TEACHER'S GUIDE

YOU TOO CAN SPEAK

ENGLISH

AN ORAL APPROACH

你也能说英语

口语入门

教师用书

BOOK 第 3 册

上海外语教育出版社

You Too Can Speak English

Teacher's Guide Book 3

你也能说英语

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教师用书

第三册

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Teacher's Guide

Books 5 and 6

You Too Can Speak English
has been compiled by
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and their Associates.

GENERAL INTRODUCTION AND INSTRUCTIONS

The Methodology

In terms of methodology, You Too Can Speak English can be described as a structural audio-lingual approach: structural insofar as the lessons are based on the systematic introduction of new grammatical structures and associated vocabulary according to a linguistically predetermined plan; audio-lingual insofar as the material includes many fast-paced exercises in fluency and oral manipulation of grammar. Although they embrace a wide variety of procedures and techniques, these exercises are of two basic types: habituation exercises designed for the formation of correct speech habits under controlled conditions, and communication exercises which allow the students greater freedom in expressing their own ideas. A detailed explanation of these two exercise types is given below. It will suffice here to say that the ten books of You Too Can Speak English present a self-contained course covering all the important structures of English with ample opportunities to use the material in real-life communication.

Course Layout

The course consists of 100 lessons (ten student texts of ten lessons each), which are divided into sections denoted by decimal numbers: section 28.5, for example, describes Book 2, the eighth lesson (i.e., Lesson 28), Exercise 5. Section 60.3, refers to Book 6, the tenth lesson (i.e., Lesson 60), Exercise 3. Some sections are subdivided by using small letters in parentheses: (a), (b), (c), as in 8.3(a), which indicates Book 1, the eighth lesson (i e., Lesson 8), Exercise 3, subdivision (a). This numbering system facilitates cross reference throughout the complete series.

An introductory page briefly describes the contents and aims of each lesson. Notes and ideas on the introduction and acting out of dialogues, and on the presentation of specific exercises are given in the Teacher's Guides along with lists of questions on dialogues, references to the Workbooks, and homework assignments. Many exercises are also accompanied by ideas for additional practice and suggestions for having the students make up similar sentences or conversations using the same patterns. This explanatory and additional practice material is confined to the Teacher's Guides and does not appear in the student texts.

Every fifth lesson of the course is a review of the new material introduced in the previous four lessons. Unlike the other lessons, review lessons do not contain content sections (dialogues and narratives) for further study, but they do afford an opportunity for further work on previously introduced dialogues and narratives.

The fact that the exercises are new gives to the review lessons a higher learning value and ensures that student interest is maintained.

Throughout the course a short dialogue for memorization is presented at the start of every other non-review lesson, and the lessons corresponding to Books 6 to 10 also contain narratives which are NOT for memorization. These narratives appear in the non-review lessons which do not contain a dialogue. In Lessons 21, 23 and 26 the usual dialogue is replaced by the short narrative text, also for memorization.

Notes on Grammar, Vocabulary and Usage (GVU sections) for each lesson are collected in appendixes; Chinese in the student texts, English in the Teacher's Manual. English grammar explanations for the teacher are not superfluous. Experience shows that they help teachers not familiar with Chinese to see the difficulties of English structure from the viewpoint of the Chinese learner.

Teaching the Dialogues

The memorization of short conversations illustrating the speech patterns commonly used in the situations of everyday life plays an important part in language learning. It enables the students to start communication in a realistic way from the very start of the course, to acquire confidence in expressing themselves naturally without recourse to mental translation from Chinese and to build up a stock of useful expressions which can be adapted for use in widely different situations, since the sentences of any given dialogue come up frequently in the oral exercises of later lessons.

These advantages, of course, are based on the assumption that the conversations are **well** learned. Before a dialogue is assigned for memorization, it should be thoroughly practiced in the classroom. The "mim-mem" (mimicry and memorization) technique usually gives the best results. This technique involves intensive choral repetition, at normal conversation speed, of each sentence until the students are able to reproduce it fluently with authentic stress, rhythm, intonation and pronunciation.

Steps in Teaching a Dialogue

The complete procedure for introducing a dialogue can be reduced to four steps, of which the third step (the "mim-mem" practice) takes up most of the time:

1. With the student texts open, go through the dialogue, referring, if necessary, to the Chinese translation, until the meaning is understood.

2. Have the students close their books and listen to the dialogue a few times so that they can understand it without looking at the text.

