children, but **certain learning mechanisms stay with us**, especially the one of repetition as practice.

## 2. It's part of L2 immersion learning

When you are abroad and you look up a phrase in your translator app or booklet, **do you repeat it to yourself before using it?** This is the 'getting your tongue around it' practice, the real 'habit learning' that we instinctively value. (Of course you can use a voice translator app, but where's the fun in that, or the appreciation for the effort you've made?)

## 3. There are learners who like it

Have you observed that **good language learners have few inhibitions?** A Turkish waiter, after having me put a sentence into better English for him, went about his work repeating the sentence at least eight times. This is not to say that uninhibited repetition is essential for learning, just that those who like to repeat should be given the opportunity to do so.

## 4. Learners commonly ask for more 'speaking'

New students in language schools commonly tick 'more speaking' when filling in their needs analysis form. Teachers often interpret this as a request for more discussion, role-play etc, being unaware of the fact that **drilling is an aspect of 'speaking'**, and that very many students understand the value of it.

## 5. Choral drilling builds confidence

Ss who would be diffident about speaking in class may gain confidence on hearing their peers repeat a model sentence. Such students have been noted to participate on the second or third repetition; but participate or no, **hearing a sentence spoken well a number of times is beneficial for all.**

- 2 The student is actively listening during drilling, proved by their demeanour and by providing correct short answers occasionally. Allied to this is subvocalising, imperceptibly moving speech articulators (tongue, lips, velum, larynx...), occasionally done while quietly reading, but probably also done by a quiet student during a drilling session.
- 3 The student's pronunciation is not poor (not requiring much 'get your tongue round it' practice).
- 4 The student participates in other speaking activities (pair work, language games) normally.

If any of these conditions is not observed, the teacher or line manager should have a respectful talk with the student to ascertain the reason for their reticence. Of course the choice is ultimately with the student, in a learner-centred environment.

## Let students listen before repeating

Related to sound patterns and some Ss preferring to just listen, above, there is a belief that we shouldn't have students repeat immediately after we provide the model. Underhill (2018b) recommends that students be first invited to listen to the model '*internally, using their own inner ear. This internal replay can catch qualities of the original pronunciation that get lost if repeated aloud immediately*'. The teacher may then provide the model again before asking for a repetition. This technique may be 'grafted' easily onto the typical method of drilling outlined in this book; however, it may be suited more to a dedicated pronunciation lesson with a monolingual L1 group rather than to individual error correction especially with a mixed L1 group.

## In summary

The communicative approach put an end to meaningless drilling, but so far, the place or manner of drilling within its guidelines remains unclear. By observing learners in immersion situations we can be sure of the value of including meaningful drilling in our teaching, aided by the 'concept is key' maxim.

Where difficulty with specific sounds is concerned, we should help by teaching articulations, using static images or/and MRI video clips (on Youtube, e.g.)

Finally, we must be aware that repetitious listening may be as effective as repetitious speaking for some learners, and more research into this would be welcomed.

## PART 2

# Drilling in practice

### Simple, straight-forward repetition

Today, thankfully, most audio-lingual drills have been consigned to the ELT archive. When teachers drill they tend to use simple repetition of the sentence or phrase which is being met in context, or whose credible context can be imagined if the sentence is in an exercise list. This is apart from specific pronunciation lessons which might involve a list of words and even some substitution drills; nevertheless, it behoves the teacher to provide context wherever it may be lacking.

### Good drilling

#### At the outset

First of all ensure that your students understand the benefits of repetition. At lower levels and especially for students whose L1 has greatly different phonology from English this is normally a given. You may be surprised by the positive reaction to drilling. Not many teachers approach repetition as a viable ‘speaking’ activity, but in contrast I have found that many students do.

#### After correcting the word, drill the phrase

Much correction in advance of drilling centres on one, sometimes two, words occurring in a sentence. When a word is mispronounced its correct version may be repeated once or twice, but a drilling of the phrase or/and clause in which it occurs within the lesson should follow, thus providing practice with the rhythmical and structural patterns of English and assisting in memory retention.

