

NEW CONCEPT ENGLISH

# Mainline

**PROGRESS A and B**

Teacher's Book

L.G. Alexander

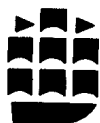


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Longman

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throughout the world*

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## **AUTHOR'S NOTE**

I am acutely conscious of the fact that course-writing has become far too complex these days to be undertaken entirely by one person. I have had to rely heavily on the expertise of others to complete this project. I would like to thank my publishers, designers and colleagues at Longman for their endless patience and constructive advice; Ingrid Freebairn-Smith, for her work on the pronunciation and intonation drills for use in the language laboratory; and above all, the many teachers and students who have written to me over the years and who, in ways too numerous to define, have contributed significantly to the form of this work.

It is a cliché at this point to add dutifully that any faults that remain are the author's. However fine a web you weave, errors slip through. I can only plead guilty, not only for the details that have gone astray, but, if necessary, for the entire work.

L.G.A.

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**NOTE:** Overlays are included within the Achievement Test Notes. They may be carefully detached from the book before use.

## GENERAL INTRODUCTION

### NEW CONCEPT ENGLISH

#### Integrated Courses

No single course can hope to meet the varying requirements of students of English as a foreign or second language. This basic consideration has led directly to the need for providing an integrated network of courses which are defined in terms of age-range, level and content. The original books comprising the New Concept English series (*First Things First*, *Practice and Progress*, *Developing Skills* and *Fluency in English*) were written at a time when it was common practice to put a single course to a great variety of uses (many of which were never originally intended). This series has now been extended to include courses which meet more specific needs. In the more recent courses (*Target* and *Mainline*) the methods employed in the original series have been substantially developed, improved and refined. The table on the inside front cover gives some idea of the range of courses which have been completed or are in preparation.

#### Advantages of the Network as a Whole

A uniform system of grading is employed so that an integrated network of independent yet interlocking courses becomes available. The whole complex is organized in terms of *levels*, thus allowing students using other materials to transfer to this network if they wish to. Furthermore, the network makes it possible to go on adding even more specialized materials (which we might think of as 'variants') in the future. The advantages of such a comprehensive range of materials will be immediately obvious. Here are some of them:

*From the student's point of view:*

Students can

- select the kind of English they want to learn and classes can be organized accordingly.
- work with materials which are relevant to their age-range and interests.
- switch from one course to another without being faced with acute structural and methodological problems.
- undertake the study of more than one course at a time if they wish to.

*From the teacher's point of view:*

The teacher

- is relieved of the monotony of having to work with the same materials over a considerable number of years.
- can aim at fulfilling precisely-defined objectives when working at particular levels.
- may have to make only minor modifications to meet special needs.
- can easily adapt the materials for use in either *intensive* or long-term courses.

## MAINLINE PROGRESS A and B

### General Aims

*Mainline*, as its title implies, is a general English course, though it can also be used to prepare students for examinations in English as a foreign language. It has been specifically designed to meet the needs of non-native users of the language who wish to communicate with each other or with native users. The course does *not* assume that the learner will inevitably visit the English-speaking world or necessarily have a special interest in it. As has already been suggested, *Progress A* and *B* can be used as an alternative to *Practice and Progress* in situations where it would obviously be more suitable.

### Assumptions

It is assumed that students about to start this course

- are secondary (i.e. 14+) and/or adult.
- are not necessarily highly motivated to learn.
- have completed the beginners' level using *any* course, but preferably a modern one which aims at developing aural/oral as well as reading and writing skills.
- require some kind of remedial work to consolidate what they have learnt so far, regardless of the course(s) they have used.

### Specific Aims

- 1 To provide highly integrated audio-visual and audio-lingual materials which have been designed to meet all the usual linguistic requirements we would expect to find in an up-to-date course.
- 2 To train students to *use* English rather than to *teach* them about it. The intention is to enable students to *experience* language in meaningful situations and contexts.
- 3 To train students in all four skills: understanding, speaking, reading and writing – in that order. Particular emphasis has been placed on *communication* in terms of these four skills.
- 4 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 equipment.
- 5 To provide the teacher with material which will enable (him) to conduct each lesson with a minimum of preparation.
- 6 To enable the untrained teacher, or the teacher whose command of English is limited, to master audio-visual techniques with a minimum of effort.
- 7 To provide the students with material which is interesting and engaging *in itself* to the extent that it deals with topics and a style of presentation they can immediately respond to.
- 8 To enable the students to relate what they are learning to real-life situations and problems and to transfer the skills they acquire.
- 9 Finally, it is assumed that large classes will be the rule rather than the exception and the recommended techniques show an awareness of this problem.



