THE "COMMUNICATIVE PROCESSES-BASED MODEL OF ACTIVITY SEQUENCING' (CPM): A COGNITIVELY AND PEDAGOGICALLY SOUND ALTERNATIVE TO THE "PRESENTATION-PRACTICE-PRODUCTION MODEL OF ACTIVITY SEQUENCING" (P-P-P) IN ELT[1]

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Abstract: With the advent of the Communicative Language Teaching Method, the traditional 'Presentation-Practice-Production model of activity sequencing'(P-P-P) from Structural Methods became the target of severe criticisms. The P-P-P should not be categorically rejected, since it actually conforms to one of the most influential models of skill acquisition in contemporary cognitive psychology: ACT-R (Anderson *et al.* 2004). Nevertheless, it is necessary to acknowledge the need for an activity sequencing model which respects cognitive learning principles and is explicitly inspired by real communicative processes. In this way, students' language learning experience can be linked to the world outside the classroom. The 'Communicative Processes-based model of activity sequencing' (CPM) is described as a cognitively and pedagogically sound alternative to the P-P-P through the adaptation of a lesson from a well-known 21st century ELT textbook.

Keywords: Activity sequencing, P-P-P, SLA, ELT materials, cognitive learning schemes.

El modelo de secuenciación de actividades basado en procesos comunicativos (CPM): Una sólida alternativa al modelo Presentación-Práctica-Producción (P-P-P-) desde una perspectiva pedagógicay cognitiva

Resumen: Con la llegada del Método Comunicativo, el tradicional patrón de secuenciación de actividades 'Presentación-Práctica-Producción' (P-P-P) vigente en los Métodos Estructurales recibió severas críticas. No obstante, el P-P-P no debería ser categóricamente rechazado, pues de hecho se ajusta a uno de los modelos de adquisición de destrezas más influyentes en la psicología cognitiva actual: el ACT-R (Anderson *et al.* 2004). Ahora bien, es necesario reconocer la necesidad de la existencia de un modelo de secuenciación de actividades que respete los principios cognitivos de adquisición de conocimiento y que esté explícitamente inspirado en procesos comunicativos reales, a fin de que el alumnado pueda relacionar su experiencia de aprendizaje con el mundo exterior al aula. Así pues, mediante la adaptación de una unidad en un conocido manual del siglo XXI para la enseñanza del inglés como lengua extranjera, el 'modelo de secuenciación de actividades basado en procesos comunicativos' (CPM) se describirá como una alternativa cognitiva y pedagógicamente sólida al P-P-P.

Palabras clave: Secuenciación de actividades, P-P-P, ASL, materiales para la enseñanza del inglés como lengua extranjera, esquemas cognitivos de aprendizaje.

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1. EXERCISES OR ACTIVITIES AS BASIC UNITS OF   SEQUENCING

Activities or exercises are key organisational units which integrate the lessons as presented in textbooks, and they also constitute the homogeneous, coherent and clearly outlined units of pedagogical action applied by the teacher throughout the lesson. Activities are self-contained elements regarding goals and means (Sánchez 2004) and may be precisely defined or identified through the analysis of their goals and the strategies devised in order to reach them.

Activities, therefore, should be given the importance they deserve as basic units of the pedagogic action. The analysis of activities from the perspective of the goals they aim towards, or the strategies they display in order to attain those goals is a most suitable procedure for the identification of methods. This analysis is claimed as necessary by Sánchez (2004) in order to reach reliable conclusions on the methodological trends underlying teaching materials and classroom teaching. The same author goes a step further and suggests that since activities appear in a sequence throughout the teaching action (or in the teaching materials) the analysis of such a sequence and its nature reveals specific patterns of work and organisation. Patterns of work are at the very heart of teaching action given that they trace the learning path that students must follow, which may interfere or not with the biologically-based cognitive sequence of steps humans adjust to in the process of knowledge acquisition.

Therefore, activities in this paper are dealt with insofar as they are considered the milestones that signal the sequence of the learning path in ELT materials. I count on them only as the milestones that signal the sequence of the learning path. The term *sequence* or *sequencing* in its turn is taken here as the ordering of the activities which constitute the teaching unit or the classroom lesson in a particular way versus other possible options. It is obvious that such an ordering may result from a personal decision, follow predefined patterns or adjust to the model found in the textbook. Subjective or personal reasons supporting a specific decision are however not analysed here.

Last but not least, it should be taken into account that activity sequencing has not been the subject of extensive research, there being several theoretical proposals but only a related empirical study to my knowledge (Criado 2008). This is all the more surprising considering the clear above-mentioned relationship between activity sequencing and cognitive patterns of learning. Indeed, activity sequencing has been largely based on traditional practices heavily rooted in almost unquestioned routines and perhaps on 'common sense' as well.

2. ACQUISITION OF KNOWLEDGE AND TEACHING SEQUENCING

Research emphasises the importance of the psycholinguistic and neurolinguistic processes underlying and conditioning knowledge acquisition in general and language acquisition and learning in particular (Johnson 1994, 1996; DeKeyser 1998, 2007a, 2007b; Ullman 2004; Anderson 2005; Robinson and Ellis 2008, etc.). In the future we could even add Niels Jerne's opinion expressed in his Nobel Prize address:

The generative approach to grammar, pioneered by Chomsky, argues that this is only explicable if certain deep, universal features of this competence are innate characteristics of the human brain. Biologically speaking, this hypothesis of an inheritable capability to learn any language means that it must be somehow encoded in the DNA of our chromosomes. Should this hypothesis one day be verified, then linguistics would become a branch of biology'. (In Jenkins 2000: 4).

The neurological basis of knowledge cannot be disregarded if knowledge acquisition depends -as it does- on the biological rules governing neural activity. It is also in this respect that the sequencing of activities can be studied and analysed in order to discover whether the sequencing patterns detected in teaching materials and/or in the classroom match the patterns prescribed by the biological nature of the learners in the process of learning. Indeed, the actual activities planned at each one of the successive stages along the teaching action are responsible for triggering specific cognitive processes and results. The succession of such cognitive processes constitutes a sequence, which will tend to consolidate in the mind. Thus, ideally, this sequence should not be dissociated from the natural[3] sequence of processes our brain is submitted to when acquiring knowledge. A related mismatch would result in the lack of effectiveness or in a significant disadvantage for reaching the expected goals.

