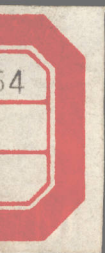


# STEP AHEAD

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## AN ENGLISH COURSE

# 1



MICHAEL WALKER

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Addison-Wesley Publishing Company

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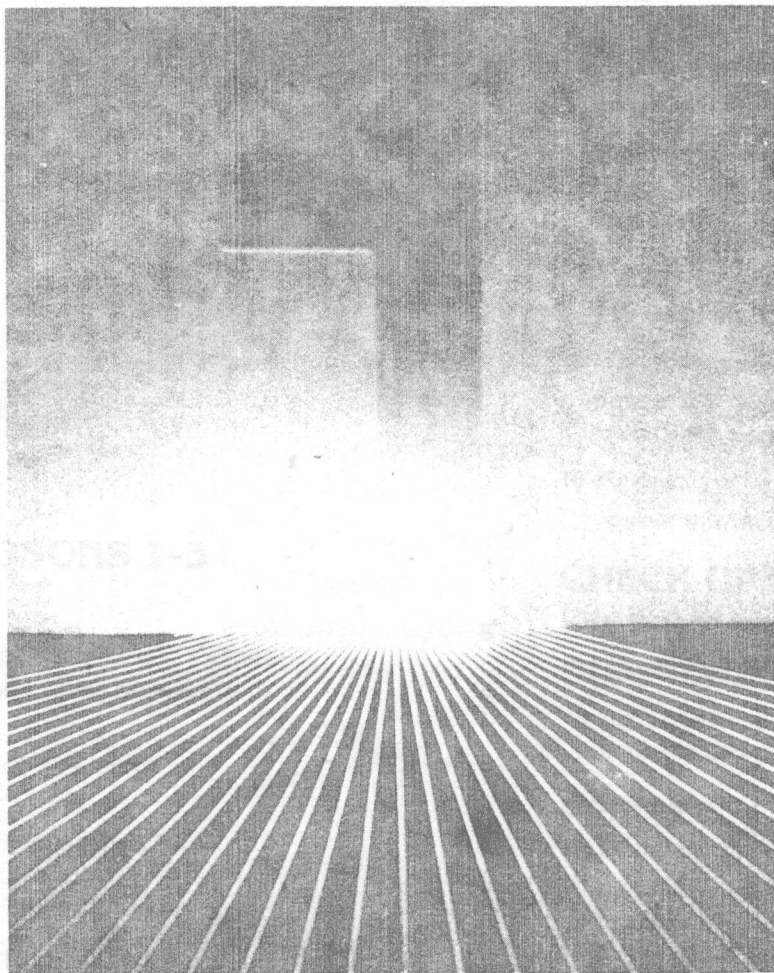
TEACHER'S GUIDE

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# STEP AHEAD

## AN ENGLISH COURSE

M I C H A E L · W A L K E R



◆ Addison-Wesley Publishing Company

Reading, Massachusetts • Menlo Park, California • Don Mills, Ontario • London

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TEACHER'S GUIDE

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# INTRODUCTION

## STEP AHEAD . . .

into a creative and effective classroom series designed for teacher and student success

## Who Is It For?

STEP AHEAD has been developed for adults and young adult learners who have had little or no experience in communicating in English. The course moves learners from a zero or false-beginner level to a solid intermediate level of proficiency.

## What Is It Like?

STEP AHEAD offers four levels of Student Books, Teachers' Guides, Cassette Tapes, Placement Tests, and optional workbooks.

The focus in STEP AHEAD is on interactive communication, on students being able to *function effectively* in English. From the first lesson, students learn and practice a balanced presentation of language functions *and* forms. The Communication Goals of STEP AHEAD reflect the functional objectives suggested in the Council of Europe's two publications *Waystage English* and *The Threshold Level* (Van Ek, et al). Students in Books One and Two receive and give information about a wide range of universal topics: personal identification and likes and dislikes, travel, health, weather, food,

shopping, occupations and hobbies, etc. At the same time, students build an understanding of basic structure which is essential for true communication. In the words of L. G. Alexander, "Ultimately, we cannot ignore the need to master grammatical paradigms if fluency is to be achieved." In Books Three and Four of STEP AHEAD, students are ready to be challenged by more complex and freer communication acts. Functional abilities broaden as they express intellectual and emotional attitudes within specific categories: apologizing, disagreeing, persuading, expressing intention, disappointment, desire, etc. They also deepen and widen their knowledge of structure as they practice the grammatical components of each communicative act. Each level of STEP AHEAD is carefully articulated to the others, with continuous review and expansion of established functions and forms.

The majority of characters in the series are adults engaged in the everyday business of living—looking for jobs, working, raising families, planning vacations, pursuing hobbies, etc. Humor, both subtle and broad, appears throughout the series.