#### Keep it alive

In a pronunciation lesson, lists of words, e.g. minimal pairs, may be drilled for phonemic discrimination practice, e.g. *ship* and *sheep*, *parrot* and *palate*, *rope* and *robe*, etc, but it’s good to include a little communicative interaction along the way, e.g. when a check reveals a difficulty:

## Feel the meaning

All drilling must be done with feeling. When the context is anger the teacher should clench their fists while modelling (speaking the pattern), then ask their students to do likewise while repeating. The same goes for all other gestures and body language that normally accompany speech. Some ELT handbooks ask the question, “Is one of the teacher’s roles that of an actor?” I’ll leave that up to you.

## See the meaning

Sentences should be drilled only when there’s total awareness of their meaning. Loss of consistent awareness can occur when a number of sentences in a dialogue or short narrative are being drilled. To prevent this you should have images available for screen sharing or pointing to; a quick drawing for each scene may be necessary at lower, especially mixed, levels. And of course your gestures and intonation would be essential.



Figure 7 Teacher gesturing ‘emphatic statement of non-possession’. WB text includes intonation line and stress marking on final syllable.

## Talk while drawing

Learning happens while you are drawing. Ask questions and pause, for example in figure 9 when the visitors are drawn first, ask “Where are they”, then help with the door frame and door and speech balloon. Then draw the bottle of wine and ask, “Who are they?” (Parents, typically, but if students agree on ‘friends’, say that they are the fault-finding type). Then draw the daughter and ask if she looks happy (notice the line of her back). Ask “What is she thinking?” as you draw the thought bubble, then the grammar happens: drill your suggestion – *I wish I had known they were coming* – and elicit and drill the rest, and more – students can be very imaginative and creative!

## The worse it is, the better it is

This is my maxim, having noted how students come to life when my drawing is deplorable, which it is – I never progressed from stick figures. Perfect sketches or downloaded images are lovely (ho-hum), but when you present your own effort your students are amused, and certainly engaged. Besides, you can’t plan all your visual aids – be ready to welcome the unpredictable. Don’t demur from drawing, you can do it.

## Pre-inter level and higher

From pre-intermediate level onwards, more extensive T-S interaction is possible. During the lead-in stage of a lesson there are opportunities to choral drill lightly the patterns of the targeted language as they arise, especially if there are pronunciation difficulties. However, **most of the correction in the lead-in and pre-reading/listening stages is soft** (using recasting/reformulation). During the controlled practice stage, hard correction and drilling come to the fore. Please see the Appendix for an outline of these stages.

## Soft correction and hard correction

An example of a **soft correction/ recasting/reformulation** would be:

S: And the man fall

T: Omigod! The man fell? He fell down? Really?

S: Yes, he... f... fell.

T: The poor man fell. And what did you do?

After a soft correction the student may or may not correct, it's up to them; the student above could have just replied "Yes" and that would be fine. In any case, the communication should continue without any noticeable break.

Soft correction, rather than none, which is often advised for T-S interaction, is also beneficial for the other students in the class who may be questioning the acceptability of the heard form, e.g. in the above case, whether the verb *fall* may be unchanged for the past tense.

An example of a **hard correction** would be:

T: And now, number seven please, Hammad.

S: Joe didn't mind... to work late that evening.

T: Thanks Hammad. But it's: *Joe didn't mind working late*. After *mind* it's *-ing*, remember. You're a good student, you don't mind studying late. Well, yes, not too late. () So, is that ok?

S: Yes, ok.

T: Good. Repeat: Joe didn't mind working late.

S: Joe didn't mind working late.

T: Very good, thanks.

This example differs from the procedure in points 10-12 of *Controlled Practice* following, in that no other student has been first asked to suggest a correction. This is because we envisage here either a one-to-one class or the possibility that the teacher was under pressure of time.

