

# SIDE BY SIDE TEACHER'S GUIDE

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# THE SIDE BY SIDE TEACHER'S GUIDE INTRODUCTION

## I. The Philosophy and Spirit of SIDE BY SIDE

SIDE BY SIDE is a conversational English series. Its goal is to help students learn to use the language grammatically, through practice with meaningful conversational exchanges. To achieve this goal, all exercises throughout the texts are designed so that students will *speak to* and *interact with* each other.

Grammatical structures are usually isolated and drilled through a variety of traditional structural exercises such as repetition, substitution, and transformation drills. These exercises effectively highlight particular grammatical structures . . . but they are usually presented as a string of single sentences, not related to each other in any unifying, relevant context.

Traditional dialogs, on the other hand, may do a fine job of providing examples of real speech, but they don't usually offer sufficient practice with the structures being taught. Teachers and students are often frustrated by the lack of a clear grammatical focus in these meaningful contexts. And besides that, it's hard to figure out what to *do* with a dialog after you have read it, memorized it, or talked about it.

Through the methodology of Guided Conversations, SIDE BY SIDE attempts to combine the best features of traditional grammatical drills and contextually rich dialogs. The aim is to actively engage students in *meaningful conversational exchanges within carefully structured grammatical frameworks*, and then encourage students to break away from the textbook and use these frameworks to create conversations *on their own*. Through the Guided Conversation approach, students are presented with a model conversation that highlights a specific aspect of the grammar. In the exercises that follow the model, students pair up and work "side by side," creating new conversations based on the structure of the model. In this way, *all* of the language practice which is generated through the texts results in active communication taking place between students . . . practicing and speaking together, SIDE BY SIDE.

## II. SIDE BY SIDE Overview

### A. Chapter Highlights

#### 1. Grammatical Paradigms

Each chapter covers one or more specific grammatical structures. A new structure appears first in the form of a grammatical paradigm, or grammar box—a simple schema of the structure.

These paradigms are meant to be a reference point for students as they proceed through the lesson's conversational activities. While these paradigms highlight the structures being taught, we don't intend them to be goals in themselves.

Students are *not* expected to memorize or parrot back these rules. Rather, we want students to take part in conversations that show they can *use* these rules correctly.

## 2. Model Guided Conversations

Model Guided Conversations serve as the vehicles for introducing new grammatical structures, as well as many communicative uses of English. Since the model becomes the basis for all of the exercises which follow, it is essential that students be given sufficient practice with it before proceeding with the lesson.

## 3. SIDE BY SIDE Exercises

In the numbered exercises that follow the model, students pair up and work "side by side," placing new content into the given conversational framework. These exercises form the core learning activity of each lesson.

## 4. ON YOUR OWN

An important component of each chapter is the "On Your Own" activity. These student-centered exercises reinforce the grammatical structures of the lesson while breaking away from the text and allowing students to contribute content of their own.

These activities take various forms: role-plays, interviews, extended guided conversations, and questions about the students' real world. In these exercises, students are asked to bring to the classroom new content, based on their interests, their backgrounds, and their imaginations.

## 5. Classroom Dramas

"Classroom Dramas" are the full-page comic strip dialogs that appear every once in a while throughout the text. The goal of these dialogs is to tackle a specific grammatical structure and give students the opportunity to rehearse this structure in a short, playful conversation.

## B. Ancillary Materials

### 1. SIDE BY SIDE Activity Workbooks

Activity Workbooks provide additional reading, writing, listening, and pronunciation practice with the structures presented in the student texts. Periodic check-up tests are also included.

### 2. SIDE BY SIDE Tapes

Audio-cassette tapes, fully coordinated with the texts, have been designed so that the student doesn't simply listen and repeat, but actively engages the taped voices in genuine conversations. All model conversations and SIDE BY SIDE exercises are included on the tapes.

### 3. SIDE BY SIDE Dialog Visual Cards

These poster-size illustrations depict the characters and settings of all model dialogs. Their use during introduction of the model helps to assure that students are engaged in active listening and speaking practice during this important stage in the lesson.

### 4. SIDE BY SIDE Picture Cards

SIDE BY SIDE Picture Cards illustrate key concepts and vocabulary items. They can be used for introduction of new material, for review, for extra-enrichment exercises, and for role-playing activities.

Suggestions for coordinating these ancillary materials with the SIDE BY SIDE student texts are provided in each lesson of the Teacher's Guide.

## III. Format of the Teacher's Guide

### A. Chapter Overview

Introductory notes for each chapter offer information on the following:

1. FOCUS of the chapter.
2. COMMUNICATIVE SKILLS.
3. NEW VOCABULARY.
4. LANGUAGE NOTES, including comments on pronunciation, spelling, and language usage.
5. CULTURE KEY, including cultural information about U.S. life and customs.