## THE STUDENT BOOK

Divided into 30 four-page lessons, Book One provides practice in spoken and written English in every lesson. A variety of dialogues and exchanges that reflect authentic, spoken English guide the aural/oral work.

### Spoken English

"Conversation Pieces" are springboards for substitution of structural or vocabulary items. The words and phrases to be replaced are "highlighted" in color. The substitutions that expand the base dialogues appear in two types of "Build Ups."

"Build Ups" with both type and art cues indicate presentation of new material in context. Some students may need to refer to words as they practice; others will not need these cues.

"Build Ups" that appear only in art form indicate reapplication of material in context. This unique way to cue student responses provides visual appeal and more important, opportunities for individual oral practice.

Exercises called "Q's and A's" are another effective device. The visual presentation allows students to practice both question and statement forms with part or all of the exchanges covered. The centered art clarifies meaning and cues responses.

As students listen and respond to one another, their practice with the text dialogues prepares them for independent PAIRWORK during which they create parallel conversations of their own. Every exercise and activity in STEP AHEAD emphasizes continuous guided and free interaction between students. This is a primary key to success; the more students practice and experiment with the language, the faster and easier their progress becomes.

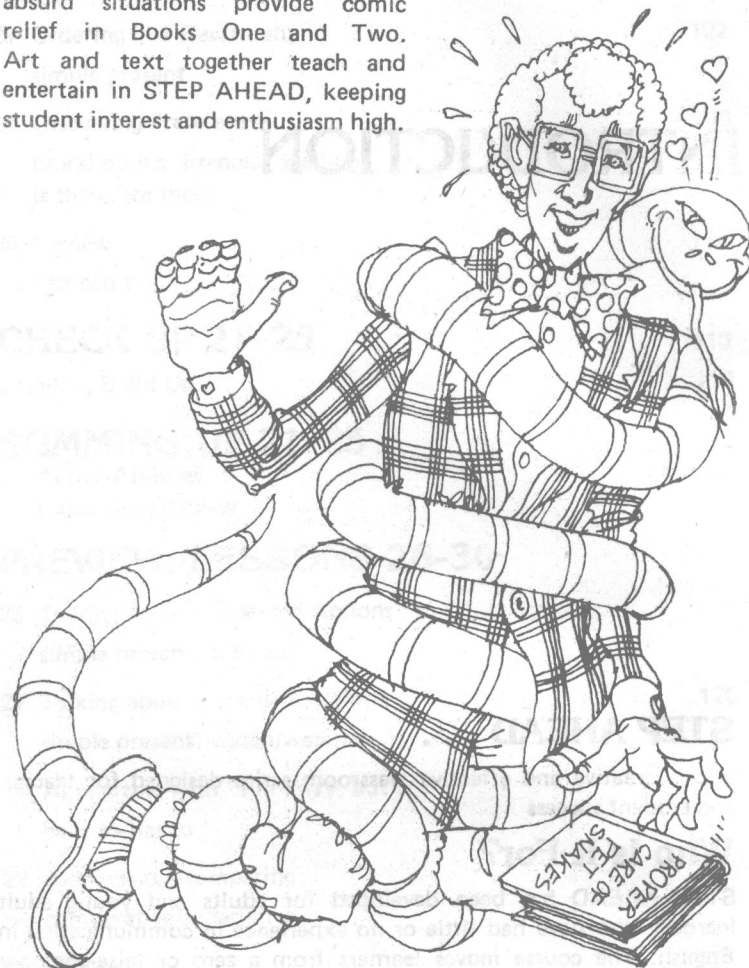
### Written English

Reading begins early in STEP AHEAD, building from short, simple narratives like the one in Lesson 3. Clarifying artwork aids in understanding of meaning and also cues retelling of the story.

By Lesson 17, longer narratives form the base for reading skills development. The readings also offer opportunities for developing critical listening skills, oral retelling and discussion, and guided writing activities.

Writing the language helps students consolidate and check their knowledge. Each lesson offers a "Write on Your Own" exercise which can be done in class or for homework.

Meet Benny, a well-meaning "bumbler," whose exploits are part of the light-hearted spirit of STEP AHEAD. Benny and his absurd situations provide comic relief in Books One and Two. Art and text together teach and entertain in STEP AHEAD, keeping student interest and enthusiasm high.



Adult learners need to feel in control of their learning and know that they *are* making progress. The "Wrap Up" sections which end each lesson summarize the most important points of the lesson. "Check Up" pages appear every five lessons, allowing students to pause and measure progress.

The vocabulary list at the end of the Student Book is designed to be successively built up by students as they learn new words. Ideally, students will work lesson by lesson, writing in the equivalent of the English words in their native language(s). This is meant to be more than mere translation. Working this way makes vocabulary-learning a more active process; it also results in each student creating a personal, bilingual glossary that measures progress as it is built up.