## When to choral drill

### During controlled practice

The checking around part of the controlled practice stage (and when it suits, the checking around of the post reading questions) gives each student the opportunity of having at least one pronunciation difficulty ironed out. This is essential with multilingual groups, who would often have distinct phonological learning needs. The following two pages detail a typical controlled practice procedure. See the Appendix for lesson stages.

I recommend the use of coursebooks for general EL teaching. There is usually a good controlled practice stage in each lesson and in each lesson's workbook section, with the objective of consolidating the targeted language. Teachers may also find sections in a grammar practice book, e.g. Murphy (2019), that would fit their lesson.

- 9 When you get a correct answer, say “Correct, thank you, X.” and repeat the number and correct answer loudly. Check that all are ready for the next question (some may be erasing and correcting), then nominate the next student.
- 10 When you get a wrong answer don’t just say “no”. Thank the student by name but indicate there is a problem and ask if anybody got a different answer. Confirm or correct the peer correction, loudly and clearly, then once more repeat the number and the correct answer. By now the original student should have corrected their written answer, but if they still have difficulty you could do a quick explanation for them; this must be done briskly, the rest of the class are likely waiting to move on.
- 11 If an exercise involves a two-part dialogue, even of just two lines, have two students read it. We don’t talk to ourselves in normal communication.
- 12 If a student’s answer has a serious pronunciation error (one that could cause communication breakdown) or is too slow or broken, after confirming the correct answer **drill** it (individually):  
Say “Listen”, then model the correct phrase/clause (a full sentence is usually too long to drill). Then say “Repeat”. If the sentence is on the WB point to [highlight] it, tapping out the rhythm and indicating any other phonetic aspects; besides helping visually this may reduce any anxiety for the student. If the student mispronounces again you should model again and do only one more **individual drill**. If you think the other students would benefit then **choral drill** once or twice as required.
- 13 Use your personality regarding the style of brief chit-chat that should occasionally arise along the way. Remember, if it were just a case of saying “next ... right ... next ... wrong,” etc, then a robot would be better for this. But *you* can do what a robot can’t: encourage, cajole, involve, personalize. The reasoning for this is to make the class more enjoyable and to provide consolidation, especially for slower students. It needn’t be overdone, of course. Good teachers have quick examples ready when they spot an item not ‘sitting in’ well.  
Sometimes the same student can be asked to do the next number also (“Because that one was too easy for you, Claudia.”). It adds fun.
- 14 (Optional) When you’ve ‘done’ the section ask students to close their books, then review some of the items in a personalising style, i.e. elicit the same structure(s) but with relevant topics. This will not be possible with all exercises or all classes, and is easier to do in a one-to-one situation. However, it affords invaluable practice for the students and it will give you good training in effecting ‘heads up’ mode. An easier but still engaging activity is to say the first few words of each of the sentences and challenge the students to finish them from memory.

- 8 If no difficulty is noted terminate the drill. If difficulty is noted with the majority of students model and drill one more time.
- 9 If difficulty is noted with one student, and this student would not suffer from being the focus of attention, nominate them, e.g. “Adriana, please listen and repeat.” Thank them and confirm or correct (in a friendly manner). For correction you may just state the correct form loudly without referring to any phonological aspects, as by now it’s time to move on.
- 10 Nominate one more student to produce the sentence. This can be one who just enjoys speaking or getting attention. Keep the customer happy.

\* *Listen*, and *Repeat* are all that students need to hear. ‘Ok’ for ‘listen’ is ambiguous, and “Now, all together please” or similar is unnecessarily long. “Listen and Repeat” (followed by the model sentence) would also work, but only when the students are used to your style and you deliver the line prominently.

\*\*If intonation is to be practised, follow the intonation line instead of tapping the stressed syllables.

\*\*\* If you’re asking, “Required by whom?” the answer must be, “By the students, assessed/consulted by the teacher.”

