

TEACHER'S BOOK

# CROSSROADS

MICHAEL HINTON & ROBERT MARSDEN

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Language skills development at First Certificate level

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# INTRODUCTION

*Crossroads* is a course for students at Cambridge First Certificate level with material that will help them improve and extend their reading, oral/aural and written competence in a more imaginative way than is possible within the constraints of an exam-related syllabus

Each of the 18 units is built around a topic of contemporary interest and is designed to encourage students to use their English in a practical and relevant way. The emphasis is on *doing*, as you can see from the sub-headings of each unit:

- Reading and Thinking
- Revising Structures
- Listening and Speaking
- Writing and Spelling
- Acting and Doing

## *Reading and Thinking*

### TEXTS

Every unit contains a *text*, and all but Unit 5 open with one. We have tried to give as many different types of text as possible: dialogues, essays, a short story, a poster, extracts from real documents, and so on.

The texts can be used for several different purposes. They can be:

- a** vehicles for intensive study: as examples of points of style, grammar and vocabulary.
- b** vehicles for 'extensive' study, or 'gist' comprehension.
- c** ways of introducing a topic for discussion.
- d** ways of giving background information for an activity.

Your decision as to what you want to use the text for will determine not only what you expect your students to get out of it, but also the way you treat it. It must be stressed, however, that not only can the same text as a whole be treated in different ways, but parts of a single text can also be handled differently. For instance, you might be interested in the first paragraph for reason **c** above, the second paragraph for reason **a** and the final paragraph for reason **b**. A more detailed account of a varied approach to different parts of a single text is given below.

### *Intensive study*

Here you are concerned that the students understand every word, structure and point of style.

Start by reading a whole paragraph straight through. Then go back and re-read it sentence by sentence, giving or eliciting explanations at the end of each sentence.

## *Extensive study*

This covers the other three cases (b, c, d) above.

- 1 A good way of opening the lesson is to ask the students just to look at the title of the text, and the picture which illustrates it. Then get the students to predict what the text might be about.
- 2 You can follow this first stage by getting the students to read just the first sentence of each paragraph, and again asking them to predict what they think the rest of the paragraph will be about.
- 3 Now give the students a few general questions to which the answers can be found in the text. The students should then 'skim' read it – with a time limit – or listen while you read.
- 4 If your students are accustomed to intensive text study only, it may be a good idea to explain what you are doing. They should realise that one normally reads a text in any language in order to extract certain pieces of information, rather than to make an intensive study. Thus they will be practising an important language skill.

## *A varied approach to a single text*

We would like to stress that both approaches are suitable for the same text. The following method of handling a text incorporates all the techniques mentioned above.

- 1 Get the students to look at the title of the text and the picture illustrating it. Ask them then to predict what they think the text might be about.
- 2 Let the students read the first sentence of each paragraph, predicting in turn how that paragraph is likely to continue. (It is best if they cover, with a hand or a piece of paper, everything but the first sentence of a paragraph.)
- 3 Give the students two or three 'gist' questions for the first two paragraphs.
- 4 Do a listening comprehension of the first two paragraphs; you read while the students listen with books closed.
- 5 Ask the students to read the first paragraph silently to find anything they don't understand. Answer any problems.
- 6 Read the second paragraph, sentence by sentence, for intensive study.
- 7 Ask detailed comprehension questions on the first two paragraphs, as a final check that everything has been understood. This also serves to practise the language studied.
- 8 Give some 'gist' comprehension questions for the rest of the text.
- 9 Ask the students to 'skim' read the rest of the text to a time limit (e.g. your own normal reading speed).

10 Ask the students for the answers to the 'gist' questions.

### NOTE

If you think that certain words which are crucial to the understanding of the text will not be known by your students, it is a good idea to teach them before starting the text. This can often take the form of an introductory discussion where you manage to elicit these words – or at least elicit the lack of them!

