from Writing to Composing

TEACHER'S MANUAL

Beverly Ingram
Carol King

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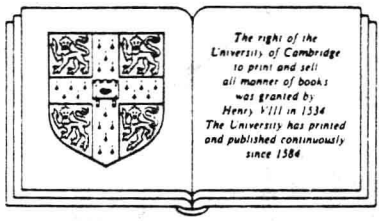

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Introduction

What is *From Writing to Composing* all about?

From Writing to Composing is a composition textbook for beginning and low-intermediate ESL/EFL students. Through activities ranging from structured "writing" to free "composing," students will become more fluent and confident writers of general-purpose English. Teachers and students can select from a variety of lighthearted and serious topics and activities. Related listening-speaking tasks develop vocabulary, reinforce sound-symbol relationships, and contribute to a lively, motivating classroom atmosphere.

This Teacher's Manual contains comprehensive notes as well as essential materials that do not appear in the Student's Book. It also shows the teacher how to guide students through simple revision and editing of their compositions. Both Student's Book and Teacher's Manual offer many ways for students to interact through their writing and about their writing. Two long-range projects, the Class Newspaper Project and the Family History Project, provide a sustained audience, purpose, and outlet for student work.

From Writing to Composing has been field tested in large and small classes worldwide. It is intended for classroom use in intensive, semi-intensive, adult education, university, and secondary school courses.

What does the title *From Writing to Composing* mean?

The title refers to the way we approach teaching composition to lower-level students and the way we have organized the book. Each unit in the book develops one or more topics by moving students from structured "writing" activities to free "composing" activities. Here are the basic differences between these two distinctly different types of activities:

1. A composition is rarely, if ever, finished in one work session, whereas a writing assignment is usually completed on the first try.
2. With composing activities, the teacher should generally ignore, and similarly encourage students to disregard, surface-level problems in grammar and mechanics until the content has been reworked several times and is ready for editing. With writing activities, however, the teacher should expect students to pay close attention to such details and correct the assignments the first and probably only time they are turned in.
3. Composing has a purpose beyond learning the language and an audience other than or in addition to the teacher. A writing assignment, on the other hand, is done only to practice English and only for the teacher's scrutiny.
4. A good composition deserves to be shown off in the class newspaper or on the classroom wall; a writing assignment probably does not.

Because they serve different purposes, "writing" activities and "composing" activities are equally important in a lower-level composition course. Because lower-level

students have relatively little language at their disposal, they need a variety of structured writing activities that will give them something to say about a given topic and the language to say it with before confronting a composition assignment on the same topic. Then, after students have put their basic ideas down on paper, they need composing activities that will guide them through the process of rereading, rewriting, revising, and correcting their work until their final compositions communicate their ideas as clearly and accurately as possible. This manual has those activities.

Why are listening and speaking activities included?

Although the primary purpose of the book is to elicit a great deal of structured and free written work, a strong oral component is essential for lower-level students because they still need basic vocabulary on many common topics. Without oral work, many students would end up doing the structured activities intended to introduce key concepts and vocabulary by merely shuffling around on paper words they had never heard and could not pronounce. When it came time for the students to begin composing, these key words would still not be part of their active vocabulary, and they would be unable to handle the assignment.

Oral activities are also important because of the value lower-level students place on developing conversation skills and because such oral work helps some students overcome their fear of writing. As they talk through an activity, these students often gain confidence to face and eventually conquer their fear of pencil and paper. (At this proficiency level we recommend that students write and compose in pencil, so they can make changes and corrections with ease.)

Why is the Teacher's Manual so important? Don't the activities in the Student's Book speak for themselves?

Lower-level students do not profit from detailed passages about drafting, revising, and editing since they are as yet unable to understand such material. They can, however, begin learning these skills through demonstrations by the teacher. Thus, *From Writing to Composing* is designed so that the Teacher's Manual, not the Student's Book, shows you how to teach the composing process. While activities in the Student's Book lead students *to* composing, procedures outlined the Teacher's Manual actually lead them *through* it. So, a teacher who does not have the Teacher's Manual has only half of *From Writing to Composing*.

The Teacher's Manual also furnishes exercises, activities, and ideas that change the book into a course – in short, things that it usually takes a teacher a lot of time to devise. The Teacher's Manual, then, is meant to save you time.

Should I do the activities in each unit in order, and should I finish one unit completely before beginning another?

