

AN INTEGRATED
ENGLISH COURSE
FOR CHILDREN

LG Alexander

TEACHER'S BOOK 1



ook,



isten

&



earn!

TEACHER'S BOOK ONE

Look, Listen, and Learn!

An Integrated English
Course for Children

L. G. Alexander

Illustrated by Bailey Pettengell Design Ltd



Longman

LONGMAN GROUP LTD
London

Associated companies, branches and representatives
throughout the world.

© Longman Group Ltd 1968

All rights reserved. No part of this
publication may be reproduced, stored
in a retrieval system, or transmitted
in any form or by any means, electronic,
mechanical, photocopying, recording, or
otherwise, without the prior permission
of the Copyright owner.

First published 1968
New impression 1978

ISBN 0 582 51972 1

LOOK, LISTEN, AND LEARN!

Teacher's Book One

0101
0101
:1

By the same author

PRACTICE BOOKS:

- SIXTY STEPS TO PRÉCIS
- POETRY AND PROSE APPRECIATION FOR OVERSEAS STUDENTS
- ESSAY AND LETTER-WRITING
- A FIRST BOOK IN COMPREHENSION, PRÉCIS AND COMPOSITION
- QUESTION AND ANSWER: GRADED AURAL/ORAL EXERCISES
- FOR AND AGAINST: ADVANCED ORAL PRACTICE
- READING AND WRITING ENGLISH

THE CARTERS OF GREENWOOD (CINELOOPS):

- TEACHER'S HANDBOOK
- ELEMENTARY WORKBOOK
- INTERMEDIATE WORKBOOK

NEW CONCEPT ENGLISH:

- FIRST THINGS FIRST
- PRACTICE AND PROGRESS
- DEVELOPING SKILLS
- FLUENCY IN ENGLISH

LONGMAN STRUCTURAL READERS, Stage 1:

- DETECTIVES FROM SCOTLAND YARD
- CAR THIEVES
- MR PUNCH

LONGMAN STRUCTURAL READERS, Stage 2:

- APRIL FOOLS' DAY
- WORTH A FORTUNE
- PROFESSOR BOFFIN'S UMBRELLA

LOOK, LISTEN AND LEARN! Sets One-Four

About this Course

Basic Aims

- 1 To provide a complete audio-visual course for children aged eight or nine who will be learning English as a foreign or second language over a period of four years as part of their primary school curriculum. No previous knowledge is assumed.
- 2 To teach the pupils to *use* English rather than to teach them about it.
- 3 To train the pupils in all four skills: understanding, speaking, reading and writing—in that order.
- 4 To provide the teacher and pupils with material which has been structurally graded and completely integrated. Integration has been based on the following principles:
 - Nothing will be spoken before it has been heard.
 - Nothing will be read before it has been spoken.
 - Nothing will be written before it has been read.
- 5 To make it possible for the teacher to use in the classroom many of the techniques which have been developed in the language laboratory. The aim throughout is to enable the teacher to apply up-to-date methods of language teaching in the classroom without the need for sophisticated and expensive equipment.
- 6 To provide the teacher with material which will enable him to conduct each lesson with a minimum of preparation.

Time Allocation

Set One of *Look, Listen, and Learn!* provides sufficient material for one year's work. It is assumed that the pupils will be able to work at Set One for a complete academic year of approximately thirty weeks. It is also assumed that the pupils will be devoting four classroom periods per week to learning English and that each period will be between 30 and 45 minutes long.

Material for the First Year's Work

Set One of **Look, Listen, and Learn!** consists of the following:

PUPILS' BOOK ONE

TEACHER'S BOOK ONE

INITIAL WORKBOOK

WORKBOOK 1

LINK READER 1: At the Zoo

LISTENING TAPE ONE (optional)

SING ALONG! (optional)

Integration

The table on the next page indicates how the four skills are taught in relation to each other and how the materials in Set One have been integrated. The table shows the point at which important features are introduced for the first time. Book titles are printed in heavy type.