## COMPREHENSION

All the texts in *Crossroads* are followed by *comprehension questions*, which may be multiple choice questions, true/false, or free response questions. They are generally a mixture of 'gist' questions and questions suitable for intensive study. There is often a final question which requires the student to apply outside knowledge or a judgement to the topic of the text.

## WORD STUDY

The comprehension questions are followed by a *word study* section in which certain key words from the text are focused upon in a variety of ways: multiple choice exercises, word building, synonyms and antonyms, gap-fillers, etc. With multiple choice vocabulary exercises, it is just as useful to study the meanings of the rejected alternatives as the correct alternative. A good way of doing this is to ask the students to write sentences using certain of the rejected choices.

## DISCUSSION AND DEBATE

The *discussion* section contains questions aimed at getting the students to talk about the topic of the unit. Some of the questions will best be suited to general discussion involving the whole class; others can be handled as topics for debate.

There are two main ways of handling a debate. One way is to have a proposer and seconder to speak for and against the motion to be debated. That is to say, one student speaks for capital punishment, for example, then one student speaks against it, followed by another student for and another against. The rest of the class must use this stage for listening comprehension but should ask questions or put their own points at the end.

The second way of handling a debate involves the participation of more students. Form two teams of 4 to 6 students, one team for the motion, the other against. A student from the first team gives an argument for the motion, and he is followed by a student from the second team answering him and giving an argument against the motion. This continues until all the students have given one argument. Any remaining students can make further points at the end and vote on the performances of the two teams.

### NOTES

1 Adequate time for preparation must be allowed if the debate is to be a successful one.

2 Sometimes topics which would be very successful in the students' native language are too difficult in a foreign language. In fact, topics that may appear rather mundane, such as 'Life in the country v. life in the city', are often very successful since it is easy to find something to say which is easy to express.

## Revising Structures

### GENERAL

The following table shows the structures that are dealt with in *Crossroads*.

Structure	Unit	Structure	Unit
<i>verbs</i>		<i>sentence structure</i>	
a. <i>tenses</i>		conditionals	7
present	1	question tags	7
future	1	<b>wish, if only, I'd rather,</b>	
past	2	<b>it's time</b>	9
present perfect	3	relative clauses	9
future perfect	6	reported speech	10, 18
past perfect	6	gerunds and infinitives	13
b. <i>the passive</i>	8	prepositions and	
c. <i>modals</i>		gerunds	14
<b>can, be able, may,</b>		<b>there is/it is</b>	15
<b>might</b>	4	<i>adjectives, nouns, etc.</i>	
<b>must, have to,</b>		comparatives and	
<b>should, ought to</b>	12	superlatives	5
<b>may/might (have),</b>		articles	11
<b>could (have)</b>	16	<i>miscellaneous</i>	
<b>must have, can't/</b>		<b>come/go, bring/take,</b>	
<b>couldn't have</b>	18	<b>get, fetch</b>	4
d. <i>two-part verbs</i>		<b>get/have something</b>	
<b>in/out</b>	8	<b>done</b>	5
<b>up/down</b>	12	<b>do/make</b>	17
<b>on/off</b>	14		
<b>over/under, round,</b>			
<b>away/back, across/</b>			
<b>through</b>	17		

All units contain a section devoted to the revision of grammatical *structures*. The formation and usage of the most common structures are presented, followed by exercises of various types. All students at this level should be familiar with the material in these sections; what they will probably need is *reminding* and, above all, practice. But do not feel obliged to plough through all of the material in all of the sections. Adjust your approach to the needs of the students: if they are preparing for an exam, they will find it useful to



do the more formal exercises (transformations, gap-filling, etc.), while for non-exam students it may be best to concentrate on the freer, more creative exercises.

The best time to practise a grammatical structure is when an obvious need for it has arisen. If, for example, students in describing a past event fail to make a proper distinction between the past simple and present perfect tenses, make use of the opportunity to revise these structures and do the exercises related to them. Don't feel obliged to do everything in the order it is presented in this book; and don't be afraid to go back and redo structures that students continue to have problems with.

