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MA: Teacher of English Language and Culture

Course: Methodology

Module: Learning and Practising Vocabulary and Grammar

with Authentic Listening Material Using Project-work and ICT

1. Lesson content – Introduction of the topic:

In this class we discuss the topic love, friendship and happiness while we do an extensive listening comprehension practice using audio-visual input. Then as their homework they collect pictures in order to produce a project which may well be a graphic representation or a montage of the events and their own ideas. Finally, they show their compilation to the class while the others evaluate them. Since listening to authentic spoken English can easily be done by using the Audio-Lingual Method, this method is significantly used here with the essential support from audio-visual input from excerpts of an episode of Friends, namely Season 5, Episode 2: The One with All the Kissing and pictures from the official site on the Internet.

For the student teachers, the aim of the module is as follow:

- to understand how listening works as a skill;
- to get to know where the authentic listening materials can be found;
- to familiarize themselves with the various types of exercises;
- to understand how listening exercises can be constructed;
- how to comply with the different levels of the Listening skill as described in the Common European Framework of Reference for Languages;
- how to produce exercises which are eligible practice tests for the Hungarian Érettségi and different language exams.

2. Teacher competences to be developed:

a. general competences (15/2006. (IV. 3.) OM rendelet az alap- és mesterképzési szakok képzési és kimeneti követelményeiről)

In accordance with the pedagogical key-competences, professional teachers (of the field) should be able to:

1. develop the personality of their students;
2. assist in group dynamics;
3. plan pedagogical processes and procedures;





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4. **use their professional expertise to develop and enhance learners' capacity, skills and capability;**
5. **develop the efficient pedagogical competence for life-long learning;**
6. **organize and guide the learning-teaching process and procedure;**
7. **utilize the various means of assessment and evaluation;**
8. **cooperate and communicate at a professional level;**
9. **cultivate and master the field, and show commitment to professional study and advancement.**

b. The teacher of English language and culture:

1. **must have an excellent level of communicative competence of the target language (C1 at least), and must be able to use the grammar and the registers of the target language;**
2. **should understand the different theories of Applied Linguistics and should be able to apply the most appropriate of methods and procedures in the field of the basic skills, grammar, pronunciation and intonation, as well as is capable of teaching the learners the different cultures of the target language, assessing and evaluating the knowledge of the learners;**
3. **must be able to use different techniques in the field, such as cooperative learning, (pair-work and group-work), as well as the frontal teaching;**
4. **must know and be able to utilize the communicative and task-based features of Applied Linguistics, the interdisciplinary approach as well as the field-oriented language-teaching; moreover, the teacher should be capable of managing, guiding, assessing and evaluating of processes and procedures of drama-pedagogy and project-work.**

3. Preliminaries:

This module should be one of the final courses, when student-teachers are capable of producing extensive lesson plans, using audio-visual equipment or ICT in the classroom. Thus, they can prepare their own teaching material using authentic sources of the listening type. They are fully aware of different methods and their classroom implications and can produce several projects. Their command of the target language should be C1 or C2.

4. Teaching materials and equipment:

DVD or multimedia player with a Video Display Unit (a TV-set or a projector) a board (or a flipchart or SMART board), plenty of markers, sheets, and handouts.



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5. Lesson plan (Methodology)

Pre-Tasks

Task 1 🧑 Based on previous experience and knowledge.

a. Where do you belong? The aim of this exercise is to give prompt answers, which reflect your ideas and attitudes on the issue. You will hear different statements and you will have to respond by changing your position in the room. That is say, if you totally agree with the statement, you should go to the red corner, but if you disagree with it, you should head for the blue corner. If you are not absolutely sure, try to find your place in-between. You cannot discuss the statements and you should act immediately. The objective is to understand your thoughts about the field.

Listening can be practiced as a skill.

Listening should be practiced as a set of micro-skills.

Listening is practiced as preparation for controlled speaking practice.

The controlled speaking practice always leads to freer speaking practice.

Listening practice leads to writing practice.

Listening practice is communicative.

Listening practice is passive.

Listening practice is merely receptive.

There are no true or false answers here. The objective is to understand your thoughts about the field.

b. Producing a Structure Chart:

In three minutes, make a structure chart which arranges the above-mentioned notions and add your own ideas and concepts to the ideas and arrange them into modules in a tree structure. Each concept or module is represented by a box, which contains the name of the concept or the module. The tree structure visualizes the relationships between the concepts and modules.





Task 2 🧑‍🎓 The arrangement of the room: Watch the first two short scenes of the video and compare and contrast them. You can respond to the following questions:

What different arrangements can you spot in the two parts of the video?

Try to draw the layout of the two arrangements.

Where do the students (henceforth, Ss) sit?

Where does the teacher (henceforth, T) stand?

Where is the video display unit set?

Task 3 🧑‍🎓 Introduction of the new topic:

a. *Brainstorming*: How can you start the class which is about a new topic? In one minute write down as many ways, methods and exercises as you can about how to start a new topic.

b. *Timed Pair Share*¹: What do you know about the following notions?

In pairs, Ss share with a partner for a predetermined time while the partner listens. Then partners switch roles. (Each of the partners has a minute to explain what they know about the following notions. The partners should take notes in the respective cells.)

	<i>S1</i>	<i>S2</i>	Examples in the video
warmers			
openers			
anxiety-level			
motivation			
lead-in exercises			

c. Try to find examples of what has been mentioned above in the video, which shows a sort of warmer in which the students accentuate the original lines. In pairs, you should alternate generating brief oral responses about the pros and cons of these exercises. (*RallyRobin* by Kagan²)

¹ This is common practice, but I would like to refer to the original ideas introduced by Spencer Kagan.

² This is common practice, but I would like to refer to the original ideas introduced by Spencer Kagan.





Friends: Season 5, Episode 2³

X: F, you were right. I should've never gone to London, and from now on you make all of my decisions for me.

F: Oh, no. I did that for someone once. I'm not comfortable having that kind of power and control over someone's life.

Y: I'll do it!

A: Oh, what about that guy over there? Remember? That's the guy you flirted with at the counter that time.

B: Oh, I don't know, I don't know.

A: You're going to talk to him! Y'know what? We made a deal, I make your decisions and I say you're going to talk to him.

B: All right, you're the boss. I guess I gotta do what you tell me.

Z: What's that?

S: It came in the mail today. It's, uh, 72 long-stemmed red roses, one for each day that I've known and loved Emily... cut up into mulch.

R: I'm gonna use the phone. I gotta cancel those five giant teddy bears I sent to Emily. My God, think of the massacre!

Type of exercise:		
Pros of this Type	Cons of this Type	The changes to be made

³ Friends (Season 5, Episode 2): The One with All the Kissing. Writ. David Crane and Marta Kauffman. NBC. (DVD - Warner Bros. Television) October, 1998.





Optional follow-up tasks for warmers:

These are other types of warmers. In pairs, you should alternate generating brief oral responses about the pros and cons of these exercises. (*RallyRobin* by Kagan)

Friends HIMYM Episodes

Discuss with your partner the heroes and heroines'

- general appearance, physical features,
- personality characteristics,
- family,
- girlfriends or boyfriends,
- qualification and schooling,
- hobbies, interests, likes and dislikes.

HIMYM Episodes

What do you think about the five main characters in the film? Complete the table.

	What do you like about...	What don't you like about...
Ted?		
Robin?		
Marshall?		
Lily?		
Barney?		





Task 4 🎮 Make it right!

This is a warmer produced by a student.

a. In pairs, you should alternate generating brief oral responses about the pros and cons of this particular exercise. (*RallyRobin* by Kagan)

Friends Episodes:

RG - A popular schoolgirl of the past is now a spoilt brat living off her father's finance. In an attempt to start a new life after her divorce, and without her father's credit, she shares an apartment with best friend MG, and eventually befriends the other four.

MG - A compulsive neat freak, who has trouble with her love life. MG was teased when she was in high school about were obesity. However, now a head-chef at a top restaurant in Manhattan, she has lost all her excessive weight, and just needs to start a family with 'the right guy' to complete a happy life.