Some authors have already called attention to the fact that the structure and organisation of teaching materials follow and adjust to a reasonably well-defined sequencing model: the 'Presentation-Practice-Production model of activity sequencing' or P-P-P (Littlejohn 1992; Sánchez 1993, 2001, 2004; Tomlinson 1998). However, detecting the sequence of activities in teaching materials is often far from clear. Teaching materials are sometimes misleading in this respect. Criado (2008: 2), in her experimental study on the effects of a new model of activity sequencing applied in the classroom, remarks that "the colourful and attractively laid-out pages in current textbooks (…) may distract the non-knowledgeable reader from the hidden sameness of the patterns of action in the P-P-P". Textbooks, in other words, are not necessarily innovative regarding the patterns of activity sequencing, which may be disguised by minor and pedagogically innocuous changes scattered throughout the unit. But should variety apply to the patterns of activity sequencing? And if so, where should the models be found? My claim here is that variation in sequencing patterns is advisable and the model should keep in line with the built-in cognitive pattern of knowledge acquisition, as described in outstanding psycholinguistic studies (Anderson 1983, 2005) and soundly rooted in neurological research (Ullman 2004). My proposal for the inclusion of variety in activity sequencing is the 'Communicative Processes-based model of activity sequencing' (CPM), which is described in sections 4 and 5.

3. ACTIVITY SEQUENCING: THE P-P-P AND THE COGNITIVE MODELS

Criado (2008: 130ff) gives a detailed and analytical account of several activity sequencing proposals: among others, Littlewood's (1981) patterns led by the Communicative

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[3] I explicitly draw the reader's attention to the fact that by 'natural' I do not mean Krashen's 'acquisition' (1982), i.e. naturalistic learning, but the innate cognitive processes of a biological nature in which human adults engage in formal learning.

Language Teaching Method (CLT); J. Willis' Task-Based framework (1996) and Sánchez's 'Communicative Processes-based model of activity sequencing' (CPM) (1993, 2001). She previously offers a thorough analysis of the P-P-P and traces its explicit origins to the Audiolingual method, while recognising the existence of a 'contemporary ELT materials version of the P-P-P', a more enriched pattern than the original structurally-based version (see below in section 3.1). This is the model analysed as the most representative of teaching materials organisation in the second half of the 20th century, which is still detected in many textbooks within the CLT. My goal is to point out the similarities between the basic sequencing scheme present in the P-P-P and the cognitive processes our mind is governed by. As is shown below, the P-P-P may be significantly enriched by the CPM once the adaptation of communicative situations has been undertaken.

3.1. The P-P-P

Cook (2001) identifies the P-P-P pattern as the major distinctive trait of the 'mainstream EFL style' for the last thirty years or even longer. The three Ps stand, in this order, for presentation (P1), practice (P2) and production (P3). Tomlinson (1998: xii) affirms that this model emerges as "an approach to teaching language items which follows a sequence of presentation of the item, practice of the item and then production (i.e. use) of the item". This procedure, slightly changed, is also called the 'school model' by Sánchez (1993, 2001, 2004), and consists of the presentation, practice, consolidation and transference stages.

Structurally-based methods have left a deep imprint in the organisation of materials for the classroom. Several reasons may account for this. Audiolingualists claim the scientific nature of their method; they advocate the inherent goodness of the activities almost exclusively based on repetitive practice and the need to follow a systematic and well planned sequence of those activities in order to reach the acquisition of the linguistic skills correctly. The P-P-P sequence is therefore well-rooted in these beliefs, and on the 'scientifically' based facts taken as indisputable.

Negative evaluations against this model are to be related to global criticism against structurally-based methods in foreign language teaching, which goes hand in hand with the CLT at the end of the 20th century. More specifically, the 'strong version' of the CLT (Howatt 1984) as cemented in the Lexical and Task-based approaches, leads a strong reaction against the narrow perspective on language derived from the structurally-based tenets, on the one hand, and from the behaviouristic principles governing language learning, on the other (Lewis 1996; Skehan 1996; Willis, D. and Willis, J. 2001; and Willis, J. 1996, among others). Language, as a tool for communication, exceeds the limits imposed by fixed structures and requires a freer use largely dependent on the communicative context in which communication takes place. The paradigm backed by the CLT emphasises content vs. form, meaning vs. formal structures and inductive vs. deductive modes of learning. The repetition of structures as the type of activity *par excellence* in the learning process is left behind or totally abandoned. Activities in the CLT are centred on what the speakers want to transmit. The formal component of the message transmitted receives less attention. Consequently all the previous changes affect the nature of the activities in the new method. These gain in

variety and motivating power, they better adapt to the needs of the students and are more likely to attract their attention.

One of the most outstanding consequences of this shift in the nature of the designed activities is that the sequencing pattern defined by the P-P-P is no longer taken as the unique pattern to adjust to. At least in its 'strong version' and as opposed to its 'weak version', the CLT seems to be implicitly based on the lack of a prescriptive sequencing pattern. The sequence of activities will depend on other criteria, which are very similar to those affecting the type of activities: the increase of variety, the need to motivate students, the emphasis on the content more than on form, etc. In the 'weak version' of the CLT, however, there appears the already mentioned 'contemporary materials version of the P-P-P' (Criado 2008). The P-P-P sequence is respected to a considerable extent, even though it should be acknowledged that its most recent pattern enriches the original pattern from the Structural Methods: the practice activities are not so mechanically dull but attempt to introduce a combination between form and meaning (i.e. communicative drills, etc.); also, a certain degree of flexibility is introduced through the grouping of skill and linguistic activities as well as by the placement of P2 or P3 at the beginning for diagnostic purposes, etc. As a result, the pattern *Presentation-Practice-Production* might, for example, turn into *Practice-Presentation-Production*.

3.2. The cognitive model

The P-P-P has been the object of severe criticism from advocates of the CLT and more particularly from material authors and researchers heavily committed to the Lexical and Task-based Approaches (see above in section 3.1). The arguments supporting this criticism do not deviate much from what I have already mentioned in sections 2 and 3.1: the absence of variety and the mechanical repetition of structures leading to mechanical learning (that is, not favouring real communicative effectiveness).