## TWO-PART VERBS

No fewer than four units contain sections under this heading, which deal with the combination of verbs with particles (adverbs or prepositions). The reason for devoting so much space to this topic is that two-part verbs are such an integral part of English, but a part that many foreign learners fail to acquire. The reason that two-part verbs appear in so many units is that we have tried to ease the task of learning them by presenting them in stages rather than having one unit with many different verbs and particles.

Our method is to focus on the particle rather than the verb. Thus, in any unit it is the particle which remains constant, the verbs which change. The particles studied are those most commonly found in two-part verbs: **in/out, up/down, on/off, over/under, round, away/back, across** and **through**. An attempt has been made to show something of the underlying system of two-part verbs. We start with the basic spatial meaning of the particle and show its use in literal combinations with verbs. We go on to give some extended meanings of such combinations and finally move on to the totally idiomatic cases.

Our reasons for presenting verb-particle combinations in this way, rather than simply as isolated items of vocabulary, are twofold. Firstly, to present all the verb-particle combinations of English as separate vocabulary items would be to create an almost impossible learning task. Secondly, although the meaning of some combinations, such as **put someone up**, bears no relation to the meaning of the verb and particle taken separately, it is a mistake to assume that all verb-particle combinations have to be learnt as separate items of vocabulary. For instance, **put across** in the sentence **he put across his ideas very well** is perfectly understandable once you know the basic meaning of **put** and **across**, and you have seen the basic use of the combination in a sentence such as **They put a bridge across (the river)**.

The sections open with a diagram showing the basic spatial meaning of the particles to be studied. This is there to give the students a direct notion of the spatial meaning and to try to deter the student from translating into his own language,

which is bound to be misguided in this area of the language.

The sections close with a very demanding exercise, where the students are required to do two things: firstly, to replace certain phrases (in capitals) with two-part verbs; secondly, to replace other examples of two-part verbs (in italics) with alternative expressions. The idea here is not to find an exact synonym for a particular two-part verb, but for the student to show that he has understood the sentence. The reason for this second, rather unusual part of the exercise is that it is even more important for students to understand these two-part verbs than to actually produce them. This second activity has another useful function in that students will find it hard to replace some of the two-part verbs, which should help to demonstrate how fundamental they are to the language.

Some units have a *Mixed Exercise* which also features particles studied in earlier units.

### *The syntax of two-part verbs*

Our approach to two-part verbs is a semantic one; we are concerned exclusively with the *meaning* of verb-particle combinations, rather than the syntax. But there is a problem concerning word order. Verb-particle combinations consist of verb-preposition combinations and verb-adverb combinations.

Verb-preposition combinations must, by definition, be transitive; their objects must come after the preposition particle. Thus we say:

**I walked up the hill** and **I walked up it** but *not*: 'I walked the hill up' or 'I walked it up'.

Verb-adverb combinations, however, can be transitive or intransitive. The adverbial particle can come before or after the object if this is a noun or noun phrase; if the object is a pronoun, the adverbial particle must come after it. Thus we say:

**I turned down the offer**, **I turned the offer down** and **I turned it down** but *not* 'I turned down it'.

We have made no attempt to present the two syntactic types separately; the exercises contain a mixture of adverbial and prepositional combinations. This is because we wanted to show a semantic link between the literal prepositional combinations and the more idiomatic adverbial combinations. But it may be a good idea to point out the differences in word order if confusion arises, remembering, however, that successful production will not come from rules in this case but only when the students develop a 'feeling' for what is going on.

### CLOZE TESTS

Three units (5, 9 and 12) contain *cloze tests*. These are passages of 10 to 12 lines containing 20 gaps, each of which must be filled with *one* appropriate word. Cloze tests are

similar to the gap-filling exercises in the Structure section of the book, the main difference being that no help is given as to the type of word to be supplied; it may be an adjective, a verb, a pronoun, a preposition – in fact, anything at all. There is no relation between the structures and vocabulary tested here, and the rest of the unit.