## THE TEACHERS' GUIDE

The Teachers' Guides of STEP AHEAD are an outstanding blend of practical organization and creative imagination.

### Previews/Summing Ups

The thirty lessons of this level are divided into six "units" of study. Each unit of five lessons opens with a Preview page. (See page 4.) This page clearly presents both the **Communication** and **Grammar Goals**—the language functions and the forms to be practiced within those contexts—and the **Strategies** that will be used to reach those goals.

In like manner, each unit closes with a Summing Up page. (See page 26.) This page restates the goals listed on the Preview page, reminding teachers which **Active Abilities** students should have at that point. Valuable **Expansion/Review Activities** complete the page.

Mid-Book and End-of-Book Summing Up pages also remind teachers which active abilities are expected at these points. These pages are followed by **Progress Tests** which focus on the most important language functions and forms that all students should be able to handle without difficulty.

### Lesson Plans

Each page of the Student Book is reproduced and supported by a detailed, easy-to-follow lesson plan. (See any Lesson Plan page.) Each Lesson Plan is self-explanatory, but several sections deserve special mention.

**Language Focus:** Alerts teachers to predictable difficulties and/or errors that are common to most English language learners.

**Culture Focus:** Offers information about contemporary life in the United States. As students' abilities to read and talk about cultural differences/similarities develop, this section appears more often.

**Fast Track:** Suggests ways to individualize instruction for more capable students. Teachers are encouraged to add ideas and activities of their own; "Fast Track" students need to be constantly challenged.

## THE CASSETTE TAPES

Native-speaking professional actors provide clear, natural models for students to listen and respond to. Dialogues and readings are recorded at a normal speed, and sound effects add to the authenticity of "real people saying real things."

An important **Listening Build Up** "bonus" appears every fifth lesson on the tape. Students will listen to material *they have not seen or heard during* the lessons. The new material is controlled according to the language previously presented. A continuing story line with new characters helps students sharpen and build listening skills. This

material is scripted in the Teachers' Guide (see page 25) so that students can benefit from this extra ear-training even if the tapes are not being used. A complete breakdown of the taped material appears at the end of the Guide.

## THE PLACEMENT TEST

Easy to administer and score, the Placement Test package helps evaluate students' abilities and determine which level of STEP AHEAD is most appropriate for each student.

## THE WORKBOOK

The optional Workbook for each level is a flexible supplement which teachers may use at their own discretion. The workbook offers remedial and accelerated work, as well as additional readings.

STEP AHEAD offers a unique, balanced presentation of language functions and forms that focus on interactive communication. This presentation avoids early irregularities and confusion, and gets students off to a solid start. Enthusiasm and self-confidence grow as students experience maximum practice opportunities with minimal errors. Last, but not least, students work and laugh together with fresh, new material that makes the "serious business" of learning English as enjoyable and as easy as possible. We hope you and your students have fun on your way to success with STEP AHEAD.

The Author and Editors.



# Preview: Lessons 1-5

## COMMUNICATION GOALS

- telling time
- giving age of self and others
- locating rooms and places with numbers and prepositions
- explaining kinship relationships
- simple letter writing
- using adjectives for contrasts
- greeting and introducing friends informally
- using fixed forms for politeness
- counting to 100; giving telephone numbers
- making purchases; giving prices in dollars and cents

## GRAMMAR GOALS

Structure	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Personal Pronouns	I, you, it			he, she	we
Is with Affirmative and Negative	it is, it is not				
Possessive Adjectives	my, your			his, her	our, its
Demonstrative Adjectives and Pronouns		this, that			
Sequence Adverbs			still, after next, now		
Question Inversion	The library is . . . Is the library . . . ?				
Conjunctions		and, but			
Question Words	where what which	how much which	how, how late What time is it? when, why	how old	who
Contractions with is	it's where's isn't			he's, she's	what's, who's
Articles	a, the				
Prepositions	in, to		at, on	inside	outside
Affirmatives and Negatives	yes no, not				
Numbers: Cardinals	0-10	20-100	11-19		

## STRATEGIES

- fixed dialogues
- free dialogues
- substitution dialogues
- free discussion
- role play
- fixed form practice
- short readings with illustrations, recall questions
- sentence writing on given patterns



# Getting Acquainted/Page 3

## Key Words/Phrases

Hello/Hi  
 My name is . . . .  
 This is . . . .  
 my, your, her  
 What's . . . name (again)?  
 Nice to meet you, . . . .  
 It's (the teacher).

## BEFORE THE BOOK (BOOKS CLOSED)

NOTE: This introductory material can be learned entirely by rote; the meanings of most of the phrases should be immediately obvious to students.