From the field of research on language acquisition a new model is gaining popularity among specialists: a cognitively-based model initially rooted in psycholinguistic studies (Anderson 1982, 2005) and more recently on neurolinguistic research (Ullman 2004). The cognitive model most widely accepted nowadays is the model of skill acquisition advanced by Anderson: ACT Production System or its latest ACT-R version (Anderson 1982, 1987, 2005; Anderson and Lebiere 1998; Anderson *et al.* 2004). This model is taken as a reference here, given that language can be considered a skill (Johnson 1994, 1996, 2001; DeKeyser 1998, 2007a, 2007b). It draws on the generally accepted distinction in contemporary cognitive psychology between *declarative* and *procedural knowledge*. Declarative knowledge (*DEC*) is defined as 'knowing the facts', whilst procedural knowledge (*PRO*) is practical, i.e., it refers to 'knowing how to do things'. As applied to foreign languages, declarative knowledge implies knowledge about the system and procedural knowledge refers to knowledge on how to use that system. Anderson's model has been applied to SLA by O'Malley *et al.* (1987); Johnson (1994, 1996, 2001); DeKeyser (1997, 1998, 2007a, 2007b); etc.

Anderson describes the progression of skill acquisition with the following words: "When a person initially learns about a skill, he or she learns only facts about the skill and

does not directly acquire productions" (Anderson 1982: 374). Thus the expected sequence of language acquisition, at least for adults undergoing formal learning, is *DEC->PRO*, i.e. *DEC* followed by *PRO*. It is important to remark that the goal of language learning is obviously to reach the *PRO* stage, since only procedural knowledge guarantees automatisation and therefore language fluency. *DEC* alone is not an end-goal, but rather a means to reach *PRO*. In other words, knowledge about the language is not effective for genuine communicative purposes.

3.3. The P-P-P and the DEC->PRO models

It is more than fair to do justice to the P-P-P or traditional model of activity sequencing. Indeed, it has proven to be efficient with students all over the world and for a long time (Sánchez 1993, 2004; Swan 2005).

Negative evaluations of the P-P-P have often been rooted in preconceptions or non-tested theories. This is no doubt the case of some of the criticisms mentioned above, in particular, those deriving from some spin-offs of the 'strong version' of the CLT, such as the TBLT or the Lexical Approach. In both cases, the opposition to the P-P-P lies in theoretical discrepancies on the nature of some linguistic or communicative issues (the task being considered more representative of the use of language in real communicative events) and the importance given to specific linguistic elements (emphasis on lexis). However, if we turn to some basic and probably universal conditions in knowledge and language acquisition of a psycholinguistic and neurolinguistic nature, the result of the analysis turns out quite different.

As indicated in section 3.1, communicative approaches tend to emphasise, among other things, variety and 'free' use of language. From this standpoint, the pedagogical action centred on the teaching of structures and subject to never-changing procedures tends to be rejected. Still, such an assumption does not comply with the *DEC->PRO* cognitive sequence.

Following DeKeyser (1998), the *DEC->PRO* cognitive sequence requires that the activities planned within the unit should firstly favour the acquisition of knowledge about facts (the language system itself), through explanation (P1) and form-focused controlled exercises (P2); secondly, activities should invite students to engage in extensive communicative drills (P2) leading to start the process of proceduralisation concerning the linguistic items previously introduced; and thirdly, extensive practice in free productive tasks (P3) should be encouraged to attain full proceduralisation and automatisation. Since variety triggers motivation, the activities leading to both *DEC* and *PRO* may be varied, particularly in the way the goals are expected to be achieved, i.e., in the strategies planned to achieve them. Taking this fact into account significantly enlarges the typology of activities common in traditional and structurally-based methods, and finds a better match with communicative teaching materials in this respect. But, on the other hand, acknowledging this fact does not necessarily imply rejecting the P-P-P.

The P-P-P adjusts essentially to the *DEC->PRO* cognitive model. Together with Johnson (1994, 1996), we can state that the first P (P1) is mostly devoted to declarativisation, which is reached through the presentation of the materials to be learnt (often within a

situational context), while proceduralisation corresponds to the two other Ps: P2 and P3. In the P-P-P from the Structural Methods, P2 has traditionally been ascribed to recurrent *repetitive* practice (Sánchez and Criado in press). The nature of P3, the production stage, is closer to the expected communicative requirements inherent in linguistic usage and in meaning exchange and transmission. The P-P-P may need some complementary elements (emphasis on more meaningful activities as essential to the communicative process, for example), but its basic structure and skeleton regarding the sequence of activities to build does not deviate from the essentials of the cognitive sequencing model of knowledge and language acquisition.

4. THE "COMMUNICATIVE PROCESSES-BASED MODEL" (CPM)

As stated above, the P-P-P complies with the main, built-in sequencing route of our cognitive system. Its main deficiencies, especially taking the original structurally-based pattern into account, lie in its flawed conceptualisation of language as a communicative tool, with important restrictions on the role of meaning and excessive emphasis on form and structural elements. These flaws are likely to demotivate learners, who are interested in real linguistic use and thus in the learning of real linguistic models. On the other hand, the cognitive sequencing model allows for some sort of variety as revealed by a complex combination of the *DEC->PRO* sequence into hyperonimic and hyponymic hypersets and subsets, which are well beyond a unique *DEC->PRO* sequence alone. The complexity of the learning process admits complex combinations of the simple *DEC->PRO* into more complex sequences, as *DEC->PRO->PRO, DEC->DEC->PRO, DEC->PRO->DEC->PRO,* etc. The problem is to (i) discover reliable sources for the elaboration of models with variable complexity, and (ii) bring those models into the classroom, which calls for adaptation to the format required by teaching materials.

My proposal here as an alternative to the P-P-P is the CPM. This model was firstly proposed by Sánchez (1993, 2001). Its central point for activity *sequencing* lesson planning and design is the communicative processes leading up to communicative goals in real communicative situations. The order of all the activities in the teaching sequence corresponds to the logical order of the successive communicative processes that take place within a communicative situation. Such a communicative situation is framed within a general communicative nucleus or notion. For example, the nucleus of 'holidays' can be approached in different situations: booking a holiday, going on holiday, complaining about a holiday, etc. If we consider complaining about a holiday, this situation may include writing down all the aspects that we want to complain about, commenting on the issue with relatives or friends, asking for legal advice, writing the letter of complaint, etc. This simple example already points towards the variety that can be achieved in CPM sequences, an aspect that had been explicitly highlighted by Sánchez (2001). Communicative situations are real sources of variety due to the fact that communicative situations are many and varied in nature.