3. Have the class repeat each sentence in chorus until they can reproduce it fluently as described above. Spot-check for accuracy by having a few individuals repeat each sentence after the choral practice. A good technique for long sentences is to have them repeated in segments of increasing length, beginning at the end and building up until the whole can be reproduced fluently. An example from the dialogue of Lesson 31 shows how the build-up process works in practice:

Teacher: I'm afraid we'll have to make do with some cereal then.

Teacher: some cereal then
Class: some cereal then
Teacher: some cereal then
Class: some cereal then

Teacher: make do with some cereal then
Class: make do with some cereal then
Teacher: make do with some cereal then
Class: make do with some cereal then

Teacher: we'll have to make do with some cereal then
Class: we'll have to make do with some cereal then
Teacher: we'll have to make do with some cereal then
Class: we'll have to make do with some cereal then

Teacher: I'm afraid we'll have to make do with some cereal then.
Class: I'm afraid we'll have to make do with some cereal then.
Teacher: I'm afraid we'll have to make do with some cereal then.
Class: I'm afraid we'll have to make do with some cereal then.

(This can be followed by a few individual repetitions.)

This example shows double repetition. Single or triple repetition could also be used, depending on the ability of the class. Note that the complete sentence is given once without repetition before the build-up begins, so that the students will know the context of the segments they are about to repeat.

4. Still with books closed, assign one line or sentence for retention by each of a series of individuals. Then have each student deliver his line in turn so that the whole dialogue is reproduced. This process can be repeated if necessary

For the average dialogue the four steps should take from ten to fifteen minutes if carried out with the required intensity; be sure to follow these Teacher's Guides in this matter. It is not advisable to exceed fifteen minutes as otherwise boredom would quickly set in. The activity should result in at least partial memorization of the dialogue with the stress, rhythm and intonation well fixed in the students' minds. At the same time, the students should also have learned to add realism to the situation by using gestures and simple props when these are appropriate. The dialogue, when assigned for acting out, is reinforced with the lab tape of the corresponding day.

Acting Out the Dialogues

The expression "act out" rather than "recite" is deliberately used to describe the activity of reproducing a memorized dialogue. You will find that it pays to set a high standard of performance, making sure that the actors look at each other, use natural gestures, and, in general, behave as if they were involved in a real-life situation. It is also well worthwhile to "set the scene" as far as the classroom conditions permit, and to use simple props, that can often be provided by the students themselves--photographs, articles of clothing, etc. Experience shows that strictness in these aspects is well rewarded in terms of student motivation, enjoyment of the lessons and progress in speaking ability.

Regarding the time to be devoted to this activity, acting out a dialogue is more an achievement test than a learning activity.

From this point of view, it would not be advisable to exceed the time allotted in these Teacher's Guides which is usually fifteen minutes. On the other hand, the acting out is an important motivation for the very real learning involved in memorizing. A student who has put in time and effort on memorizing a dialogue will normally enjoy acting it out, and feel disappointed if not called on to display his skill. With a class of twenty students , fifteen minutes would be sufficient for everyone to play a role, always assuming of course that the required degree of fluency has been achieved.

Questions on the Dialogues

The Teacher's Guides contain questions to test the understanding and mastery of the dialogues. These questions are especially useful for dialogue review and for practice when there is not enough time to allow every student to take an active part. However, even if everyone is able to participate by taking roles, the questions can still be asked after the dialogue has been acted out. The responses will come quickly since the students were prepared to act out the dialogue, so that it should be possible to run through the questions in two or three minutes.

Teaching the Narratives (Books 6-10)

The narratives have some use as reading practice, but their main purpose is to introduce new structures and vocabulary in context, an effort which needs to be accelerated at the halfway stage of the course.

The new words and expressions are explained by means of basic sentences in the Grammar, Vocabulary and Usage Sections of the lessons in which the narratives appear, and a list of questions to test comprehension is given in the following lesson. It is, therefore, unnecessary to spend a great deal of classroom time on the narratives, since the students can study them on their own.

When introducing a narrative, first read it twice while the students listen with their books closed. Then read it again while the class follows the text with books open. Pause frequently to answer questions on the meaning, which can often be answered by referring to the basic sentences in the corresponding Grammar, Vocabulary and Usage Section. Finally, have a few individuals read the narrative and correct mistakes in pronunciation, intonation, etc.

