

# Vistas of English for Specific Purposes



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# TABLE OF CONTENTS

## **English for Art**

Chapter One.....	3
Texts on (Classical) Music and Some Aspects of their Use in Teaching ESP at the Academy of Music Darko Kovačević	

## **Business English**

Chapter Two.....	11
Exploiting Authentic Video Materials in Business English Teaching Nadezhda Dimitrova Georgieva	

Chapter Three.....	23
Non-Native Speakers of English at the General English Secondary/Business English Tertiary Interface Slavica Čepon	

Chapter Four.....	37
Teaching Business English One-to-One Marija Stevanović and Vesna Stanković	

## **English for Customs, Military and Police Forces**

Chapter Five.....	49
Application of CLIL Based on the Example of the Estonian Academy of Security Sciences Elen Laanemaa	

Chapter Six.....	61
English for Customs Officers: The Experience of the Russian Customs Academy in ESP Teaching Elena Gayko and Luidmila Velikova	

Chapter Seven.....	71
Insight into Maritime Vocabulary in Romance Languages from the Intercomprehension Perspective Delia Lungu and Laura Cizer	
<b>English for Law</b>	
Chapter Eight.....	83
Legal English: An Opportunity for an Additional Qualification among ESP Courses Jasmina Đorđević	
Chapter Nine.....	93
Discourse Analysis of Law School Lectures and Suggestions for Listening Comprehension Marija Petrović and Betty Samraj	
<b>English for Mathematics</b>	
Chapter Ten .....	109
Motivating ESP Learners in a Hybrid Course Anna Stefanowicz-Kocoł	
<b>English for Medicine</b>	
Chapter Eleven .....	125
Teaching and Learning Medical English using Corpus Resources Francesca Ripamonti	
Chapter Twelve .....	141
English Language Skills Assessment in a Medical Context: A Study of Students' Perceptions Nataša Milosavljević	
Chapter Thirteen.....	151
Language Use in a Medical Setting: Program Design and Evaluation Zorica Antić	

**English for Tourism**

Chapter Fourteen .....	167
Content and Language Integrated Learning: English Language and Tourism Management Zorica Prnjat	
Chapter Fifteen .....	183
Creating YouTube Videos in an ESP Classroom with Net Generation Students as a Cultural Briefing Activity Tina Orel Frank and Živa Čeh	

**English for Engineering and Technology**

Chapter Sixteen .....	199
The Importance of English in the Education of Electrical Engineers Yvonne Liermann-Zeljak and Ivanka Ferčec	
Chapter Seventeen .....	213
The Pertinence of Discourse Markers in the Academic Discourse of Electrical Engineering and of Mechanical Engineering Miloš D. Đurić	

**One Country ESP Specifics**

Chapter Eighteen .....	231
ESP Courses at the Tirana University in Albania in the 21st Century Shpresa Delija	

**ESP Perspectives**

Chapter Nineteen .....	237
Constructivism in Developing an ESP Course and Coursebook for Tertiary Students Majoring in Practical Psychology Oleg Tamopolsky	
Chapter Twenty .....	245
How Holistic Can ESP Be? Solzica Popovska	

Chapter Twenty-One .....	255
The Hidden Content in the Syllabus of English for Specific Purposes: Issues of Culture and Globalization	
Nadežda Stojković, Nataša Bakić-Mirić, Aleksandra Nikčević-Batričević and Nebojša Jotović	

Chapter Twenty-Two.....	263
A Constructivist Approach to the ESP Digital Classroom	
Slađana Živković	

### **Language Teaching Strategies**

Chapter Twenty-Three.....	277
Teaching English for Sciences through Mock Scientific Conferences	
Irina Kochkareva	

Chapter Twenty-Four .....	283
Implementing Panel Discussions in ESP Teaching	
Marijana Budeč-Staničić	

Chapter Twenty-Five.....	293
Interrogative Skills for ESP Teachers	
Nataliya Fedicheva	

Chapter Twenty-Six.....	303
Activity Based English Teaching for Communication	
Somali Gupta	

### **Material Design, Performance Assessment**

Chapter Twenty-Seven .....	317
Using Audio Materials for ESP Vocabulary Acquisition	
Inese Ozola	

Chapter Twenty-Eight .....	325
Semantic Multiple-Choice Question Generation and Concept-Based Assessment	
Filip Jelenković and Milorad Tošić	