1. Lead students informally through simple greetings and introductions without using the book. These set phrases should be used very often so that students will become used to the sound of the entire phrase. Walk around the class casually, introducing yourself with *Hello, my name is . . . ; What's your name?*
2. Make this into a chain conversation, with students introducing themselves to their neighbors in the same way.
3. Now enlarge on this by adding *Nice to meet you, . . . .* When students are comfortable using this much dialogue, go to the book.

## WITH THE BOOK

1. Read (or play the tape for) the entire page.
2. Practice Teacher-Student, Student-Student.
3. Ask students to guess last names for Vera and Paul. What do they think Miss Silva's first name might be?
4. Break up the class into groups of three. Allow enough time for each student to role play all three characters.

## AFTER THE BOOK

Getting Acquainted. For the first few classes, have students wear name tags and practice introductions each day when class begins. Let them go through self-introduction and then introduce two or more other students to each other with *Hello, my name is . . . . What's your name?* continuing with *This is my friend . . . etc.*



Step Ahead 3

# Lesson 1/Page 4

## Key Words/Phrases

collect call  
floor  
name  
no  
number

operator  
please  
room  
sorry  
yes

Can I help you?  
going up/down

## BEFORE THE BOOK (BOOKS CLOSED)

1. Use classroom objects to teach numbers; count a stack of books, or count students. Write the numbers 0 to 10 on the board, refer to them as you use them orally. Explain that 0 is read as *zero* when it is in combination with other numbers.
2. Write numbers on the board and call on students to read them to you. Start with two-digit numbers and work up to seven-digit numbers in the form of a telephone number (such as 413-2167).

## WITH THE BOOK

1. Read (or play the tape for) the dialogue at the top of the page.
2. Read the dialogue Teacher-Student, Student-Student.
3. Have several students role play (with movement and expression) the elevator scene.
4. Read (or play the tape for) the dialogue at the bottom of the page.
5. Read the dialogue Teacher-Student, Student-Student.
6. Model the two substitution "Build Ups." Have a student play the part of the operator. Be sure students understand your new lines have come from the two visual/shorthand substitution cues.
7. **PAIRWORK:** Students form more dialogues of their own after practicing those in the text.

## AFTER THE BOOK

1. **Speed Drill** (five minutes). Write *What's your name?* and *What's your telephone number?* on the board. Each student will interview as many classmates as possible in five minutes. Show the students what they are to do; ask several students both questions and make it clear you're writing down their answers.

**Comic Strip:**

1. WHICH FLOOR?  
GOING DOWN?  
NO, SORRY.  
GOING UP?  
WHICH FLOOR?  
YES!  
SIX.

**Telephone Dialogue:**

WHAT NUMBER?  
OPERATOR, CAN I HELP YOU?  
YES, A COLLECT CALL TO NEW YORK, PLEASE.  
WHAT NUMBER, PLEASE?  
473-3450  
YOUR NAME, PLEASE?  
FRED GREEN

**Substitution Exercise:**

Q	BOSTON	?	NAME?	
Q	?	?		

0 oh (zero) 1 one 2 two 3 three 4 four 5 five

4 Step Ahead

At the end of five minutes, have students take their seats. Have students take turns reading names and numbers from their lists. As each number is read, verify it by asking . . . (name), is your number . . . ? (You may find students made mistakes as they were writing.) This simple activity gives practice in all four skills and is also good for socializing.

2. **Extra Dialogues.** The names and numbers from the preceding activity can be used as substitution items for the "What Number?" dialogue at the bottom of the text page.

# Lesson 1/Page 5

## Key Words/Phrases

auditorium  
bookstore  
cafeteria  
classroom  
language lab

library  
office  
okay  
student lounge

Good morning.

Hi!

Meet/see you later.

Thank you.

You're welcome.

## BEFORE THE BOOK (BOOKS CLOSED)

Go around the room and hand individual students a piece of paper. Model *Thank you* for them, have them repeat it, and answer *You're welcome*. Do this often enough to get a quick exchange without modeling.

## WITH THE BOOK

1. Read (or play the tape for) the "Conversation Piece" at the top of the page.
2. Work Teacher-Student, Student-Student.
3. Point out that some words in the dialogue are highlighted. The words to be substituted for these are listed in the "Build Up" boxes. Model, and have the class repeat in chorus, all the room names and numbers. The meanings of the words should be clear from the artwork.
4. Practice Teacher-Student, substituting the "Build Up" items for the highlighted items in the model dialogue.
5. Read (or play the tape for) the dialogue at the bottom of the page. Write *No, it isn't*. and *No, it is not*. on the board. Emphasize they mean the same thing. Say, and have the class repeat, *His classroom is not room number 103. His classroom isn't room number 103*.
6. **PAIRWORK:** students work on their own, developing dialogues from the models on this page. Have them come to you for additional vocabulary if they need it.

**Culture Focus.** Casual greetings such as *Hi, Hello, Bye, See you later*, are very typical of the North American scene. North Americans are very informal. Even on a first meeting they will often use first names. However they usually do not embrace in public except with their own family members.

