

FIRST THINGS FIRST

TEACHER'S BOOK

AN INTEGRATED COURSE FOR BEGINNERS

L. G. ALEXANDER

New
Concept
English



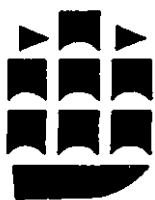
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L. G. ALEXANDER

Illustrated by Tom Bailey and Ted Pettengell

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An Integrated Course for Beginners



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Learning a Foreign Language in the Classroom

General Principles

Traditional methods of learning a foreign language die hard. As long ago as 1921, Dr Harold Palmer pointed out the important difference between understanding how a language works and learning how to use it. Since that time, a great many effective techniques have been developed to enable students to learn a foreign language. In the light of intensive modern research, no one would seriously question the basic principles that have evolved since Palmer's day, though there is considerable disagreement about how these principles can best be implemented. Despite the great progress that has been made, teachers in many parts of the world still cling to old-fashioned methods and to some extent perpetuate the systems by which they themselves learnt a foreign language. It may, therefore, not be out of place to restate some basic principles and to discuss briefly how they can best be put into effect in the classroom.

Learning a language is not a matter of acquiring a set of rules and building up a large vocabulary. The teacher's efforts should not be directed at informing his students about a language, but at enabling them to use it. A student's mastery of a language is ultimately measured by how well he can use it, not by how much he knows about it. In this respect, learning a language has much in common with learning a musical instrument. The drills and exercises a student does have one end in sight: to enable him to become a skilled performer. A student who has learnt a lot of grammar but who cannot use a language is in the position of a pianist who has learnt a lot about harmony but cannot play the piano. The student's command of a language will therefore be judged not by how much he knows, but by how well he can perform in public.

In order to become a skilled performer, the student must become proficient at using the units of the language. And the unit of a language is not, as was once commonly supposed, the word, but the sentence. Learning words irrespective of their function can be a waste of time, for not all words are equal. We must draw a distinction between *structural* words and *lexical* items. Words like *I, you, he* etc. are *structural*. Their use can be closely defined; they are part of a grammatical system. Words like *tree, plant, flower* etc. are purely *lexical* items and in no way part of a grammatical system. From the learner's point of view, skill in handling structural words is the key to mastering a language, for the meaning that is conveyed in sentence-patterns depends largely on the function of the structural words that hold them together.

It is possible, though this has yet to be proved scientifically, that every student of a foreign language has what might be called a 'language ceiling', a point beyond which he cannot improve very much. If we accept this supposition, our aim must be to enable every student to learn as much as he is capable of learning in the most efficient way. The old-fashioned translation and grammar-rule methods are extremely wasteful and inefficient, for the student is actually encouraged to make mistakes: he is asked to perform skills

before he is adequately prepared. Teachers who use such methods unwittingly create the very problems they seek to avoid. At some point in the course their students inevitably become incapable of going *on*: they have to go *back*. They have become remedial students and the teacher is faced with the problem of remedying what has been incorrectly learnt. No approach could be more ineffective, wasteful and inefficient.

The student should be trained to learn by making as few mistakes as possible. He should never be required to do anything which is beyond his capacity. A well-designed course is one which takes into account what might be called the student's 'state of readiness': the point where he can proceed from easy to difficult. If the student is to make the most of his abilities, he must be trained to adopt correct learning habits right from the start.

What has to be learnt

The student must be trained adequately in all four basic language skills: *understanding, speaking, reading* and *writing*. In many classroom courses the emphasis is wholly on the written language. The student is trained to use his eyes instead of his ears and his inability to achieve anything like correct pronunciation, stress and intonation must be attributed largely to the tyranny of the printed word. If the teacher is to train his students in all four skills, he must make efficient use of the time at his disposal. Efficiency presupposes the adoption of classroom procedures which will yield the best results in the quickest possible time. The following order of presentation must be taken as axiomatic:

Nothing should be spoken before it has been heard.

Nothing should be read before it has been spoken.

Nothing should be written before it has been read.

Present-day techniques and the classroom

Any language course represents an attempt on the part of its designer to implement a number of basic principles. To do this, the designer will inevitably draw on techniques old and new which will best fulfil his purpose. A great many terms are used today to describe new methods and it may be of help to define and illustrate some of these terms in the light of this course.

Structural Grading: grading sentence-patterns in order of increasing difficulty and complexity.