The answer to both questions is no. Do *not* take students straight through a unit in order from start to finish. Instead, look over an *entire* unit before planning or teaching even one class session from it. Each unit is composed of several groups of activities, called "sections," which are to be interwoven and overlapped with each other and with activities from the unit that follows. Usually, on any given day in the course, you

should have students working on activities from three, four, or five different sections. For example, on a given day, your class might be ready for (1) a follow-up activity on one practice text, (2) a preview activity on another practice text, (3) the first draft of one composition, (4) the editing of another composition, and (5) an Active Vocabulary Practice exercise from the following unit. Whether you could actually undertake this many activities on one day would, however, depend on the length of your class session and the mood and capabilities of your students.

Ideally, you should spend 10 to 15 hours of class time on each unit and finish the book in 12 to 15 weeks. If you have less time, you certainly don't have to cover everything in a unit. You should, however, try to do at least part of every unit. Although the units do become more difficult, some sections, such as the class trip (Unit 4), the survey about the typical student (Unit 5), and the personality profile (Unit 6), should be done at your convenience and not according to their order of appearance in the book. Some activities, particularly the Class Newspaper Project and the Family History Project, once begun should be completed even if that means omitting the rest of the unit.

How can I have my class do a newspaper? I know nothing about journalism.

Neither do we. Journalistic training is not necessary, and producing a professional product is not the point. The goal is to give students a reason to try to write well, a purpose for interacting, and a showcase for their finished work. Although access to a typewriter and photocopy or ditto machine would be handy, you can certainly handle the project quite well without either. Appendix 1 in the Student's Book tells you how.

What exactly is the Family History Project?

In the Family History Project each student develops a biographical composition about a family member from the past to preserve for a family member in the future. In each unit, starting with Unit 2, students write, revise, and save paragraphs on given aspects of the past family member's life to integrate in Unit 6 into a composition of lasting value. The project, though challenging, will capture the imagination of your students and give them experience, even at a low level, with the kind of collecting and shaping of material that will be required of them in academic settings.

How should I decide what to do in class and what to assign for homework?

For best results with *From Writing to Composing*, do most composing work in class and as often as possible write along with the students. Spending time *in* class on composing emphasizes its importance, as does your participation as an individual. Both practices send the message that composing is something worth doing. In class, students can't easily ignore or avoid doing composition work, especially when everyone around them, including the teacher, is doing it. When students compose in class, you can observe and intervene in their writing process. When you write, the students can observe your writing process. You should not, however, feel pressure to set an example to be followed. The point to communicate is that even for the teacher,

whose proficiency in English is far beyond that of the students, composing requires time, thought, and patience. Even the teacher chews the pencil, stares into space, wads up the paper, and starts again.

For homework, students should routinely produce a half page or so of text in English, principally through structured activities such as those that accompany dictation passages, practice texts, and picture compositions. This controlled type of homework takes relatively little time, so students are more likely to do it. A student who would not go home and write a composition based on a class discussion *will* go home and rewrite a practice text previewed in class. The persistent practice pays off in both expanded vocabulary and improved physical writing fluency. Furthermore, this type of homework is easy for the teacher to mark. By correcting and returning it quickly, you further encourage students to work outside class.

How can I keep the class running smoothly if I have students write in class and they finish at different times?

Since you cannot change the rate at which students write, simply expect that some people will finish ahead of others, and plan what we call "buffer work" to occupy the fast finishers until the class as a whole is ready for the next activity. It is helpful to keep a running list and small file of constructive and rather short activities to serve as buffer work. The Teacher's Manual contains many suggestions. You can have fast finishers complete a homework assignment that you have already begun in class through oral activities. You can also have them do review work by writing previously unassigned variations of structured writing activities. To keep them from perceiving such work as tedious or punitive, however, keep some activities on hand that will seem like a treat or a reward. You might, for example, have students draw classroom display copies of picture cues that you will need in Units 3 and 5. Or, provide a tape player and some taped material in an out-of-the-way corner for students to transcribe, discuss, answer questions about, or react to in some other way. Another way to make buffer work seem appealing is to save copies of especially good papers and have authors recopy them on ditto mats for the whole class. Naturally, as the course progresses, individual conferences about the revision and editing of various works-in-progress are an even better way to fill this time.

How is grammar handled?