**Political Science and International Relations**

Chapter Twenty-Nine .....	341
Intercultural Communication Module: A Framework for Teaching General English and English for Specific Purposes Nataša Bakić-Mirić	

Chapter Thirty .....	353
The Use of a Needs Analysis Questionnaire: The Best Tool to Enhance Learning Outcomes in English for Public Administration and Political Sciences Courses Besa Bytyqi	

**Professional English**

Chapter Thirty-One .....	367
Professional English Priorities and Focus Tatyana Yu. Shershneva and Saule K. Abdygapparova	

**English for Social Sciences**

Chapter Thirty-Two.....	377
Recovering and Rediscovering Grammar Nina Vlahović	
Contributors.....	387
Index.....	401



# **ENGLISH FOR ART**



# CHAPTER ONE

## TEXTS ON (CLASSICAL) MUSIC AND SOME ASPECTS OF THEIR USE IN TEACHING ESP AT THE ACADEMY OF MUSIC

DARKO KOVAČEVIĆ

### **Introduction**

The aim of this paper is to discuss the way in which some pieces of such classroom material can be used in the process of teaching ‘English for music purposes’ to students of academies of music. The first thing that should be done is to find, define and present some criteria for the classification of textual materials on classical music.

Broadly speaking, textual materials are commonly based on their length, organisation, contents and purpose. However, it is very difficult to find a text that would be typical of only one text type. Due to this, in the remaining part of the paper, the term “text” refers to diverse textual units dealing with classical music and organised in a specific way.

### **Categories (Types) of Texts on Music**

There are different categories of texts on music. They can be classified into the categories: historical, analytical, encyclopedic, textbook, musicological and critical. We shall discuss certain prominent features pertaining to these text categories.

### **Historical Texts**

Historical texts on classical music deal with the historical development of music. As such, they share some features pertaining to general history texts. Yet they cover events, movements and persons that belong to certain epochs. Sentences are mostly both concrete and precise. In addition to this,

these sentences contain epoch-specific information, such as personal names, years, instruments, names of musical forms, etc.

We provide a short example of a historical text:

Mozart had grown up with the new style, but Ludwig van Beethoven (1770-1827) grew up entirely in it. Symphony and sonata were mature, there was no need for Beethoven to create new forms or develop new techniques, for Haydn had already created them and Mozart had shown how to apply them. Beethoven was in a position to select out of the work of Haydn and Mozart what was more forceful and effective. Furthermore, Beethoven was able to benefit from the audience's experience with the new universal forms (Crocker 1986, 415).

### Analytical Texts

Analytical texts contain an analysis of one or more pieces of music. As such, these texts pay attention to musical details and are usually written in precise sentences, mostly in the present tense. At the same time, they abound in symbols and signs, such as those denoting keys, tonal functions, and specific letters.

Most analytical texts commonly contain different encyclopedic references to different epochs, composers' names and biographical data, certain definitions of musical terms.

We shall now look at an excerpt from an analytical text:

The tonal structures of both phrases can be considered as comprising a single harmonic movement. Phrase 1 moves from I to III, phrase 2 from III to I, brought to a close with V-I. The first fourteen measures of the example can be understood in the light of the whole passage as an extended chord succession, i-III-i, preceding the final cadence V-i (Green 1979, 55).

### Encyclopedic Texts

Encyclopedic texts are usually found in encyclopedias and dictionaries of music. Additionally, they contain different pieces of information on a specific topic, sometimes even in the form of incomplete sentences conveying only relevant facts.

This is an excerpt illustrating an encyclopedic text type:

**Development section.** The middle section of the sonata form. It may be based on the thematic material of the exposition, or may introduce new

themes. The possible ways in which the material may be developed are almost infinite (Cooper 1971, 114).

### **Textbook Texts**

These texts are mainly used in “official” textbooks covering different musical subjects. On the one hand, these texts are very similar to historical texts, and even share certain common features. On the other hand, when some concepts should be presented practically, these texts are similar to analytical ones. However, since textbook texts are primarily intended for studying specific music subjects, they contain many rules and definitions, which are presented in the form of encyclopedic texts. This is particularly evident whenever they possess stronger semantic and logical connections between sentences and paragraphs.

