

# CILAMPA

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## PRESENTACIÓN



Uno de los problemas centrales de los profesionales en nuestra área de conocimientos se refiere a la didáctica de las segundas lenguas. Diversos estudios han mostrado la compleja red de aspectos que rodean la enseñanza de idiomas, y como parte de los objetivos de CILAMPA ofrecemos aquí algunos aportes

que apuntan a esa problemática. Este número reúne artículos e informaciones referidas a **la enseñanza del Inglés**; se encuentra en preparación uno próximo destinado a **la enseñanza del Francés**. Las razones son evidentes: como ambas son las lenguas extranjeras que se ofrece en el III y IV Ciclos de Enseñanza del país, creemos pertinente contribuir con reflexiones y elementos prácticos a mejorar este ámbito de trabajo.

Por la naturaleza de los problemas que trata, el presente número es ligeramente distinto de los que lo han precedido. Se ofrecen tres tipos de escritos: los de carácter propiamente reflexivo en torno a la problemática específica, los de orden técnico-didáctico que procuran poner en juego algunas ideas y procedimientos sobre la enseñanza de la lengua, y los de información bibliográfica que dan luz sobre algunos textos de singular importancia en el campo de la enseñanza del inglés. Un conjunto de trabajos como éste es necesario y urgente; quienes se dedican a la enseñanza de segundas lenguas saben muy bien que las respuestas a ese campo de la didáctica son innumerables, y la renovación de conocimientos y destrezas resulta ser un afán cotidiano. CILAMPA quiere acercarse también al problema, y tanto el presente como próximos números se ocupará en sus páginas de esa cuestión.

El grupo de redactores le agradece cordialmente al Doctor Luis Bolaños Ugalde su voluntario ofrecimiento a coordinar la elaboración del presente número, así como al estimable grupo de especialistas que colaboraron en él.

Como hemos indicado en el número anterior, nuestro interés es promover la calidad académica de los profesionales en ejercicio; el diálogo y la participación directa de los destinatarios de esta publicación serán los factores que harán posible su propósito.

Carlos Francisco Monge.

## Clipped Dialogues and Stories for Conversation Purposes

The technique of clipping dialogues and stories can be very helpful in the teaching of English as a Second Language because it is a source of original and spontaneous conversation. It also allows both students and teachers to avoid the monotony of "classroom English" and permits them to explore different ways of saying the same things with new, fresh vocabulary and structures.

### The Clipped Dialogue:

Even though this technique can be used successfully at all levels, it is highly recommended for beginning students. It is very useful for the first presentation of a new dialogue in class, before the students have a chance to look at the dialogue as a whole in their books. Two recommendations are necessary before you start: 1) if you feel that the students are not going to understand some of the vocabulary items of the new dialogue or their pronunciation, you should drill these intensively before using the clipped technique; 2) students should know how to handle indirect quotations. For example, they should be able to say: "Here Tom asks Peter if he likes ice cream", or "Here Ann says that she doesn't know the answer". Since most English textbooks neglect indirect quotation structures, this would be a fine way to compensate for that lack. The "clipped dialogue" technique is also beneficial because it will help students begin to form more complex sentences by using coordination and subordination.

To understand how "clipped dialogues" work, let us take a sample dialogue from Unit 17 of the first book in the Lado English Series (p. 160). Your first step is to make a photocopy of it and to number the dialogue components:

- |             |                                |
|-------------|--------------------------------|
| 3. Paul:    | When do you eat lunch?         |
| 5. Francis: | I eat lunch at twelve o'clock. |
| 1. Paul:    | What time is it now?           |

6. Francis: It's eleven-thirty.  
2. Paul: Do you eat alone?  
4. Francis: No, I usually eat with John.

As you can see, there are 6 components in this short dialogue, and they have been numbered at random by the teacher. The correct sequence is then: 3-5-1-6-2-4. The teacher should copy it down for future reference when checking the work of the students. Your next step is to cut up the photocopied dialogue into 6 different slips and distribute them at random to 6 students. You must tell them that the sequence 1-2-3, etc. does not work here. Then you ask each student to **speak about his part, not to read it**. Your students' conversation might be something like the following but, of course, not in the same order:

3. "Here Paul asks a friend when he eats lunch."
5. "Here Francis says that he eats lunch at twelve o'clock."
1. "Here Paul is asking the time."
6. "Here Francis is answering that it's eleven-thirty."
2. "Here Paul asks Francis if he eats alone."
4. "Here Francis answers 'No' and says that he usually eats with John."