RG - Older brother of MG, he has always had strong love feelings for RG. A successful professor of science leads him to be often teased by the other five friends about his profession. RG has experienced many misfortunes in life, including three divorces and bringing up a child with his lesbian ex-wife. RG now is devoted to finding a girl to settle down properly, without a divorce, and makes it his personal goal to share happiness with RG.

PB - Brought up as a fatherless child, Phoebe is a weird yet loveable hippy, who has become a personal masseuse. Despite liking her profession, her dream is to become a star in the music industry and bases her songs on her life experiences. The other five friends secretly believe that PB will never make it, but still encourage her to write. PB often performs at the 'Central Perk' coffee house, and strongly believes in herself.

CB - A financially secure data processor, who relies on humor as a defense mechanism. Despite being rich, the other five have no idea what his profession is, and CB is a wimpy, average looking cigarette addict, who has never had a serious relationship. Will he ever get it, and is she just round the corner from him?

JT - Despite being close to all the friends, he is especially open with CB, who he shares a flat with. JT is a small time actor who desperately wants fame and fortune, and CB has high hopes of JT, so provides JT with money for acting lessons and professions photographs. Despite being a relatively bad actor, JT is an adorable, sensitive guy, who is very successful with women, but needs to become famous and rich to complete his successful life.

b. Now try to transform it into a brief but powerful warmer!





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Tasks

Task 5 🧑🏫 *What we already know and what we want to know.*

We are going to discuss the listening tasks themselves:

We should draw a chart on the board, the first column of which contains concepts and issues we already know and jotted down before, in the second we will write what we want to know in the form of questions and the last column will be finished at the end of the class.

This what I already know	This what I want to know	This what I will learn



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Task 6 🧑🧑 The students are given a card and have to find someone who will match their card. They are matching the steps of the Listening Comprehension.

1. What purposes do we listen for?

2. What is “*global comprehension*”? (listening for *gist*)

c. Where only comprehension of specific items is required. (listening for *specific information*)

d. We consider general knowledge and beliefs about the world as *non-linguistic knowledge*.

e. When listening we gain much information from *external* clues: from the language itself and from other clues, some are closely related to it while others are not. At the same time, *internally*, inside our head, all relevant information has to be interpreted to form meanings.

a. Linguistic knowledge includes phonological, lexical, syntactic and semantic knowledge.

3. What is “*partial comprehension*”

b. “We are sometimes more interested in the main idea and sometimes our aim is to understand a specific piece of information.”

f. Where the learner needs to understand the overall meaning.

5. What is *non-linguistic* knowledge for listening comprehension?

6. What are the two main factors which are in relation to how we listen and understand?

4. What is *linguistic* knowledge for listening comprehension?

g. Unquestionably, as “listeners make inferences and they have different interpretations of the text they hear.”

7. Is listening comprehension a cognitive process?





Task 7 🗣️ The students use *Quiz-Quiz-Trade*⁴ to reflect on different listening comprehension exercises. The sheets contain various exercises and the students should generate higher-level questions about the exercises that are to be investigated in class. They should use the above-mentioned concepts as well as their actual realization in the exercises. After each student has quizzed their partner, they trade the sheets and find a new partner to repeat the process.

The quiz should definitely include the following:

- the types of tasks,*
- the pros of using the type,*
- the cons of using the type,*
- any changes you would make.*

Sheet 1

Friends: Season 1 Episode 1⁵

- a) Ross: I told Mom and Dad last night. They _____.
- b) Monica: Oh, really? So that _____ call from a woman
_____ "I'll never have _____," was what?
A wrong number?
- c) Ross: Sorry.
- d) Joey: Look, _____ right now. You're angry.
_____. Can I tell you what the answer is?
- e) Monica: You want to tell us now, or are we waiting for
_____?
- f) Rachel: Well, it started about a half _____ I
was in the room with all the presents...and I was looking at this
_____. When all of a sudden...
- g) Sweet 'N _____?
- h) I realized I was _____ by this gravy boat than Barry. I got
_____, and it hit me: How much Barry looks like Mr. Potato
Head. I always knew _____, but...I had to get out of
there, and I _____ -..."Why am I doing this,"and
"Who am I doing it for?" I didn't know where to go, and I know
_____ but you're the only person I know here.
- i) Monica: Who _____ to the wedding.

⁴ This is common practice, but I would like to refer to the original ideas introduced by Spencer Kagan.

⁵ Friends (Season 1, Episode 1): The One Where it All Began. Writ. David Crane and Marta Kauffman. NBC.
(DVD - Warner Bros. Television) September, 1994.





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Possible implementation:

a. After you have quizzed and listened to your partner(s) you should fill in the chart:

Type of exercise:		
Pros of this Type	Cons of this Type	The changes to be made
My ideas:	My ideas:	My ideas:
My partner's ideas which convinced me:	My partner's ideas which convinced me:	My partner's ideas which convinced me:

b. Then your partner should quiz and listen to you, and fill in another chart like the one above.

c. Then you trade the sheets and go on to find other partners!



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Sheet 2

Friends Season 5 Episode 8⁶

1. What does Phoebe have to do to make the remote work?
2. What kind of game does Rachel suggest that they should play?
3. Who's the king of bad Thanksgivings? Why?
4. What's the problem with Phoebe's bad Thanksgiving?
5. What's Monica's worst Thanksgiving?
6. Why did he do it?
7. How could *you* have gotten that thing off?
8. Who thinks that "*reliving past pain and getting depressed is what Thanksgiving's all about*" ?
9. What did Chandler dislike?
10. Why should Monica have finished off the pies?
11. When and why did Rachel change her major?
12. What did Monica want to do to Chandler?
13. What was the problem with the last thing that "turned Monica on" ?
14. What was in the ice bag?
15. Who came up with *Sir Limps-a-lot*?

Sheet 3

Friends: Season 5, Episode 2⁷

breaks; duck; gives; irked; kiss; let; loves; strained; sucks; win

Monica and Chandler try to keep their relationship hidden: When Joey comes into the bathroom, Monica has tounder the bubbles in the tub; Chandler accidentally kisses Monica good-bye in front of the others, so then has toall the girls. Phoebe is..... by all the fun she missed in London; the others decide to take her on a picnic to Central Park, but since that idea..... they plan a weekend in Atlantic City; just as they're leaving, her water.....

Rachel, back from Greece and angry about the bad choices she's made recently,decision making control of her love-life to Monica. This arrangement isto the breaking point when Rachel wants to tell Ross she still..... him, but Monica won'ther. Ross plans toback Emily by sending romantic gifts.

⁶ Friends (Season 5, Episode 8): *The One with the Thanksgiving Flashbacks*. Writ. David Crane and Marta Kauffman. NBC. (DVD - Warner Bros. Television) November, 1998.

⁷ Friends (Season 5, Episode 2): *The One with All the Kissing*. Writ. David Crane and Marta Kauffman. NBC. (DVD - Warner Bros. Television) October, 1998.





Sheet 4

HIMYM – Season 2 Episode 17⁸

Ted and Marshall (begin) the story in Marshall's Pontiac Fiero. The car (be) about to hit 200,000 miles on the odometer, and Marshall (be) excited, since the Fiero (serve) him well. He even (have) cigars in the glove box ready for the occasion, although Ted can only (find) two sets of chopsticks. However, Marshall (hit) a pothole, and the Fiero (quit) running just before it hit 200,000 miles.

In the shop, Marshall (be) saddened, and everyone (begin) sharing stories about the Fiero. Marshall (tell) the story of how he (have) to (prove) himself worthy in the eyes of his brothers by (order) 12 cups of coffee at the drive-thru while sitting naked in the front seat (his brothers (jump) out and (surprise) him, (cause) him to (jerk) the car and (make) the hot coffee (spill) all over him). He also (use) this to (tell) why he (never allow) food or drink in the Fiero (not even groceries). Ted then (tell) his memorable moment with the Fiero, (know) as both "Fieroasco" and the "100k Fiasco" (the Fiero (approach) 100,000 miles at that time), which (begin) during their freshman year of college, when Marshall (offer) to (drop) Ted off at his parents' house in Ohio on his way home to Minnesota for Christmas break.