Teaching Unit	Understanding	Speaking	Reading	Writing
1	Pupils' Book One and Teacher's Book One Audio-visual presentation: dialogues/drills/songs/games.		The Pre-Reading Stage: left-to-right eye-movement: pictures only.	Initial Workbook: The Pre-Writing Stage. Practice in forming and joining letters for pupils unfamiliar with Roman script.
6		Pronunciation Drills: minimal pairs.		
14			The Pre-Reading Stage (Look and Say). The pupils will read patterns they have learnt to use orally.	
26	The Aural/Oral Procedure is modified here. Presentation is now audio-visual-lingual. The text of each dialogue is printed in the pupil's book. Prepared Reading is introduced.			
31				Workbook 1: The pupils will practise writing patterns they have learnt to use orally and can read. Visual material is provided.
36	Graded comprehension exercises are introduced. The pupils will practise answering and asking questions based on the texts.			
38	The teacher will read the pupils stories which make use of the structures and vocabulary they have learnt so far.			
39			Link Reader 1: AT THE ZOO Unprepared Reading is introduced.	
40		Pronunciation Drills are replaced by Phonic Reading Drills. Practice is based on the pupils' active vocabulary.		
48				Certain written exercises become independent of 'visual support'.

A Description of the Materials

There are 60 Teaching Units in Book One. Each Teaching Unit consists of two classroom lessons, making 120 lessons in all. In addition to this, there is introductory material for the first two lessons and material for a written test at the end of the first year's work. If four lessons are given each week, Set One will be completed in just over thirty weeks.

The presentation is entirely audio-visual at the outset, but becomes audio-visual-lingual after the pupils have made some progress.

The patterns to be taught are carefully programmed in related pattern sequences. No grammatical terminology is used. The pupils are taught each pattern as *a way of saying something*, not as the exemplification of an abstract rule. The basic aim behind the instruction is to enable the pupils to use a relatively small number of high-frequency patterns fluently, rather than to build up a large vocabulary. The total number of content words (excluding structural words, idioms, colloquial expressions and lexical items learnt from the songs, rhymes and reading material) is not more than 500. The content vocabulary is introduced in different contexts and is drilled intensively in over 250 patterns and variants.

The Pupils' Book

The pupils will always have before them only material which they will actually require in the lesson. Their books are not intended to provide them with information of any kind. Instead, they must be regarded as visual aids which will enable them to use English.

The material required for each Teaching Unit (two lessons) is laid out on facing pages. The first part of each Teaching Unit consists of a dialogue or narrative. The new patterns which are to be taught are first presented to the pupils in this form. The second part of each Teaching Unit consists of sets of pictures by means of which the pupils will practise intensively the new patterns introduced in the dialogue.

The Teacher's Book

The Pupils' Book is interleaved in the Teacher's Book and all the material is laid out on facing pages. This will enable the teacher to work from a single volume. Taken together, the Pupils' Book and the Teacher's Book form a complete whole: it is not possible to use one without the other.

In the first part of each Teaching Unit, the teacher is provided with the following information:

Content and Basic Aims: The patterns, structural words and content words which the pupils will use are summarized in a table at the head of the page for the teacher's information. Patterns which are printed in italics are those which will be drilled in the second part of the Teaching Unit. The vocabulary lists contain only words which are introduced in the main course. Words derived from other sources (e.g. songs) are excluded.

General Remarks: The main objectives of the Teaching Unit are summarized briefly and the teacher is provided with any other relevant information.

Aural/Oral Procedure: A summary of the suggested procedure is always printed to remind the teacher of each step. The technique of presentation is modified slightly in Lesson 51 where there is a transition from audio-visual methods to audio-visual-lingual ones.

Graded Comprehension Questions: These are not introduced until Lesson 71. Questions are based on the dialogue and the teacher is given examples of the kinds of questions which may be asked.

Acting the Scene: Suggestions for acting the scene or telling the story are given here.

Unprepared Reading: Page and caption references to the Link Reader are given from Lesson 77 onwards.

Activities: The words of songs and rhymes to be sung or recited in class are given here with suggestions about how they may best be performed.