It is, or should be, an obvious requirement of any course that it should proceed from easy to difficult without sharp breaks or sudden 'jumps'. In a carefully graded course, the student learns to use a few patterns at a time. Ideally, these patterns should be interrelated and should be presented in a carefully ordered sequence. In traditional courses, grammatical items are often artificially grouped together. For instance, all the personal pronouns may be presented in a table which the student is expected to learn. The table is presented in isolation and is divorced from any context. But learning facts about the language in this way is of no real help to the student, for he is in no position to apply what he has learnt. In a structurally graded course, the student acquires a little information at a time and learns to make meaningful statements. He therefore learns to use relatively simple structural words like personal pronouns over a long period, instead of being given a large, indigestible dose of information at any one time.

Contextualization: presenting grammatical items in a meaningful context.

When a student has practised a new pattern orally, he should encounter it, if possible, in an actual text so that he can see how it has been used. Obviously, such texts have to be specially written by the course designer. New items are introduced into a natural context: they are 'contextualized'. In well-written contextualized passages, the reiterated patterns should be unobtrusive: their use should strike the listener as being inevitable rather than artificially superimposed. This is a highly effective way of presenting the student with new information.

Situational Teaching: teaching a language by presenting a series of everyday situations.

In this method, little structural grading is possible. The situation takes precedence over the structures. The patterns that are included arise naturally out of the situation itself: they have a thematic significance rather than a structural one. This system has serious drawbacks.

The dialogues which the student hears are refreshingly natural, but the teaching of basic patterns inevitably becomes much less controlled.

Structurally Controlled Situational Teaching: teaching a language by means of a series of everyday situations, while at the same time grading the structures which are presented.

This method makes use of all the techniques outlined above: structural grading, contextualization, and situational teaching. In the early stages it is possible to use very few patterns indeed. This means that the 'situations' are often unconvincing and barely possible. Despite this disadvantage, it would seem to be one of the best methods for learning a language, for it is possible to exercise linguistic control and yet to present new information in an interesting way.

The teaching of grammar

Presenting new information is one thing; getting the student to apply the new information another. So far, we have been concerned with how to present the student with new material, but how is he to apply what he has learnt?

The basic aim in any language is to train the student to use new patterns. In traditional textbooks, all information is presented in the form of 'rules' which the student applies in a series of disconnected sentences by filling in blank spaces, or by giving the correct form of words in brackets. It has become abundantly clear that this approach to language-learning is highly ineffective. It encourages the teacher to talk *about* the language, instead of training his students to use it. The emphasis is on written exercises. The greatest weakness in this approach is that the student cannot transfer what he has learnt from abstract exercises of this kind to other language skills like understanding, speaking and creative writing.

In modern textbooks, the aim is exactly the same: the student must be trained to use patterns. Before considering how this can be done, it should be noted that the patterns in a language fall into two distinct categories: *progressive* and *static*. For instance, learning how to answer and to ask questions involves the use of *progressive* patterns. They are *progressive* because the student's skill in handling these complex forms must be developed over a long period, beginning with a simple response like 'Yes, it is' and culminating, towards the end of the course, in complex responses like 'Yes, I should, shouldn't I'. A *static* pattern, on the other hand, like the comparison of adjectives can be

taught in a limited number of lessons, not over a long period. This distinction between *progressive* and *static* patterns is rarely recognized in traditional textbooks. The result is that even advanced students are often incapable of handling progressive patterns with any degree of skill.

Progressive patterns should be practised through comprehension exercises which require the student to answer and to ask questions which become increasingly complex as the course proceeds. The student should be trained to give tag answers; give answers to questions beginning with *Who*, *Which* or *What*; make negative and affirmative statements to answer double questions joined by *or*; answer general questions which begin with question-words like *When*, *Where*, *How* etc.; and at each stage, the student should be trained to ask questions himself. It is obvious that these skills cannot be dealt with in one or two lessons: the student requires practice of this kind in every lesson.

At the same time, static patterns should be practised by means of drills which make use of language-laboratory techniques. In each of these drills, the teacher seeks to elicit a particular kind of response. He provides the student with a stimulus to elicit the new pattern in a series of oral drills until the student is able to respond accurately and automatically. Each new pattern is not presented as the exemplification of some abstract grammar-rule, but as a *way of saying something* and no further explanation or elucidation is necessary. The student is trained to use correct forms automatically, rather than by applying 'grammar logic'. Where explanation is necessary, it can be done by relating a new pattern to one that has already been learnt. If, for instance, the student has learnt the use of 'must', he can be taught the use of 'have to' by being made to see a meaningful relationship between the two.