**CONVERSATION PIECE**

—Can I help you?  
—Yes, where's the library, please?  
—It's room 102 (one-oh-two)  
—Thank you.  
—You're welcome.



**BUILD UP**

1. auditorium  
2. cafeteria  
3. office

1



2



3



4



5



6



4. language lab  
5. bookstore  
6. student lounge

**GOOD MORNING ANN.** **HI, BENNY.** **MEET YOU LATER?** **YES, WHERE?**

**IN MY CLASSROOM.** **IS IT ROOM 103?** **NO IT ISN'T. IT'S ROOM 203.** **OKAY, BYE. SEE YOU LATER.**

Now talk on your own with a partner.

6 six
7 seven
8 eight
9 nine
10 ten

Step Ahead 5

## AFTER THE BOOK

1. Have students work in groups of four or five and incorporate the greeting and introduction material with what they have learned on this page. First, two friends can meet and greet each other. They can then introduce their friends, set up a later meeting place, and say goodbye.
2. Stress the importance of polite forms such as *please, sorry, thank you*, and *you're welcome*. These forms will become a habit if they are used often enough, and they are very important to English speakers.
3. Reinforce contractions *what's, isn't, where's* and *it's* by contrasting with their full forms. Have the class echo your pronunciation of these forms. Write them on the board and show how the letter *i* or the letter *o* is omitted.



# Lesson 1/Page 6

**Language Focus.** It is difficult to hear or pronounce the soft *-ing* in *going*. Have students pronounce after you, listening for incorrect stress or a hard *g* sound. Then have them say after you *Going up?* and *Going down?* (Use question intonation for them to listen to and copy.)

## WITH THE BOOK

For the first few lessons, go over the "Write on Your Own" exercises orally with the students before you ask them to write. Also, assign for classwork rather than homework, so that you can help weaker students get accustomed to the writing activities.

## AFTER THE BOOK

**Student Dictation.** Have students work in groups of four. Have one student at a time make up and dictate a question and answer, such as: *Where's the lounge? It's room number 204.* After the other students have written what all four students dictated, they can exchange and correct their papers. Whenever possible, have students read and try to correct each other's work. It can give them extra practice in all four skills as they read, mark, and discuss their assignments. Do not, of course, use the extra student correction as a substitute for your evaluation and feedback.

## Fast Track

Students can choose other place names/buildings, and assign telephone numbers to them. They can also decide what other vocabulary they may need to make different kinds of calls. For example, they may need to ask for *directory assistance* or use the terms *area code* or *country code*. They can develop more complicated telephone dialogues using this vocabulary. Students can also find out about other kinds of calls such as collect calls, direct dialing, dial and push-button telephones, and using the operator for assistance in making calls.

Write on your own

### DIRECTORY

auditorium	304	language lab	202
bookstore	506	library	102
cafeteria	104	office	120
classrooms	203-212	student lounge	103

#### A. Correct the mistakes.

1. The library is 304.

*The auditorium is room three-oh-four.*

2. The office is room 104.

3. The auditorium is room 202.

4. The bookstore is room number 103.

5. The language lab is room number 120.

6. The cafeteria is room 506.

#### 6 Step Ahead



# Lesson 1/Page 7

## Key Words/Phrases

elevator

## WITH THE BOOK

1. Do the exercises with the class orally before assigning them for independent writing. Establish that here, and in many writing assignments, the artwork gives the answers.
2. For Exercise B, show the students on the board how the question *Is the library . . . ?* is formed from the statement *The library is . . .* by inverting the word order; that is, the order is subject + verb in a statement, but verb + subject in a question. Also point out that *it* is being substituted for *the library* in answer B-1.
3. Go over the contractions *is not/isn't*, *it is/it's*, and *where is/where's*. Show how a letter is omitted and the apostrophe takes its place. Say both forms and have the class repeat after you.
4. Assign the written exercises for classwork. Circulate around the room, giving special attention to students you suspect are your weaker ones.

## AFTER THE BOOK

1. Write these sentences on the board. Let students write the missing words on a piece of paper. Then have students exchange their papers and correct them. If there are difficulties, these will show which phrases are not yet well learned.
  1. Where \_\_\_\_\_ the library?
  2. \_\_\_\_\_ the auditorium 203?
  3. \_\_\_\_\_ morning, Benny.
  4. See \_\_\_\_\_ later.
  5. \_\_\_\_\_ cafeteria is room number 416.
2. Have students write out cards, putting one room name and a number on each. Then have students work in pairs, creating dialogues which include a greeting, an inquiry for a room, the number of the room, and a *thank you/you're welcome* exchange.