From Writing to Composing is not a grammar book. The structured writing activities do not lead students through a progression of grammar points. Students encounter, simultaneously rather than sequentially, these four tenses: the simple present, the present continuous, the simple past, and occasionally the present perfect. The greatest emphasis is, however, on the simple past. Students are expected to gain control of tenses as well as a miscellany of other grammar points through repeated exposure and practice in a variety of writing and composing activities rather than through explicit grammar lessons.

To make the best use of this book, you must be careful in early units not to get sidetracked by the horrendous and frequent grammar mistakes your students will make in their compositions. Although brief explanations of specific grammar points are indeed necessary at times, resist the temptation to take off several days in a row from teaching composition in order to do a thorough grammar review. Instead, move on to new writing and composing activities. The constant flow of new topics will keep

students' attention focused on the real goal, communicating meaning, while providing fresh opportunities to practice troublesome grammar points again and again.

My classes have 35 to 40 students. How can I use *From Writing to Composing*?

The activities in this book have been used with classes of all sizes. They worked well. Naturally, how they are managed with a large class is somewhat different than with a small one. (1) A basic recommendation regarding the structured work, which makes up the bulk of the homework, is to check a lot of it orally in class. To keep students on their toes and doing their homework on a daily basis, however, collect and grade everyone's work periodically and without warning. Or, set up a "secret" system for collecting and checking the work of only one-third or one-fourth of the class on any given day. (2) With composing work, always collect and read (but do not mark) everyone's first draft. This is quick to do and will give you an overview of each person's problems and help you select activities useful to everyone. You will of course have to spend considerable time, on a frequent basis, editing and reacting to each person's almost-final and final compositions. (3) With both writing and composing activities, use pair and group work to the maximum to ensure that each person gets a lot of individual interaction time in each class session. (4) To make sure that *you* stay in touch with each person on a regular basis, have students interact with you, and practice their writing skills at the same time, by writing in a dialog journal and turning it in for your reaction on a regular basis. (5) Finally, make full use of the helps in this Teacher's Manual. They are extensive and specific. They will free you from detailed, time-consuming lesson planning and allow you time outside of class to give your students' work the attention it deserves.

Should I have my students buy spirals or looseleaf notebooks for their written work?

We strongly recommend a looseleaf notebook with dividers. Students can file handouts along with their papers in a looseleaf notebook and organize related items together. Dividers are useful because several activities in *From Writing to Composing* require students to retrieve particular papers done in previous units. Also, as the notebook grows in thickness, it serves as a tangible marker of progress that gives a sense of accomplishment, even if it is only thrown away at the end of the course. Furthermore, students' compositions are simply not acceptable in any setting if written on ragged-edged paper torn from a spiral, and if compositions are left in a spiral, it is not easy to exchange or display them. For everyone's efficiency and economy, it is a good idea to coordinate the notebook with the students' other skill-area teachers. Specify enough dividers to make sections for filing students' papers and handouts from all courses, not just those from the composition course.

Contents

Teachers' Notes

Unit 1 Getting Started

Important: If at all possible, remove, mask, or otherwise conceal pages 126–128 at the back of each student's book right away. In the Special Activities for story writing in the Teacher's Manual for Units 5 and 6, students will use the pictures on these pages but should be totally unfamiliar with them beforehand. If you can, cut out and file the pictures yourself before students receive their books. Otherwise it works well to bring scissors and stapler to class and have students cut the pages out of their own books. If the pictures are concealed in the first week of class, they will have faded sufficiently from the students' memory to preserve the information gaps necessary later on.

1.1 LETTERS ABOUT PEOPLE: Practice text (p. 2)

Overview This section contains classwork and homework for the first class session and will provide you with a brief introduction to your students' interests, goals, personalities, styles of participation, and writing abilities. Even if your students have already met each other, they can still benefit from this introduction to the conventions of informal, friendly letters. "Meet My Class," Section 2.1 in Unit 2, offers additional get-acquainted activities that can help you pull the class together later if membership has shifted due to late enrollment or class/level changes.

Before class (1) Examine the question cues in Activity A, and adapt them as necessary to suit your situation. (2) Get a supply of unlined paper to give students for their letters to promote the idea that it is best to write letters on unlined paper.

In class For Activity A try to pair students who do not know each other, instead of relying on chance or a student-chosen seating arrangement. Help students do Activity B orally, but assign actual writing of the letter as homework and move directly to Activity C.