In certain language-laboratory drills, the stimulus the teacher provides may be given in the form of 'call words'. Let us suppose that the teacher wishes to elicit the responses: 'I can't buy very much' and 'I can't buy very many'. The drill might be conducted in the following way:

TEACHER: What about pencils?

STUDENT: I can't buy very many.

TEACHER: What about coffee?

STUDENT: I can't buy very much.

In this particular exercise, the teacher would supply countable and uncountable nouns in the question 'What about . . . ?' as 'call words'.

Traditional filling-in-the-blank exercises still have a place in a modern course, but with one important difference: they should not be used as a means of teaching new patterns, but as a means of consolidating what has been learnt. They are an end, not a means to an end. In this respect, they are extremely useful in tests and can be employed for diagnostic purposes or to enable the teacher to assess terminal behaviour.

Audio visual aids and translation

In a monolingual course we are faced with the tremendous task of having to convey meaning without making use of the student's mother tongue. It follows that textbook illustrations become extremely important: at the beginner's level, they are far from being merely decorative. However, textbook illustrations have severe limitations, for many of the statements that are made in everyday speech are not visually presentable. Some linguists have experimented with *artificial*

visual devices which require the student to interpret each illustration according to particular rules. They have evolved what might be called a 'visual language' which the student has to master before he can begin the course. The difficulty here is that if the student fails to interpret an illustration (and this can easily happen) he will fail to understand, or even worse, he will misinterpret what he hears.

At the beginner's level, this difficulty can be resolved in two ways. Where the meaning of a statement or a series of statements cannot be adequately conveyed by the illustration, the teacher should make use of gesture and mime. If the student still fails to understand, the teacher may translate, *providing that he translates lexical items and not patterns*. In this instance, translation is used not as a 'method', but as a means to an end. As such it can be extremely useful and time-saving.

Natural English

There is a great temptation in the early stages to encourage the student to make statements which he will never have to use. Statements like 'I have a nose', 'Have you a nose?', 'Is this my foot?' are ridiculous. This distortion of the language can never be justified. After all, the whole point of teaching a language is to train students to make useful statements which might normally be made in real-life situations. This criterion must be observed at the most elementary level. The peculiar type of 'textbook English' which is to be found in many traditional courses must be avoided at all costs.

The teacher's book and the students' book

In the past, no distinction was drawn between information intended for the teacher and information intended for the student. Everything was printed in one and the same volume. Early in the course, the student would find extremely complex information in his book like: 'With most nouns the plural is made by adding "s" to the singular' or: 'We form the negative of the verbs "to be" and "to have" by putting "not" after the verbs'. Now it is inconceivable that any beginner would be able to understand such instructions. What is more, from the learner's point of view, this information is totally irrelevant: it is really telling the teacher what to teach.

Inevitably, books which attempt to address both the teacher and the student at the same time are unattractive in appearance. Excessive use is made of different type sizes, heavy print, footnotes etc. The pages are cluttered with information.

It should be recognized that the students' book is not a vehicle for conveying information, but an aid for practising the language. It should be pleasing to look at and attractively laid out. It should only contain material which the student will actually use.

At the beginner's level, a teacher's handbook is absolutely necessary. This should be in every way complementary to the students' book and should contain practical information and material which will be used in each lesson – not merely hints and suggestions. At the intermediate level, the teacher's handbook becomes less necessary, for the student is in a position to work from printed instructions.

Ideally, the students' book should be interleaved in the teacher's book as this relieves the teacher of the tedious task of having to work from two different books (often with different page numbering) at the same time. The material should be laid out on facing pages for easy reference.

Speed and intensity

Traditional courses are often divided into 'lessons', but these 'lessons' do not take into account what can be done in an average teaching period of forty-five minutes or an hour. They simply consist of 'an amount of information' and may run on for a great many pages. In the classroom, one of these 'lessons' might drag on for weeks because so much has to be done.

A lesson must be precisely what the word implies: an amount of material that can reasonably be covered in a teaching period, possibly with additional material which can be done as homework. In other words, a lesson must be considered as a unit of instruction and no more. Now it is extremely difficult for the course designer to decide what can be done in an average period. Obviously a class of bright students will cover more ground than a class of less able ones. This problem can be overcome if the lesson contains material which can be omitted at the discretion of the teacher, providing that these omissions do not hamper the students' progress.