Ted (tell) of how they (get) lost on a back road and (have) to cuddle together to (stay) warm when a snowstorm (hit) and then (find) out they (be park) in front of a small bed-and-breakfast with people (stare) at them the next morning.

⁸ How I Met Your Mother. Season 2 Episode 17. Arrivederci, Fiero. Writ. Craig Thomas and Carter Bays. CBS. February, 2007.





Sheet 5

Lenny Kravitz - Always On the Run

My mama said that my life was a gift
And my mama said there was much weight I would lift
And my mama told me to leave those bad boys alone
And my mama told me to be home before the dawn
And my mama said I could be rich or poor
But my mama said I could be big or small
Chorus - but I'm always on the run
Always on the run
But I'm always on the run
My mama said that it was good to be fruitful
But my mama told me not to take more than a mouthful
And my mama said that it was good to be natural
And my mama said that it was good to be factual
Chorus
My mama said baby and told me not to ride that crazy horse
And my mama warned me that I had to push with much force
And my mama told me go get all that I was after
And my mama said that love was all that mattered

My mama said, “ ”
And my mama said, “ ”
Chorus - but I'm always on the run
Always on the run
But I'm always on the run
My mama said, “ ”
But my mama said, “ ”
And my mama said, “ ”
And my mama said, “ ”
Chorus
My mama said, “ ”
And my mama said, “ ”
And my mama said, “ ”
And my mama said, “ ”





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Sheet 6

Renter Landman

Pay your trays little one
Don't forget, my gun
To enclose everyone
I stuck you in, warm within
Creep you fee from sin
Till the landman he comes

Steep with one I open
Fitting your pillow height

Exit might
Renter night
Bake my fan
We're off to ever ever band

Something's prong, shut the light
Heavy thoughts to knight
And they aren't of snow why
Dreams of floor, dreams of liars
Dreams of dragon's file
And of things that will bite

Steep with one eye open
Fitting your willow height

Exit might
Renter night
Bake my fan
We're off to ever ever band



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Sheet 7

You Two: 1

Is it getting better ...
Or do u feel the [seim]
Will it [meik]it easier on u now ...
U got some 1 2 [bleim]

U [seɪ]
1 love
1 [laɪf]
When it's 1 need
In the [naɪt]
It's 1 love
We get 2 share it
It leaves u [beɪbɪ]
If u don't care 4 it

Did I disappoint u
Or leave a bad [teɪst]in ur
mouth...
U act like u never had love
And u want me 2 go without

Well it's 2 [leɪt]
2[naɪt]
2 drag the past out
In 2 the [laɪt]
We're 1
But we're not the [seim]
We get 2 carry each other
Carry each other

1

Have u come here 4 4
.....giveness...
Have u come 2 raise the dead...
Have u come here 2 play Jesus
2 the lepers in ur head...

Did I ask 2 much...
More than a lot
U [geɪv] me nothing
Now it's all I got

We're 1
But we're not the [seim]
We hurt each other
Then we do it again

U say
Love is a temple
Love a higher law
Love is a temple
Love the [haɪə]law
U ask me 2 enter
But then u [meɪk] me crawl
And I can't be holding on
2 what u got
When all u got is hurt





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Sheet 8

Englishman in New York

And you can hear it in my accent when I talk
I don't drink coffee I take tea my dear
I like my toast done on one side
I'm an Englishman in New York

A walking cane here at my side
I take it everywhere I walk
I'm an Englishman in New York
See me walking down Fifth Avenue

Chorus:

I'm an alien, I'm a legal alien
I'm an alien, I'm a legal alien
I'm an Englishman in New York
I'm an Englishman in New York

Be yourself no matter what they say
If "manners maketh man" as someone said
It takes a man to suffer ignorance and smile
Then he's the hero of the day



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Sheet 9

Friends: Season 1, Episode 1⁹

- I guess we've established she's staying with Monica.
- And I just want a million dollars!
- I know. I'm such an idiot. I should've known when she went to the dentist five times a week. I mean, how clean can teeth get?
- See! But Joanie loved Chachi. That's the difference.
- Good morning. 😊😊

⁹ Friends (Season 1, Episode 1): The One Where it All Began . Writ. David Crane and Marta Kauffman. NBC.
(DVD - Warner Bros. Television) September, 1994.



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Sheet 10

If the night turned cold and the stars looked down¹⁰
And you hug yourself on the cold, cold ground
You wake the morning in a stranger's coat
No one would you see
You ask yourself, who'd watch for me
My only friend, who could it be
It's hard (say) it
I hate (say) it, but it's probably me
When you belly's empty and the hunger's so real
And you're too proud (beg) and too dumb (steal)
You search the city for your only friend
No one would you see
You ask yourself, who could it be
A solitary voice (speak out) and (set) you free
I hate (say) it
I hate (say) it, but it's probably me
You're not the easiest person I ever got (know)
And it's hard for us both (let) our feelings (show)
Some would say I should let you (go) your way
You'll only make me (cry)
If there's one guy, just one guy
Who'd lay down his life for you and die
It's hard (say) it
It's hard (say) it, but it's probably me
When the world's gone crazy and it makes no sense
There's only one voice that comes to your defence
The jury's out and your eyes search the room
And one friendly face is all you need (see)
If there's one guy, just one guy
Who'd lay down his life for you and die
It's hard (say) it
I hate (say) it, but it's probably me
I hate (say) it
I hate (say) it, but it's probably me

¹⁰ Sting, Michael Kamen, Eric Clapton. It's probably me. A&M. 1992.





Sheet 11

Friends: Season 1, Episode 1¹¹

1. Come on, Daddy, listen! All my life, everyone's always told me, "You're a shoe!" "You're a shoe!" What if I don't want to be a shoe? What if I want to be a purse? Or a hat? No, I don't want you to buy me a hat! It's a metaphor, Daddy!
2. Here's the thing. Even if I could get it together enough...to ask a woman out...who am I going to ask?
3. I see that. You look like you slept with a hanger in your mouth.
4. No, how can I be ready? "Ready to jump out of the plane with no parachute?" I can't do this.
5. Oh, Monica! Thank God! I went to your building...and a guy with a hammer said you'd be here, and you are.
6. The wine guy. I didn't catch your name. Paul?
 - a. *És az a lényeg. Ha meg is jön a bátorságom...hogy elhívjak valakit...kit hívok én el?*
 - b. *Figyelj, apu hallgass rám! Eddig mindenki azt mondta nekem: "Te egy cipő vagy!" "Te egy cipő vagy!" Mi van, ha nem akarok cipő lenni? Mi van, ha pénztárca akarok lenni? Vagy egy kalap? Nem, nem akarom hogy vegyél egy kalapot! Ez csak egy metafora, Apuci!*
 - c. *Látom. Mintha a ruhafogással a szádban aludtál volna.*
 - d. *Nem értettem a nevedet. Paul, ugye?*
 - e. *Nem, hogy lehetnék készen? Hé Rachel: "Kész vagy kiugrani a repülőből ejtőernyő nélkül?" Ugyanmár. Nem megy.*
 - f. *Oh, Monica! Hála' Istennek! Voltam a lakásodnál... és egy kalapácsos hapsi mondta, hogy itt vagy, és itt vagy.*

1.	2.	3.	4.	5.	6.

¹¹ Friends (Season 1, Episode 1): The One Where it All Began . Writ. David Crane and Marta Kauffman. NBC. (DVD - Warner Bros. Television) September, 1994.





Task 8 🧑 In this task you should analyze the video entitled: *Learning and Practising Vocabulary and Grammar with Authentic Listening Material – Using Project-work and ICT.*

After you have watched the video, try to put the different scenes in order. Remember, there is no set rule here, you only have to arrange the scenes in the order they may follow one another. Certainly, you will have to justify your choice.

