LA STRATEGIA DI SHERLOCK HOLMES

Apri bene occhi e orecchie ... usa gli *indizi* che

possono portarti a risolvere questi problemi!

TASK 3

Briefly elicit from students possible meanings of the symbols, stressing the fact that most of them now have international status.

TASK 4

Students can work individually and check in pairs. When you check with the class, make the point that
a) words orthographically similar in English and Italian are often "true friends" and can therefore be easily understood (but mention the existence of "false friends" as well);
b) visuals can be very helpful in predicting and understanding new language: pictures should therefore be actively exploited.

 KEY A. telephone; B. wild animals; C. hospital; D. level crossing; E. toilets; F. no cycling; G. picnic site; H. cafeteria/restaurant; I. school; J. airport; K. maximum speed; L. parking place.

TASK 5

Play each conversation more than once, stressing the fact that students should use all possible clues (linguistic and extralinguistic: individual words and sentences, tone of voice, stress and intonation, background noises, etc.) to make predictions and try to answer the relevant questions. Accept all reasonable answers, asking students to justify their hypotheses by mentioning what helped them to formulate an opinion. In this way try to make the point that the features of the context (in this case provided by sounds) play an important part in understanding (and producing) language.

TAPESCRIPT

Conversation 1
(sounds of restaurant ~ plates, glasses, hum of conversation)

MAN: Excuse me, waiter! WAITER: Yes, sir.
MAN: Could we have the menu, please? WAITER: Certainly, sir. Here you are.
MAN: Thank you. What would you like, Linda? The steak is very good here ...

Conversation 2
(kitchen, breakfast time - sounds of dishes on table - radio: "Good morning, everybody. This is Pete Williams with the Breakfast Show" - door opens)

BOY *(yawning):* Good morning, Mum.
MUM: Good morning. You'd better hurry up or you'll be late for school.
BOY: I'm so tired.
MUM: Well you should go to bed earlier. What do you want for breakfast?

Conversation 3A
(greengrocer's shop)

SHOPKEEPER: Can I help you?
WOMAN: Three pounds of potatoes, please.
SHOPKEEPER: Certainly. Anything else?
WOMAN: Yes, can I have five or six bananas?
SHOPKEEPER: Yes, I've got some nice big ones here.
WOMAN: How much is that?
SHOPKEEPER: That's one pound forty, please.

Conversation 3B
(classroom, noisy voices)

TEACHER: Quiet, please! Let's get started on the lesson. We've got a lot to do.
BOY: Please, sir, what day are we having the history examination?

TEACHER: It's next Friday, Stephen. And don't forget it includes the French Revolution.
BOY: Yes, sir.

Conversation 4
(background: sounds of station, trains, announcements etc.)

MAN: What time is the train?
WOMAN: I think it's at 11 o'clock. Just a minute -let's look at the timetable.
MAN: Let's see ... Train to Manchester ... Look - it's at 10.50! What time is it now?
WOMAN: It's quarter to eleven.
MAN: Come on, hurry up! It leaves from platform 6.

Conversation 5A
(woman with very kind tone)

MAN: Hello, Barbara.
WOMAN: Jack! Come and sit down.
MAN: I'm exhausted.
WOMAN: You sit down and relax. I'll make you a nice cup of tea.

Conversation 5B
(woman very angry)

WOMAN: Jack! Where on earth have you been?
MAN: I'm sorry, Barbara. I just couldn't get away.

WOMAN: That's the second time this week. I've been standing here for half an hour!
MAN: I'm sorry. It really wasn't my fault.

Conversation 5C
(woman very sad)   . ~

MAN: What's the matter?
WOMAN: Oh. I don't know. I feel so depressed lately. I don't know what's wrong with me.
MAN: Come on, cheer up. It's not the end of the world, you know.
WOMAN: Yes, I know. But everything seems to be going wrong somehow.

Conversation 5D
(woman very happy)

MAN: Here you are, Barbara. This is for you.
WOMAN: Oh,Jack, it's lovely. You shouldn't have.
MAN: It's nothing, really.
WOMAN: It's beautiful. It's what I've always wanted.

KEY *(suggested)*
1. in un ristorante; 2. al mattino; 3A. un negoziante e un cliente; 3B. un insegnante e uno studente; 4. di orari; 5A. molto gentile; 5B. molto arrabbiata; 5C. molto infelice; 5D. molto felice.

TASK 6

Play the tape several times in order to make students realize the importance of intonation patterns in conveying *different* meanings using the *same words*.

TAPESCRIPT

A *(as a question)* He's arriving this evening?

B *(surprised)* He's arriving this evening?!

C *(irritated)* He's arriving this evening.

KEY *(suggested)*
    A. Fa una domanda, B. Sembra sorpreso, C. Sembra irritato.

TASK 7
Let students work in pairs or small groups, then discuss all suggestions, eliciting the reasons for different hypotheses. Try to make the point that the context (in this case provided by photographs) can help in *predicting* the kind of

language that is most likely to be produced, and therefore in understanding the utterances when they are actually heard.

TASKS 8/9
Students can try to predict the language without looking at the words printed in the book. Accept and discuss all reasonable suggestions, then ask students to read the words and/or listen to the tape for confirmation.

TAPESCRIPT
1.4592286. Hello?
2. Help! Help!
3. Stop! Don't move!
4. I love you.
5. Hello, everybody!
6. Thank you and goodbye.

KEY

1E; 2F; 3A; 4D; 5B; 6C.

NB The pictures are of:
1. Will Smith in *Six degrees of separation;*
2. Shelly Duval in *Shining;*
3. Eddie Murphy in *Beverly Hills Cop;*
4. Greta Garbo and Robert Taylor in *Margherita Gautier;*
5. Joe Mantegna in *Airheads;*
6. Mel Gibson and James Gardner in *Maverick.*