This might seem awfully simple to us as teachers, but to a student who has never used subordination and/or coordination, it becomes a real challenge. He will be excited when he discovers that he is using patterns that are more complex than the traditional "subject-verb-complement" structure that the book has trained him to produce.

After each student has conversed about his section of the dialogue, the class as a whole must decide on the final form of the dialogue: they must figure out the correct sequence. When this is done, the dialogue as a whole is read aloud by the students who participated.

## The Clipped Story

This technique is appropriate for more advanced students. It motivates them to use their skills at describing, summarizing, paraphrasing, and using indirect quotations.

The instructions for the "clipped story" are basically the same as the ones for the "clipped dialogue";

1. Cut up the story into numbered paragraphs.
2. Distribute paragraphs at random among students.
3. Have students summarize the paragraph in their own words. They should converse, not read.
4. After everyone has summarized his or her paragraph, ask the class as a whole to piece the story together. This should motivate additional conversation.

### Example of a "Clipped Story": "Reddie"

- |                      |  |
|----------------------|--|
| a. Number of pieces: | 22   |
| b. Correct sequence: | 16, 22, 14, 19, 3, 18, 2, 17, 20,<br>7, 4, 8, 1, 12, 5, 15, 13, 6, 10, 9,<br>11, 21. |

16. "Today is Saturday," said the mother to her daughter, Little Red Riding Hood, or Reddie, as she was known among her friends of the Motorcycle Club.
22. "You have to take this basket with food to your grandmother, who is in prison. Don't forget to tell her that there is a file in the apple pie."
14. "Yes, Mom," said Reddie, and she got on her motorcycle.
19. Reddie always went faster than the speed limit, and there was not a single police car that could capture her.

3. However, the cops always tried to stop her, but their cars always crashed against trees and houses, and they could never catch Reddie.
18. To reach the jailhouse where her grandmother was imprisoned for robbery, Reddie had to go through a forest known as the Bosque de la Hoja.
2. That Saturday morning, Reddie found a hungry wolf in the woods. He was big and hairy like a hippie.
17. "I know where Reddie is going and what she is carrying," thought the wolf. "I think there is a way to get that food."
20. The wolf knew that Reddie's mother was a good cook. Therefore, he ran as fast as he could to the jailhouse and arrived there before Reddie.
7. When he got to the jailhouse, he found a note written by the jailer. He had left it on the door of the jail.
4. The message was: "Several police cars that were following Reddie crashed, and I have gone to the place of the accident to help."
8. The wolf hid the note and went inside the jailer's office.
1. When Reddie arrived at the jailhouse and went into the office, the wolf took her basket away from her and tried to escape with it, but Reddie gave him a karate chop and hit him on the nose. And that's how the fight began.
12. Suddenly, the jailer walked into the office. When Reddie and the wolf saw him, they got up and stopped fighting.
5. "Reddie," said the jailer, "you are under arrest because you were riding your motorcycle over the speed limit and because you attacked this poor wolf."

15. "For those reasons, I'm going to lock you up in prison for a month."
13. Then he threw Reddie in jail. He put her in the same cell where Reddie's grandmother was.
6. "Now, dear wolf," said the jailer, "wouldn't you like to taste some of this delicious food?"
10. "Pura vida," answered the wolf, who spoke Costa Rican Spanish very well. "I'm hungry," he added.
9. At that very same moment, Reddie and her grandma were talking inside the cell.
11. Reddie asked her grandmother, "Who do you think will be the first one to find the file that is hidden in the pie, the jailer or the wolf?"
21. But her grandmother didn't have time to answer because at that very same moment the jail keeper screamed with pain as he bit into the file.

I hope these two techniques will be of some use to you as teachers of English and that you may find in them a way to make learning a second language the joyous activity that it should be.

**Luis Bolaños Ugalde.**