Your choice	The order in the video
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	





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Task 9 🧑 In this exercise, you should answer the following questions:

1. Scene 1: What are Ls doing? What is the purpose of the task?
2. Scene 2: What kinds of tasks can Ls do at this stage?
3. Scene 4: Why does T keep pausing the video?
4. Scene 6: What type of exercise is it?
5. Scene 7: What is the purpose of this activity?
6. Scene 8: What purposes can this type of exercise be used for?
7. Scene 9: Where can they get the pictures?
8. Scene 10: What is T's role at this stage?
9. Scene 11: What are Ls doing?
10. Scene 12: What is the purpose of this activity?



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Post-Tasks

Task 10 🧑 In this exercise you should read about some concluding ideas about authentic listening comprehension exercises. While reading you should draw a *mind map*, which is a diagram used to represent words, ideas, tasks, or other items linked to and arranged around authentic listening comprehension exercises. Here, you ought to generate, visualize, structure, and classify ideas.

How can we get access to and use authentic audio and video materials to practice listening skills?

The basic news and popular culture broadcast materials, including video and audio tapes, DVDs and CDs, are provided by entertainment companies, and can be developed by teachers and students alike into instructional units. The tasks could be designed from elementary to advanced students of English. Further development of the additional materials and sources is expected to lead to several types of classes, for instance using standard video or DVD procedure, application of class-produced questions and answers, and exploiting gap-fills and short-answer before-viewing, while-listening and follow-up exercises and discussion points.

What is the organizing idea in composing the tasks?

Three principles in developing tasks based on the materials are outlined: task questions should constitute a communicative interchange between task constructor and students; the questions should be easy to handle; and it is the instructors (either a teacher or a student) duty to define, paraphrase or at times ignore any potential difficulties in the original material when it is processed.

What is the preferred level of the listening material?

We definitely hold that authentic listening materials are useful to all students, and not just students whose level of English is advanced. The adaptability of commercials, sitcoms, pop songs, short news coverage to multi-level classes is stressed. Thus, we can breach the gap between authentic listening and textbook discourse while retaining authenticity and motivation. Unquestionably, we are to encounter text difficulty and manage task design and their effects on language acquisition.



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What is the preferred type of the listening material?

Let's take sitcoms for example. They may not have any educational value and are purely made for entertainment. The texts of the sitcoms are authentic for two reasons: they were produced solely by native speakers for purposes other than language teaching. All the texts come from TV programs and are from American-English speakers. The discourses contain everyday lexis; thus, no new terminology to the listener could occur. This text may well sound too demanding at times, it is definitely not, as nearly all the scripts are B2 levels. Few speakers (Ross Geller or Ted Mosby) talk about something that can be quite scientific—they appear to be intent on explaining their ideas in detail but using everyday vocabulary. Needless to say, kids knew a lot more about straightforward simple characters, because they understand almost all of their utterances.

What is the time factor?

The other factor in play is the length of the broadcast as they never exceed the twenty-five minute time span; therefore, the class implementation of these is not likely more than forty-five minutes. This cannot be done with feature films, however.

What type of listening comprehension exercises should or could be used effectively in these classes? What is the most effective one in the case of this listening practice? And why?

Most of the exercises we do in class require short answers, as I firmly believe that this type can better reproduce real-life situations. Moreover, in my experience, the short-answer format is usually for the intermediate and advanced listener, and it does not offer chance for much uninformed guessing. Various answers could be accepted, of course. A number of short-answer questions can be presented in a sentence-completion format. Occasionally, the task might be a True/false/not stated type, which is severely criticized by a number of experts, but this sort is not too demanding. Oftentimes, the exercise is an open-ended short-answer task flavoured with a gap-fill.

What is the advantage of this choice?

To conclude, we can see the texts come from authentic situations and all the topics are suitable for the audience. The themes are not too ordinary and not too technical for Ss: we could establish areas of shared knowledge. These texts are definitely of a real-world nature.



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Optional follow-ups:

Task 11 🍌 These exercises were construed by students. Using *RoundRobin* discuss them, that is, in teams, students take turns responding orally about their weaknesses.

HIMYM Season 3 Episode 1¹²

Older tells the children that, although they know the short story (involving a yellow umbrella) of how he met their mother, there is a bigger story of how he became the man he needed to be in order to meet her.

This story begins back at wedding, just as finishes his sentence “..dary!” and he tries to get Ted out to help him “conquer” but says he is not ready yet, prompting to ask when he will be ready.

After the break-up, went to while grew a beard and painted the apartment, but when returns with her new boyfriend (guest star), Ted announces he's finally ready.

..... decides that is trying to win their break-up. backs up this theory by explaining to about the winner and loser in each break-up, so takes out to help him win by getting “a 12” (given that he says is “a 10”) but gets “a 12” on his own, a tattooed girl called

Meanwhile, and are having a night in with and after inadvertently asked out on a double date. They are supposed to be supporting by hating, but both end up falling for as he plays the acoustic guitar, gives massages and sensually feeds fruit to everyone else.

¹² How I Met Your Mother. Season 3 Episode 1. Wait for It. Writ. Craig Thomas and Carter Bays. CBS. September, 2007.





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Friends: Season 1, Episode 1¹³

1. What did Joey tell Ross about women?
2. What is the Hungarian equivalent for that?
3. What happened to Phoebe when she got to the city?
4. Why did Rachel leave her wedding?
5. Why is Ross upset?
6. What was Paul's trick?
7. Why does Rachel want to talk to Barry?
8. What is the solution for Rachel in the end?

¹³ Friends (Season 1, Episode 1): The One Where it All Began . Writ. David Crane and Marta Kauffman. NBC.
(DVD - Warner Bros. Television) September, 1994.



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Friends: Season 1 Episode 1 - Put them into the correct order!

I think we're getting a little ahead of ourselves. I'm going to get up, go to work, and not think about him all day. Or else I'm going to get up and go to work.- Azt hiszem egy kicsit előreszaladtunk. Felkelek, elmegyek dolgozni, és egész nap nem gondolok rá. Vagy csak felkelek, és elmegyek dolgozni.

Let me ask you. She got the furniture, the stereo, the good TV. What did you get?- Hadd kérdezzek valamit! Ő kapta a bútort, a magnót, a jobbik tévét. Te mit kaptál?

Listen, do you think...? Try not to let my vulnerability become a factor here. Do you think it would be okay if I asked you out sometime?- Figyelj, mit gondolsz...? És próbálj meg eltekinteni a sebezhetőségemtől! Mi lenne ha elhívnálak valamikor randira?

Look, you're feeling a lot of pain right now. You're angry. You're hurting. Can I tell you what the answer is?- Nézd, te most nagyon sok fájdalmat érzel. Mérgező vagy. Megbántottak. Elárulhatom a megoldást?

Raindrops on roses And whiskers on kittens Doorbells and sleigh bells And something with mittens La la la something And noodles with string- Esőcseppek a rózsákon és bajuszok a cicákon csengők és száncsengők Kesztyűk és valamik La la la valamikkel metéltek vonókkal.

Right. You're not even getting your honeymoon. Although, Aruba. This time of year? Talk about your...big lizards. If you don't want to be alone tonight...Joey and Chandler are helping me with my furniture.-Értem. Még nászútra se mérsz! De a Bahamák...Ebben az évszakban? Nem beszélve a...nagy gyíkokról. Ha nem akarsz egyedül maradni ma este. Joey és Chandler átjönnek összerakni az új bútoromat.

You're going out with the guy. There has to be something wrong with him.- Ugyan már... Ha veled jár...akkor valami nincs veled rendben.