Time  
Allocation

## 1 Long-term Courses

The Pre-intermediate stage of *Mainline* consists of two books: *Progress A* and *Progress B*. Each book contains 30 Teaching Units (60 Lessons, each of which is designed to take from 35 to 50 minutes' lesson time). Assuming the academic year to consist of 30 weeks, these Lessons can be distributed in a variety of ways according to the amount of classroom time available. Here are a few suggestions:

Two periods a week

1st Period: Text and Guided Conversation Exercises  
2nd Period: Oral Exercises: Pattern Drills  
The Written Exercises would then be set as homework

Three periods a week

1st Period: Text and Guided Conversation Exercises  
2nd Period: Oral Exercises: Pattern Drills  
3rd Period: The Written Exercises would be done in class

Four periods a week

1st Period: Text and Guided Conversation Exercises  
2nd Period: Oral Exercises: Pattern Drills  
The Written Exercises would be set as homework  
3rd Period: Text and Guided Conversation Exercises  
4th Period: Oral Exercises: Pattern Drills  
The Written Exercises would be set as homework

Obviously a number of ready solutions will present themselves. Where an extra session is available (as in solution two above) written exercises may be set as homework and the classroom time may be spent on extensive reading, revision or other activities suggested in this book: e.g. singing, listening comprehension, games, dictation, etc.). But from the above it can be seen that depending on the amount of classroom time available it is possible to complete *Progress A* and *Progress B* over a two year period or within a single year.

*When planning a curriculum a teacher's first task is to work out the number of lessons actually available in the academic year in relation to the number of lessons in the course and to allocate the time accordingly.*

## 2 Short-term Intensive Courses

Conditions vary considerably in schools and language institutions where intensive courses are held, ranging from a limited number of lessons per week over a three or four month period to high-intensity situations over a period of one or two months. For this reason, it is not possible to make practical suggestions about the distribution of the material. But working in multiples of 15 and/or 30 it is possible for the teacher to arrange a timetable

which aims at completing one or both books. *In certain restricted situations* it is possible to select *Mainline Progress B* as an alternative to *Progress A* where the students' present level of attainment permits. (See under *The Grading System* page 6.)

The Components of the Course	<p><i>Mainline Progress A</i> and <i>B</i> consists of:</p> <p>2 Students' Books (for students and teachers)</p> <p>1 Teacher's Book (for teachers only)</p>
Contents	<p>Each Students' Book contains:</p> <p>Contents list: titles of texts, and structures</p> <p>30 Teaching Units (60 Lessons) with pronunciation exercises</p> <p>Words to songs</p> <p>Verb tables</p> <p>Answers to quizzes</p> <p>New vocabulary: lesson by lesson</p> <p>The Teacher's Book contains:</p> <p>Prelims (contents, etc.)</p> <p>General introduction and outline of method</p> <p>Demonstration lessons</p> <p>Grammar/lexical notes on each lesson</p> <p>Music for songs</p> <p>Instructions for language games</p> <p>Texts for listening comprehension</p> <p>Dictations</p> <p>Achievement Tests – Teacher's Notes</p> <p>Keys to written exercises</p> <p>General structural index</p> <p>General cyclical index</p> <p>General vocabulary index</p> <p>General index to place names</p> <p>Overlays</p>
Optional Material	<p>Two sets of students' test materials</p> <p>Accompanying audio aids</p> <p>Audio tapescript</p> <p>Longman Structural Readers Series (<i>for extensive reading only</i>).</p> <p>Longman Integrated Composition and Comprehension Series (<i>for additional writing practice if necessary</i>)</p>
Exercise Books	<p>The students will need two: one for written exercises and the other for dictation. A vocabulary notebook is NOT required.</p>
Integration	<p>All the materials in the course have been completely integrated, that is, the four skills of <i>Understanding, Speaking, Reading and Writing</i> are taught in relation to each other: the student is never required to perform a task involving any of these skills for which</p>

he has not previously been carefully prepared. The table below indicates how the materials have been integrated in both *Progress A* and *Progress B*. The table shows the point at which important features are introduced for the first time.