### B. Step-by-Step Guide for Teaching Each Lesson in the Chapter

Included here are the following:

1. FOCUS of the lesson.
2. GETTING READY: suggestions for introducing the new concepts in the lesson.
3. PRESENTING THE MODEL: steps for introducing the model conversation.
4. SIDE BY SIDE EXERCISES: suggestions for practicing the exercises, as well as a listing of new vocabulary.
5. OPTIONAL WRITING PRACTICE: suggestions for assigning optional written homework of selected SIDE BY SIDE exercises.
6. WORKBOOK: page references in the Activity Workbook which correspond to the particular lesson.
7. EXPANSION ACTIVITIES: optional activities for review and reinforcement of the content of the lesson.

### C. WORKBOOK PAGES

At the end of each chapter are found the corresponding workbook pages with notes to the teacher and the key to listening exercises.

## IV. General Teaching Strategies

### A. Introducing The Model

Since the model conversation forms the basis of each lesson, it is essential that students practice the model several times in a variety of ways before going on to the exercises.

The following 8 steps are recommended for introducing model conversations:

1. Have students look at the model illustration in the book or on the SIDE BY SIDE Dialog Visual Card. This helps to establish the context of the conversation.
2. Set the scene. For every model, one or two lines are suggested in the Teacher's Guide for you to use to "set the scene" of the dialog for your students.
3. Present the model. With books closed, have students listen as you present the model or play the tape one or more times.

If you are using the Dialog Visual Cards, point to the people in the illustration as you present the model. If you are not using the Dialog Visual Cards, you might want to draw two stick figures on the board to represent the speakers in the dialog. (You can also show that two people are speaking by changing your position or by shifting your weight from one foot to the other as you present the model.)

The goal here is to make the presentation of the dialog as realistic as possible.

4. Full-Class Choral Repetition. Model each line and have the whole class repeat in unison.
5. Have students open their books and look at the dialog. Ask if there are any questions and check understanding of new vocabulary. (All new vocabulary in the model is listed here. The illustration and the context of the dialog normally help to clarify the meaning of the new words.)
6. Group Choral Repetition. Divide the class in half. Model line A and have Group 1 repeat; model line B and have Group 2 repeat. Continue this with all lines of the model.
7. Choral Conversation. Groups 1 and 2 practice the dialog twice, without teacher model. First Group 1 is Speaker A and Group 2 is Speaker B; then reverse.
8. Call on one or two pairs of students to present the dialog.

In steps 6, 7, and 8 you should encourage students to look up from their books and "say" the lines rather than read them. (Students can of course refer to their books when necessary.) *The goal here is not memorization or complete mastery of the model.* Rather, students should be familiar with the model and feel comfortable saying it.

At this point, if you feel that additional practice is necessary before going on to the SIDE BY SIDE exercises, you can do Choral Conversation in small groups or by rows.

### B. SIDE BY SIDE Exercises

The numbered SIDE BY SIDE exercises which follow the model form the core learning activity in each lesson. Here students use the pictures and word cues provided to create conversations based on the structure of the model. Since all language practice in the text is conversational, you will always call on a pair of students to do each exercise. *Your* primary role for the SIDE BY

SIDE exercises is to serve as a resource to the class—for help with the structures, new vocabulary, intonation, and pronunciation.

The following 3 steps are recommended in each lesson for practicing the SIDE BY SIDE exercises. (Students should be given thorough practice with the first two exercises before going on.)

1. Exercise 1. Introduce any new vocabulary in the exercise. Call on two students to present the dialog. Then do Choral Repetition and Choral Conversation Practice.
2. Exercise 2. Same as for exercise 1.
3. For the remaining exercises, there are two options: either Full-Class Practice or Pair Practice.

#### **FULL-CLASS PRACTICE**

Call on a pair of students to do each exercise. Introduce new vocabulary one exercise at a time. (For more practice, call on other pairs of students, or do Choral Repetition or Choral Conversation.)

#### **PAIR PRACTICE**

Introduce new vocabulary for all the exercises. Next have students practice all of the exercises in pairs. Then have pairs present the exercises to the class. (For more practice, do Choral Repetition or Choral Conversation.)

The choice of Full-Class Practice or Pair Practice should be determined by the content of the particular lesson, the size and composition of the class, and your own teaching style. In any case, you might wish to vary your approach from lesson to lesson.

#### **Suggestions For Pairing Up Students**

Whether you use Full-Class Practice or Pair Practice, you can select students for the pairs in various ways. You might want to pair students by ability. For example, students of similar ability might work more efficiently together. On the other hand, you might wish to pair a weaker student with a stronger one. The slower student benefits from this pairing, while the more advanced student also strengthens his or her abilities by helping the partner.

You should also encourage students to *look at* each other when speaking. This makes the conversational nature of the language practice more realistic.