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6. Notes on the exercises:

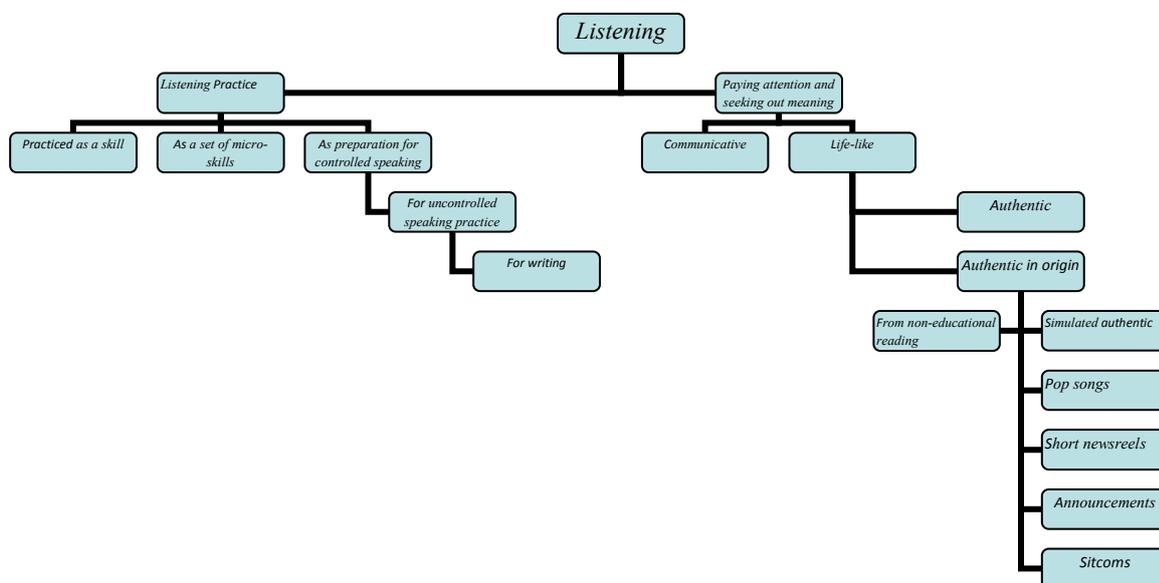
The tasks in the Pre-Tasks and the Post-Tasks parts are almost only for university-students, whereas in the Task part the sheets with the exercises are not only for university students but for high-school students, as well. As they go through the tasks they will get the hang of the exercises as well as the essential personal experience. Certainly, there are extra tasks for the would-be teachers to thoroughly investigate, assess and improve.

Pre-Tasks

Task 1a Where do you belong?

Listening can be practiced both as a skill, or a set of micro-skills, in itself, and as preparation for controlled speaking practice. Thus we might have a general model of teaching which takes account of development from one skill to another: listening for meaning might lead on to listening for form in preparation for controlled speaking practice. This controlled speaking practice might itself lead to freer, uncontrolled speaking practice, where the recently experienced new language might be used in conjunction with longer-known language to communicate fairly freely. Alternatively, or additionally, it might lead on to writing practice. Although many other relationships between skills are possible, the above pattern will be taken as a working model.

Task 1b Producing a Structure Chart:





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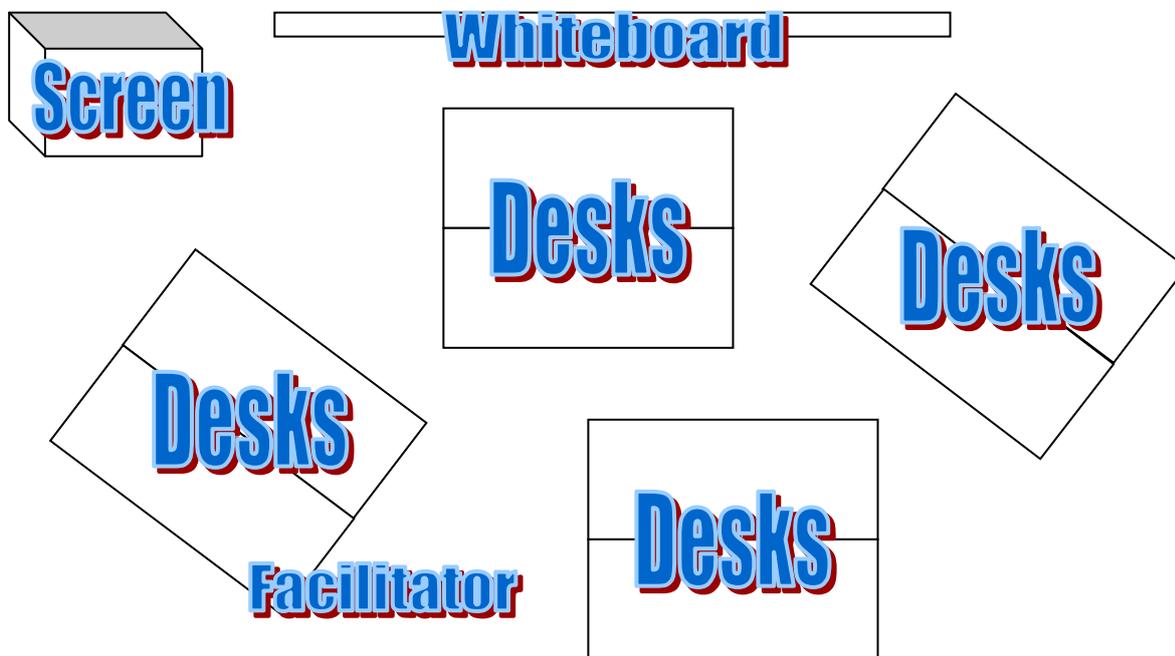
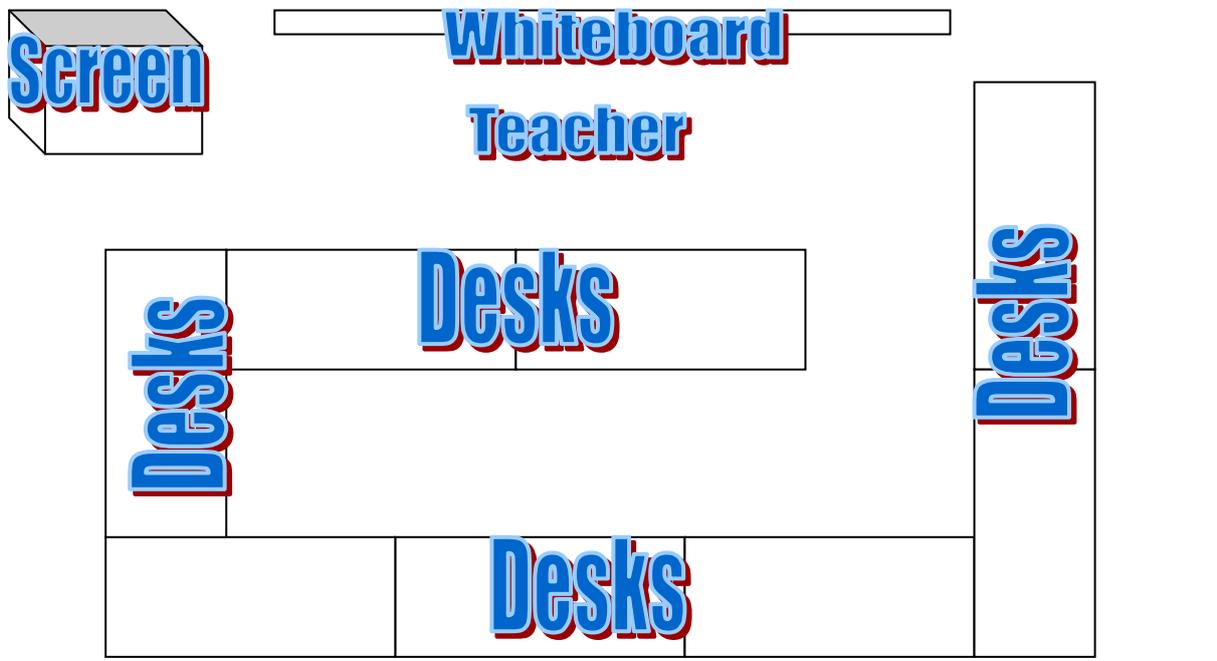
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A kompetencia-alapú pedagógusképzés regionális szervezeti, tartalmi és módszertani fejlesztése a Pécsi Tudományegyetem és a Kaposvári Egyetem részvételével

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Task 2 The arrangement of the room: Possible answers:



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At first sight, the room is arranged as an ordinary classroom for frontal teaching. However, all students sit facing the screen so as to be able to watch the video input and do the reading and writing tasks without changing the position. Nobody should sit sideways. Furthermore, T writes vocabulary and grammar item on the board, which should be easy to follow. Last, Ss sit in pairs to be able to do the pair-work exercises without moving any furniture. Whereas, in the second part we see Ss sitting around tables in small groups so that they could work together and help each other. T acts as a facilitator (and not a real instructor) to assist the groups in need.