Writing: Page references to the Initial Workbook and Workbook 1 are given here with any other relevant information.

In the second part of each Teaching Unit, the teacher is provided with the following information:

(Number) Drill: Certain language problems like the use of numbers, the alphabet, telling the time, etc. are drilled over long periods.

Pronunciation Drill: Minimal pairs for pronunciation practice are given from Lesson 12 onwards. Pronunciation Drills are combined with Phonic Reading Drills from Lesson 80 onwards.

Repetition Drill: The main pattern or patterns to be drilled will be repeated in chorus and in groups.

Pattern Drills: A series of stimulus/response drills is given and this always forms the main part of the lesson.

Unprepared Reading: Page and caption references to the Link Reader are given.

Activities: Suggestions for games involving the use of patterns practised in the drills are given here. From Lesson 76 onwards the teacher is occasionally provided with stories which he may read to the class.

Writing: Page references to the Initial Workbook and Workbook 1 are given here with any other relevant information.

The Initial Workbook

This is intended only for pupils who are not familiar with Roman script. It should be used parallel to the main course during the first sixty lessons. Written work may be done either in the classroom or at home.

Workbook 1

This will be required by all pupils from Lesson 61 onwards. The pupils will practise writing patterns they have learnt to use orally and to read. Written work may be done either in the classroom or at home. The test at the end of the book should not be given until all the written exercises have been completed.

Link Reader 1: At the Zoo

The pupils will commence their first reader from Lesson 77 onwards. The reader makes use entirely of patterns which are familiar to the student.

Listening Tape 1

The use of the tape is optional. Some teachers who have a tape-recorder may wish to use the Listening Tape in class in the way indicated in the Teacher's Book. Other teachers may, however, work without the tape if they choose to read the texts themselves.

Sing Along!

The use of the LP record is optional. Most of the songs and rhymes included in Look, Listen and Learn Books 1 and 2 are recorded on the record and teachers may wish to use it as supplementary material.

How to use this Course

The Teacher's Notes

The detailed notes which accompany each lesson are self-explanatory. However, it may be of help to survey briefly some of the main techniques employed in the course.

The teacher will be called upon to use methods which are not normally found in conventional language courses. Traditionally, we tend to think of a teacher as a person who conveys information. For the purposes of this course the teacher should think of himself as someone communicating a skill. The Teacher's Notes may be regarded as a sort of 'musical score' which the teacher is free to interpret and which he will use to elicit a performance from his class. The teacher's role is that of conductor; the pupils may be regarded as an orchestra or choir. The whole emphasis in each lesson is not on the amount of information that will be imparted, but on the *quality of the performance* that will be elicited. We are not concerned with how the score was put together, with the theories of notation and harmony behind it. We are concerned solely with interpretation and performance.

It is important to remember that each set of facing pages in the Teacher's Book is intended to provide sufficient material for one classroom period. As the lessons follow an identical pattern throughout, the pupils will rapidly become accustomed to working in the ways suggested. Each lesson is divided into several different periods of activity. The amount of time spent on each of these divisions must be *very brief*. The pace of each lesson must be brisk. As there will be plenty of variety and as each lesson requires the full and active participation of the whole class, the pupils should never become bored with what is going on. It should be possible to cover all the material provided for each lesson in about 40 minutes. Teachers who have more or less time at their disposal may expand or contract the exercises to suit themselves.

The information provided under the headings *Content and Basic Aims* and *General Remarks* is intended purely for the teacher's information and should on no account be imparted to the children.

Certain set-instructions to the teacher (e.g. 'Acting the Scene', 'Pattern Drill' etc.) are printed in full in the first five Teaching Units. They are repeated at intervals of approximately ten Teaching Units to serve as reminders. These instructions should be closely observed.