*Integration Table*

Teaching Unit	Understanding	Speaking	Reading	Writing
1	Audio-visual presentation: dialogue Guided conversation Pronunciation: sounds and spellings Songs Commencement of 1st Structural Cycle: Progress A Commencement of 3rd Structural Cycle: Progress B Extensive Reading: Progress A: LSR 3 Progress B: LSR 5			Pattern reinforcement Multiple Choice Sentence Structure Guided summary: simple sentences Guided composition Additional Practice in Writing: Progress A: LICCS 3 Progress B: LICCS 5
2	Audio-lingual presentation: texts: intensive reading Texts for listening comprehension			Dictation
10	Purely visual material			
	Achievement Test		Achievement Test	Achievement Test
11				Guided summary: compound sentences
16	Commencement of 2nd Structural Cycle: Progress A Commencement of 4th Structural Cycle: Progress B			
			Extensive Reading: Progress A: LSR 4 Progress B: LSR 6	Additional Writing Practice: Progress A: LICCS 4 Progress B: LICCS 6
20	Achievement Test		Achievement Test	Achievement Test
21				Guided summary: complex sentences
30	Achievement Test		Achievement Test	Achievement Test

## A DESCRIPTION OF THE MATERIALS

**Page Layout** Each Teaching Unit (2 Lessons) consists of four pages:

- 1 1st Left-hand page: the text
- 2 1st Right-hand page: guided conversation
- 3 2nd Left-hand page: pattern drills
- 4 2nd Right-hand page: written exercises

The operation of the course in the classroom is basically quite simple. In one lesson of between 35 and 50 minutes the text containing the new patterns to be learnt is presented and used as a basis for guided conversation (1 and 2); in the next lesson, the new patterns are drilled audio-visually with sets of pictures showing different situations (3). Written exercises (4) may be done in class or set as homework, depending on the number of lessons available. (See under *Time Allocation* page 3.)

**The Grading System**

The grading system in *Mainline Progress A* and *B* is cyclical not linear. It can be thought of as a spiral in which grammatical difficulties are treated at four different levels of increasing complexity. A structural cycle comprises 15 Teaching Units the arrangement of which is as follows:

Progress A: 1st Cycle TU's 1-15 (Lessons 1-30)  
2nd Cycle TU's 16-30 (Lessons 31-60)

Progress B: 3rd Cycle TU's 1-15 (Lessons 1-30)  
4th Cycle TU's 16-30 (Lessons 31-60)

The first cycle re-introduces material generally treated in beginners' courses; this is developed and amplified in the remaining cycles. Thus, though *Progress A* and *Progress B* run parallel in every respect, the grammatical problems isolated for study in *Progress B* are more complex than in *Progress A*. This makes it possible, in certain restricted situations to select *Progress B* as an alternative to *Progress A* where the students' present level of attainment permits. (See under *Short-term Courses*, page 3.) Details concerning the points dealt with can be found in the Cyclical Index on page 187. The broad headings covered in *Progress A* and *B* are as follows:

Unit Nos.	Grammar Focus
1 & 16	Word Order and Sentence Structure
2 & 17	Present Continuous and Simple
3 & 18	Irregular Past
4 & 19	Present Perfect, Simple Past, Future Perfect
5 & 20	Past Continuous and Past Perfect
6 & 21	Passive (above tenses)
7 & 22	Articles, determiners, countables and uncountables
8 & 23	Patterns involving the use of adjectives
9 & 24	Prepositions

Unit Nos.	Grammar Focus
10 & 25	Modals (including <i>shall/will</i> )
11 & 26	Modals: the Passive
12 & 27	Conditionals
13 & 28	Reported Speech
14 & 29	Prepositions after verbs and adjectives
15 & 30	Infinitives and gerunds

The advantages of this framework will be immediately obvious:

- 1 It eliminates the need for tedious revision lessons: revision is a *constant process*.
- 2 It is ideally suited to the needs of late starters or students who miss lessons.
- 3 It enables students to enter the course at any point.
- 4 It provides the best possible reinforcement for remedial students or students who wish to consolidate and develop skills they have already begun to acquire.
- 5 It provides a simple organizational framework within which to work and facilitates immediate cross-referencing.
- 6 It allows for the rapid identification of well-known problematical areas in English grammar.
- 7 It often suits the needs of 'false beginners'.

#### The Students' THE TEXTS

Book: 1st left-hand page

The word 'text' is used loosely to describe any material which appears on this page. Texts may take the form of dialogues, prose passages, etc., or may be purely visual.

**Grading:** The main element to be practised is *contextualized* (that is, it is built into each text). This does not preclude the occasional introduction of idioms and social formulae which particular situations give rise to. Where these occur they should not be considered part of the grading system. New linguistic material is always presented meaningfully in context so that it may be readily understood and intuitively assimilated before being practised intensively.

**Length:** Texts are graded not only in terms of structures but also in terms of length. The main feature that will be noticed is that the texts are *short* so that they may be presented rapidly, the emphasis being not so much on *presentation* but on *exploitation*. Dialogues generally run to about 150 words in length throughout the course. The length of the remaining texts in *Progress A* and *Progress B* is roughly as follows:

TU's 1-10: 50-100 words approx.