The CPM has been empirically tested by Criado (2008) and has been proven to be more efficient than the P-P-P in its learning potential. In addition to that, the CPM may introduce communicative situations relevant to the student's needs and expectations into the classroom and teaching materials. Indeed, one procedure to achieve students' connection

to the world beyond the classroom precisely consists of basing *activity sequencing* on the ordering of events which shape a real communicative situation. This will no doubt have a positive effect on the variety in the CPM sequences (Sánchez 2001) and hence on students' motivation (Grant 1987; Rubdy 2003). Other advantages may also be mentioned here: (i) Communicative processes facilitate the integration of skills (Cunningsworth 1984; McDonough and Shaw 1993; Sánchez 1993, 1997, 2004, 2009; Ur 1996; Hedge 2000; Harmer 2001; Richards and Rodgers 2001; Criado 2008); (ii) Communicative processes approach the learning of language to real language samples; (iii) Communicative processes are more representative of real communicative use of language; (iv) Communicative processes may favour interaction, since they are more representative of real communicative events.

Regarding cognitive factors and the cognitive route of learning (*DEC->PRO*), the CPM may need to be adjusted, since the complexity and variety of communicative processes is not necessarily dependent on the cognitive requirements of knowledge acquisition. Admittedly, this will probably be a handicap for using the CPM in the classroom, or for producing materials based on CPM schemes. However, the actual elaboration of original CPM lessons or the adaptation into CPM of pre-existing lessons is not difficult at all but completely feasible, as shown below.

In the following section I explain how a lesson from a well-known 21st century textbook can be turned into a CPM lesson for classroom use. This conveniently illustrates not only the feasibility of my proposal but also its practical and pedagogical potential on the one hand, and its compliance with cognitive learning principles, on the other.

5. A SAMPLE UNIT ADAPTED TO THE CPM

The textbook whose unit has been selected for the adaptation into the CPM is New English File Pre-Intermediate. Student's Book (2006), by Clive Oxenden, Christina Latham-Koenig and Paul Seligson, published by Oxford University Press. Its level covers late A2 and the beginning of B1. The specific file which was randomly selected to be adapted into a CPM format is file 4A. Its whole content is offered in the Appendix (including the listening transcript, which appears at the very end).

The title of file 4A is "Rags to the riches". The topic is fashion. Following the Teacher's Book (2006: 58), the language work is divided into grammar (present perfect (experience) + ever, never; present perfect or past simple); vocabulary (clothes and related verbs) and pronunciation (vowel sounds in common clothes words which often cause problems, e.g. 'suit', 'shirt', etc.). The skill work includes reading and listening for specific information and speaking (interviews about fashion habits). The file consists of the following order of sections spread on pages 40 and 41 of the textbook: 1. Reading and Vocabulary; 2. Pronunciation; 3. Listening; 4. Grammar; 5. Speaking; 6. Song. Overall, there are 18 activities.

In the following paragraphs this file is analysed from pedagogic and cognitive parameters. The reader is also strongly advised to consult the Appendix while reading the analysis.

As regards the teaching sequence, the three Ps are distributed throughout the file as follows in Table 1 (the numbers correspond to the activities):

Table 1. File 4A P-P-P sequence.

P stage	Activity
P1	Reading 1.b (implicit presentation of grammar and vocabulary) Reading 1.c (explicit inductive presentation of vocabulary) Vocabulary Bank: Clothes (a) and Verbs used with clothes (b) (explicit inductive presentation of vocabulary) Listening 3 (implicit presentation of grammar and vocabulary) Grammar 4.b (explicit inductive presentation of grammar) Grammar 4.c (Grammar Bank theory)
P2	Reading1.b (reading) Vocabulary Bank: Clothes (b) and Verbs used with clothes (b) (controlled practice) Pronunciation 2.a Listening 3 (listening practice) Grammar 4.c (Grammar Bank practice (a) and (b)) Speaking 5.a (grammar) Song (listening and grammar practice at a receptive level)
P3	Reading 1.a (warm-up) Pronunciation 2.b Grammar 4.a Speaking 5.b

As can be seen in this table, this file is a clear exponent of both the 'weak version' of the CLT and of the 'contemporary ELT materials version of the P-P-P' (see section 3.1). This means that it largely complies with the P-P-P and that the linguistic elements in the three Ps are intermingled with skill work, thus somehow softening and 'disguising' the rigid structure from the Audiolingual Method. This special feature can be appreciated in that sometimes the same skill-based activity can encompass two different P stages; for example, activities 1.b and 3 are aimed at reading and listening practice respectively but also represent an implicit vocabulary and grammar presentation. On the other hand, the 'Grammar' section (no. 4) constitutes the highest deviance from a traditional P-P-P sequence and further confirms the ascription of this file to the 'contemporary ELT materials version of the P-P-P': the first activity (4.a) requires students to perform the same interview (P3) that they had listened to in the previous 'Listening' section (no. 3) before the actual explicit focus on forms in 4.b and 4.c. It could be argued that this interview acts as a diagnostic or testing exercise, in the sense that the main objective of 'Grammar' is explicit presentation and practice of forms. Indeed, the Teacher's Book, in relation to the present perfect and past simple, specifies that "For SS who have completed New English File Elementary this will be revision" (58).

Taking the above pedagogical analysis into account, from a cognitive point of view file 4A globally correlates with the *DEC->PRO* cognitive sequence described by Anderson (1982, 2005). As to vocabulary, the explicit and inductive contextualised presentation in the reading text from section 1 points to the beginning of its declarativisation *(dec),* which is followed by the full development of declarative knowledge *(DEC)* with explicit and controlled manipulation of discrete lexical items in the 'Vocabulary Bank' exercises.

Regarding grammar, the file begins with an implicit presentation of rules in the reading and listening texts (sections 1 and 3) and therefore starts nurturing related declarative knowledge (which is expressed as *dec* in small letters). This is directly followed by the proceduralisation of such grammar in the interview of activity 4.a. in the 'Grammar' section *(PRO)*. Nevertheless, in accordance with Johnson's (1994, 1996) cautionary note that the only alternative to *DEC->PRO* in the ELT classroom is *PRO->DEC*, explicit focus on rules and controlled or form-focused grammar exercises (4.b. and 4.c.) ensue to reinforce the previous incipient declarative knowledge (hence *DEC* with capital letters).

It could be argued that the interview in the 'Speaking' section allows for the proceduralisation and automatisation of all the linguistic items studied throughout the file *(PRO):* grammar, vocabulary and pronunciation. The reason for this is that the second activity in 'Speaking' (5.b) consists of a communicative drill (asking questions with the present perfect simple and answering with the past simple); also, the textbook instructions indicate that the students should make follow-up questions in the past simple. This adds a touch of personalisation which frees the exercise from a mere repetition of structures, even if this repetition is framed within communicative drills; it also makes the interaction closer to real-life communication (all the 'real' that such a communicative exchange can be as performed by pre-intermediate learners). Thus taking the above into account as well as the fact that we are dealing with a pre-intermediate level, whose production cannot be elicited in the same open and less guided way as in higher levels (e.g. debates, extended simulations, etc.), I regard this communicative drill from 5.b as P3.