We shall see one excerpt from a textbook:

When two parts move in similar motion to a unison, perfect fifth, or perfect octave, that movement is called Hidden or Covered. Hidden unisons are forbidden. Hidden perfect fifths and perfect octaves may occur at any time except between the Soprano and Bass voices at a change of chord with the Soprano moving by disjunct motion. (Unknown author, 1990, 13).

### **Musicological Texts**

Musicological texts deal with various aspects of musicology, history, forms, and methods. These texts analyse music through the prism of social sciences. Syntactically speaking, such texts commonly contain complex sentences.

This is an example of a longer musicological text:

Like his younger contemporary Vladimir Nabokov, with whom there are some intriguing biographical parallels, Stravinsky did not care to be pigeon-holed or linked with any particular artistic trend after he left Russia. Above all, because of a sense of cultural inferiority which stemmed from the fact that Russia's musical tradition was so much younger than that of other European nations, he came to disavow his own musical heritage, which necessitated embroidering a complex tapestry of lies and denials. So proficient was Stravinsky in creating an elaborate smoke-screen about who he really was, in fact, that the highly controlled image he projected of his artistic independence remained largely intact for over two decades following his death in 1971 (Cross 2003, 3).

## Critical Texts

Critical texts are written by experts on a topic; on composition, performance, concert, etc. Such texts may appear in specialised journals or conference proceedings.

Here is an excerpt from one critical text:

Pierne's recording is particularly disappointing in light of his long association with Debussy and the fact that the composer entrusted the premieres of *Iberia* and *Jeux* to him. The flautist mars the opening solo by taking a deep breath in bar 3 after the e2. Although this is sanctioned by a pencil marking in Debussy's corrected score of c. 1908, flautists generally try to play the four bars in one breath, as in the six other recordings compared here. Pierne's supporting winds are too loud in bars 4–16 and he imposes a considerable *accelerando* in bars 17–19 and an equally considerable *rallentando* in bar 25 (Trezise 2003, 271).

## ESP Materials and Teaching Process at the Music Academy in East Sarajevo

ESP is organised in the form of two mandatory subjects at the Music Academy in East Sarajevo. Students are obliged to attend all courses regardless of the department they belong to. ESP is divided into two courses: English Language 1 (for first year students) and English Language 2 (for second year students). The exam includes four tests that students take and the final (oral) exam. We shall analyse the ESP material that is used in the teaching process at the academy.

The classroom material contains different revision exercises, specific vocabulary pertaining to music, glossary, list of proper names, and lists of musical terms and symbols. Some texts are longer and more difficult, while others require specific musical background.

In practice, texts from 'official' ESP textbooks can be useful but only to a certain extent. Moreover, students need practical skills that can be acquired only through the mixture of different texts taken from other sources (e.g. the Internet, integral texts, etc.).

Historical texts are probably the most appropriate texts for all music students. Connecting knowledge through different sources provides a solid start for the ESP process to take place. To be precise, this makes historical texts suitable for both discussion and various written assignments. In addition to this, historical texts can introduce students to the basic principles of translation from English into Serbian.



Even though all music students handle some musical analysis types during their studies, the texts they encounter should not be too long or too complex. Musicological texts are probably the most difficult, as a result of being written in a rather complicated discourse form. In addition to this, they abound in complex terminology and multifaceted syntactic structure.

Finally, in order to pass the final examination, music academy students will be expected to write a formal review in English. Owing to this, it is very important for students to get acquainted with various critical texts in English and adopt the basic principles of their structure.

## **Conclusion**

There are various text types dealing with music. Most of them can be utilised in the ESP process. Although different departments at the academy define students' needs, ESP material can further enrich their affinities and interests. It has been recommended to use a mixture of different textual materials, rather than specially tailored textbooks, which are dynamic and fruitful but which still lack additional texts.