## A daily pronunciation routine

You can start each day with a proverb or a short quotation. You can first ask students if there is a proverb in their own language similar to the one you will elicit, for example one which means, ‘You should respect others’ cultures’. Then write *When in Rome, do as the Romans do*, and drill. You can elicit the previous day’s proverb and have an end-of-week quiz, e.g. asking what proverb gives such and such advice, or giving the first few words as prompts. As with a lot of online quiz answering, students may write their answers in the chat panel; first correct one wins.

a napple = day keeps the doct. r way

Figure 11 Example of a proverb used for a drill, showing typical phonological features: final consonant transition onto following word, stress marking (with accent), schwa /ə/ in weak forms, intonation line. The schwa is written small to indicate its weak quality. The intonation line in this case is only considered necessary on the last word.

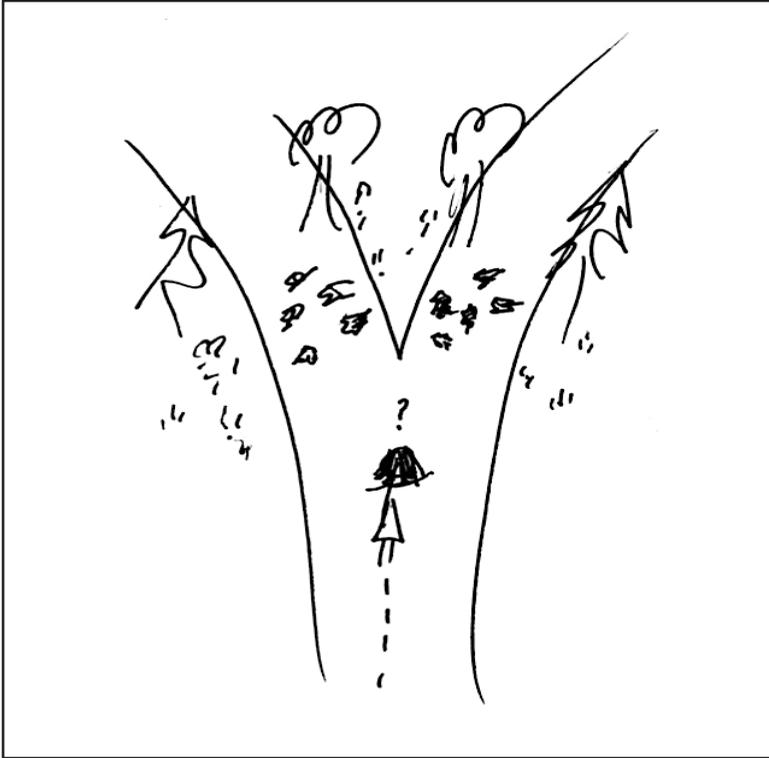


Figure 13 Board drawing doable in less than half a minute. More detail can be added as you talk. This is much faster and more fun than downloading images.

## Method

- 1 Lead-in and pre-teach in the normal way: elicit how we make choices when there's not much between the options (mention how you did/ almost did something big). Show/draw (and elicit) a wood, undergrowth, leaves (what colour is a wood?); tread on some realia, e.g. wadded paper, to include trodden; show paths diverging, ask students how they would know the better path, ask which is worn, which has more wear; ask which path they would take and why. Which did the poet take (prediction question)? Elicit how making a small choice can influence the rest of one's life. You could ask pairs to chat for a couple of minutes, comparing choices they have made in their lives.

## THE ROAD NOT TAKEN by Robert Frost (1874-1963)

Two roads diverged in a yellow wood  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that, the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood and I —  
I took the one less traveled by,  
And that has made all the difference.

- 2 If teaching online I prefer students to have printed out the poem rather than rely solely on the screen, because some like to add translations and pronunciation marks.

Tell students to read the poem quietly. Answer any questions on vocabulary. There may be a question on the grammaticality of *as just as fair*, which would be explained as an example of poetic licence. Grammatically correct options would be *As it was just as fair* or *it being just as fair*, but either of these may have stretched the iambus too far for Frost's liking. Of course, this kind of poetry analysis is best left to students of literature – ELT students and teachers have more fun and just enjoy the poems!