In relation to skills, and similar to Criado and Sánchez (in press), the cognitive phase underlying reading and listening practice is regarded as *pro* (with small letters); this entails the ongoing development of these skills, which will be complete after abundant practice. On the other hand, the final song implies further proceduralisation at a receptive level of the declarative knowledge underlying the grammar structures *(pro).*

Now that the file has been analytically described from both teaching and cognitive perspectives, let us proceed to adapt it into a CPM lesson. It should be taken into account that this adaptation solely concerns the modification of the activity sequencing in the file.

Three main methodological procedures may be distinguished in the adaptation process. Firstly, it is necessary to distinguish the communicative (not linguistic) nucleus of the unit: fashion. Secondly, a communicative situation rooted in this communicative nucleus must be determined. In this case, I opted for the creation of a questionnaire on young adults' fashion habits. Thirdly comes the design of a real-life coherent and logical sequencing of communicative stages which fulfil the previous communicative situation. Regarding this specific file, I devised a sequence of eight communicative stages for the aforementioned situation. Table 2 includes the correspondence between all such stages and the original activities in the file. The first column comprises the communicative stage; the second column contains the instructions of the original activity it corresponds to as well as the italicised

contextualisation of the instructions which derive from the corresponding communicative stage (if necessary). The third column supplies the ascription of each activity to the P and cognitive phases respectively.

Table 2. Correspondence between the communicative stages in the situation of 'devising a short questionnaire' and the original activities in file 4A.

Communicative stage	Original activities	P phase (according to the P-P-P) and cognitive phase (*DEC* / *PRO*)
1. Luke is a marketing designer who works for a publicity agency. His boss tells him to devise a short pilot-questionnaire on young adults' fashion habits. This questionnaire belongs to a general project for the launching of a new clothes shop. Luke decides to use his sister and friends as informants. He accompanies them during a shopping afternoon.	*Look at the clothes that Luke, his sister and friends saw during this shopping afternoon.* 1. VOCABULARY BANK. Clothes. Singular and plural clothes. 1.a. Match the words and pictures. [Vocabulary Bank. Singular and plural clothes (a)] 1.b. Cover the words and look at the pictures. Test yourself or a partner. [Vocabulary Bank. Singular and plural clothes (b)]	P1 (vocabulary) *DEC* (vocabulary)
2. Luke's sister and her friends went to the fitting-room.	2. VOCABULARY BANK. Clothes. Verbs used with clothes 2.a. Match the phrases and pictures. [Vocabulary Bank. Verbs used with clothes (a)] 2.b. Cover the phrases. What is she doing in each picture? [Vocabulary Bank. Verbs used with clothes (b)]	P1-P2 (vocabulary) *DEC* (vocabulary)

3. Luke observes his sister and friends while they are in the shops. They bought a lot of items of clothing.	3. PRONUNCIATION. Vowel sounds Put two clothes words in each column. Listen and check. Practise saying the words. [Pronunciation 2.a]	P2 (pronunciation) *PRO* (pronunciation)
4. Luke also asks his sister and friends several questions about their favourite shops and fashion habits.	SPEAKING (I) *Answer Luke's questions.* a) What's the most popular place to buy clothes in your town? Do you buy your clothes there? If not, where? [Reading and Vocabulary 1.a] b) What did you wear yesterday? [Pronunciation 2.b] c) What are you going to wear tonight? [Pronunciation 2.b] d) What were the last clothes you bought? [Pronunciation 2.b] e) What's the first thing you take off when you get home? [Pronunciation 2.b] f) Do you always try on clothes before you buy them? [Pronunciation 2.b] g) How often do you wear a suit? [Pronunciation 2.b]	P3 (speaking) *PRO* (grammar, vocabulary and pronunciation)

5. Most of the answers that Luke's sister and her friends responded to Luke revealed that *Zara* was their favourite shop.

5. LISTENING
Listen to three people being interviewed about *Zara*. Complete the chart with their information. [Listening]

- P2 (listening) / *pro* (listening)

- Implicit P1 (grammar) / *dec* (grammar

- Implicit inductive P1 (vocabulary) / *dec* (vocabulary)

6. GRAMMAR

6.1. Look at questions 1 and 2 above. [Grammar 4.b].

6.2. Read the rules. [Grammar 4.c/Grammar Bank theory]

6.3. Write sentences or questions with the present perfect. [Grammar 4.c/Grammar Bank (a)]

6.4. Right (□) or wrong (×)? Correct the wrong sentences. [Grammar 4.c/Grammar Bank (b)]

6. Intrigued by the answers, Luke surfs the Internet for more information about *Zara*. He finds an article which describes *Zara*'s story.

7. READING

7.1. Read the text about *Zara*. Then cover it and answer the questions from memory. [Reading 1.b]

7.2. Read the text again and underline any words that are connected with clothes. [Reading 1.c]

- P2 (reading) / *pro* (reading)

- P2 (receptive grammar practice) */ pro* (grammar)

- Explicit inductive P1 (vocabulary) / *pro* (vocabulary)

7. Luke realises that *Zara* is the favourite shop of both male and female young adults. He decides to phone several private houses to get more information about people's opinion on *Zara*.	8. SPEAKING (II) Interview your partner about *Zara* (or another shop in your town) and write his/her answers in the chart from the Listening exercise. [Grammar 4.a]	P3 (speaking) *PRO* (grammar, vocabulary and pronunciation)
8. With the information from the article and the data from his sister and friends, Luke creates a questionnaire. His boss likes it very much.	9. SPEAKING (III) 9.1. Complete the questions with the past participle of the verb. [Speaking 5.a] 9.2. Interview a partner with the questions. If he/she answers 'Yes, I have', make follow-up questions in the past simple. [Speaking 5.b]	• P2 (grammar) / DEC 1 (grammar) • P3 (speaking) / PRO (grammar, vocabulary and pronunciation)
9. Song.	Song	• P2 (listening) / *pro* (listening) • P2 (receptive grammar practice) */ pro* (grammar)

Several remarks need to be made concerning this CPM adapted file. In the first place, from a practical perspective concerning the result of this adaptation, nearly all the activities are linked to the communicative situation. The only activities which are not properly related to a communicative stage are 6.2. and 6.3. (grammar); 7.2. (underlining vocabulary in the reading text) and 9.1. (completing the questions with the past participle of the verbs).