Introduce Activity C by eliciting the following points. Similarity: The content of the framework is similar to the content of the second paragraph of the Activity B letter. Differences: This framework requires sentences with "I" and "my" rather than "he, his, she, her." (Have students practice making these changes orally.) It also introduces telephone number and mailing address. (Substitute local terminology for "zip code" and "area code" where necessary.) It lacks a date, salutation, and closing. (The salutation and closing must be appropriate for a letter to one's teacher. A comma, not a colon, is used after the salutation because this is also a friendly letter rather than a business one.)

After the discussion, hand out the unlined paper and have students write their letters in class. Since some students will finish ahead of others, plan some "buffer work" to occupy the fast finishers until everyone else is ready for the next activity. Easy, appropriate buffer work in this first class session is the previously previewed Activity B homework. When everyone has finished the Activity C letter, collect and save the letters for future reference because telephone numbers and addresses often come in handy. Remember to have any late-enrolling students write this letter, too.

1.2 THE BANK ROBBERY: Picture composition (p. 5)

In class Before discussing the pictures or doing any of the activities, get a *writing sample* from your students. To do this, have them look at the pictures on page 4 and write the story as well as they can on any paper and in any format they choose. Explain that you need to see what they can do. Reassure and encourage. After ten to fifteen minutes, collect the papers whether or not all students have finished. When you read these writing samples, do not mark them. Instead, use them to verify or adjust placement and form a first impression of each student's writing proficiency. Save the papers, and at the end of the course have students write the story again. You (and the students) can compare the two efforts to assess progress. Remember to have latecomers do this writing sample so they will have beginning markers, too.

As soon as you have collected the writing samples, have students look at the pictures and listen while you read aloud the whole story, using the script in Figure 1. Introduce Activity A orally by reading the first three or four sentences and asking students to tell the number of the corresponding picture. Then have them finish Activity A independently. Activities B and C may be done in class or as homework, but you should complete "Revising: Format," Section 1.3 of this unit, before assigning Activity C.

The Bank Robbery

A woman and her grandson are in the bank. The woman is making a deposit and cashing a check. Her handbag and her umbrella are on her arm. The boy has a balloon on a string. A man with a hat is walking in. His picture is on the bulletin board. The man walks to a window. He pulls out a gun. He shows a note that asks for money. He takes two bags of money. He starts to run away. The lady hits him with her umbrella. She stops him. A policeman takes the robber away. A crowd watches. The bank director gives the woman a reward. She looks happy to get the money. Her grandson also has a smile on his face. He gets seven balloons from the bank director.

Figure 1

1.3 REVISING: Format (p. 6)

Overview A superficial but necessary step in writing a paper is to make it *look* good. Point out that the format required in one culture – for example, signature at the end of the paper – may not be acceptable in another. The writing sample usually yields papers that you can use to demonstrate what is *not* appropriate.

In class With students' books closed, show students a piece of looseleaf notebook paper that you have labeled with a marker as shown in Figure 2. Tell them the names of the numbered parts. Then practice orally. You name a part, such as "top line," and have students tell you the number of the part. When students are proficient with the vocabulary, have them open their books and do Activities A and B. Here are some possible answers to Activity B: paper torn from spiral notebook, no title, no blank line, incorrect left-hand margin, no right-hand margin, name in wrong place, incorrect use of signature, indentations not the same size, indentations in the wrong places.

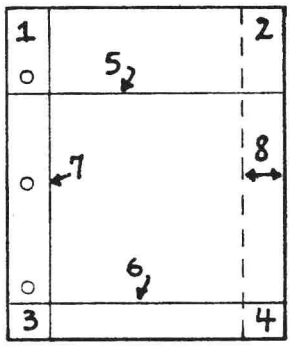

Figure 2

1.4 AN UNSUCCESSFUL CRIME: *Practice text* (p. 8)

Before class Make a display of the basic story text in Activity A. To make a display text, either put the text on an overhead projector transparency or copy it with bright markers on one or more pieces of big paper. Wrapping paper, butcher paper, and newsprint are all inexpensive and work well. Masking tape is an ideal adhesive because you can remove it easily from walls and paper. Then your display text can be folded, stored in a large envelope, folder, or bag, and reused several times.

A display text is indispensable in focusing everyone's attention on the same place in the story at the same time. Also, classwork seems more interesting when whole-class work with a display text alternates with individual work with the book. Even though the text in the book and the display text are identical, the dynamics of the two situations are different and worth cultivating.