- 3 Read the whole poem aloud.
- 4 Ask students if they think Frost was happy about his choice in the end.

- 6 Drill again, clapping on the stressed syllables, students to clap with you.
- 7 Repeat the drill with clapping.
- 8 Swap roles and drill again, clapping.

Don't forget to return to the same jazz chant or poem or song at a later date. The rhythm of English is perhaps the hardest thing to acquire and students should enjoy noticing their progress with it.

## 5. Songs

Songs are not for drilling, but if learners are encouraged to sing along after the usual listening task, this is repetition. Even the listeners are engaging in a form of repetition, the benefits of which have been stated on page 16. So, songs are one of the most effective learning instruments and should be used well and often. Don't forget to return to a song again, and maybe again. How many times have you heard the same song?

## 6. Limericks

Limericks can be fun. They're short and snappy and therefore easy to drill. Here's one:

There once was a man from Devizes  
 Whose ears came in two different \_\_\_\_\_  
 One was too small  
 It was no good \_\_\_\_\_  
 But the other won several \_\_\_\_\_.

### Method

- 1 Explain the rhyming scheme. If you have the facility you can quickly show a prepared example, e.g.

There was a young lady from **Riger**,  
 Who smiled as she rode on a **tiger**.  
 They returned from the **ride**  
 With the lady **inside**  
 And a smile on the face of the **tiger**.



- 2 Write/show the main limerick with stress marks and some rhyming words missing. It's better to write, because then you can easily and quickly show phonological points by substituting the schwa, changing the size of letters, crossing/rubbing out silent letters, putting words together, stretching out syllables, etc.

You \_\_\_\_\_ sit in the front seats. They're for whites.  
Can I \_\_\_\_\_ in the middle seats?  
Only if no \_\_\_\_\_ need them.  
Ok, there's plenty of \_\_\_\_\_ seats for them.

.....  
Now all the front seats are \_\_\_\_\_. All blacks vacate the middle seats.  
But then we'll \_\_\_\_\_ stand. That ain't fair.  
Tough luck! You know the law. Stop wastin' my \_\_\_\_\_.  
I ain't movin'. I'm \_\_\_\_\_ a stand, sittin' down. I'm tired of this  
segregation stuff.  
If you carry on \_\_\_\_\_ you're gonna be arrested.  
I guess you're gonna have to have me arrested, \_\_\_\_\_.

Answers:

can't, sit, whites, front, full, have to, time, makin'/(takin'), like that/this, then/(so).

The above dialogue generates fun with intonation and accents. Points to look out for would include the difference between *can't* and *can* (/kɑ:nt/ and /kən/) the different stresses between the first and second *them*, stress pattern on *you know the law*, and the voiceless and voiced final consonant in the consecutive *have's* in the last line.

## 8. Chaining

Chaining is where a sentence goes from student to student, changing a little on its way, e.g. the *I went to the shop/store and I bought...* game, where the next student repeats the sentence and adds on another product. Penalty points may be incurred for forgotten items or delays.

Similar chaining games include *Bringing to the Party*. The T starts off by saying "I'm going to the party and I'm bringing/ going to bring balloons". The T's name is Belinda, and B is the first letter of her name and of 'balloons', so she can go. If a S says, "I'm going to the party and I'm going to bring pasta," but the S's name doesn't begin with a P then the T says they can't come. This does the rounds until a number of students discover the secret. Etc.

**Concentric Circles** (students A inner, students B outer) is another method of having Ss repeat, this time the same Q & A (e.g. 'speed dating', personal info). After each exchange one circle moves to make a new S-S pairing. For online teaching, breakout rooms would suffice.

These chaining games and similar would be regarded as semi-controlled or semi-free practice, and the only drilling to take place would be during the setting up of the activity and in correcting any serious errors.