Secondly, from a teaching viewpoint, and similar to the original file, a P-P-P sequence can be distinguished. However, the adapted file is not so much primarily led by the ordering of the P stages as for the actual communicative situation, whose sequence of activities is driven by the sequence of the underlying events; thus it offers more variety from a pedagogical perspective than an ordinary P-P-P sequence, where the steps are based on the ordered sequence of presentation, practice and consolidation of language. In this adapted file, the underlying sequence begins with the explicit presentation and controlled manipulation (P1-P2) of new forms in the vocabulary and pronunciation exercises (from 1.1. until 3); the implicit revision of vocabulary and implicit presentation (P1) of structures in the listening (section 5), followed by the explicit presentation and practice of structures (P1-P2 in section 6). The ensuing 'Reading' section involves reading practice (P2) and the review of lexis and grammar (P1). Final open-ended or productive activities (P3) ensure the activation of all the linguistic items studied in 'realistic' open-ended communicative exchanges according to a pre-intermediate level (sections 8 and 9).

Thirdly, with reference to cognitive parameters, this CPM adaptation globally follows a DEC->PRO sequence (similar to the original file). The only significant difference in this sense affects the new cognitive ascription of the original activity 1.c. (reading the text and underlining of words in the reading text), which corresponds to exercise 7.2. in the CPM adapted file. Following DeKeyser (1998), the inclusion of the reading text at the end of the sequence –or, as in this case, after the explicit focus on forms (sections 1, 2 and 6) –adds to the proceduralisation of such forms,

> Because the new structure in the text is now salient and fully understood, thanks to the explicit teaching, students can notice it and process its forms-meaning link, and thereby meaningfully integrate it into long-term memory, in other words, acquire it.
> (DeKeyser 1998: 59).

In the case of this adapted CPM file, even though proceduralisation has not yet been started prior to section 7, the beginning of such a process is allowed by the placement of the reading text before the communicative drills (sections 8 and 9), which will lead to full language proceduralisation. Accordingly, *pro* in small letters appears in exercise 7.2. for grammar and vocabulary, as opposed to *dec* in its corresponding original activity (1.c.).

It should be remarked that all the cognitive phases in the original and adapted file have been identified for analytical purposes, given that they are not completely developed in the framework of a single lesson. Much more practice and explicit reflection on forms – i.e. recycling – are required to fully attain declarative knowledge conducive to procedural knowledge (DeKeyser, 1998).

Adapting existing lessons into a CPM format is somehow more challenging than creating CPM lesson anew due to two main aspects: firstly, the language of both the communicative stages and the resulting instructions (if necessary) has to correspond to the textbook's level; secondly, texts and types of activities need to be respected without any alteration, which complicates the devise of communicative stages matching every single activity. Nevertheless, if the textbook contains interesting topics and texts as in *New English File Pre-Intermediate*, the adaptation process emerges naturally and becomes a very interesting and rewarding experience.

6. CONCLUSION

The overruling tenet in this article is that activity sequencing is a vital aspect in ELT, given that it is intrinsically related to the sequence(s) of processes of a biological nature that human beings undergo in knowledge acquisition and consolidation. Accordingly, activity sequencing will supposedly be more efficient if it adjusts to such a cognitive sequence or sequences.

The CPM is an empirically-tested activity sequencing proposal (Criado 2008) which has been shown to have a greater significant effectiveness on L2 learning than the P-P-P. The CPM attempts to enrich the P-P-P by introducing an activity sequence which adjusts to the sequence of events underlying a real communicative situation. This will hopefully bear a positive influence on students' motivation as a result of the higher degree of variety

and relevance to students' needs outside the classroom. Very importantly, the validity of the P-P-P within cognitive parameters is not neglected by the CPM, since it also complies with the *DEC->PRO* sequence for the acquisition of knowledge described in the most widely accepted model of skill learning in contemporary cognitive psychology – Anderson's ACT-R (Anderson *et al.* 2004). Therefore, from both teaching and cognitive perspectives, the CPM constitutes a solid alternative to the P-P-P.

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APPENDIX

Oxenden, C., Latham-Koenig, C. and Seligson, P. (2006). *New English File Pre-Intermediate. Student's Book.* **Oxford: Oxford University Press. File 4A.**

4 A

G present perfect (experience) + *ever, never*; present perfect or past simple?
V clothes
P vowel sounds

Have you ever been to that shop?
What did you buy?

From rags to riches

ZARA

Have you ever been to a Zara store?

You probably have because it's one of the fastest-growing chains in the world. The person behind Zara is Amancio Ortega. He is the richest man in Spain, but very few people know his face. There are only two official photographs of him, and he rarely gives interviews. Although he is a multimillionaire businessman, he doesn't look like one – he doesn't like wearing suits or ties, and prefers to wear jeans and a shirt.

When he was young he worked as a shop assistant in a clothes store, but he always dreamed of having his own business. In 1963 he started a small company which made women's pyjamas. In 1975, at the age of 40, he opened his first clothes shop in La Coruña, a small city in north-west Spain, and named it *Zara*. Now you can find *Zara* shops all over the world, from New York to Moscow to Singapore. So why is *Zara* so successful?

The main reason is that *Zara* reacts incredibly quickly to the latest designer fashions, and produces clothes which are fashionable but inexpensive. *Zara* can make a new line of clothes in three weeks. Other companies normally take about nine months. The clothes also change from week to week – so customers keep coming back to see what's new. It produces 20,000 new designs a year – and none of them stay in the shops for more than a month.

So if you've seen a new jacket or skirt you like in a *Zara* store, hurry up and buy it, because it won't be there for long.

1 READING & VOCABULARY

a What's the most popular place to buy clothes in your town? Do you buy your clothes there? If not, where?

b Read the text about *Zara*. Then cover it and answer the questions below from memory.
  1 Who is Amancio Ortega?
  2 What is unusual about him?
  3 What was his first job?
  4 When did he open the first *Zara* shop?
  5 Where are there *Zara* shops now?
  6 What are the secrets of *Zara's* success?

c Read the text again and underline any words that are connected with clothes.

d ○ p.150 Vocabulary Bank *Clothes*.

2 PRONUNCIATION vowel sounds

a 4.1 Put two clothes words in each column. Listen and check. Practise saying the words.

belt blouse clothes coat pyjamas scarf
shirt shoes skirt suit sweater trousers

b Ask and answer with a partner.