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# **BUSINESS ENGLISH**



## CHAPTER TWO

# UTILISING AUTHENTIC VIDEO MATERIALS IN BUSINESS ENGLISH TEACHING

NADEZHDA DIMITROVA GEORGIEVA

Authentic materials have long been an integral part of mainstream foreign language teaching for a number of reasons. They expose students to the target language used in natural contexts, thus facilitating the development of their communicative competences, strategic skills and cultural knowledge. One reason for including authentic materials in the courses lies in the nature of the designed textbook materials. There are several features which highlight the difference between the two types. In ready-to-use materials the language is changed in a controlled way, so as to adapt to the learners' level of competence. Texts include carefully chosen vocabulary. Structures are simplified or limited. This is generally beneficial to the learning process. A lot of repetition is involved in order to improve comprehension and acquisition of particular language points, especially at lower levels. Conversations are often devoid of additional noises. Inaccuracies of language, which occur in usual everyday speech, are avoided. These are by no means drawbacks since language acquisition is a gradual, ongoing process. However, graded textbook input alone does not prepare learners adequately for successful and satisfactory communication of the target language in "live" contexts. So, learners sometimes report that when reading a newspaper, fiction, or other non-graded sources, they feel their knowledge is often insufficient. This is because learners face those features discussed above – slang, jargon, specialized vocabulary, lengthy texts, etc. When watching video materials (e.g. films) the first feeling is often almost complete incomprehension. If they have to participate in real-life spoken communication, the experience may be daunting, because their ear is not tuned in to the various pronunciation patterns. Authentic materials are perceived by both teachers and learners as an essential supplement to textbooks, compensating for the

partial lack of the above-mentioned linguistic and extra-linguistic features in graded materials.

Teachers and authors of textbooks have focused on a number of issues when considering the amount of authentic materials to be included in the classroom. That is why the following should be taken into account: the difficulty and appropriateness of authentic materials. It should be also considered whether materials and tasks should be modified in order to prevent students from being put off by unfamiliar structures, vocabulary, accents and other features (Rogers & Medley 1988), and how enthusiastic students are to interact with authentic materials. Chavez (1994) points out the following parameters: a) the perceived difficulty of authentic texts, b) authentic texts' contribution to language learning, c) learners' reluctance or eagerness to interact with authentic texts and d) the factors determining authenticity.

A number of authors have given different definitions of authentic materials. The standard definition of authentic as "produced by native speakers for native speakers" may be supplemented by Peacock's view (1997), which states that these are "materials" that have been produced to fulfill some social purpose in the language community.

## **Specifics of the Business English Classroom**

It is assumed that learners of Business English have at least some knowledge of English. In-service learners are already experienced in the given area of business, and are often familiar with some of the specific terminology. Apart from learning vocabulary and structures, they usually need to become more confident with using these in real contexts. They need to understand spoken discourse in real business communication, and to become equipped with the skills and strategies to cope in various business contexts. Pre-service learners, although lacking experience, usually do or have done studies in the relevant areas, so the least they have is some theoretical business background.

What is taught in the Business English classroom falls into three main areas: a) Business English content, b) skills, and c) raising cultural awareness. Authentic materials may prove beneficial for mastering these three aspects.

In terms of content, learners can see the specialised language "in action", the way it is used in real business contexts. Through video materials they can master correct pronunciation of vocabulary which is not commonly used in everyday speech. Learners are more exposed to various

accents and rates of speech, which is essential when doing business in the global world.

Apart from mastering certain specialized vocabulary, Business English learners need to develop appropriate skills and strategies to carry out successful communication. Clifton (2005) talks about consciousness raising activities to help learners develop strategies in business interaction, such as politeness strategies in business meetings, giving criticism, repair strategies (modifying utterances), presentation skills, etc. He suggests that authentic transcripts of business interactions can be used with students, where they are asked to analyze them, and identify the language to perform those functions. Learners, he argues, become more aware of how English works in those situations and consequently more receptive to their acquisition.

The cultural content has gained special significance when teaching and learning business English. Brown defines culture as "the ideas, customs, skills, arts, and tools that characterize a given group of people in a given period of time" (Brown 2007, 380). Acquiring cultural knowledge is inseparable from learning a foreign language, since language reflects the culture of the target community. Conversely, the cultural content can be a powerful tool both for learner motivation and better acquisition. The question of how much culture and which culture or cultures we should focus on in order to optimize the learning process is another issue worth considering. Kilickaya (2004) emphasizes the importance of introducing various cultures, including learners' own culture, in order to create a deeper perspective and wider acceptance and tolerance. She suggests the metaphorical representation of this cultural integration as the "colour purple", where one's own cultural lens (blue) overlaps with the cultural lens of people from other cultures (red). This comes as the outcome of projecting learners' own culture against the background of other cultures, and results in creating respect for what is different.