The Group System

There are no exercises in this course which involve different groups doing different things at the same point of time. However, the children will often be required to respond in small groups for the simple reason that chorus responses involving the whole class can get very ragged and even out of hand. Some children remain silent or mumble, while others take advantage of the opportunity to make a disturbance. Responses involving the whole class are usually followed by exercises involving smaller groups. The teacher is therefore advised to divide the class into groups or teams at the very beginning of the course. The most convenient division is row by row. Group leaders may be asked to sit at the head of each row and so mark off one group from the next. Ideally, each group should consist of about eight children. In very large classes, however, the groups will inevitably consist of twelve or more children. It may prove impracticable to have more than three groups in a class. Each group should be given a name (e.g. the name of a colour, an animal or a football team). The groups should be in constant competition with each other. When the teacher has got to know the class well, it may be advisable to redistribute the children in terms of ability to ensure that each group is evenly matched.

The Merit Board

Some recognition of effort and achievement must be made as the children will require constant praise and encouragement if they are to gain the necessary self-confidence to speak English. A Merit Board may be permanently displayed on the wall listing the name of each child individually and rewarding good performance with stars or points. A small prize may be given at the end of each week, fortnight or month to the child who gains the most points in that period. Alternatively, the merit board may be designed to reflect the performance of a complete group rather than individual children. This scheme, too, has great advantages, as no child is made to feel that he always 'comes top or bottom'. The Merit Board may also be found a useful disciplinary device. There will be times in the lesson when the teacher requires a fair degree of silence from the class (e.g. when other children are acting out a dialogue). At such times children who chatter or fail to pay attention may lose points for their group. It is left entirely to the teacher to devise a Merit Board which will suit the conditions of his class.

Oral Skills: The first part of each Teaching Unit

A great many devices are used in the course to teach the skills of Understanding, Speaking and Reading and it may be worth glancing briefly at the most important of them.

Aural/Oral Procedure

In the first part of each Teaching Unit, oral practice is based almost entirely on a structurally controlled situational dialogue. The work that will be done in Teaching Units 1-25 is completely audio-visual and the following procedure has been recommended for the presentation of each dialogue:

- (a) Listening (Books shut)
- (b) Listening and Understanding (Books open)
- (c) Listening (Books shut)
- (d) Listening and Chorus Repetition (Books open)
- (e) Listening and Group Repetition (Books open)
- (f) Listening and Individual Repetition (Books open)

Details about this procedure are given in Lessons 1 and 3. The teacher's attention is drawn here to the second step in the Procedure: Listening and Understanding. It is vital to communicate the meaning of the dialogue audio-visually. The teacher may have to play the recording or read the dialogue several times for the pupils to understand it from the numbered pictures. In order to ensure that the pupils are looking at the right pictures, the teacher should count aloud immediately before each statement or group of statements in the dialogue is heard. The teacher may call out the numbers to relate text to picture in the following way:

TEACHER'S VOICE: One.
TEXT OF DIALOGUE: Kick the ball, Sandy.
All right, Tom.
TEACHER'S VOICE: Two.
TEXT OF DIALOGUE: Look, Sandy!
Oh!
TEACHER'S VOICE: Three.
TEXT OF DIALOGUE: Sorry, Mr. Crisp. etc.

If the children fail to understand the dialogue from the pictures, the meaning of each statement may be conveyed through gesture and mime. Translation into the mother tongue should be used as a last resort only.

In Teaching Unit 26, the Aural/Oral Procedure is modified: the pupils will be required to read each dialogue as well as to repeat it. The Procedure is as follows:

- (a) Listening (Books shut)
- (b) Listening and Understanding (Books open; pictures only)
- (c) Listening (Books shut)
- (d) Listening and Chorus Repetition (Books shut)
- (e) Listening and Group Repetition (Books shut)
- (f) Reading Aloud: Chorus and Individual (Books open)

Details about presentation are given in Teaching Unit 26, but a few important points should be noted here:

- 1 The pictures always appear on the right of the dialogue and are numbered 1-6.
- 2 The text must be covered with a mask to conduct the procedure. This will be found at the end of the pupils' book.
- 3 The dialogues are laid out in broken lines to match the learner's eye-span. It is important to train the pupils to read complete phrases, not word by word. Pupils may pause briefly at the end of each line while reading.
- 4 A simple stressing device is introduced. The stress marks cannot of course convey subtle inflexions or give any real indication of correct stress and intonation, but they will serve to remind the pupils of the reading they have heard and practised.