Occasionally, suggestions are offered for further practice on the narratives--reproducing them in dialogue form, for example. Whether these are used or not depends on the ability of the class and the time available.

The Oral Exercises

There are basically two classes of oral exercises: those designed to form correct grammar habits, that is, habituation exercises, and those designed for communication practice. The habituation naturally comes first in the presentation of any given grammatical pattern and involves techniques for having the students respond rapidly and in a predetermined way to selected audio or visual stimuli; for example, substitution, transformation, combination and expansion exercises. The communication practice mainly involves methods of initiating and maintaining questions and answers and short conversations between students or between student and teacher.

The goal of a language course is communication, but, just as it is unrealistic to expect a would-be pianist to play a sonata without ever practicing scales, so the language student must first become at least partially habituated to a grammatical structure before he can use it effectively in communication. This is not to say that habituation exercises are artificial devices divorced from reality. In actual practice it is often not easy to draw a hard and fast line between habituation and communication. Every exercise in this program involves meaningful and natural

English that, in itself, is perfectly adequate as a means of communication. It is not the sentences themselves, but rather the amount of control exerted by the teacher, that determines whether an exercise is orientated toward either habituation or communication.

The particular type of exercise chosen for teaching a specific grammatical structure depends not only on whether the aim is habituation or communication, but also on the characteristics of the structure itself. For that reason, these lessons contain a great variety of exercise types, and this variety also contributes to the interest of the course. The way in which the material is laid out and combined with the explanations in the Teacher's Guides ensures that no real difficulties will be encountered in teaching the many types of exercises to be found throughout the lessons. The more common types of exercise and a brief outline of the most effective teaching techniques for each are given below.

Substitution Drills

The substitution drill is a powerful and well-established grammar teaching technique. Based on analogy, it enables the student to keep varying any given grammatical construction by replacing words in a basic sentence. If no other structural changes are involved, the drill is called simple. Otherwise it is called complex. Virtually all of the substitution drills in these books are of the complex type, and the technique has been highly developed to cover not only alterations within a single pattern, but also changes from one pattern to another.

A new feature in these lessons is the use of grammar cues to elicit changes from affirmative to negative, negative to affirmative, statement to question, and question to statement. An example of this technique is the following tense-variation drill:

Teacher:	She often watches TV.
Student:	She often watches TV.
Teacher:	now
S.1:	She's watching TV now.
Teacher:	hungry
S.2:	She's hungry now.
Teacher.	(negative)
S.3:	She isn't hungry now.
Teacher:	tomorrow
S.4:	She isn't going to be hungry tomorrow.
Teacher:	(affirmative)
S.5:	She's going to be hungry tomorrow.
Teacher:	(question)

S 6: Is she going to be hungry tomorrow?
Teacher: last night
S.7: Was she hungry last night?

The abbreviations S.1, S.2, S.3 . . . are used throughout the texts and refer to individual students. In practice, the teacher would have the class repeat the correct sentence in chorus after each individual response. A question which might be asked is: "Isn't this sort of thing too difficult for the students?" The answer is "No." Drills of this type have been tested repeatedly in the classroom, and the results show that, once the students have had a little practice in the technique, they become quite proficient at handling all the changes required of them. The great advantage of this type of exercise is that it enables the students to practice a wide range of different sentence types with as few as 20 to 25 sentences.

Transformation Exercises

Transformation exercises offer many grammar teaching possi- bilities: singular to plural, one tense to another, active to passive, etc. The students first repeat a series of sentence pairs illustrating the particular transformation to be practiced, and then the exercise continues as the teacher gives the cue sentences and individual students respond with the transformed sentences, which are then reinforced by choral repetition.

Combination Exercises

A typical combination exercise is the formation of relative clause sentences from their components·

Teacher: A man wanted to see you. He called yesterday.
S.1: The man who called yesterday wanted to see you.
Teacher: I sent you a postcard. Did you get it?
S.2: Did you get the postcard (that) I sent you?
Teacher: This is the boutique. Ann bought that dress here.
S.3: This is the boutique where Ann bought that dress.

Response Drills

Response drills are short question-answer or remark-comment exchanges entailing structurally determined responses. In this example the students respond to the teacher with "too" or "either":

Teacher: I'm hungry.
S.1: I am too.
Teacher: Bob and Bill weren't in class last week.
S.2: I wasn't either.

Teacher: I'd like a cup of tea now.
S.3: I would too.