## Wrap Up

Students should now be able to:

- use personal pronouns *I, you, it*
- use possessive adjectives *my, your*
- give locations with the prepositions *in, to*
- use numbers 0-10
- obtain and give telephone numbers

### B. Correct the room numbers.

1. Is the library number four-nine-three?

No, it isn't. It's one-oh-two.

2. Is the language lab six-three-eight?

3. Is the bookstore two-four-seven?

4. Is the student lounge three-oh-four?

### C. Check the room numbers.

1. What number is the language lab?

It's number two-oh-two.

2. Is the cafeteria one-oh-four?

Yes, it is.

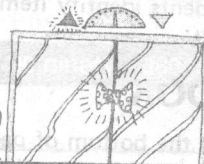
3. What number is the office?

4. Is the student lounge one-oh-three?

5. What number is the bookstore?

WHERE'S BENNY?

IN THE ELEVATOR!



### WRAP UP 1 Grammar

Question:

with is

Question words:  
what, which, where

Question inversion:

The library is  
is the library. ?

Contractions:

It is—it's

where is—where's  
is not—isn't

Prepositions:

in the library  
to Boston

Articles:

the, a

Personal pronouns:

I, you, it

Possessive adjectives:

my, your

### Words/Phrases

auditorium

bookstore

cafeteria

classroom

collect call

elevator

floor

language lab

library

name

no

number

office

okay

operator

please

room

sorry

student lounge

yes

Going up/down

Can I help you?

Good morning/Hi

Meet/see you later.

Thank you

You're welcome.

# Lesson 2/Page 8

## Key Words/Phrases

and  
binder  
book  
but  
calculator  
cassette tape  
cents  
dictionary  
dollars

notebook  
numbers 20-100  
pen  
pencil  
ruler  
tape  
that  
this

Here you are.  
How much ... ?

## BEFORE THE BOOK (BOOKS CLOSED)

1. Introduce the new vocabulary with real classroom objects. (You'll need two of everything to make the distinction between *this* and *that* easy to see.)

Hold up an item, say *This is a ... (book)*; write the word *book* on the board. Point to another book far away and say *That is a book*. Do this for each word, emphasizing *this* as you touch, *that* as you point.

2. Ask yes/no questions about all the items: *Is this a pen?* *Is that a ruler?* As the words are re-used orally, circle them on the board.
3. Have individual students identify items: *This is a ... (notebook)*. *That is a ... (pencil)*.

## WITH THE BOOK

1. Use the strip across the bottom of pages 8 and 9 to establish the numbers and words for 20-100. Write various numbers on the board (23, 47, 63, etc.), and have individual students say them aloud.
2. Write a dollar sign and a cents sign (¢) on the board along with the words *dollars* and *cents*. Use the signs with various numbers. Model, and have students repeat: *Five dollars; twenty-nine cents*, etc.
3. Read (or play the tape for) the "Conversation Piece."
4. If the meaning of *How much* doesn't seem clear, write it next to the dollar and cents sign on the board. Say *How much is it? It's twenty-seven dollars. How much is it? It's fifty-four cents*.
5. Practice the "Conversation Piece" Teacher-Student, Student-Student. Quickly run through the words in the "Build Up" box.

### 2

CONVERSATION PIECE

—Good morning.  
—Good morning, can I help you?  
—Yes, how much is this pen?  
—That pen? It's twenty-nine cents.  
—And this book?  
—That book is two dollars.  
—Okay, here you are. Thank you.  
—Thank you.

**BUILD UP**  
1. notebook  
2. pencil  
3. ruler  
4. cassette tape

5.

6.

7.

8.

20 twenty   30 thirty   40 forty   50 fifty   60 sixty

8 Step Ahead

6. Practice one or two substitutions Teacher-Student to make sure students understand how they are to practice.
7. **PAIRWORK:** Students form dialogues like the model, using the "Build Up" items.

# Lesson 2/Page 9

## Key Words/Phrases

cassette player

**Language Focus.** Word order in questions gives many students trouble. Beginning students very commonly produce questions like: *How much this player is?* or *What number the cafeteria is?* You may want to point out that the subject and verb change positions when a statement becomes a question. Show this graphically on the board:

The cafeteria is room number 601.

Is the cafeteria room number 601?

What number is the cafeteria ?

Do expect students to continue making errors for some time, however. No matter what you do, they will forget to put the verb before the subject when forming questions. Most students *will*, with practice, self-correct.