Graded Comprehension Questions

This form of exercise is introduced in Teaching Unit 36. A few questions about the dialogue, similar in form to those provided in the examples, should be asked rapidly round the class. It is important not to spend more than about five minutes on this exercise. The aim behind these exercises is to provide the student with *constant* training in answering and asking questions. As the linguistic content of the dialogues gradually becomes more complex, so will the graded comprehension questions. The ability to answer and to ask questions is an absolute pre-requisite in laying the foundations of correct speech habits and the pupils must have practice throughout the duration of the course. These skills are far too complex to be acquired in one or two lessons.

The questions to be asked and the aims behind them may be summarized as follows:

- (a) *To elicit: Yes/No Tag Answers.*

The pupil must be trained to listen to the *first* word in each question and to use the *same* word in his answer. (There are obvious exceptions to this rule where questions begin with 'Are you . . . ?' 'Were you . . . ?' and in some cases 'Must you . . . ?').

TEACHER: *Can* Sandy see a woman and a horse?

PUPIL: No, he *can't*.

TEACHER: *Can* he see a man and a dog?

PUPIL: Yes, he *can*.

Examples of the type of question to be asked are given. The teacher must devise the remaining questions himself.

- (b) *Questions with Who.*

To elicit a subject followed by an auxiliary verb. The pupil must be trained to supply the correct auxiliary verb in his answers. In most cases, the auxiliary verb which will be used in the answer is contained in the question (e.g. Who *is* . . . ? Who *was* . . . ?). When the question is

in the simple present or simple past, however, the pupil must supply *do/does/did* in his answer.

TEACHER: Who *is* looking through the telescope?

PUPIL: Sandy *is*.

But note:

TEACHER: Who likes ice-cream?

PUPIL: Sandy *does*.

Examples of the type of question to be asked are given. The teacher must devise the remaining questions himself.

(c) *Double Questions.*

To elicit negative and affirmative statements. This is an extremely useful exercise as it enables the pupil to practise verb forms when making negative and affirmative statements. The teacher asks double questions joined by *or*. The correct answer is, of course, contained in the question itself.

TEACHER: Can Sandy see a man or a woman?

PUPIL: He can't see a woman. He can see a man.

Examples of the type of question to be asked are given. The teacher must devise the remaining questions himself.

(d) *General Questions: What, Where, When, etc.*

The pupil now answers general questions about the dialogue. The teacher should not insist on complete answers where they would not normally be given.

TEACHER: What can Sandy see?

PUPIL: A man and a dog.

Not: He can see a man and a dog.

Examples of the type of question to be asked are given. The teacher must devise the remaining questions himself.

(e) *Asking questions in pairs.*

In order to understand the function of question words well, the pupil should be trained to ask questions in pairs, that is, two questions at a time. In this way he will learn that the addition of a question word in no way affects the form of the question. The aim here is to prevent the emergence of un-English forms like 'Why you came . . . ?' 'When you went . . . ?' which are commonly employed by overseas learners. The pupil first asks a question using an auxiliary verb. Then he asks precisely the same question again preceding it with a question word.

TEACHER: Ask me if Sandy can see a man and a dog.

PUPIL: Can Sandy see a man and a dog?

TEACHER: What . . .

PUPIL: What can Sandy see?

Examples are given. The teacher must devise the remaining exercises himself.

Acting the Scene

A few pupils at a time are invited to act the scene in front of the class. The teacher may choose to supply simple props where necessary as this may add to the children's enjoyment when they are performing.

Unprepared Reading

The pupils will require the Link Reader 'At the Zoo' from Lesson 77 onwards. The aim behind this reading practice is to enable the pupils ultimately to read silently on their own. This Link Reader leads to

Longmans' Structural Readers Stage 1. It is important not to read more than the amount suggested in each lesson.

Activities

The songs and rhymes which conclude the first part of each Teaching Unit have been carefully chosen to reinforce the patterns being taught in the dialogues and drills. Suggestions regarding performance in class are given in the notes for each lesson.