Levels

Finally, it might be worth noting that a full-scale course would resolve itself into three parts, each of which would consist of two stages:

Stage 1: Pre-elementary level.

Elementary level.

Stage 2: Pre-intermediate level.

Intermediate level.

Stage 3: Pre-advanced level.

Advanced level.

About this Course

From Theory to Practice: basic aims

This course attempts to put into practice all the theories about language learning outlined above. Briefly, the aims may be stated as follows:

1. To provide a course for the secondary school or adult beginner. No previous knowledge is assumed. There is sufficient material for one year's work which will completely meet the requirements of the pre-elementary and elementary levels. It is assumed that the student will be able to work at the course for a complete academic year of about thirty-six weeks. It is also assumed that the student will receive about four hours instruction each week: i.e. four one-hour lessons on four separate occasions, or two 'double periods' each consisting of two hours or ninety minutes. The student will receive most of his training in the classroom and will be required to do a little extra work in his own time.
2. To train the student in all four skills: *understanding, speaking, reading and writing* – in that order. The exercises in this course are largely aural/oral. Full-scale training in the written language should only be undertaken when this course has been completed.
3. To make it possible for the teacher to use in the classroom many of the techniques which have been developed in the language laboratory. It must be clearly understood that this course has been designed entirely to meet the needs of the teacher working in the classroom, not of the student working on his own.
4. To provide the student with a book which will enable him, with the aid of a teacher, to *use* the language.
5. To provide the teacher with well co-ordinated and graded material which will enable him to conduct each lesson with a minimum of

preparation. Taken together, the students' book and the teacher's book form a complete course: it is not possible to use one without the other.

6. To provide the teacher with recorded material which can be used in the classroom and language laboratory. It must be emphasized, however, that this is in no way a full-scale language-laboratory course. It is essentially a classroom course, designed primarily for teachers who have no access to a language laboratory. The recorded drills are only intended for teachers who make use of a language laboratory at regular or irregular intervals to supplement drills done in the classroom.

The components of the course

The course consists of the following:

The Students' Book.

The Teacher's Book.

Supplementary Written Exercises.

Six 5-inch (13 cm.) long-playing tapes (length: 900 feet), playing at $3\frac{1}{2}$ i.p.s. (9.5 cm.p.s.) on which selected drills have been recorded.

Two 4 $\frac{1}{4}$ -inch (11 cm.) long-playing tapes (length: 600 feet), playing at $3\frac{1}{2}$ i.p.s. (9.5 cm.p.s.) on which the passages have been recorded.

A handbook containing the tapescript of recorded drills.

A description of the course

In this course, two lessons, each of about an hour's duration, are considered as one teaching unit. The student will spend about an hour on each lesson and will complete two teaching units each week. There are seventy-two teaching units in all, that is, sufficient material for thirty-six weeks' work.

The Students' Book

The first part of each teaching unit consists of a structurally controlled situational dialogue or narrative piece in which the new linguistic features introduced in the lesson are contextualized. The passage will be used for aural/oral training, reading, and practising progressive patterns.

The second part of each teaching unit usually consists of sets of numbered illustrations which will be used for aural/oral extension exercises. Where possible, new vocabulary items are not presented in print until the student has mastered them orally. The new linguistic features introduced in the contextualized passage are isolated and drilled intensively. This oral work is followed by a very short written exercise which seeks to consolidate skills which have already been acquired.

The Teacher's Book

The Students' Book is interleaved in the Teacher's Book and all the material is laid out on facing pages. This will enable the teacher to work from a single volume.

In the first part of each teaching unit, the teacher is provided with the following information:

Content and Basic Aims: A list of patterns, structural words and content words which the student will actually use.

General Remarks: A summary of the main purpose of the lesson.

Aural/Oral Procedure: A summary of the procedure employed to teach the structurally controlled situational dialogue or narrative piece.

Comprehension Questions: Examples of the graded questions to be asked and the sort of response which should be elicited to train the student in the use of progressive patterns.

Pattern Drill: A brief drill on a particular difficulty is given occasionally, or the ground is prepared for the extension exercises which are to follow in the second part of the teaching unit.

Activities: Material is provided for songs and there are suggestions for games and oral composition.

In the second part of the teaching unit, the teacher is provided with material to practise the new patterns. These exercises take two forms: *Repetition Drills* and *Pattern Drills*. Pieces for *Dictation* are recommended from Teaching Unit 17 onwards.