Activity A (1) Begin Activity A with students' books closed. Write "she" and "her" on the board. Ask students to listen carefully and count how many times they hear each word while you read the text aloud. Use the text in Figure 1 as a script. Repeat with "he" and "his." (Answers: she – 2; her – 6; he – 5; his – 2.) (2) Show students the display text, and read the story aloud again, sentence by sentence. As you read, fill in the missing verbs orally, but pause at each triangle and call on volunteers to supply the appropriate pronouns. (3) Have students open their books and write these pronouns in part 1 of Activity A. Check orally. (4) Refer to the display text again, and have students close their books. Call on volunteers to read one sentence and fill in the missing verb (as well as pronouns, where appropriate). (5) Have students open their books and work in pairs to write the missing verbs in part 2 of Activity A. Check with the whole class by writing the verbs on the board so students can check their spelling. Be sure to erase before proceeding. (6) Have students work with the same (or a different) partner and practice reading the entire story orally, according to the directions in part 3 of Activity A. Circulate and listen. (7) Finally, refer students back to the display text and have them close their books. Lead the class in an oral "chain" drill. To do this, have student 1 read sentence 1 of the story; student 2 read sentences 1 and 2; student 3 read sentences 1, 2, and 3, and so on. Students usually perceive the chain drill as a game. By the end, several students are usually eager to try reading the whole story.

Activities B, C, and D Each of these writing activities requires students to produce a new version of the original story, by making certain changes in the story text from Activity A. Although the following procedure is applicable to all three activities and the activities can be done in any order, you should work with only one activity at any given class session.

Introduce each activity orally with students' books closed. Using the display text, explain how the story needs to be changed. Then read the first sentence aloud, making changes as you read. Ask volunteers to try to make similar changes in the next few sentences. When you think everyone understands the process, pair students and have them open their books and take turns reading the sentences and making the changes orally. Be sure to have them put away all pens and pencils so they won't be tempted to write instead of talk. Circulate and listen. When most pairs have finished, bring the class back together to practice orally with the display text one more time. Then assign the activity as written homework. After you have collected this homework, have the class warm up and review by doing the activity again, orally and as fluently as possible from the display text.

You may wish to save one of these activities to use as a test, as buffer work for fast finishers, or as review homework one, two, or even three weeks later. If you use the activities at intervals, students will build confidence and control through familiarity without getting bored.

Follow-up The following activities, which do not appear in the student pages, can be used for warm-up, extension, or reinforcement anytime after Activity A.

(1) *Following directions and matching.* Ask students to take a piece of notebook paper, write their names in the upper left-hand corner, put the title "The Bank Robbery" on the top line, leave a blank space, and number from 1 to 9, skipping every other line. (Note that these directions reinforce vocabulary about format.) Dictate the questions in Figure 3 (p. 4) to be written beside the numbers. Then display the answers in Figure 3 either on a transparency or on big paper. Have students write each answer on the line below its corresponding question.

(2) *Writing Wh-questions and appropriate answers.* Collect magazine pictures that show actions, people, and situations, or ask students to

Questions

1. Whose picture was on the bulletin board?
2. Where did the bank robber go?
3. What did the bank robber pull out?
4. How much money did the bank robber take?
5. Who stopped the bank robber?
6. When did the policeman come?
7. Why was the little boy happy?
8. How many balloons did the little boy finally have?
9. Which person was smoking?

Answers (in random order)

the old lady, two bags, the bank robber's, the bank robber, eight, a little later, to the teller's window, because he got some new balloons, a gun.

Figure 3

bring them in. Give each pair of students a picture, or let students choose one if you have a large supply. Have each pair write nine questions and appropriate answers about their picture, one question with each of these words: who, what, where, when, why, how many, how much, which, and whose. Some of the questions may require a little imagination. If you have any fast finishers, put them in groups of four to ask each other the questions about their pictures. Collect the papers with the pictures for correction.

(3) *Writing and dramatizing a script.* Ask students to count and name the characters in the bank robbery story. Form groups to write a script and dramatize the story, with the requirement that each person must speak at least twice.