TU's 11-20: 100-150 words approx.

TU's 21-30: 150-200 words approx.

**Subject-matter:** *Progress A* and *Progress B* each contain 30 texts the form of which is as follows:

- 1 10 dialogues (occurring at irregular intervals).
- 2 20 'texts' some of which are largely or wholly visual.

1 *Dialogues*. These may be either strictly *functional* in that they deal with specific and limited situations (e.g. making introductions) or *operational* (e.g. making requests) in that the patterns practised are applicable in a wide variety of situations. Characters from all age-groups and different social and national backgrounds are introduced in these dialogues and sometimes the same people reappear at different points. However, there is *no* continuous story-line. *All* the dialogues have been written from the point of view of the student using English as an instrument for communication outside his own country or, in special circumstances (e.g. entertaining English-speaking overseas visitors) within his own country. Bearing in mind that the guiding principle behind the course has been to meet the needs of non-native users of English who wish to communicate with each other or with native speakers, the dialogues deal with realistic situations which will be immediately relevant to the students' needs. That is why the conventional approach (e.g. presenting native speakers against a British or American background) has been wholly discarded.

2 *Texts*. The intention has been to deal with subject-matter which will be meaningful to students from most parts of the world. The topics have been selected for their universal human appeal, that is they deal with ideas, conditions, facts, etc., which people actually talk about the world over (e.g. good and bad habits, superstitions, etc.). The idea here is to use the texts as a basis for *communicating information*. No specialized knowledge is assumed: the topics dealt with are the concern of communications media (magazines, newspapers, TV, etc.) in virtually every part of the world.

**Visual material:** Again this must be considered from two angles:

1 Dialogues

2 Texts

1 *Dialogues*. The presentation of these is wholly audio-visual: meaning is communicated through pictures. All the illustrations are therefore strictly functional, not decorative. To the right of each dialogue there are six numbered picture-frames which are used to communicate the meaning of the caption(s). The text is covered with the mask the students have made (see inside cover of the Students' Book). The students are trained to understand the meaning of each dialogue through the pictorial images that accompany the captions. However vivid, pictures can only convey a limited amount and teachers must always supply additional information when attempting to communicate the meaning of a dialogue. We must remember they are *visual aids*: they are there to *aid* the teacher and the teacher is there to aid *them*.

2 *Texts*. All non-dialogue material is either *audio-lingual* or purely *visual*. No attempt is made here to communicate language through functional pictures. Instead, dynamic visuals are used to engage and involve the student in the subject-matter. The

principle has been to let the topics *dictate their own visuals*. Thus, if the subject-matter is 'comics', there is no set text on comics as such, but an actual comic strip. Where a straight prose text is given, then the whole page has been specially designed round it to ensure maximum participation from the student. *Realia* material (that is, visuals which realistically bring to life the topics under consideration) is integrated with the language material presented for study. Together with this, there is a great variety of typographical and other devices (e.g. different typefaces, handwriting, typescript, etc., where appropriate). The pages more closely resemble a magazine format than the layout and style we have come to associate with ordinary textbooks. The criterion for designing these pages has been to produce material which is interesting *in itself* and which will draw and involve even the least-motivated student. This means, ultimately, that the pages are basically open-ended: at any point it is possible for the teacher to abandon the suggested lesson and to work spontaneously from the material available.

**Intonation and stress:** No attempt has been made to convey intonation and stress in the straight prose texts. In the dialogues, however, a uniform system is used. Lines are deliberately broken to indicate rhythmic patterns and match the students' eye-span. Boldface roman is used to indicate primary stress and vertical strokes (') are used to indicate secondary stress:

'Have a glass of **wine** 'first,  
'then let me intro'duce you  
to 'some of my **guests**.  
**Thank** you.

(2a TU1, Lesson 1, frame 2)

For further details please refer to the information in the Tape-script.

The Students'  
Book: 1st  
right-hand  
page

#### ORAL EXERCISES: GUIDED CONVERSATION

This page relates directly to the text on the facing left-hand page and sets out to train the students systematically in conversation. The whole emphasis in this oral lesson is on training the students to manipulate question and answer forms, leading by stages to free conversation. The lesson is divided into the following parts:

Presentation of the text (audio-visual, audio-lingual or other)

Questions on the text

Asking questions on the text

Acting the scene (in the case of dialogues) or oral composition  
(in the case of straight prose)

General questions

Asking (general) questions

Talking points

Singing or a text for listening comprehension

In this lesson there is a constant effort to transfer from the text to a real-life situation. This transference is indicated by the heading 'General questions' in the list above. At this point the

student is asked questions of a general nature which are suggested by the text but related to his own circumstances in real life. In other words, we always transfer from 'text-based' exercises to 'life-based' exercises. To emphasize the importance of this move all the 'transfer exercises' appear in a colour patch. The final activity (a song or text for listening comprehension) is indicated by appropriate references to the Students' and/or Teacher's Book. The disc *Mr Monday* (The Solid British Hat Band, Longman) is recommended as an alternative for teachers and students who prefer pop to traditional songs.