## Frequency of repetition

The attainment of language fluency is not knowledge-dependent. Rules and lexis can be learnt, but fluency can only be achieved through repetition. How much repetition is the learner's prerogative. In this book, the number of times a pattern is directed to be repeated is to be taken as suggested. With experience you will 'feel' how much of any activity your students need and want. Or they will tell you.

## Conclusion and outlook

Language teaching and learning has come a long way from meaningless repetition in a teacher-led environment to, hopefully, meaningful repetition in a learner-centred environment. Technological aspects, too, have made great strides, and learners can use their phones or other devices to get accurate feedback on their pronunciation.

Despite the attraction and affordability of app and web lessons, many learners still prefer to interact with a human, and in a physical classroom if possible. However, many factors favour online teaching. Individual drilling is well catered for online, but choral drilling is only possible if the technology for syncing audio and video is available and is availed of. With adult learners this may be the norm, but with a class of teenagers or young learners more time may be needed for the syncing to function across their different devices.

As long as the teacher knows the value of drilling and knows how to drill, learners will be happy, especially those whose L1 differs greatly from English.

Finally, for any reader who may still doubt the efficacy of drilling, let me cite the results of classroom research carried out over a 10-week period in Kyiv (Parfitt & Reid 2019), where for five minutes in each lesson 'standard repetition' (the simple repetition advocated here) was used in one class (Class 1), and in two other classes (Classes 2 and 3) either 'chaining' or 'Chinese whispers' or no repetition was used.

Pre- and post period testing yielded the following results in pronunciation skills:

### **Global improvement in scores:**

**Class 1: 71%**

**Classes 2 & 3: 33%**

# DICTOGLOSS – THE CLADDAGH RING – TEACHER’S NOTES

(See page 31)

- Draw or show a Claddagh ring.
- Pre teach *Claddagh*, now a suburb of Galway (show map), *Richard Joyce* for spelling; *goldsmith*, *craftsman*. And for lower levels, *slave*, *precious*.
- Check understanding of ‘Ground Zero’.
- Read out the first paragraph/section three times at careful but not slow speed. First, no pens, then on the second and third time notes may be made.
- Ss in groups of three compare notes and reconstruct what they’ve heard.
- When all or most have finished, carry on with the next paragraphs.

When finished dictating:

1. If using technology, Ss upload their work via their phones for all to compare.
2. Ss read each work and groups agree marks for others’ content and clarity.
3. If no devices are in use, have groups mount their work on the walls. Ss read each and groups agree marks for others’ content and clarity. And/or have groups reconstruct a summary, with maximum two sentences per paragraph. Ask a S from each group to come to the front and present their summary. (Make notes of good points, and any serious errors, which can be covered later.)
4. Assess/adjust marks given. Add marks for presentation skills if pertinent.
5. Distribute/show the dictated text (on the next page).

## Background to the story:

According to legend, shortly before he was due to be married, a fisherman named Richard Joyce, from Claddagh in Galway, was captured by pirates and sold as a slave in Algeria. He became the property of a rich goldsmith, who trained him in his craft. In time, Richard became a fully proficient craftsman and, with thoughts of his fiancée close to his heart, he made the first Claddagh ring.

The heart symbolizes love, the hands symbolize security and friendship, and the crown is for loyalty and fidelity. The heart can be a precious stone, usually an emerald, or silver or gold like the ring itself.

After some years Joyce was freed, and on his return he found that his sweetheart had waited for him, and, presenting her with the Claddagh ring they were married.

The secret of the Claddagh is how you wear it. If the point of the heart is turned outwards this means your heart is unoccupied. If the heart is facing inwards this means you have a lover.

The design has become so popular it has been extended to earrings, brooches, pendants, etc.

In October 2001 the Irish foreign minister visited Ground Zero. When he met the Chief of the NYPD he asked him if he had found a Claddagh ring in the wreckage, because the Irish parents of one of the missing firefighters said he always wore it. “Minister,” the chief said, “we have found 200 Claddagh rings.”

(*Irish Times*, October 2001)