### *Purpose*

- 1 To provide a measure of the students' general level of ability. Difficulties in finding a particular answer may indicate an area of vocabulary or structure that needs remedial work.
- 2 To provide practice for students preparing for examinations, such as the Cambridge First Certificate, which frequently use this type of test.

### *Suggested methods*

#### **1 EXAMINATION-STYLE APPROACH**

No preparation, except to make sure that all students know what they have to do. Give them 15–20 minutes to write their answers. Follow this up with:

- a discussion on the theme and content of the passage
- b discussion on the rights and wrongs of the students' answers, and remedial work where necessary.

#### **2 FREER APPROACH**

a A general discussion around the theme of the passage, for example, in Unit 9 – ancient sites and monuments, their purpose, the people who built them, etc. Introduce any vocabulary from the text that may be difficult.

- b Let the students work in pairs with the exercise itself.
- c Follow up as in method 1 above.

## ***Listening and Speaking***

This section in each unit consists of one of the following:

- a *Listening comprehension*
- b *Talking about a photograph*
- c *Situations, Pronunciation, Intonation and Stress.*

## **LISTENING COMPREHENSION**

*Crossroads* contains six listening comprehension exercises, in Units 3, 5, 10, 12, 15, and 18. The printed texts for these are all at the back of the Students' Book, while the questions associated with them are to be found in their respective units.

The purpose of these exercises is to give the students the opportunity of hearing native English speakers in a variety of more or less realistic situations. Encourage your students to listen to English language radio programmes, too, for

example, by taping British or American news broadcasts. These must be very thoroughly prepared by you, however, because they are likely to contain a lot of difficult vocabulary.

A suggested method of dealing with these exercises is presented on p 43 of the Students' Book. Remember that preparation and follow-up are of vital importance.

## TALKING ABOUT A PHOTOGRAPH

Units 1, 4, 6, 8, 11 and 16 contain sections called *Talking about a photograph*. In each section there is a photograph related in some way to the theme of the unit, followed by four or five specific questions and a few general questions. The format of these exercises is the same as that used in the Cambridge First Certificate examination.

The questions can be dealt with either with the class as a whole or student to student, in pairs or small groups. Vary the approach occasionally by organising a debate around one of the questions, or getting one or two students to give a talk.

Further possible activities could be:

vocabulary extension (e.g. Unit 1 p 22: *clothing* – collar, lapel, cuffs, etc. *patterns* – checked, striped, patterned)  
short roleplays (e.g. Unit 1, acting out street interviews)  
written follow-up (e.g. a paragraph about one of the discussion topics, or a written description of the photograph)

## SITUATIONS, PRONUNCIATION, INTONATION AND STRESS

The third type of *Listening and Speaking* is to be found in Units 2, 7, 9, 13, 14 and 15. The section consists of a dialogue expressing a common language function, such as inviting or asking for information, in an everyday situation. The dialogue is followed by an exercise giving further situations to practise, and work on pronunciation, intonation and stress.

### Situations: exploitation

With slight variations for particular units, we suggest the following method of approach.

- 1 Play the recorded version of the dialogue. (Alternatively, you can read the dialogue to the students.)
- 2 Explain any difficulties and point out useful idiomatic phrases.
- 3 Get the students to practise the dialogue briefly so that they are familiar with it.
- 4 Listen to the intonation notes on the cassette (or read them) and do the related exercises.
- 5 Practise the dialogue again, paying particular attention to intonation.
- 6 Look at the alternative phrases given and practise the dialogue again using these phrases as substitutes.

7 Use the dialogue and alternative phrases as a model for the *Further Situations* exercise. It is advisable for students to write at least their first dialogue (in pairs) before acting out the situation. The other situations might be attempted without written preparation if you think that the students can handle it.

8 Do the pronunciation section.

## *Pronunciation*

Following the dialogue in each of these units is a *pronunciation* section. We look at short and long vowels in Units 2 and 7, diphthongs in Units 9 and 14, and consonants in Units 13 and 17.

We recommend the following method of approach, all of which is on the cassette. It is based on a three-stage lesson: presentation, discrimination, production, in that order.