What did you wear yesterday?
What are you going to wear tonight?
What were the last clothes you bought?
What's the first thing you take off when you get home?
Do you always try on clothes before you buy them?
How often do you wear a suit?

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3 LISTENING

4.2 Listen to three people being interviewed about *Zara*. Complete the chart with their information.

	Woman 1	Woman 2	Man	Your partner
1 Have you ever been to a *Zara* store?				
2 When did you last go there?				
3 Where?				
4 What did you buy?				
5 Are you happy with it?				

4 GRAMMAR   present perfect or past simple?

a Interview your partner about *Zara* (or another shop in your town) and write his / her answers in the chart.

b Look at questions 1 and 2 above.
What tense are they?
Which question refers to a specific time in the past?
Which question is about some time in your life?

c ○ **p.132 Grammar Bank 4A.** Read the rules and do the exercises.

5 SPEAKING

a Complete the questions with the past participle of the verb.

1 Have you ever __worn__ (wear) something only once?
What? When / wear it?

2 Have you ever _____ (be) to a fashion show?
Where? / enjoy it?

3 Have you ever _____ (dance) in very uncomfortable shoes?
Where? What / happen?

4 Have you ever _____ (wear) 'fancy dress'?
When? What / wear?

5 Have you ever _____ (meet) someone who was wearing
exactly the same as you? When? How / you feel?

6 Have you ever _____ (buy) something and never worn it?
What? Why / not wear it?

7 Have you ever _____ (ruin) clothes in the washing machine?
What? What / happen?

8 Have you ever _____ (have) an argument with
your family about clothes? What about?

b Interview a partner with the questions. If he / she answers 'Yes, I have',
make follow-up questions in the past simple.

Have you ever worn something only once?   Yes I have. A suit.

When did you wear it?   For an interview for a job.

6 4.3 **SONG** ♫ *True Blue*

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4

4A present perfect (experience) + *ever, never*

+	
I've (I have) You've (You have) He's (He has) She's (She has) It's (It has) We've (We have) They've (They have)	been to London.

–	
I haven't You haven't He hasn't She hasn't It hasn't We haven't They haven't	worked in a bank.

?	✔	✘
Have you worked in a bank? Has he been to London?	Yes, I have. Yes, he has.	No, I haven't. No, he hasn't.

- Use the present perfect to talk about past experiences when you don't say exactly when they happened.
  I've been to London. NOT *I've been to London last year.*
  My brother has worked abroad.
- For regular verbs the past participle is the same as the past simple (+ *ed*). For **Irregular verbs** see p.155.
- We often use the present perfect with *ever* (= in your life until now) and *never*.
  Have you ever been to London?   No, I've never been there.

⚠ Compare the present perfect of *go* and *be*.
He's gone to Paris. = He's in Paris now.
He's been to Paris. = He went to Paris and came back.

present perfect or past simple?

A Have you ever been to Mexico? B Yes, I have.	
A When did you go there? B I went last year.	

- Conversations often begin in the present perfect (with a general question) and then change to the past simple (with questions asking for specific details, *when, where, who with*, etc.)
- Use the past simple to ask / say exactly when something happened.

4B present perfect + *yet, just, already*

yet

A Have you finished your homework yet?
B No, not yet. I haven't finished yet.

- Use *yet* + the present perfect in + and ? sentences to ask if something that you think is going to happen has happened.
- Put *yet* at the end of the sentence.

just

A Would you like a coffee?
B No thanks. I've **just** had one.
My sister's **just** started a new job.

- Use *just* in + sentences to say that something happened very recently.
- Put *just* before the main verb.

already

A Do you want to see this film?
B No, I've **already** seen it three times.
A Shall I buy a newspaper?
B No, I've **already** bought one.

- Use *already* in + sentences to say that something happened before now or earlier than expected.
- Put *already* before the main verb.

4C comparative adjectives

Adjective	Comparative	
short	shorter	one syllable: + *er*
big	bigger	one vowel + one consonant: double final consonant
busy	busier	consonant + *y*: *y* + *ier*
relaxed	more relaxed	two or more syllables: *more* + adjective
good bad far	better worse further	Irregular

comparative adverbs

Adjective	Comparative	Adjective	Comparative
Regular quickly slowly	more quickly less slowly	Irregular hard well badly	harder better worse

- Use comparative adjectives to compare people and things.
  My brother's taller than me.
- Use comparative adverbs to compare actions.
  He drives more slowly than me.
- You can also use (*not*) *as* + (adjective / adverb) + *as*.
  I'm not as tall as my brother.
  He doesn't drive as fast as me.

4D superlatives (+ *ever* + present perfect)

Adjective	Comparative	Superlative
cold	colder	the coldest
hot	hotter	the hottest
pretty	prettier	the prettiest
beautiful	more beautiful	the most beautiful
good	better	the best
bad	worse	the worst
far	further	the furthest

- Use *the* + superlative adjectives to say which is the biggest, etc. in a group.
  It's the highest mountain in Europe. She's the best in the class.
- We often use a superlative with the present perfect.
  Russia is the coldest place we've ever been to.
  It's the most beautiful church I've ever seen.

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GRAMMAR BANK

4A

a Write sentences or questions with the present perfect.

he / ever / be there ?   *Has he ever been there?*

1 you / ever buy / clothes from that shop?
2 I / not read/ the newspaper today.
3 We / never be / to the new shopping centre.
4 your brother / live abroad / all his life?
5 They / go / to live in South America.
6 She / never fly / before.
7 He / not meet / his wife's family.
8 you / eat / in this restaurant before?

b Right (✔) or wrong (✗)? Correct the wrong sentences.

He's got up late this morning.   ✗   *He got up late this morning.*

1 We've been to Ireland last year.
2 Have you ever gone to Paris?
3 Jane's gone to the bank. She'll be back soon.
4 I like your shoes. Where did you buy them?
5 I've seen that film last week.
6 I spoke to him a minute ago.
7 My sister's a writer. She's written five novels.
8 World War II has ended in 1945.

4B

a Order the words to make sentences.

1 made have you yet your bed?
2 gone already to work she's.
3 just we've a cup of coffee had.
4 I found a job haven't yet.
5 sent me just an he's e-mail.
6 house already sold they've their.

b Write sentences or questions with *already, just,* or *yet.*

he / arrive (already)   *He's already arrived.*

1 I / have / breakfast (just)
2 you / finish your homework? (yet)
3 the film / start (already)
4 I / not meet / his girlfriend (yet)
5 they / get married (just)
6 You're too late. He / go home (already)
7 you / speak to him? (yet)
8 I / not read his new book (yet)

4C

a Write comparative sentences.