Business English textbooks try to introduce the cultural element into their contents, but it often takes second place to content and skills. When it happens, it is very often introduced through transcripts and photos from films, excerpts from books, newspaper articles, etc. This raises the topic of how a cultural issue should be approached in order to make it dynamic and significant, rather than just a section of the lesson. Authentic materials provide both examples and relevant contexts to demonstrate how cultural differences may affect business communication. Those examples vary from appropriateness and inappropriateness of behaviour, body language, mode of communication, and reach to the deeply rooted mindset, which determines matters such as levels of subtlety of disagreement, attitudes to

work and risk, hierarchical or democratic relations, etc. Teachers need to approach this from various perspectives. As Cullen (2000) states, a given culture must be revealed through various features – not only through the most attractive ones, or as he puts it "we need to 'sell' different views of the culture to our students". He calls these selling points, the features that sell a "product" most successfully. Video materials are particularly relevant, because learners may either witness interactions among cultures, or justify the speaker's choice of language or behaviour by looking at the cultural reasons underlying them.

### **Exploiting Authentic Video Materials in the Business English Classroom**

The choice of material needs to be topic-oriented. The teacher may choose to deal with business vocabulary in a given content area (trading, finance, branding, entrepreneurship, etc.), or to introduce and exemplify particular business skills, such as dealing with questions, presenting and so on, or both, as is usually the case. Anyhow, the teacher needs to follow several steps in the preparation stage.

Having selected the piece of video material, the teacher can make a full transcript of it in order to exploit the vocabulary later in the lesson. Teachers can introduce or consolidate terminology, functional exponents, metaphorical language, pronunciation of particular recurrent spellings, grammar, and can spot cultural peculiarities, etc. Accordingly, each task should be designed with a clear objective. Longer transcripts can be divided into chapters, and each chapter can be given a subtitle. Such chunking of the material will allow the teacher to use certain parts relatively independently of each other, or to make a sequence of authentic video lessons.

When building a lesson on authentic video materials, at least two stages should be considered – a lead-in stage and the main task-based stage. The lead-in introduces the topic of the video and warms students up for the tasks which follow. In this stage the teacher must supply enough activities to a) familiarize learners with the topic, b) input/ elicit some of the vocabulary to ensure that learners comprehend and will be able to do the following tasks successfully, and c) give some background to what they are going to watch, including historical, economic, personal, cultural or any other information. Comprehensive pre-teaching is essential because even students with a good command of general English may be hindered by too much specialized terminology. The following section contains two video materials with some tasks based on them.



## Video Material I

Learners watch an episode of a reality show (*Dragons' Den*), which features young entrepreneurs pitching a business plan to a board of five wealthy and influential investors. In return for the investment, the entrepreneurs offer a certain percentage of equity stakes in their company. The pitch is successful only if one or more of the investors agree to invest the money asked for at the beginning. The language points targeted are: a) vocabulary to do with entrepreneurship, starting a company and pitching a business plan, b) functional language for presenting, handling questions, accepting and refusing, c) idiomatic expressions used in a business context, d) dealing with figures.

### Possible lead-in activities:

1. Through a series of questions the teacher elicits/teaches some of the vocabulary which learners will encounter in the video. The teacher draws a diagram on the board, explaining the new vocabulary in the meantime.

*Example questions and answers:*

**What do you call a company which has just been set up?**

A start-up

**What do you need to start your own company?**

Initial capital/seed capital

◀ **Where does the seed capital usually come from? Where do you go if you need seed capital?**

Bank | savings | family/friends/partner | venture capitalist | angel investor

↓ **What do you give the bank/venture capitalist/angel investor in return?**

Interest

% of shares/equity

% of shares/equity

2. The teacher can extend this activity by handing out two sets of cut-up pieces of paper with the new terms and their respective definitions. Students work in groups to match them. After they have finished, the teacher can hand out worksheets with the terms matched up to the definitions. The rationale behind this is to allow more opportunities for learners to become confident with the vocabulary they will come across in the video. Here is a part of the worksheet:

<b>Word / Phrase</b>	<b>Definition</b>
equity	the value of a company's shares
venture capitalist	a person who invests in a business venture, providing capital for start-up or expansion
return on investment - ROI rate of return - ROR	the profit that you make from capital you have invested
a pitch	the things someone says to persuade people to buy something