1 Each word is recorded on cassette with a pause for students to repeat the word before they hear it for the second time.

2 A discrimination exercise follows each presentation on the cassette. Students hear words they have just heard during the presentation, spoken twice. A short pause follows each word to allow students time to write down the number of the word they have heard.

3 Find out if the students can *produce* the target sounds by getting them to read the words given, which feature the sounds.

4 You can now test the discrimination of some students and the production of others by getting one student to say one of the words given and see if another student can say the number of the word he has heard.

5 Get the students to practise the sounds in the context of a sentence by reading aloud the dialogue in pairs.

## Writing and Spelling

Every unit except the first and last contains a section called *Writing and Spelling*. Here we include three types of exercise where the emphasis is on improving written skills: *essay writing*, *extracting information*, and *spelling*.

Essay writing	Unit	Extracting information	Unit	Spelling	Unit
letter	3	children's essays	4	doubled	
discussion	5	statistics	7	consonants	2
description	9	pictures	11	disappearing e	6
narrative 1	12	conversations	14	-ei- or -ie-	8
narrative 2	13			-y with endings	10
explanation	15			silent letters	16
dialogue	17				

For practical purposes, a special section in each chapter has been devoted to these exercises. We should like to point out, however, that written skills are best taught as an integral part of the language; written follow-up to oral exercises is an excellent way of reinforcing what has been learnt, and, for best results, written exercises should be preceded by thorough oral preparation. Try to make writing a natural and regular part of the course: you might, for instance, encourage your students to keep a diary (in English) which they can read to the rest of the class now and then, or get them interested in the idea of a class magazine or newspaper to which they can contribute articles.

### ESSAY WRITING

Each of the seven essay-writing sections presents hints on how to approach a particular type of composition, together with examples and exercises. Here is a suggested method of presenting the material in Unit 3 – Writing a letter.

- 1 Present the rules for laying out a letter (address, greeting, etc.).
- 2 Practise the layout, for example by dictating a couple of letters, or getting the students to write a variety of skeleton letters with beginning and end, but no actual content.
- 3 Present and discuss a few differences between colloquial and formal styles. With weak classes it is probably best to stick to the differences between long and short forms (*isn't*, *I'm*, etc.), but you may well find that your students have ideas of their own on the subject of colloquialisms.
- 4 Practise the differences in style you have been discussing. For example, you might present sentences with long forms and get the class to 'translate' them to short forms.

5 Divide the class up into pairs, each with one of the topics on p 45. Get them to prepare, orally, the details of their letters – names, addresses, dates, facts, and so on. They could also produce a written summary of what the letter will contain, and present it (orally and briefly) to the rest of the class.

6 Set the actual writing of the letter as homework.

The techniques you use for these essay-writing sections will vary from unit to unit, but bear in mind that writing a composition without oral preparation has virtually no value from a language-learning point of view. It is a good general rule that a student should know exactly what he is going to write and how he is going to express it before he puts pen to paper. If he has also said everything aloud, so much the better. You can also get your students to read their completed compositions aloud to the rest of the class; this will help them to understand that what they write has a real purpose – communication.

## EXTRACTING INFORMATION

Four units contain exercises on *extracting information*. Facts are presented in a variety of ways – as diagrams, pictures, or dialogues, for example – and the students' task is to pick out the information relevant to three or four specific questions and present it as a continuous piece of written work, with one paragraph for each question.

### *Suggested method*

- 1 Oral preparation. The students study the material and describe it orally, without reference to the questions. Follow this with a general discussion on any topics that the material may raise. Don't go on to the next stage until it is quite clear that everyone has understood all the facts.
- 2 Write the questions on the blackboard as headings. Discuss with the class what information is to go under each heading. Alternatively, get the students to do this in pairs or small groups.
- 3 The students write the summary itself as homework.
- 4 Follow-up. One or two students read their work aloud, followed by a discussion with the whole class. Remedial work on structures or vocabulary may be necessary.