London is / expensive / Manchester.
London is more expensive than Manchester.

1 my sister is / thin / me.
2 I'm / busy/ this week / last week.
3 Cambridge is / far from London / Oxford.
4 I did the second exam / bad / the first.
5 Chelsea played / well / Arsenal.
5 the men in my office work / hard / the women.
6 my new job is / boring / my old one.

b Rewrite the sentences so they mean the same. Use *as… as.*

Mike is stronger than Jim.   Jim isn't *as strong as Mike.*

1 Cindy is taller than Kelly.   Kelly isn't _____
2 Your case is heavier than mine.   My case isn't _____
3 Mexico City is bigger than London.   London isn't _____
4 Football is more popular
  than tennis.   Tennis isn't _____
5 Children learn languages faster
  than adults.   Adults don't _____
6 You work harder than me.   I don't _____
7 France played better than England.   England didn't _____

4D

a Complete the sentences with a superlative.

Is this *the noisiest* city in the world? (noisy)

1 Yesterday was _____ day of the year. (hot)
2 This is _____ time to drive through the city centre. (bad)
3 She's _____ person in the class. (friendly)
4 This is _____ part of the exam. (important)
5 The _____ month to visit is September. (good)
6 It's _____ city in the world. (polluted)
7 The _____ I've ever flown is to Australia. (far)

b Write sentences with *ever.*

it / hot country / I be to
It's the hottest country I've ever been to.

1 it / good film / I / see
2 he / unfriendly person / I / meet
3 it / hard exam / he / do
4 they / expensive shoes / she / buy
5 it / long book / I / read
6 she / beautiful girl / I / see
7 it / bad meal / I / have

Study Link **MultiROM**   www.oup.com/elt/englishfile/pre-intermediate   133

Clothes

a Match the words and pictures.

Singular clothes

a dress
a top
a skirt /skɜːt/
a shirt
a belt
a T-shirt
a sweater /ˈswetə/
a suit /suːt/
a coat /kəut/
a tie /taɪ/
a scarf
a tracksuit
a jacket
a hat
a cap
a blouse
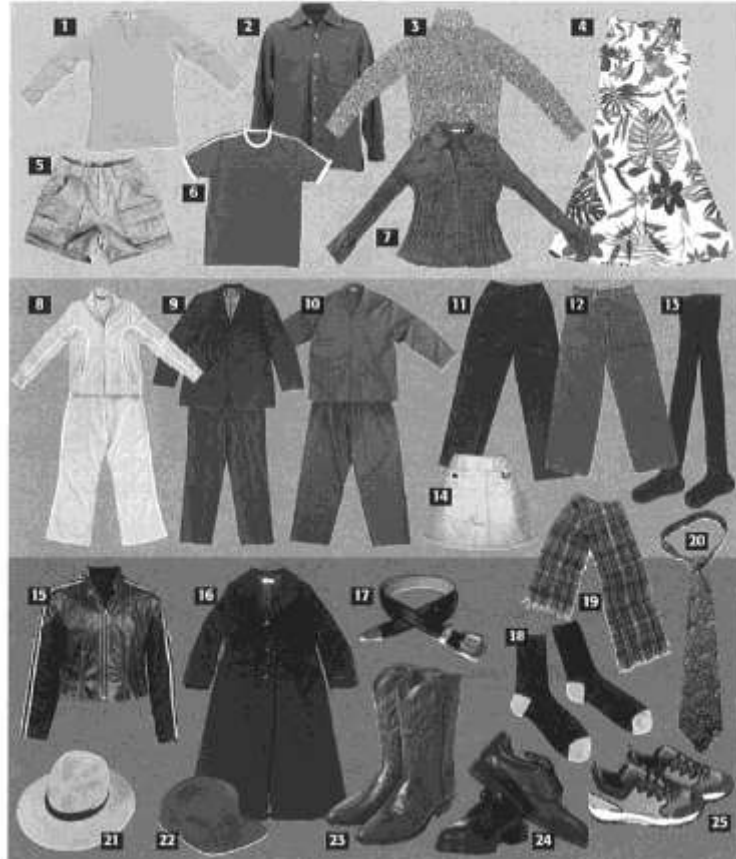
Plural clothes

pyjamas /pəˈdʒɑːməz/
trousers
jeans
shorts
shoes /ʃuːz/
boots
trainers
socks
tights

b Cover the words and look at the pictures. Test yourself or a partner.

Verbs used with clothes

a Match the phrases and pictures.

get dressed
wear (a black hat)
take off (her boots)
try on (a dress)
put on (her coat)

b Cover the phrases. What is she doing in each picture?

○ p.150

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4.2

1

Interviewer Excuse me sir, I'm doing a ... sir? Excuse me madam, do you have a few minutes to answer...

Woman Sorry, I really don't have time.

Interviewer Excuse me. Could I ask you a few questions about *Zara*?

Woman 1 Yes, OK.

Interviewer Have you ever been to a *Zara* store?

Woman 1 Yes, many times.

Interviewer And when did you last go there?

Woman 1 About three weeks ago.

Interviewer Where was that?

Woman 1 Here in London. In Oxford Street.

Interviewer OK, thank you. What did you buy?

Woman 1 Er, a white jacket.

Interviewer And are you happy with it?

Woman 1 Quite happy. I like the jacket but the colour was a mistake. It's already dirty.

Interviewer Thank you very much for your time.

2

Interviewer Hello. Do you mind if I ask you a few questions about *Zara*?

Woman 2 How long will it take?

Interviewer Only a few minutes.

Woman 2 Yes, all right then.

Interviewer Have you ever been to a *Zara* store?

Woman 2 Yes.

Interviewer When did you last go there?

Woman 2 Last Saturday.

Interviewer Where?

Woman 2 In Paris.

Interviewer What did you buy?

Woman 2 Just a scarf. I tried some trousers on but I didn't buy them.

Interviewer Are you happy with the scarf?

Woman 2 Yes. I like it a lot.

3

Interviewer Have you ever been to a *Zara* store?

Man Yes, once.

Interviewer When did you go there?

Man In August.

Interviewer Where?

Man At Barcelona airport.

Interviewer What did you buy?

Man I *nearly* bought lots of things, but in the end I didn't buy anything. But my girlfriend bought some shoes.

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