#### **Presenting New Vocabulary**

Many new vocabulary words are introduced in the SIDE BY SIDE exercises. The illustration normally helps to convey the meaning, and the new words are written for students to see and use in their conversations. In addition, you might

1. write the new word on the board or on a word card;
2. say the new word several times and ask students to repeat chorally and individually;
3. help clarify the meaning with SIDE BY SIDE Picture Cards or your own visuals (pictures from magazines, newspapers, or your own drawings).



Students might also find it useful to keep a notebook in which they write each new word, its meaning, and a sentence using that word.

### Open-Ended Exercises (The "Blank Box")

In many lessons, the final SIDE BY SIDE exercise is an open-ended one. This is indicated in the text by a blank box. Here the students are expected to create conversations based on the structure of the model, but with vocabulary which they select themselves. This provides students with an opportunity for creativity, while still focusing on the particular structure being practiced. These open-ended exercises can be done orally in class and/or assigned as homework for presentation in class the next day.

### Review SIDE BY SIDE Exercises

Some or all of the SIDE BY SIDE exercises in each lesson should be reviewed in class the day after they are presented. Whenever possible, you should try to review the exercises with books closed (although some lessons require that students refer to the written and picture cues in the text). When reviewing a lesson, encourage students to use expressive language and look at and talk to each other when practicing.

### Other Uses for SIDE BY SIDE Exercises

While SIDE BY SIDE exercises are intended primarily for practice in conversation, they can also be used to provide writing practice. In every lesson several exercises are suggested for assignment as optional written homework.

The illustrations in the text can also have many uses. They can be used as a springboard for discussion of students' own interests, experiences, and cultural attitudes. In addition, many illustrations are rich sources of new vocabulary which might not be specifically taught in the lesson, but which can be discussed as that exercise is practiced by the class.

## C. ON YOUR OWN

"On Your Own" activities offer students the opportunity to contribute content of their own within the grammatical framework of the lesson. These activities take the form of role-plays, interviews, extended guided conversations, and questions about the student's real world.

You should introduce these activities in class and assign them as homework for presentation the next day. In this way, students will automatically review the previous day's grammar while contributing new and inventive content of their own.

"On Your Own" activities are meant for simultaneous grammar reinforcement and vocabulary building. Students should be encouraged to use a dictionary in completing the "On Your Own" activities. In this way, they will not only use the words they know, but the words they

would *like* to know in order to really bring their interests, backgrounds, and imaginations into the classroom.

As a result, students will be teaching each other new vocabulary and also sharing a bit of their lives with others in the class.

#### D. Classroom Dramas

These playful classroom conversations can be treated in a variety of ways. Some teachers will simply want to read through these dramas with their students. Others might want to act them out, using students in the class as the characters.

Students enjoy memorizing these dramas and using them frequently throughout the course. In fact, they often break into these conversations spontaneously, without any prompting from the teacher. (Many students, for example, like to impress visitors to their class by confidently performing these dramas as though they were really happening for the first time.)

#### E. Expansion Activities

Each lesson contains ideas for optional review and reinforcement activities. Feel free to pick and choose or vary the activities to fit the particular needs and learning styles of students in your class. These ideas are also meant to serve as a springboard for developing your own learning activities.

### V. General Guiding Principles

1. In doing the exercises throughout the book, students should practice *speaking* to each other, rather than *reading* to each other. Therefore, while students will need to refer to the text to be able to practice the conversations, they shouldn't read the lines word by word. Rather, they should practice scanning a full line, then looking up from the book and *speaking* the line to another person.

2. Throughout, teachers should be using the book to teach proper intonation and gesture. (Capitalized words are used through the text to indicate spoken emphasis.) Students should be encouraged to truly "act out" the dialogs in a strong and confident voice.

3. Use of the text should be as *student-centered* as possible. Modeling by the teacher should be efficient and economical, but students should have every opportunity to model for each other as they are capable of doing that.

4. Vocabulary can and should most effectively be taught in the context of the conversation being practiced. Very often it will be possible to grasp the meaning from the conversation or its accompanying illustration. Teachers should spend time drilling vocabulary in isolation *only* if they feel it is absolutely essential.

5. Students need not formally study or be able to produce grammatical rules. The purpose of the text is to engage students in active conversational practice that gets them to use the language according to these rules.

6. Writing practice can be an effective supplement to the conversational practice, but it should not precede the conversational practice for a given dialog, nor should it be seen as required.

7. Finally, students should be given every opportunity to apply their own lives and creative contributions to the exercises. This is directly provided for in the blank boxes at the end of many exercises as well as in the "On Your Own" activities, but teachers can look to all exercises with an eye toward expanding them to the real world of the classroom or the students' real lives.