1.5 *LETTERS ABOUT THE BANK ROBBERY: Writing from a point of view* (p. 10)

Activity A Students enjoy this activity because it asks them to use their imagination. Discuss the letters one at a time. After students have fully explored a character's feelings, elicit ideas for opening sentences of the character's letter. Help students agree on a good opening, and write their first two sentences on the board for future reference. Continue until the first sentences of all four letters are on the board. Your class's letters may take a completely different direction, but here are the openings that one class came up with:

(1) Dear Fred,

A crazy thing happened to me. I can't believe it. Yesterday I went to the bank. I was making a deposit....

(2) Dear Martha,

A terrible thing happened to me! I can't believe it. Yesterday I was working. A robber pulled out a gun....

(3) Dear Mr. Wilson:

The cost of living is high. I had no money....

(4) Dear Officer Reed:

Yesterday I was in the bank when a man came in and ....

Activity B (1) Point out to students that two different punctuation marks are used with salutations. Have them look at the salutations with a colon and decide whether this type of salutation is used for friendly letters or business letters. After they understand that salutations with a colon are used for business letters, ask them to identify the business letters (#3 and #4) in Activity A and decide which of the salutations with a colon would be appropriate for a lawyer and a police officer. As they match salutations with letters, write each salutation on the board above the opening sentences of that letter. Repeat this process by having them match the salutations with commas to one or the other of the friendly letters (#1 and #2) in Activity A. (Note that the sample opening sentences of each letter, shown above, are preceded by an appropriate salutation.)

(2) Have students look at the closings, and help them decide which are for friendly letters (Love, Warmly, Fondly) and which are for business letters (Sincerely, Very truly yours, Yours sincerely). Point out that all closings are followed by a comma. Then ask students to choose one appropriate closing for each letter, and write their choice on the board below each letter.

Activity C Pair students, or form small groups of three or four students, to collaborate on finishing one of the letters. Either assign a letter to each group or allow the groups to choose, but make sure that each letter is done by at least one group.

If you have a fast-finishing group, have one member of the group read the letter aloud to you. Then, for buffer work, have the group add a "real-life" closing paragraph, with remarks and questions about family, having little time to write, upcoming vacation, jail routine, and so on, while the other groups are finishing. In some classes, you may want all of the groups to add such a paragraph.

When all groups have finished the basic letter, bring the class together to listen to a student from each group read its letter. Then collect the letters. Underline the major errors, and make suggestions for additional sentences where necessary. Return the letters to the groups. Ask students to work together on changes, but have each student write an individual copy of the letter to be turned in for a final check.

1.6 ACTIVE VOCABULARY PRACTICE: Basic classroom stretch (p. 11)

Overview Active Vocabulary Practice (AVP) exercises are inspired by Total Physical Response (TPR), a procedure advocated and tested by James Asher. Asher showed that students acquire and retain vocabulary with significantly enhanced efficiency when they physically act out verbal commands but are not pressured to say the words. These AVP exercises (1) expand common vocabulary, (2) preview or reinforce vocabulary students meet in other activities, (3) improve ability to follow directions, and (4) provide an enjoyable change from paper and pencil work.

All the AVP exercises in the Student's Book are appropriate in North America for males and females of all ages. The appropriateness of some actions does, however, vary from culture to culture according to age, sex or situation; for example, in general Chinese women do not whistle. If and when your students point out such variations, welcome their comments and use them nonjudgmentally to elicit discussion of cultural differences.

Before class Copy the exercises on small cue cards, which you can eventually file in an envelope for repeated use and review. Add vocabulary for other objects found in your classroom. These cue cards will prompt your memory and allow you to demonstrate the actions unencumbered by the book.

In class Do the exercises between two major activities and after students have been sitting for a while. Or, do them five minutes before a break or the end of class when students mentally tune out anything that is not light and quick. About five minutes of AVP per class session is sufficient.

Do the exercises with books closed. Give the commands and act them out with the students. Keep a brisk pace. When you feel that students have mastered a given command, give the command but do not act. After students have acted (or not acted), demonstrate the correct response. Conduct the exercises with a sense of humor and a willingness to poke a little fun at yourself. Use "hammy," exaggerated facial expressions and gestures to set an informal tone and put everyone at ease.

Exercise A

(Repeat and mix commands in response to students' progress.)
Stand up. / Stretch. / Touch your toes. / Touch your nose. / Touch your hair. / Touch your right eye. / Touch your left eye. / Touch both knees. / Touch only your left knee. / Touch only your right knee. / Stretch. / Sit down. / Stand up. / Shake hands with another person. / Sit down. / (Or, if the class is going to take a break or end for the day:) Wave good-bye.