Task 3 Introduction of the new topic:

b. Possible answers:

	<i>S1</i>	<i>S2</i>	Examples in the video
warmers	indispensable when listening; work as mobilizers of students.		
openers	say keywords; or the main characters; to find synonyms		
anxiety-level	high in the beginning; lowered later		
motivation	It should be enhanced; same with the interests of Ss.		
lead-in exercises	the first exercise about the new material; warmers and lead-in exercises overlap; there is no a clear-cut the boundary between them.		





Task 3c

X: Rachel
F: Phoebe
Y: Monica

A: Monica
B: Rachel.

Z: Rachel
S: Ross

R: Ross

Task 4 Make it right!

Possible answers: The warmer/lead-in task is too long and contains a very complex vocabulary. A simpler version will do the trick.

RG - A popular schoolgirl of the past, is now a spoilt brat.

MG - A compulsive neat freak, who has trouble with her love life.

RG - Older brother of MG, he has always had strong love feelings for RG.

PB - Brought up as a fatherless child, who has become a personal masseuse.

CB - A financially secure data processor, who relies on humor as a defense mechanism.

JT - A small time actor and an adorable, sensitive guy, who is successful with women.

Task 6

- 1-b
- 2-f
- 3-c
- 4-a
- 5-d
- 6-e
- 7-g





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Task 7

Sheet 1 (The original text)

- a) Ross: I told Mom and Dad last night. They took it pretty well.
- b) Monica: Oh, really? So that hysterical phone call from a woman sobbing..."I'll never have grandchildren," was what? A wrong number?
- c) Ross: Sorry.
- d) Joey: Look, you're feeling a lot of pain right now. You're angry. You're hurting. Can I tell you what the answer is?
- e) Monica: You want to tell us now, or are we waiting for four wet bridesmaids?
- f) Rachel: Well, it started about a half-hour before the wedding. I was in the room with all the presents...and I was looking at this really gorgeous Limoges gravy boat. When all of a sudden...
- g) Sweet 'N Low?
- h) I got freaked out, and it hit me: How much Barry looks like Mr. Potato Head. I always knew he looked familiar, but...I had to get out of there, and I had to get out of there, and I started wondering...-..."Why am I doing this," and "Who am I doing it for?" I didn't know where to go, and I know we've drifted apart...but you're the only person I know here.
- i) Monica: Who wasn't invited to the wedding.



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Type of exercise:

Task: Complete-While-Watching Gap-fill. (Instruction: Fill in the missing words!)

Pros of this Type	Cons of this Type	The changes to be made
<p>My ideas:</p> <p>The listening material is produced solely by native speakers for purposes other than language teaching</p> <p>Authentic</p> <p>Ls do need no special expressions to understand the story.</p> <p>Easy to follow, as it is a <i>sentence-completion</i> format.</p> <p>The themes were not too technical for the Ls - they could establish areas of shared knowledge.</p> <p>This particular type does not allow much uninformed guessing and imitates real-life situation.</p>	<p>My ideas:</p> <p>Only a very limited number of answers can be accepted.</p> <p>It aims to comprehend specific information.</p> <p>Sometimes it makes it impossible for Ls to spot and understand that particular word.</p>	<p>My ideas:</p> <p>It should be transformed into an open-ended <i>short-answer</i> task flavoured with a <i>gap-fill</i>.</p>





Sheet 2

Friends Season 5 Episode 8

Task: Complete-While-Watching Short-Answer Task
(Instruction: Answer the following questions!)

1. She has to lift it and point.
2. They should all say one thing they are thankful for.
3. Chandler. Because his father left the family on that day. Or Monica cut off his toe on that day.
4. It was not in "this" life.
5. When Joey's head got stuck in the turkey.
6. To scare chandler.
7. *The students own ideas.*
8. Chandler.
9. Thanksgiving and all the things about it.
10. She was full./She was hurt by Chandler.
11. Because there was never any parking at the Psychology building.
12. To humiliate him.
13. It fell onto Chandler's toe./It cut off Chandler's toe.
14. A cold piece of carrot.
15. Ross.





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Sheet 3

Friends: Season 5, Episode 2

Task: Post-Watching Banked Gap-fill Task

(Instruction: Find the right place of the verbs in the text below!)

Monica and Chandler try to keep their relationship hidden: When Joey comes into the bathroom, Monica has to duck under the bubbles in the tub; Chandler accidentally kisses Monica good-bye in front of the others, so then has to kiss all the girls. Phoebe is irked by all the fun she missed in London; the others decide to take her on a picnic to Central Park, but since that idea sucks they plan a weekend in Atlantic City; just as they're leaving, her water breaks.

Rachel, back from Greece and angry about the bad choices she's made recently, gives decision making control of her love-life to Monica. This arrangement is strained to the breaking point when Rachel wants to tell Ross she still loves him, but Monica won't let her. Ross plans to win back Emily by sending romantic gifts.



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Sheet 4

HIMYM – Season 2 Episode 17

Task: Post-Watching Gap-fill Task.

(Instruction: Put the verbs into the correct form in the text below!)

Ted and Marshall begin the story in Marshall's Pontiac Fiero. The car is about to hit 200,000 miles on the odometer, and Marshall is excited, since the Fiero has served/has been serving him well. He even has cigars in the glove box ready for the occasion, although Ted can only find two sets of chopsticks. However, Marshall hits a pothole, and the Fiero quits running just before it hit 200,000 miles.

In the shop, Marshall is saddened, and everyone begins sharing stories about the Fiero. Marshall tells the story of how he had to prove himself worthy in the eyes of his brothers by ordering 12 cups of coffee at the drive-thru while sitting naked in the front seat (his brothers jumped out and surprised him, causing him to jerk the car and make the hot coffee spill all over him). He also uses this to tell why he never allows/has never allowed food or drink in the Fiero (not even groceries). Ted then tells his memorable moment with the Fiero, known as both "Fieroasco" and the "100k Fiasco" (the Fiero was approaching 100,000 miles at that time), which began during their freshman year of college, when Marshall offered to drop Ted off at his parents' house in Ohio on his way home to Minnesota for Christmas break.

Ted tells of how they got lost on a back road and had to cuddle together to stay warm when a snowstorm hit and then found) out they were parked/had been parked in front of a small bed-and-breakfast with people staring at them the next morning.





Sheet 5

Task: Before-Listening Task (Instruction: Put the following into direct speech!)

Lenny Kravitz - Always On the Run¹⁴

My mama said, *“That your life is a gift.”*
And my mama said, *“There's much weight you will lift.”*
And my mama said, *“Leave those bad boys alone!”*
And my mama said, *“Be home before the dawn!”*
And my mama said, *“You can be rich or poor.”*
And my mama said, *“You can be big or small.”*
Chorus - but I'm always on the run
Always on the run
But I'm always on the run
My mama said, *“That it's good to be fruitful.”*
But my mama said, *“Don't take more than a mouthful.”*
And my mama said, *“That it's good to be natural.”*
And my mama said, *“That it's good to be factual.”*
Chorus
My mama said, *“Baby, don't ride that crazy horse!”*
And my mama said, *“You must push with much force.”*
And my mama said, *“Go get all that you're after!”*
And my mama said, *“That love's all that matters.”*

¹⁴ Lenny Kravitz, Slash. Always On The Run. Virgin America. 1991.





Sheet 6:

Task: Complete-While-Watching Task

(Instruction: Correct the mistakes! Or Write down the original song!)