The Tapes

Two sets of tapes accompany the course for use in the classroom and the language laboratory.

(a) Six 5-inch long-playing tapes.

On these, selected drills have been recorded for use in the language laboratory. There are seventy-two drills in all, each of which lasts approximately 3½ minutes. These drills are intended for teachers who have access to a language laboratory and who make use of it at regular or irregular intervals. They may be used *after* the drills have been practised in the classroom.

The drills are four-phase: *stimulus/response/ correct response/ repetition*. Most of them are based on the illustrations in the students' book. The student will therefore use his book not only in the classroom, but also in the laboratory.

The drills have been published in a separate book which is available to teachers. Detailed information about the drills and suggestions on how they may be used will be found in the introduction to this publication.

(b) Two 4½-inch long-playing tapes.

On these, the seventy-two dialogues and narrative pieces have been recorded at slightly less than normal speed (120 words per minute). These tapes are intended for use in the classroom when the teacher is carrying out the aural/oral procedure suggested for each lesson. The recorded passages may therefore be used for aural comprehension and repetition work. The teacher may, however, choose to work without these tapes if he wishes – in which case he will have to read the contextualized pieces himself.

Vocabulary Range

As one of the basic aims is to enable the student to use a number of high-frequency patterns rather than to build up a large vocabulary, the lexical range has deliberately been kept small. Most of the words used are derived from the General Service List of English Words, compiled and edited by Dr Michael West. The total number of content words (excluding structural words and colloquial expressions) is not more than 700. The content vocabulary is practised again and again with a large number of different patterns and in different contexts.

How to use this Course

The teacher's notes

The notes which accompany each teaching unit should be treated as suggestions. The teacher may depart from the scheme that is laid down if he wishes to, or he may omit any exercise which does not seem to suit his purpose. However, the intention behind the notes is to enable the teacher to drill the patterns that are introduced. The exercises

within each lesson are, where possible, graded in order of increasing difficulty. This means that if there is insufficient time, the final exercises may be omitted without seriously hampering the students' progress. Each teaching unit provides enough material for two hours' work. If the teacher can only devote forty-five minutes to each part of the unit, he may edit the drills to suit the time at his disposal.

All instructions and comments like *Listen, Sit down, Say it again, All together, etc.* which any teacher might use while conducting a lesson should be given in English. In the early stages, the meaning of these expressions may be conveyed through gesture and mime. Such patterns must be regarded as extraneous to the course, unless they are formally introduced. For the purpose of this course, it is not assumed that a student is familiar with a pattern until he is actually made to use it. That is why many of the instructions commonly used in the classroom are not given in the pattern and vocabulary lists which precede each lesson.

All the information in the notes is given under headings and each item will now be considered.

Content and basic aims – general remarks The information given under these two headings summarizes briefly what will be taught in terms of patterns and content words. This summary is purely for the teacher's information.

Aural/oral procedure

Detailed instructions are given in the first two teaching units. From then on, a summary of the procedure is printed in each lesson. It takes the following form:

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

Let us see how this works in practice:

(a) *Listening (Books shut)*

Play the recording or read the passage once. Teachers who choose to read each passage should do so at normal speed. The student should listen only. This should be done from the very first lesson to train the student in aural comprehension. As the course progresses, the student should be able to understand a fair amount even at first hearing.

(b) *Listening and Understanding (Books open; pictures only)*

The student covers up the text with the mask provided. He now looks at the pictures while the recording is played again (or the passage is read to him by the teacher). It is extremely important to ensure that the student is looking at the pictures and not at the teacher or the tape-recorder. The pictures on the right of the dialogue are meant to express visually what is being heard. The pictures are numbered (usually 1-7) so that the teacher can make sure that the students are looking at the right picture. The teacher should call out the numbers to relate text to picture:

TEACHER'S VOICE: One.

TEXT OF DIALOGUE: My coat and my umbrella please.

TEACHER'S VOICE: Two.

TEXT OF DIALOGUE: Here is my ticket.

TEACHER'S VOICE: Three.

TEXT OF DIALOGUE: Thank you, sir.

Number five. etc.

This is an extremely important part of the lesson as the student must make every effort to understand the text through the pictures. The recording may be played (or the passage read) several times – depending on how much lesson-time is available. If the students fail to understand the meaning of the statements from the pictures (and this will inevitably occur at times), the teacher should explain by gesture and mime. If he still fails to communicate the meaning, he should translate lexical items only, not patterns. Translation, however, must be regarded as a last resort only.