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Exercise B

Stand up. / Stretch. / Wave hello and shake hands. / Touch your toes (nose, hair, head, left eye, right eye, both eyes, right shoulder, left shoulder, both shoulders, both ears, knees). / Point to the door (window, blackboard, clock, eraser, wastebasket, bulletin board, ceiling, floor, light). / Point to your right elbow. / Touch your right elbow. / Point up (down, to the left, to the right, to the teacher, to Joe). / Touch both ears. / Point to your right ear. / Touch your right ear. / Shake hands with another student. / Sit down.

Exercise C

Stand up. / Stretch. / Touch your head (shoulders, knees, elbows, ankles, toes). / Point to your chin (mouth, teeth). / Point to the bulletin board. / Point to the upper (lower, left-hand, right-hand) corner of the blackboard. / Walk forward. Stop! / Walk backward. Stop! / Smile. / Laugh. / Frown. / Make a fist. / Shake your fist. / Shake hands with someone else. / Shake your left arm. / Shake your right foot. / Listen to your watch. Frown. Hit your watch. / Frown (you forgot something). Hit your forehead. / Open your eyes wide. Open your mouth. Look surprised. Hit your cheek with the palm of your hand. / Wave good-bye. / Sit down.

Exercise D

(This one is a seated activity. To monitor it, keep an eye on as many of your students' papers and faces as possible. After you give a command two or three times, demonstrate it so students can check what they have done.)

Take out a piece of paper and a pencil or a pen. / Number from 1 to 8 along the left margin. / Write "Wednesday" beside number 4. / Underline number 7. / Circle number 6. / Sign your name in the lower left-hand corner. / Draw a house in the upper right-hand corner. / Cross out number 3. / Write "June" beside number 5. / Draw a line through "June." / Fold your paper into thirds.

Follow-up As the students (and you) become proficient, mix, review, and vary the exercises, and create your own sequences. Feel free to move on to the AVP exercises in Unit 2 if your students are ready for them before you finish the other activities in this unit.

1.7 EXERCISE FOR BUSY PEOPLE: Practice text (p. 12)

In class (1) Introduce the topic of exercise by referring to the Active Vocabulary Practice exercises the class has been doing. Write questions about exercise on the board, and have students work in pairs to ask each other the questions and report their answers to the class. For variety, have everyone stand during this activity.

1. What activities are good exercise?
2. Why do people exercise?
3. Do you like to exercise?
4. What type of exercise do you do?
5. How often should a person exercise?
6. How often do you exercise?

(2) Continue preparation for the practice text by doing a listening comprehension exercise, for which materials are given in Figure 4, to focus attention on the overall content of the combined paragraph before concentrating on sentence-by-sentence

Today John Jones, a typical worker, has a job inside a tall building or modern factory. He spends eight busy hours at work but rarely uses his muscles. He exercises only on sunny weekends at a nearby park. A worker such as John needs to get regular exercise. Here are two people who know easy ways to do this. An important lawyer walks to work every day. She wears an expensive suit and old jogging shoes. She carries her nice shoes in her briefcase. An employee of a big factory takes short breaks in the morning and afternoon. He stretches and touches his toes beside a huge machine. Exercise is important to this man and woman because it makes them feel better.

1. Who works in a tall building or modern factory?
2. Who walks to work every day?
3. Who takes short breaks every morning and afternoon?
4. When does the typical worker exercise?
5. What does the lawyer wear to work?
6. Where does the factory employee exercise?

Figure 4

manipulation. Mastery of content is not required, however, so do not linger even if students have some difficulty with the exercise. The incidental exposure to the combined paragraph is what counts.

Figure 4 contains the practice text in combined form and six comprehension questions about it. With students' books still closed, dictate the first three questions for students to write on scrap paper. Then read the combined paragraph aloud one or two times, and have students listen for short answers to the questions. Check their answers orally, and then dictate the last three questions. Reread the combined paragraph once or twice more while students listen again for short answers. Check orally.

(3) Begin Activity A by having students put away their pens and pencils. Work through all or part of the activity orally. Then, prompted by students, begin writing (or have a student begin writing) the combined paragraph on the board. Have students copy this first part from the board and finish the paragraph for homework. At the next class session, after collecting the homework, do the activity again orally. Activity B, which requires a change from singular to plural, may be done at any time after you have returned the Activity A homework. Again, begin the activity orally before assigning it as written work.