Enter Sandman¹⁵

Say your prayers little one
Don't forget my son
To include everyone
I tuck you in, walk within
Keep you free from sin
'til the sandman he comes

Sleep with one eye open
Gripping your pillow tight

Exit light
Enter night
Take my hand
We're off to never never-land

Something's wrong, shut the light
Heavy thoughts tonight
And they aren't of Snow White
Dreams of war, dreams of liars
Dreams of dragons fire
And of things that will bite, yeah

Sleep with one eye open
Gripping your pillow tight

Exit light
Enter night
Take my hand
We're off to never never-land

¹⁵ Kirk Hammett, James Hetfield, Lars Ulrich: Enter Sandman. Elektra. 1991.





Sheet 7

Task: Complete-While-Watching Task (Instruction: Write down the original song!)

U2: One¹⁶

Is it getting better?
Or do you feel the same?
Will it make it easier on you now?
You got someone to blame
You say, one love, one life
When it's one need in the night
One love, we get to share it
Leaves you baby if you don't care for it

Did I disappoint you?
Or leave a bad taste in your mouth?
You act like you never had love
And you want me to go without

Well it's too late tonight
To drag the past out into the light
We're one but we're not the same
We get to carry each other, carry each other
One!

Have you come here for forgiveness?
Have you come to raise the dead?
Have you come here to play Jesus?
To the lepers in your head

Did I ask too much? More than a lot
You gave me nothin' now it's all I got
We're one but we're not the same
Well we hurt each other then we do it again

You say love is a temple, love a higher law
Love is a temple, love the higher law
You ask me to enter but then you make me crawl
And I can't be holdin' on to what you got
When all you got is hurt

¹⁶ Bono, U2: One Island. 1992.





Sheet 8

Task: Complete the following/a While-Watching Task
(Instruction: Try to rearrange the original order of the sentences of the song!)

Sting: Englishman in New York¹⁷

I don't drink coffee I take tea my dear
I like my toast done on one side
And you can hear it in my accent when I talk
I'm an Englishman in New York

See me walking down Fifth Avenue
A walking cane here at my side
I take it everywhere I walk
I'm an Englishman in New York

Chorus: I'm an alien, I'm a legal alien
I'm an Englishman in New York
I'm an alien, I'm a legal alien
I'm an Englishman in New York

If "manners maketh man" as someone said
Then he's the hero of the day
It takes a man to suffer ignorance and smile
Be yourself no matter what they say

¹⁷ Sting. Englishman in New York. A&M. 1988.





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Sheet 9

Task: Complete the following/a While-Watching Task
(Instruction: Who says the following? (Optionally: Who says the following to whom, when and why? What are they talking about?))

Friends: Season 1, Episode 1

- *Monica:* I guess we've established she's staying with Monica.
- *Chandler:* And I just want a million dollars!
- *Paul:* I know. I'm such an idiot. I should've known when she went to the dentist five times a week. I mean, how clean can teeth get?
- *Rachel:* See! But Joanie loved Chachi. That's the difference.
- *Monica:* Good morning. ☺☺



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Befektetés a jövőbe





Sheet 10

Task: Before-Listening Task or Complete-While-Watching Task
(Put the verbs into the correct form in the text below!)

Sting: It's probably me¹⁸

If the night turned cold and the stars looked down
And you hug yourself on the cold ground
You wake the morning in a stranger's coat
No one would you see
You ask yourself, who's watched for me
My only friend, who could it be
It's hard to say it
I hate to say it, but it's probably me
When your belly's empty and the hunger's so real
And you're too proud to beg and too dumb to steal
You search the city for your only friend
No one would you see
You ask yourself, who could it be
A solitary voice to speak out and set me free
I hard to say it
I hate to say it, but it's probably me
You're not the easiest person I ever got to know
And it's hard for us both to let our feelings show
Some would say I should let you go your way
You'll only make me cry
If there's one guy, just one guy
Who'd lay down his life for you and die
It's hard to say it
It's hate to say it, but it's probably me
When the world's gone crazy and it makes no sense
There's only one voice that comes to your defense
The jury's out and your eyes search the room
And one friendly face is all you need to see
If there's one guy, just one guy
Who'd lay down his life for you and die
It's hard to say it
I hate to say it, but it's probably me
I hate to say it
I hate to say it, but it's probably me

¹⁸ Sting, Michael Kamen, Eric Clapton. It's probably me. A&M. 1992.





Sheet 11

1.	2.	3.	4.	5.	6.
b	a	c	e	f	d

Task 8

Possible answers: The original order is as follows, but they can vary. The rule of thumb is to separate the receptive sessions (Scenes 1; 3 - 8) from the productive ones (Scene 2, 9 – 12). An excellent alternative can well be to separate the before-watching/pre-listening tasks (Scenes 1, 3, 8), while-watching exercises (Scenes 4, 5, 7), and after-watching ones (Scenes 2, 6, 9 – 12).

Your choice	The order in the video
1	Scene 1
2	Scene 3
3	Scene 7
4	Scene 4
5	Scene 5
6	Scene 6
7	Scene 8
8	Scene 2
9	Scene 9
10	Scene 10
11	Scene 11
12	Scene 12





Task 9 Possible answers:

Scene 1: This is a warmer (or opener) to the new material. They read out the dialogues after they have guessed who said the original lines. These exercises work as mobilizers of Ls, as they say the keywords, establish the main characters, find synonyms and predict what will happen; thus, they form the schemata in which they form the register, the venue and the possible expressions, etc. Certainly, the second goal is to enhance Ls' motivation and interests; furthermore, to lower their level of anxiety.

Scene 2: This part is usually done as homework or one additional class in the computer lab. Ls should collect many pictures of the topics and actions at home or in the computer lab. Then Ls should print them out or send the files to T to be printed. This footage shows when Ls are picking their pictures, but T is handing out extra ones to make the task more complex and interesting.

Scene 4: T freezes the picture many times to elicit several different responses. T always contradicts Ls to make them come up with several new ideas. Occasionally, T uses voting to involve everyone in the activity. Thus, L2 learners do creative thinking exercises which allow room for idiosyncratic language use. Moreover, this method is best when one wants to achieve an effective listening response, i.e. understanding. We can mention the external factors to effective listening: the recorded language with its variety, the speaker's identity, the relationship between speakers, the setting, the listener's familiarity of the topic, and the time how long it takes the listener to achieve any understanding of the discourse.

Scene 6: This is a Post-Watching Banked Gap-fill Task where Ls should put the verbs in the correct places.

Friends: Season 5, Episode 2

breaks; duck; gives; irked; kiss; let; loves; strained; sucks; win

Monica and Chandler try to keep their relationship hidden: When Joey comes into the bathroom, Monica has tounder the bubbles in the tub; Chandler accidentally kisses Monica good-bye in front of the others, so then has toall the girls. Phoebe is..... by all the fun she missed in London; the others decide to take her on a picnic to Central Park, but since that idea..... they plan a weekend in Atlantic City; just as they're leaving, her water.....

Rachel, back from Greece and angry about the bad choices she's made recently,decision making control of her love-life to Monica. This arrangement isto the breaking point when Rachel wants to tell Ross she still..... him, but Monica won'ther. Ross plans toback Emily by sending romantic gifts.





Scene 7: Ls try to predict what will happen; moreover, they form the schemata in which they foretell the register they think the characters will use. This way they stand a better chance to understand every little utterance.

Scene 8: This exercise can be used at totally different phases of the lesson for various purposes. Therefore, it can function as a warmer, a pre-listening task, an after-listening, and a follow-up task.

Friends Episodes

Discuss with your partner the heroes and heroines'

- general appearance, physical features,
- personality characteristics,
- family,
- girlfriends or boyfriends,
- qualification and schooling,
- hobbies, interests, likes and dislikes.

Scene 9: This part is usually done as homework or one additional class in the computer lab. Ls should collect at least 10 pictures of the topics and actions at home or in the computer lab.

Scene 10: T works merely as a facilitator or an assistant.