The Students'  
Book: 2nd  
left-hand  
page

#### ORAL EXERCISES: PATTERN DRILLS

The key patterns which were introduced in the text are now, as it were, extracted and drilled intensively in a variety of situations. Wherever possible these situations have been selected to relate to the subject-matter of the text itself. The intention behind this oral lesson is to develop the pupils' control of patterns and increase his vocabulary. The lesson is divided into the following parts:

- Pronunciation exercises
- Repetition drill
- Grammatical explanation (optional)
- Pattern drills
- Dictation or game.

Pronunciation exercises concentrating on sounds which are particularly problematical are given at the top of the page. These are derived from the lesson itself. It should be noted that the pronunciation exercises do not always take the form of minimal pairs. Minimal pairs have the disadvantage of presenting the student with large numbers of 'exotic' words and limiting practice to vowel changes. To overcome these limitations, the student is often asked to practise the sounds of words which are part of his active vocabulary. This in turn enables him to see a relationship between *sounds* and *spelling*. Grammar and lexical notes relating to the whole Teaching Unit are not given on this page but in this book (page 40). Teachers may refer to them if they wish to give explanations. Beneath the pronunciation exercises is a series of numbered patterns usually set in two columns, A and B. After the pronunciation exercise, the first (or most suitable) pattern can be used as a repetition drill. Then all the patterns will be drilled intensively round the class. The drills themselves are usually actual conversational exchanges and not merely substitution exercises. The patterns in column A represent the *stimulus* and those in B, the *response*. The most important patterns are indicated by an asterisk (\*).

Beneath this list of patterns will usually be found a set of pictures which revise known vocabulary or introduce new vocabulary. Every effort has been made to present these pictures imaginatively so that they will engage the students' active participation. The presence of pictures ensures that each statement the student makes is in context and is meaningful. The student must think



about the meaning of what he is saying before making an utterance. This lesson always ends with a dictation or a game, reference to which is to be found at the foot of the facing page in the Students' Book.

Students'  
Book: 2nd  
right-hand  
page

#### WRITTEN EXERCISES

The written exercises have been deliberately included in the Students' Book to eliminate the need for a separate workbook. They set out to develop a number of skills ranging from straightforward written reinforcement of patterns practised orally, to more elaborate guided summary and composition exercises. The organization of this page is generally as follows:

Written reinforcement of patterns

Multiple choice exercises, covering comprehension of the text, structure and lexis or variable exercise (e.g. crossword puzzle)

Sentence structure and syntax (based on the text)

Guided summary (based on the text)

Guided composition and letter-writing (on topics related to the text)

The exercises provided for the purely visual 'texts' vary in form. Creative writing skills are developed through guided summary and guided composition. The guided summary exercises concentrate on *simple sentences* (Lessons 1–20); *compound sentences* (Lessons 21–40); and *complex sentences* (Lessons 41–60). When the student comes on to the guided composition exercise there is a transference from 'text-based' to 'life-based' exercises (reflecting the sequence in the Guided Conversation pages). The guided composition exercises are not lifeless academic exercises but realistic, practical assignments.

The Written Exercises may be set as homework or done in class according to the amount of time available. (See under *Time Allocation* on page 3 for suggestions.)

Vocabulary  
Control

The vocabulary in *Progress A* and *B* is broadly based on the General Service List of English Words (Michael West, Longman). However, an important principle has been adopted throughout: no attempt is ever made to simplify vocabulary by introducing terms which would not naturally be used in any given context. Structural control *always* takes precedence over vocabulary control. Lexical items outside the GSL are introduced freely where the context demands it.

The vocabulary density for each Lesson is about 15 new words on average. *Progress A* does not assume a command of the vocabulary in *Progress B* and vice-versa. The words listed in the lesson-by-lesson analysis at the end of the Students' Book are derived from the *text for study* and the pattern drill pages (i.e. the 1st and 2nd left-hand pages). New words to be found in the actual art-work are not normally listed – unless they are consciously exploited in the right-hand pages. It will be found that the 1st right-hand page makes use of a slightly wider vocabulary range for passive recognition. The Guided Conversation, Multiple Choice and Guided Composition exercises (on the 1st and 2nd