Follow-up (1) After students have learned how to make a cloze exercise (page 14), ask one student (a fast finisher or someone in need of a little limelight) to write the finished paragraph from Activity A or B as a cloze exercise. Duplicate the cloze, and use it as homework or buffer work for fast finishers.

(2) Save (or have students save) the finished paragraphs for students to mark for additional practice after they have completed Section 1.9, "Editing: Subjects and verbs."

1.8 REASONS FOR EXERCISING: Dictation (p. 13)

Overview In both educational and everyday situations people are expected to write down accurately language they have never heard before. Dictations help students develop the ability to do this and provide a relatively painless way to improve spelling and handwriting, learn new vocabulary, and find out information about a variety of new topics.

In this and every unit, the dictation activities will require part of at least four class sessions. The general lesson plan that follows is applicable to all six dictations in the book. For each dictation there are two forms: *Form A* (given in Activity A in the student pages) and *Form B* (given in the Teacher's Manual). Form A is used for all the activities in the student pages. Form B is used as a dictation quiz to be given after students have done all the activities with Form A. Form B is a variation of Form A and uses the same words in a different order to convey the same ideas as Form A. ⟶

INSTRUCTIONS FOR ADMINISTRATION OF FORM A AND FORM B

1. LISTEN ONLY. DO NOT WRITE. (Read the text at near-native speed.)

> Reasons for Exercising (Form A)
>
> Why does a person / exercise? / Some people exercise / for their cardiovascular health. / Other people exercise / to burn calories / and lose weight. / They want / to look better. / Still others exercise / for fun and relaxation. / In fact, / most people probably exercise / for all three reasons.

2. LISTEN AND WRITE. (Read the text in phrases as marked, pausing between phrases for students to write. Adjust the length of the phrases to fit your students' proficiency. Read each phrase no more than twice.)
3. YOU HAVE ONE MINUTE TO STUDY YOUR WORK. (Adjust time as necessary depending on the length of the text and proficiency of your students.)
4. LISTEN AGAIN, AND CHECK YOUR WORK. (Read the text at a slow but natural speed. Read complete sentences, pausing only slightly in between.)

Figure 5

Before class If equipment is available, record both Form A and Form B of the dictation on tape, according to the instructions in Figure 5, for use in place of "live" dictation.

Day 1: Form A and associated activities (1) With students' books closed, begin Activity A by dictating Form A to students, according to the instructions in Figure 5. (Do *not* assign Form A for study beforehand.) When students have finished checking their work, have them open their books, compare their work with Form A in Activity A, and circle all errors, omissions, and additions. Collect these papers to motivate students and monitor progress. (2) Then ask the discussion questions in Activity B in an informal, conversational fashion. Have students use whatever dictionaries, reference books, or outside people are available to answer any "difficult" questions. (3) Introduce Activity C, which requires students to expand Form A. It may be done orally or in writing, at home or in class. Students find it both thought-provoking and enjoyable. (4) For homework, have students write a cloze exercise based on Form A, as shown in Activity D. Making this cloze is good preparation for the Form B quiz on Day 3. Have students begin writing their clozes in class to make sure they understand what to do. Here are some additional ideas for the clozes:

- To facilitate sharing the clozes on Day 2, have half of the students omit every 5th word and the other half omit every 6th word.
- For more challenging clozes, have students omit every 3rd or 4th word.
- With strong classes, have students prepare cloze exercises based on the expanded version of Form A from Activity C.

Day 2: Cloze and Form A practice Have students exchange their cloze homework exercises, preferably with someone who has omitted words by a different system. Have students fold up the bottom of their classmate's paper in accordion fashion to cover the answers, as shown in Figure 6,

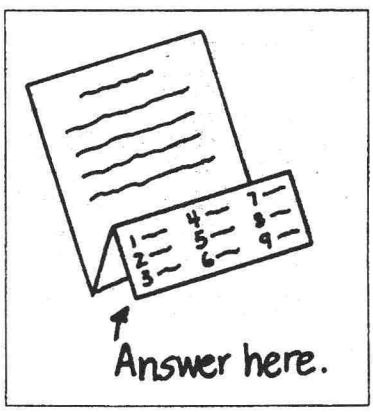

Figure 6