Oral Skills: The second part of each Teaching Unit

At the beginning of the second part of each Teaching Unit the pupils are usually required to work with their books shut. This part of the lesson is devoted to teaching aspects of the language which pupils find especially difficult and which they can only assimilate over long periods: e.g. the use of numbers, the alphabet, etc. Merely printing information on a page does not enable the pupils to use it. They need constant practice.

Pronunciation Drills

The few minutes spent each week first on Pronunciation Drills and later (from Lesson 80) on Phonic Reading Drills will enable the pupils to have frequent practice in making English sounds.

Repetition Drills

The pupils refer to the frames on the right-hand pages of their books and repeat certain patterns in chorus and in groups after the teacher. The new patterns which were contextualized in the dialogue are now isolated and practised intensively. The repetition drill is a preparation for the pattern drills that follow.

Pattern Drills

These make up the main part of the lesson. In these drills, the teacher seeks to elicit a number of different responses from the class. The class may respond in chorus, groups or individually. This is left for the teacher to decide. Only a few minutes should be spent on each pattern drill.

Each time a new pattern drill is introduced, the teacher should illustrate orally the stimulus he will give and the response he requires. It is important to ensure that the pupils understand exactly how they must respond. The way new patterns are to be presented is left to the teacher's discretion. However, it is most undesirable to give grammatical explanations of any kind.

When conducting a drill, the teacher provides a stimulus and the pupils responds to it by referring to his book in the following way:

TEACHER: *Look at number a hundred.*

Where are the children going?

PUPIL (consulting his book): Out of school. etc.

If a child makes a mistake, the teacher should correct him and ask him to repeat the right answer. It should be noted, however, that the exercises are so designed that there is little, if any, scope for error.

Activities

These differ in form from those given in the first part of the Teaching Unit. They consist largely of language games, giving the pupils the opportunity to practise in classroom situations the patterns that were introduced in the drills.

Writing

Writing as a skill is not really introduced until Teaching Unit 31 when the pupils have done half a year's work. They will then be expected to begin *Workbook 1*. The *Initial Workbook* which is referred to in Teaching Units 1–30 is intended only for pupils who are not already familiar with Roman script. Pupils who need to work from the *Initial Workbook* should be taught how to form letters and join them with correct hand movements. The script that is taught is based on Marion Richardson's *Writing and Writing Patterns* (University of London Press). As the pupil is taught to join letters from the outset, he does not have to change his style of writing from print script to cursive when he moves on to *Workbook 1*.

The written exercises in *Workbook 1* are deliberately 'out of step' with the oral exercises, as the student is expected to write patterns he has already learnt to say and to read. Because of this, written exercises introduced in Teaching Unit 31 are at first based on patterns which the pupils were taught in Teaching Unit 14. In the written exercises, the pupils are rarely asked to fill in blank spaces: they are required to write complete sentences. The aim behind the exercises is not only to lay the foundations for writing, but to consolidate patterns which have previously been learnt orally. It should be noted that *Workbook 1* ends with a written test which may be used for diagnostic or achievement purposes.

Teachers may find that there is insufficient time to do written work during the lesson. Written exercises may therefore be set as homework. If he chooses to, the teacher may collect and check the workbooks at the end of each week. Alternatively, if a teacher has five periods a week at his disposal, he may choose to devote a whole period to writing and may edit the suggestions in the Teacher's Book accordingly, introducing dictation after Teaching Unit 31 if he wishes to.

Classroom Phrases and Instructions

A great many phrases and instructions may be used in the classroom during the course of a normal lesson. Instructions should always be given in English and their meaning should be conveyed by gesture and mime where possible when they are first introduced. The list given here is not meant to be exhaustive, but simply to indicate the sort of expression that might be used. The list may be used for reference if necessary.