3. With this particular video, the next step can be to familiarize the learners with the backgrounds of the investors. With bigger groups this could be done by dividing learners into small groups of 4 - 6 students; and with smaller groups, as a whole-class activity. The teacher hands out the profiles of the investors. Each student reads a profile and shares the information with the other students in the group. Besides providing information, this activity allows speaking time, and requires the use of the target language to fulfill particular task—supplying information. Learners are now well prepared, and feel relatively confident about what they are about to watch. Practice shows that they are also interested enough to anticipate the watching stage.
4. Other lead-in activities may involve using authentic printed materials, such as newspaper or magazine articles, photos, cartoons, etc., which introduce the topic of the video material. Learners may be asked to discuss certain aspects of the printed material, express opinion, look for specific information (facts, figures, names, etc.) and share these with a partner. They can guess or anticipate information before it is supplied, rearrange words to come up with company slogans, specific vocabulary chunks, etc. The list is practically limitless, as it will vary with the raw material and the individual objectives. The rationale is to back learners up with the necessary tools for the next tasks and to lead them smoothly into them.

The "**while watching**" stage can be tailored to suit the needs of each learner or group of learners. This could include the whole range of activities employed in the classroom, as long as they are based on the material being watched. As a video can be divided into chapters, what follows are some possible activities for each chapter:

1. *Focus on vocabulary* – These activities could focus on the different content areas of Business English – the language of marketing, branding, advertising, competition, management, etc., depending on the material used. Gap-fill exercises can be included, focusing on

different aspects of vocabulary. With this particular video they focus on the terms pre-taught in the lead-in stage, other terms which students have previously learned and can now revise, adjectives, prepositions and prepositional phrases, idiomatic expressions, etc. Apart from the focus on particular linguistic items, general comprehension is always the underlying goal. Here are several ideas:

- Gap-fills: students watch the introduction to the programme once. They can listen for words from the warm-up and tick them on their worksheets. Then they are given another worksheet with gapped parts of the transcript. They watch the introduction for a second time and fill in the gaps.
  - Parts of the transcript can be summarized for the same purpose. Depending on the learners and on the procedure, the teacher may decide to supply the missing words in a jumbled order or not. The rationale is that students have ample practice with a specialized vocabulary, and feel confident to use it when a real-life situation arises.
  - Question-and-answer activities are a straightforward way to:
    - a) check comprehension of specific information,
    - b) focus on particular lexis, e.g., chunks, abbreviations, or
    - c) express opinions.
 Examples of the three types are listed below:
    - a) *The next sequence is filmed in France and Switzerland at the HQ of two leading multinationals. Who are they?* (Trosch 2011)
    - b) *In globally competitive markets, companies need USPs. What does the abbreviation USP stand for?* (Trosch 2011)
    - c) *In the programme, WATER is described as the "ultimate commodity", "liquid gold" as well as "the perfect product to illustrate how the best capital markets work". Discuss your understanding of these three descriptions with your partner.* (Trosch 2011)
2. *Focus on figures* – Any time a video material includes such data, Business English learners will benefit from a focus on figures. Firstly, because getting the figures right is vital in business, and secondly, because many learners often struggle with large numbers. Percentages and calculations need to be done quickly, and they are an inseparable part of many areas of business, from creating and presenting a business plan to negotiating business deals. Such activities can be again gap-fills, with only the figures taken out. When designing the task, the teacher may decide to copy a part of the transcript word for word, or the summary of the section where figures are dealt with. The second approach will make the task more challenging, as learners will need to

relate sections of the actual conversation/speech to the right part of the summary. Again, it is up to the teacher to decide how many clues to offer learners in order to facilitate their performance. Here is an example of such a summary without additional clues:

*So far, it has cost Kirsty £ \_\_\_\_\_ to set the business up and she has sold \_\_\_\_\_ units. She projects she is going to sell \_\_\_\_\_ units in the first year. All her products contain \_\_\_\_\_ fat.*  
**(Answers: 20,000; 250,000; 300,000; less than 3%)**

3. *Focus on idiomatic English* – Business English uses a wide variety of idiomatic expressions. One way to focus on them is to design another gap-fill activity in which learners listen for missing metaphorical expressions. The number of the words can be pointed out by including the respective number of gaps for each phrase. After students have got the idioms right, they can try to provide an explanation of their meaning by looking at the context of the sentence they appear in. Supposing the teacher wants to make this easier, he or she can give the explanations in a jumbled order, and ask students to match them. Example:

*"I'm gonna give you £100,000, because that's what I believe will be required to \_\_\_\_\_ and have the best chance of being successful." (Answer: **get this business off the ground**)*

## Video Material II

Learners watch a documentary (or part of it) on the biggest UK retailer Tesco. The thematic areas covered by the material include: a) general information about Tesco, b) background information, c) expansion strategy, d) marketing strategy, e) main competitors and competitive advantage, f) distribution and logistics, g) product range and strategies to meet consumer demand, h) entering new areas of human activity – education, healthcare, etc.