An exercise like this can simultaneously review all of the auxiliary verb and modal forms: am, is, are, do, does, was, were, did, have, has, had, can, could, would, should, will, must, might, and many of the exercises are designed so that all or most of these important structural words come up time and again.

Q&A and Conversation Exercises

Throughout the texts, the abbreviation Q&A is used to denote question and answer. The distinction between Q&A exercises and conversation exercises is somewhat arbitrary, though in most cases a Q&A exercise is shorter and more controlled. An example chosen from Book 4 involves suggestions with "Would you like to ...?" and the perfect tense with "just," cued in each case by a single verb phrase:

Teacher: have a drink
S.1: Would you like to have a drink?
S.2: No thanks. I've just had one.
Teacher: go for a drive
S.3: Would you like to go for a drive?
S.4: No thanks. I've just been for one.
Teacher: eat now
S.5: Would you like to eat now?
S.6: No thanks. I've just eaten.

Directed Conversations

Directed conversation exercises are introduced in Book 3 and usually involve instructions given in indirect speech with "ask" or "tell":

Teacher: Mr ..., ask Miss ... if she thinks this lesson is easy.
S.1.: Do you think the lesson is easy, Miss ...?
S.2: Yes, I think so. I understand everything.
Teacher: Miss ..., ask Mr. ... where he went last Sunday?
S.3: Where did you go last Sunday, Mr. ...?
S.4: I went to .... I had a very good time.

Note that the students are addressed by name, and the answers are free.

Free Answers to Questions

Some lessons contain sets of questions designed to elicit free answers using previously studied patterns and vocabulary. In order to make these exercises closer to real-life conversation, the students are advised not simply to give "pat" answers but to add a short comment to each answer. The same applies to the directed conversation exercises just described.

Free Selection Exercises Based on Structural Tables

Toward the end of the course, and particularly in Book 10, structural tables of verbs and supplementary vocabulary are provided. These tables enable the students to make up their own sentences, either in isolation or in a conversational format. For an example of this technique see section 97.3 of Book 10.

Charts and Pictures Book

The purpose of charts is to establish almost immediate fluency in a new structure by using very familiar vocabulary. This greatly facilitates expanding on the new grammar point in a wider vocabulary and through free practices.

Altogether sixteen charts are introduced and practiced throughout the course. A chart may contain from eight to twelve picture frames, each illustrating one or two objects or actions. If two objects or actions are involved, the chart consists of two series, A and B, designed so that there are elements of similarity and contrast within each picture frame. For example, the first picture frame of Chart 6 illustrates the actions "go swimming" and "go to school." An exercise based on Chart 6 could then involve Series A only, Series B only, or a combination of both series. *For example:*

> Ron and Fred said they wanted to go swimming. etc. (Series A only)
> I wonder if Louise went to school. etc. (Series B only)
> Louise is going to school, but she'd rather go swimming. etc. (both series combined)

Once a chart is introduced, it is used frequently throughout subsequent lessons to practice new grammatical patterns. The fact that the students already know the contents of the picture frames means that chart exercises require less complicated cues, and often no cue words at all.

<u>An Example</u>

For example, in Chart 11, which presents verbs of motion and associated prepositions, there are twelve picture frames, and the basic sentences to introduce the first three actions are:

1. Look at Bill. He's swimming across the lake.
2. Look at Dick. He's getting out of that car.
3. Look at Tom. He's climbing up that tree.

Here then are some exercises, cued and uncued, based on this chart:

Example 1: Verb phrase + gerund pattern. Single cues.

1. Teacher: have a lot of trouble
   S.1: Bill had a lot of trouble swimming across the lake.
2. Teacher: bump his head
   S.2: Dick bumped his head getting out of that car.
3. Teacher: hurt his arm
   S.3: Tom hurt his arm climbing up that tree.

Example 2: To contrast various verb patterns. Q&A with double cues.

1. Teacher: the swimming coach -- watch
   S.1: What did the swimming coach watch Bill doing?
   S.2: He watched him swimming across the lake.
2. Teacher: the driver -- make
   S.3: What did the driver make Dick do?
   S.4: He made him get out of that car.
3. Teacher: Tom's friends -- challenge
   S.5: What did Tom's friends challenge him to do?
   S.6: They challenged him to climb up that tree.

Example 3: Uncued conversation exercise.