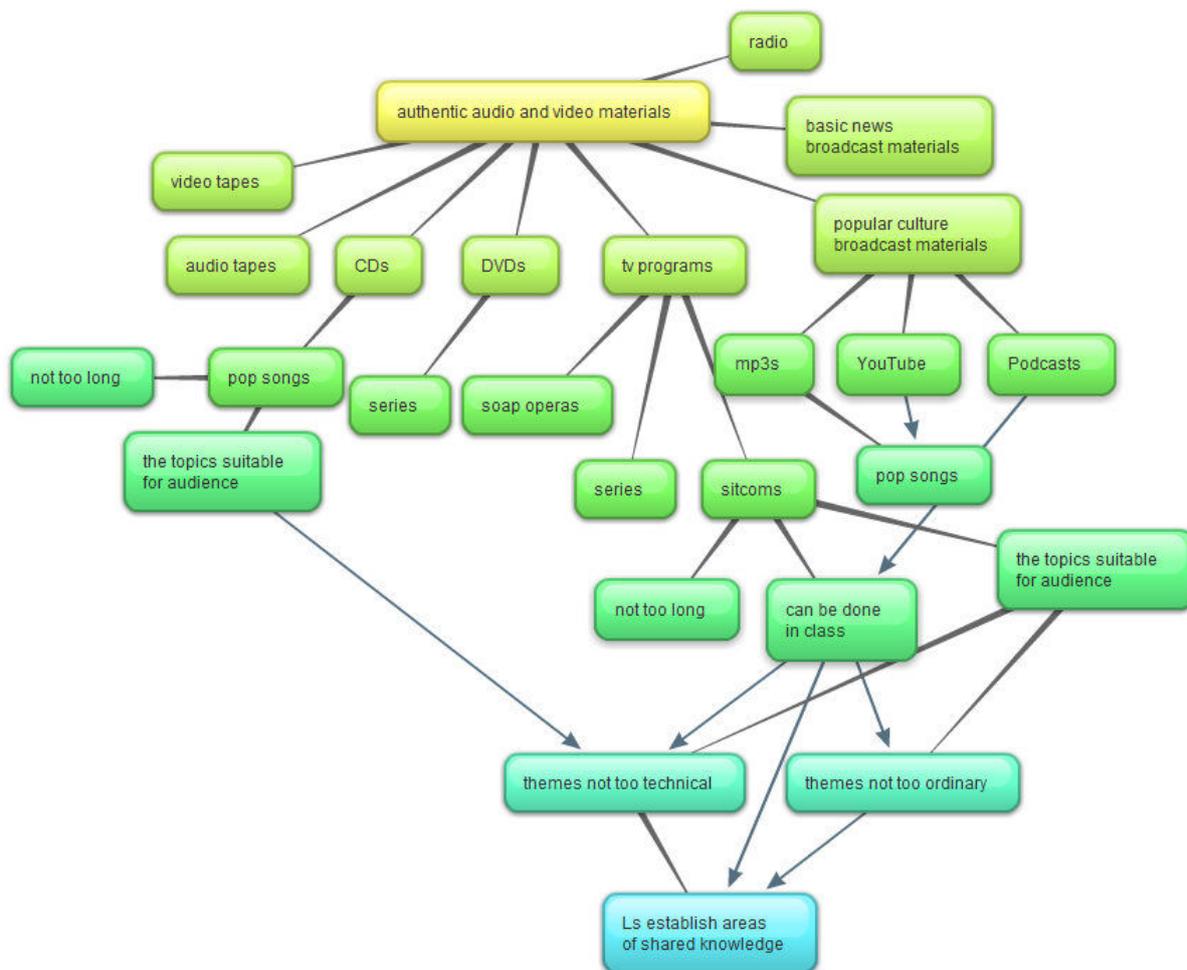
Scene 11: Ls put the pictures onto a sheet to produce their project, which is a compilation of fact-files and their ideas of the listening material they have just listened to. This is where the productive session starts. This way listening is practiced as preparation for controlled speaking practice.

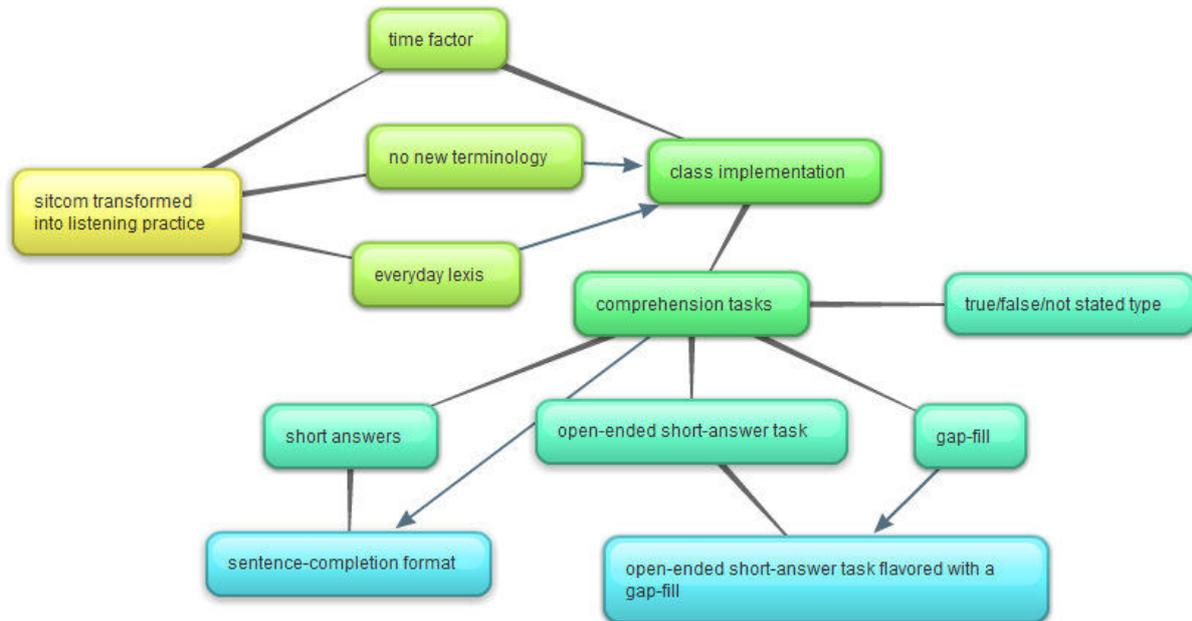
Scene 12: What is the purpose of this activity? Ls listen and write down what they like on the pink cards and what they don't on the green ones, that is, they evaluate using pink cards for positive agreement and confirmation and green cards for correcting mistakes or to express disagreement. Ls stick the little cards onto the project to highlight the correct version in order to study the problem points. Therefore, Ls do peer-teaching and evaluation during this long activity.





Task 10





Task 11 The students' own answers

7. Evaluation and assessment:

A great way of mastering grammar and enhancing aural skills using semi-authentic material and placing the task itself in a advanced, cultural context.

8. Related Works:

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10. Works Cited:

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3. Friends (Season 5, Episode 2): The One with All the Kissing. Writ. David Crane and Marta Kauffman. Perf. Jennifer Aniston, Courteney Cox, Lisa Kudrow, Matt LeBlanc, Matthew Perry, David Schwimmer. NBC. (DVD - Warner Bros. Television) October, 1998.
4. Friends (Season 5, Episode 8): The One with the Thanksgiving Flashbacks . Writ. David Crane and Marta Kauffman. Perf. Jennifer Aniston, Courteney Cox, Lisa Kudrow, Matt LeBlanc, Matthew Perry, David Schwimmer. NBC. (DVD - Warner Bros. Television) October, 1998.
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7. How I Met Your Mother. (Season 4 Episode 14): Possimpible. Writ. Craig Thomas and Carter Bays Perf. Josh Radnor, Alyson Hannigan, Jason Segel, Cobie Smulders, Neil Patrick Harris. CBS. 2010.
8. How I Met Your Mother. (Season 6 Episode 11): The Mermaid Theory. Writ. Craig Thomas and Carter Bays Perf. Josh Radnor, Alyson Hannigan, Jason Segel, Cobie Smulders, Neil Patrick Harris. CBS. December 2010.
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10. Lenny Kravitz and Slash. Always On the Run. Virgin America. 1991.
11. Sting. Englishman in New York. A&M. 1988.
12. Sting, Michael Kamen, Eric Clapton. It's probably me. A&M. 1992.