General

Good morning/afternoon.
Stand up.
Sit down.
Hurry up.
Quiet please.
Be quiet.
Come here.
Behave yourself.
Don't fidget/talk/fight/push, etc.
Good.
Very good.
Excellent.
Nice work.
Lovely.
Who's absent?
Where's (Bob)?
Right.
Let's begin/start.
Listen to me.
All right.
O.K.
Pay attention.
Do you want to leave the room?
May I leave the room?
Yes, you may.
Bye, bye.
Who can lend (Bob a pen)?
See you tomorrow.
Bring me/give me that/those/
some . . .
Sit up.
Sit properly.
Go and wash your hands/face.
Sorry.
Put up your hands.
Hands down.
Stop talking/fidgetting/messing
about.
Quickly.
Be quick.
Thanks.
Thank you very much.
Pick up that . . .
Turn round.
Wake up.
One by one.
In twos.
Wait your turn.
Don't be silly.
What do you want?
What's the matter?
What's up?
What's happening?
What's going on?
Get into line.
There's the bell.
That's all for today.

The Classroom

Draw the curtains.
Open/shut the door/the windows.
Bring me some chalk please.
Fetch some/a . . .
Take out your books.
Put away your things.
Tidy up your desks/the classroom.
Clean the blackboard.

The Conduct of the Lesson

Plug in the tape-recorder please.
Turn/Switch on/off the tape-
recorder.
Put the lid on.
Put the tape-recorder away.
Put the tape in its box/cassette.
Listen.
Listen and say.
Look and listen.
Repeat after me.
I'll say . . . and you'll answer . . .
Like this.
Ready?
Off we go.
Let's start.
All together.
Now in groups.
Now you.
Look at your book.
Don't look at me.
Look at picture number . . .
Open/shut your books.
Turn to page . . .
Say it again.
Say it after me.
Do your best.
In English please.
It's time for (a song).
That's right/wrong.
You've made a mistake.
Who wants to . . . ?
Who's going to . . . ?
Let's (act the scene).
Whose turn is it to . . . ?
Come to the front of the class.
Take the part of . . .
You'll be (Sandy).
Speak clearly.

English Names

If the teacher chooses to make use of English names (see page xxiii) the following lists may be used for reference:

Boys' Names:

Alan	Eric	Keith	Robert (Bob)
Albert (Bert)	Frank	Kenneth (Ken)	Robin
Alfred (Alf)	Fred	Leslie	Rodney
Andrew (Andy)	Geoffrey (Geoff)	Malcolm	Ronald (Ron)
Anthony (Tony)	George	Mark	Roy
Arthur	Gerald (Gerry)	Martin	Sidney
Barry	Gordon	Matthew	Simon
Bernard	Graham	Michael (Mike)	Stanley (Stan)
Brian	Harold	Nigel	Stephen
Charles (Charlie)	Henry (Harry)	Norman	Stuart
Christopher (Chris)	Herbert	Oliver	Terence (Terry)
Colin	Hugh	Owen	Thomas (Tom)
Cyril	Ian	Patrick (Pat)	Timothy (Tim)
David	Jack	Paul	Victor (Vic)
Derek	James (Jim)	Peter	Vincent
Donald (Don)	John	Philip (Phil)	Wilfred (Wilf)
Edward (Ted)	Joseph (Joe)	Richard (Dick)	William (Bill)

Girls' Names:

Amy	Elsie	June	Philippa
Ann(e)	Emma	Kate	Phyllis
Audrey	Eva	Kathleen	Polly
Barbara	Frances	Laura	Rita
Beryl	Gillian	Linda	Rose
Betty	Gladys	Lorna	Rosemary
Brenda	Grace	Margaret	Ruth
Carol	Hazel	Marion	Sandra
Catherine	Helen	Mary	Sarah
Celia	Hillary	Moir	Sheila
Christine	Irene	Molly	Shirley
Clare	Jane	Monica	Stella
Daisy	Janet	Nora	Susan (Sue)
Diana	Jean	Olive	Tracy
Dora	Jennifer	Pamela (Pam)	Valerie
Doreen	Jill	Patricia (Pat)	Vera
Dorothy	Joan	Pauline	Veronica
Edith	Joyce	Pearl	Violet
Eileen	Judith (Judy)	Peggy	Wendy
Elizabeth	Julia	Penny	Winifred