1. S.1: Look! There's a boy swimming across the lake.
   S.2: I wonder who it is.
   S.1: Maybe it's Bill.
2. S.3: Look! There's a man getting out of that car.
   S.4: I wonder who it is.
   S.3: Maybe it's Dick.
3. S.5: Look! There's a boy climbing up that tree.
   S.6: I wonder who it is.
   S.5: Maybe it's Tom.

The Charts and Pictures Book accompanying the course also contains a number of single pictures depicting various scenes. These are used mainly for conversation purposes, and instructions on how to use them are given at the appropriate points in the Teacher's Guides.

TEACHING PROCEDURES

Having given a brief description of the most common exercise types found in the course, it is now necessary to comment on the short instructions on teaching procedures given in the Teacher's Guides for many of the exercises. **These instructions do not refer to the examples which introduce the exercises, but to the procedures to be followed after the examples have been given,** that is, when the students already understand what is required of them. This is very important because the examples and the items which follow them are two distinct steps in the teaching of every exercise. Each exercise begins with a number of examples illustrating the manipulations to be carried out once the exercise gets under way. This applies to all of the oral exercises whether or not they involve the charts.

The example sentences are to be **repeated chorally**. They will usually be enough for the students to understand just what they are required to do. In substitution drills, the examples consist of a list of sentences which illustrate the desired changes.

The examples for some conversation exercises are rather long pattern dialogues, and here it will be necessary to have the students memorize these models through multiple repetition before proceeding to the cued practice.

Finally, it is important to emphasize that students' books are kept **closed** in the classroom. On occasion the teacher will want to have books open when presenting the examples of more involved exercises. However, oral practice without reading is a basic principle in the use of these texts. The need to have the learner freed from the chains of the printed word cannot be overemphasized when dealing with students who have previously studied English only in its written form, as is the normal procedure in Chinese schools. Therefore, unless otherwise specified, the books should be kept closed during class from the very beginning of the course. The teacher should explain that this is necessary for the early development of hearing and speaking skills, the primary objective of the first levels The student texts are used mainly for homework based on material already covered orally in class, or as a preparation of it--homework which is, it should be emphasized, vital to progress.

The following three procedures are referred to extensively in the daily instructions given throughout these Teacher's Guides, therefore it is essential that they be carefully memorized.

Procedure 1

Choral repetition of the examples -- cue -- choral response -- correct response (by the teacher) -- choral reinforcement of the correct response -- next cue, etc.

Procedure 2

Choral repetition of the examples -- cue -- individual response -- correct response (by the teacher) -- choral reinforcement of the correct response -- next cue, etc.

This second procedure is used mainly for complex substitution drills and is quite frequent. It is basically the same as that used for transformation exercises, except that the cue is then a complete sentence rather than a word or phrase. However, since there may be various modifications in the case of transformations, the procedures for the latter ar usually fully written out in the Teacher's Guides.

Procedure 3

The following procedure is sometimes used for Q&A and short conversation exercises:

Choral repetition of the examples -- cue words or sentences -- individual Q&A (or conversation) -- correct question (by the teacher) -- choral reinforcement of correct question -- correct answer (by the teacher) -- choral reinforcement of correct answer -- next cue, etc.

About Procedures in General

The cues vary a great deal. They may be a single word or phrase, a series of words, a single sentence or, in the case of combination exercises, two sentences. Sometimes the cue may be simply the picture number of a chart. Whenever it is considered that the cue may be difficult to retain, as, for example, the cue sentence in a transformation drill, the cue can be repeated chorally before the individual response is given. If the cue is especially long it may be reinforced by multiple repetition. When the cue is two sentences, each is normally repeated separately. This is why most of the procedures for transformation drills are fully written out in the Teacher's Guides, and reference is only made to the standard procedures when there is no possibility of confusion.

All of the procedures include choral work, and it might well be asked just how important this is. The answer to this question is based on experience, which shows that progress in fluency is to an appreciable extent a function of the number of utterances per student per minute of class time. Although choral repetition does not have the same learning value as individually elicited responses, it does help to fix correct speech habits in the mind. And since our classes are somewhat large for permitting a very high density of individual responses, choral practice will always remain an important activity in group teaching.

Regarding corrections, in a well-run class these will not be confined to mistakes in grammar, but will also take in pronunciation, intonation, stress and rhythm. The student who makes an error is asked to repeat the complete sentence in which it occurred and not just a single word.