### *Extension work*

Exercises of this type are very useful for getting a whole class involved in a creative language-learning process. And they are even more interesting if the students themselves have a hand in their invention and construction. With careful preparation, it is not difficult to make up similar exercises on any imaginable topic. For example, in connection with the topic 'Travel' in Unit 3, you could construct an exercise as follows:

- 1 The students divide into pairs or small groups, each of

which has a photograph of a holiday town or resort. Each group prepares a short tourist brochure for its resort, with facts and figures and descriptions of some of the facilities. These can be either imaginary, or taken from a real brochure.

2 Make copies of the material the students produce so that everyone in the class has access to all of the 'brochures'. Allow time for reading through everything and for discussion (and possibly correction) of what has been written.

3 Tell the class that they are journalists working for a general interest magazine, and that they are to write an article in which they compare all the holiday resorts. In the first paragraph they will discuss prices, in the second hotels, and in the third entertainment facilities, for example. (Or you could let the students themselves discuss which aspects to write about.)

4 Carry out the rest of the exercise as described under *Suggested method* above.

## SPELLING

The five sections devoted to problems of spelling do not, of course, cover this difficult area completely. Impress upon your students the importance of spelling in written communication, and encourage the constant use of dictionaries for unfamiliar and difficult words.

## *Acting and Doing*

All units close with an activity under the heading of *Acting and Doing*. In addition, most units contain an *activity* to be done at the end of the text work and discussion.

Before looking at the types of activities involved, we would like to make two general points. Firstly, the success of most activities depends on the students' being given adequate preparation time. Secondly, the planning stage of an activity is often as important from a language point of view as the final stage, its execution. Make sure that the planning stage is always carried out in English, and supply your students with the language needed.

## TYPES OF ACTIVITIES

### 1 ROLEPLAYS (e.g. p 79)

These activities involve acting out a scene on information given. They can be adapted to suit your own class size. With large classes, it is possible to have two groups working simultaneously, if space allows. Once your class is used to doing a roleplay, it is best for you to take as little part as possible. You will have to interrupt to supply an essential word or if a mistake is being repeated. Otherwise you can sit out and take notes of important mistakes to correct at the end.



A roleplay should be seen as a time when students can try to express themselves without tight control. As such it also affords an ideal opportunity for you to see where more remedial work is needed on their actual production of the language.

Time must be given for the students to digest the information given and prepare their roles. This may be done in the form of homework.

Care must be taken in assigning roles; the success of most roleplays depends on one of the more able students taking a co-ordinating role, such as chairman of a tribunal.

Instructions for specific roleplays are to be found in the relevant unit notes of this book.

## 2 QUESTIONNAIRES/SURVEYS (e.g. p 23)

Certain activities at the end of units involve questionnaire work. The idea is that students will interview people to fill in a questionnaire, then report back to the class and draw conclusions from their findings. Again preparation time is important, and students should be encouraged to formulate further questions or alter the questions in the book to suit their own circumstances.

There are other form-filling activities in *Crossroads* which do not involve outside interviews and can be handled entirely in class.

## 3 WRITTEN ACTIVITIES (e.g. p 70)

There are a variety of written tasks in the *Acting and Doing* sections. However, they are always *activities* rather than simply written exercises. For instance, students are asked to write a film script, a censorship code, a recipe, or a newspaper article.

## 4 PLANNING ACTIVITIES (e.g. p 46)

Some activities are based on planning of some sort: students are asked to plan a special meal or a round-the-world trip.

## 5 GIVING A TALK (e.g. p 50)

Students are sometimes asked to give a talk on one of a choice of topics. A guide on how to do this is given on pp 50-1 of the Students' Book.

## 6 STORY TELLING (e.g. p 155)

## 7 EXPLANATION ACTIVITIES (e.g. p 171)

## 8 PROBLEM-SOLVERS (e.g. p 145)

## 9 DESCRIBING OR REPORTING ACTIVITIES (e.g. p 106)

## 10 PICTURE-BASED ACTIVITIES (e.g. p 166)