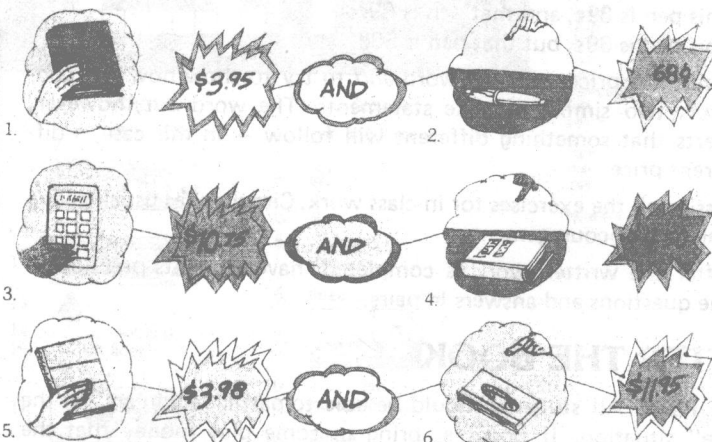
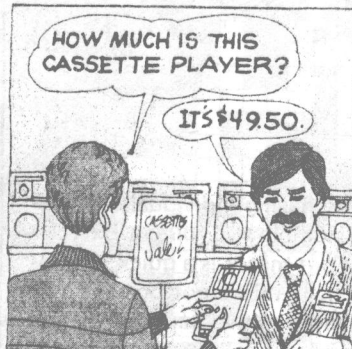
## BEFORE THE BOOK

1. Quickly sketch a book, pen, ruler, and a pencil on the board (or any of the vocabulary from page 8). Draw "price tags" that combine dollars and cents, e.g., \$4.95, \$2.50, etc.
2. Now model the two ways one can say prices. *This book is four dollars and ninety-five cents*, or *This book is four ninety-five*. *The pen is two dollars and fifty cents*, or *The pen is two-fifty*. Point out that the *and* is not used if the words *dollars* and *cents* are not used.
3. Ask individual students how much each item is. Make sure students are not saying *Two and fifty cents*, or *Two-fifty cents/dollars*.

## WITH THE BOOK

1. Read (or play the tape for) the dialogue.
2. Work Teacher-Student, Student-Student with the base dialogue and the substitution "Build Ups."
3. **PAIRWORK:** Use the entire page. Check to see which students seem very dependent on the model dialogue type, and which students are able to use only the visual/shorthand cues to produce the questions and answers. Encourage the weaker students to try covering the top of the page; they may only think they need to refer to it!

HOW MUCH?



Now talk on your own with a partner.

70 seventy 80 eighty 90 ninety 100 one hundred

Step Ahead 9

## AFTER THE BOOK

1. **Dictation.** Dictate the "Conversation Piece" on page 8. Do not hurry the students; repeat each sentence twice. Then run through the entire dialogue again to give students a chance to spot errors. Then have pairs of students exchange papers and check against the book.
2. **Number Dictation.** Have students dictate series of numbers and prices to one another. Use frequent short dictations. Writing down the language helps many students remember it better; it also gives students extra listening practice.



# Lesson 2/Page 10

## Key Words/Phrases

too

## WITH THE BOOK

- Go through all three exercises orally, having individual students supply the answers. Students may stumble over *but* in Exercise B. The easiest way to establish what *but* means is a quick translation in the students' first language(s). If this is not possible, try showing how *but* shows a contrast between two items by writing on the board:

This pen is 39¢, and that pen is 39¢.

This pen is 39¢, but that pen is 50¢.

Circle the prices and the word *and* to try to show how *and* connects two similar or alike statements. The word *but*, however, alerts that something different will follow – in this case, a different price.

- Assign all the exercises for in-class work. Circulate, as usual, giving help and encouragement.
- After the written work is completed, have students practice all the questions and answers in pairs.

## AFTER THE BOOK

**Role Plays.** All students should be able to participate in an "At the Store" situation. If possible, bring in some play money that the "customers" can hand over to the "clerk."

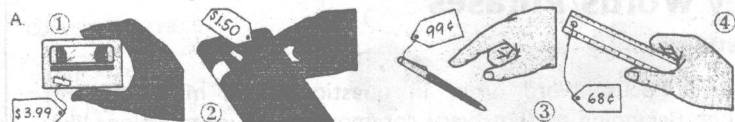
Set up your "store" by having individual students identify classroom objects, placing them on the desk or tabletop that is the store counter. You may also wish to write the words on the board as the objects are named orally.

The ideal role play would follow the sustained dialogue from text page 8. Some students may not be able to give that kind of performance yet, however. Play the first customer yourself, to remind students of the questions and answers they have just been practicing. The "clerk" is allowed to quote any prices she or he likes.

## Fast Track

- Let this group look through magazines or newspapers and choose pictures of two or three items they want to add to the "store counter." After you have established the English words for the items, try setting prices higher than a hundred dollars. This group may be ready to practice with dollars in terms of hundreds or thousands. You might also have this group practice some "mini-dialogues" like these:

Write on your own



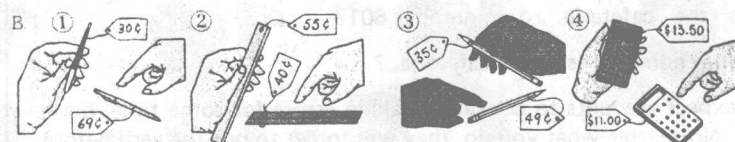
1. How much is this tape cassette?