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# SIDE BY SIDE TEACHER'S GUIDE

What is your phone number?	It
Where are you from?	is
What is your address?	is

## COMMUNICATIVE SKILLS

1. Asking for information about another person.  
What is your name?
2. Giving information about oneself.  
My name is Maria.

## VOCABULARY

name	where	what	is	is
address	where	what	is	is
phone number	what	is	is	is
Thank you very much.	you	you	you	you
one	two	three	four	five
one	two	three	four	five
seven	eight	nine	ten	ten

# CHAPTER 1 OVERVIEW



TEXT PAGES 1-3

## FOCUS

Introduction of the following forms of the verb *to be*:

am	<i>I am from Mexico City.</i>
are	<i>Where are you from?</i>
is	<i>What is your phone number?</i>

## COMMUNICATIVE SKILLS

1. Asking for information about another person:  
*What is your name?*
2. Giving information about oneself:  
*My name is Maria.*

## VOCABULARY

address	phone number	one	1	six	6
am	Thank you very much.	two	2	seven	7
are	you	three	3	eight	8
from	your	four	4	nine	9
I	You're welcome.	five	5	ten	10
is	what				
name	where				

### LANGUAGE NOTES

The verb *to be* is commonly contracted in speech and informal writing. The contracted forms, such as *I'm*, are taught in Chapter 2.

### CULTURE KEY

On text page 3, a TV talk show host is interviewing a famous person. Talk shows are popular in the U.S. and usually feature a well-known host talking with famous people.

### PRESENTING THE MODEL

1. Have students look at the model illustration in the book or on the SBS (SIDE BY SIDE) Dialog Visual Card.
  2. Set the scene: "A teacher and students are talking."
  3. With books closed, have students listen as you present the model or play the tape one or more times.
  4. Full-Class Choral Repetition: Model each question and answer in the dialog and have students repeat.
  5. Have students open their books and look at the dialog. Ask students if they have any questions and check understanding of vocabulary.
  6. Group Choral Repetition: Divide the class in half. Model the 1st question of the dialog and have Group 1 repeat; model the answer and have Group 2 repeat. Continue this way with the other questions and answers in the dialog.
  7. Choral Conversation: Groups 1 and 2 practice the dialog twice, without teacher model. First Group 1 asks the questions and Group 2 gives the answers; then reverse.
  8. Call on one or two pairs of students to present the dialog.
- (For additional practice, do Choral Conversation in small groups or by rows.)

## TEXT PAGE 2

### GETTING READY

1. Teach the first question and answer in the conversation before students open their books.  
Teach:

What is your name? My name is \_\_\_\_\_.

Begin by saying *your* name: "My name is \_\_\_\_\_." Then ask individual students: "What is your name?" Students answer: "My name is \_\_\_\_\_." Next, signal individual students to ask each other.

2. Teach the numbers zero to 10. (See CHAPTER OVERVIEW, Vocabulary.)
  - a. Write the numbers on the board or large cards. Point to each number and have students repeat after you several times.  
After some practice, point to the numbers more rapidly—first in order, then out of order. Have students say the numbers as you point.
  - b. Have a student go to the board and point to numbers. Have that student or the whole class say the numbers.

### PRESENTING THE MODEL

1. Have students look at the model illustration in the book or on the SBS (SIDE BY SIDE) Dialog Visual Card.
2. Set the scene: "A teacher and students are talking."
3. With books closed, have students listen as you present the model or play the tape one or more times.
4. **Full-Class Choral Repetition:** Model each question and answer in the dialog and have students repeat.
5. Have students open their books and look at the dialog. Ask students if they have any questions and check understanding of vocabulary.
6. **Group Choral Repetition:** Divide the class in half. Model the 1st question of the dialog and have Group 1 repeat; model the answer and have Group 2 repeat. Continue this way with the other questions and answers in the dialog.
7. **Choral Conversation:** Groups 1 and 2 practice the dialog twice, without teacher model. First Group 1 asks the questions and Group 2 gives the answers; then reverse.
8. Call on one or two pairs of students to present the dialog.

(For additional practice, do Choral Conversation in small groups or by rows.)



## SIDE BY SIDE EXERCISES

In the section **Answer These Questions**, students use the questions of the model to give their own names, addresses, phone numbers, and where they are from.

Call on pairs of students to present the dialog, using information about themselves in the answers. You can also use pair practice: have students practice the dialog in pairs, and then present their dialogs to the class.

Note that the numbers in the students' addresses may be higher than the ones they have learned. For this exercise you can have students read each digit in their address: For example, *232* might be read as *two, three, two*, rather than *two thirty two*. (Higher numbers will be taught in Chapter 5.)

## OPTIONAL WRITING PRACTICE

Have students write the questions and answers on text page 2 for homework.

## WORKBOOK

Students can now do pages 1, 2, 3.