### Lead-in activities:

Students are given a list of the biggest retail supermarkets in the UK and are asked to guess which one is the biggest (*the market leader*). Then they guess the second biggest (*the challenger*). The rest are *the followers*. The teacher makes sure learners come up with, or are taught the terms in italics. The next step can be asking learners to provide more information on Tesco from personal experience (for example, the local Tesco if there is one, how often they shop there, what the product range is, what they

normally buy, etc.), or the teacher may supply this and ask learners to discuss certain aspects of the information.

**While-watching stage:** two sections are taken for the purposes of this paper.

### Introductory Section

*Extract 1 – suggested activities:*

Learners are given the following phrases and are asked what they are – **"I'm loving it"**, **"Just do it"** (slogans of McDonald's and Nike, Trosch 2011).

Learners watch the extract and then answer questions and do gap-fill exercises to focus on comprehension and specialized terminology. Here are some of the questions designed for this purpose.

- What is Tesco's market share in the UK? **Answer:** nearly a third of the UK grocery market
- What do you call a business like Tesco selling directly to customers? **Answer:** retailer
- What is Tesco's slogan? **Answer:** Every Little Helps
- Who was the founder of Tesco? **Answer:** Jack Cohen
- What quality did he have? **Answer:** entrepreneurial gift

*Extract 2 – suggested activities (Trosch 2011):*

After watching the second extract learners answer the following questions:

1. *What was Tesco's founder's idea about his new supermarket?* They are given words to rearrange in order to find out: IT/IT/CHEAP/PILE/HIGH/SELL (**Answer:** Pile it high, sell it cheap).
2. *What was the main difference in strategy between the two main supermarket rivals at the time?* Learners fill in the gaps to get the answer:  
*Sainsbury made a ..... through ..... **Answer:** niche / quality*  
*Tesco it was ....., ....., ..... **Answer:** price / price / price*
3. Re-writing the retail Bible – learners are asked to discuss the following question:  
*By the end of the 60s and the early 70s Tesco was not doing well. Which of the following strategies do you think Tesco chose to change this situation?*

a) *BE EVERYWHERE*    b) *SELL TO EVERYONE*    c) *SELL EVERYTHING*

As learners watch on, they see that Tesco chose all three, and the rest of the video is logically organized around them.

Apart from purely linguistic aspects of the material, it also provides insights into some aspects of British culture. The means used to this end are such things as music, famous figures from show business that people commonly associate with particular social status, archive footage, examples of typical meals.

### Marketing Strategy Section

The activities designed around this section focus on the type of customers Tesco appeals to. Learners watch the section and are asked to do the following tasks:

Answer the question: *What questions did the market researchers ask? Why?*

Then they are given a list of adjectives and phrases describing customers, and are asked to match them to the type of customer each retailer – Asda, Sainsbury's, Tesco – has (Trosch 2011).

**Adjectives and phrases:** *fussy, specific list, hard to define, an enigmatic breed, hard working, focused around meat, just buy it, high income bracket, not health conscious, good value for money.*

Next learners are asked to listen for Tesco's three ranges of products. *Tesco's products come in three different ranges:*

\_\_\_\_\_ (*Answer:* finest range at the top of the market)

\_\_\_\_\_ (*Answer:* medium range)

\_\_\_\_\_ (*Answer:* value range, for people on a budget)

Now learners fill in the gaps in the following extract.

*"So, if I opt for Tesco's value range, all the ingredients for, say, a traditional British fry-up cost me a \_\_\_\_\_ £2.92. In their standard range, the same traditional spread sets me back a \_\_\_\_\_ £6.33. And for a finest range fry-up, complete with fresh fine tomatoes I have to fork out a \_\_\_\_\_ £11.66. Only in Britain would you find a class system for fry-ups. Tesco use their three-tier product lines to ensure they attract all sorts of customers. And they have the ideal weapon to make sure they can target them precisely – club card."*

**Answer:** student-pleasing; family-friendly; gastronomical.