It's \$3.99.

2.

3.

4.



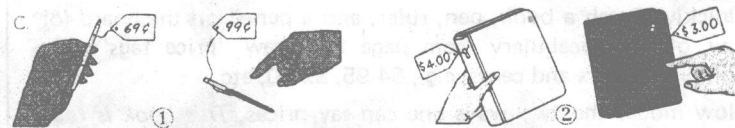
1. This pen is thirty cents, but that

pen is sixty-nine cents.

2.

3.

4.



1. How much is this pen?

It's sixty-nine cents.

Is that pen sixty-nine cents?

No, it isn't. It's ninety-nine cents.

10 Step Ahead

- How much is this ... (car)?
- It's \$7,699 (seven thousand, six hundred and ninety-nine dollars).
- That's expensive!
- Yes, it is.
- Is this ... (typewriter) expensive?
- No, it isn't. It's cheap – only \$250.
- Is that typewriter \$250, too?
- No, it isn't. It's \$580.

You might also have these students making change, giving the "clerk" anything from a five-dollar bill up to a hundred-dollar bill for a purchase of \$4.95, \$28.90, etc.



# Lesson 2/Page 11

## WITH THE BOOK

Be sure that students are familiar with the crossword puzzle form. Explain *down* and *across*. Then let students work on the puzzle on their own. It is often helpful and encouraging for two weak students to be paired for an exercise like this; they will look at the exercise as fun rather than work. Have students exchange puzzles to check their answers. Also, have "Fast Track" students, who will most likely finish the puzzle quickly, work with these pairs. Try to make it clear, however, that the pair should be *helped* to find the answers, not *given* the answers.

## AFTER THE BOOK

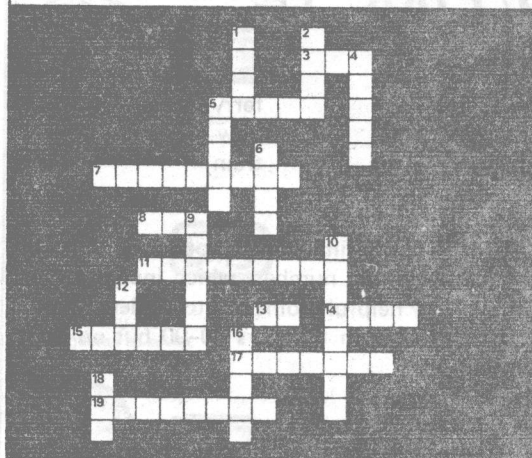
- 1. Role Plays.** Role plays are particularly useful with students who feel very *self-conscious*. First, let students work out short exchanges in small groups. The customer-clerk situation used throughout this lesson provides a convenient format. Let students create a customer-clerk dialogue. When they are familiar with their lines, let them perform for the group. Do not be too critical of these efforts; their value lies in students feeling relaxed and able to speak in English. Encourage use of extravagant and funny items, such as "How much is this pencil?" "It's \$20." "What? Twenty dollars?" Encourage use of appropriate gestures and facial expressions.
- 2. Oral Spelling.** You may find it worthwhile to spend a few minutes having students spell out the crossword puzzle answers orally. You can reactivate other vocabulary as well.

## Wrap Up


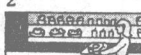



Students should now be able to:

- form questions with inversion: *This book is. . . Is this book. . . ?*
- use the demonstratives *this/that* as adjectives. (They will learn to use them as pronouns in lesson four.)
- form affirmatives or negatives, *Yes, it is; No, it isn't.*
- link phrases with *and/but*
- use numbers from 0 to 100 with dollars and cents.



Complete the puzzle.



### ACROSS

3. \_\_\_\_\_, two, three
5. 7
7. 
8. 2
11. 
13. 
14. \_\_\_\_\_ morning.
15. -Which floor?  
-Five, \_\_\_\_\_
17. 
19. 

### DOWN

1. two and three =
2. 
4. 8
5. -Going down?  
-No, \_\_\_\_\_
6. three, \_\_\_\_\_ five
9. 
10. \_\_\_\_\_ lab
12. three, two, \_\_\_\_\_
16. -Which \_\_\_\_\_?  
-Five, please.
18. 10

## WRAP UP 2

### Grammar

**Demonstrative adjectives:**  
*this/that*

**Questions about cost:**

How much is . . . ?  
Is this/that . . . ?

**Conjunctions**  
*and, but*

### Words/Phrases

*and  
binder  
book  
but  
calculator  
cassette/tape/player  
cents  
dictionary  
dollar  
here  
notebook  
pen  
pencil  
ruler  
tape  
that  
this*

Here you are.

Step Ahead 11