This difficulty of conveying meaning is acute in the early stages, but becomes less of a problem as the course progresses.

(c) *Listening (Books shut)*

The students now listen to the dialogue once more. They should be in a position to understand it completely.

(d) *Listening and Chorus Repetition (Books shut)*

The teacher reads each statement in the dialogue at normal or slightly less than normal speed and the class repeats after him in chorus. It will be noted that the texts are often laid out in broken lines: each line represents the amount that should be repeated in class. The teacher may get the class to repeat, either by giving the instruction *All together!* or by some such device as tapping on the desk immediately after reading a line:

TEACHER: My cóat and my umbrélla pléase. *All together!*

CLASS: My cóat and my umbrélla pléase.

TEACHER: Hére is my ticket. *All together!*

CLASS: Hére is my ticket. etc.

The markings provide a rough guide to stress and intonation and are meant to 'support' the recorded texts.

(e) *Listening and Group or Individual Repetition (Books shut)*

Getting the whole class to respond in chorus is an extremely useful device – especially when teaching large numbers. It ensures that everyone gets some oral practice and enables the shy learner who would otherwise keep silent to join in. Chorus responses can, however, get very ragged and even out of hand. It is therefore a good idea to follow up chorus responses with small group or (if there are not too many students in the class) individual responses.

At this stage in the aural/oral procedure, the teacher reads each line in the dialogue at normal speed and small groups or individuals repeat after him. It is up to the teacher to decide on the size of the groups. In a large class (up to forty students) a row of students could form a group. In smaller classes (up to twenty-five students) two or three sections could be formed. In small classes (up to twelve students) it may be found convenient to test individuals.

(f) *Reading Aloud: Chorus, Group and Individual (Books open)*

So far the students have been made to listen to a dialogue, to understand and to repeat it. They have used their *ears* and have not seen the printed text. They are now ready to see the printed text for the first time and to read it aloud. The text may be read after the teacher first in chorus, then in small groups. Finally, individual students or pairs of students may read the dialogue aloud on their own.

It is important to train the students to read complete phrases, not word by word. The broken lines of the text represent 'reading units' which match the students' eye-span. The students may pause very briefly after each line, not after each word. The stress marks will

serve to remind the students of the reading they have heard and practised. The recorded texts follow the printed markings exactly. It must be emphasised that the markings are only an indication of the way the passages might be read, as obviously, the pattern of stress in any statement is often a matter of opinion.

The aural/oral procedure should take approximately twenty-five minutes. As the students progress, the teacher may simplify the procedure if he wishes so that more time can be devoted to the exercises that follow.

Comprehension questions

Progressive patterns are practised throughout the duration of the course by means of comprehension questions on each dialogue and narrative piece. These questions should be asked immediately after the aural/oral procedure has been completed. As the progressive patterns are practised over a long period, it does not matter if the student fails to understand complex forms like asking questions using the simple present or past when they are first introduced. With the gradual accession of new patterns, the comprehension questions become increasingly complex and varied as the course progresses. Five distinct exercises finally evolve.

(a) *To elicit: Yes/No tag answers*

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

TEACHER: *Are* Jean and Jack in the garden?

STUDENT: No, they *aren't*.

TEACHER: *Are* they in the kitchen?

STUDENT: Yes, they *are*.

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

(b) *Questions with Who or Which*

To elicit: a subject followed by an auxiliary.

The student must be trained to supply the correct auxiliary verb in his answers. In most cases, the auxiliary verb which will be used in the answer is contained in the question (e.g. *Who is . . . ? Who was . . . ?*). When the question is in the simple present or simple past, however, the student must supply *do/does/did* in his answer.

TEACHER: *Who is* in the garden?

STUDENT: Sally *is*.

But note:

TEACHER: *Who goes* to school every morning?

STUDENT: Sally *does*.

TEACHER: *Who went* to school yesterday?

STUDENT: Sally *did*.

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

(c) *To elicit negative and affirmative statements*

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

TEACHER: Did Sally go into the kitchen or into the garden?

STUDENT: She didn't go into the kitchen. She went into the garden.

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

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

The student now answers general questions about the dialogue. Do not insist on complete answers where they would not normally be given.

TEACHER: Why did Sally go into the garden?

STUDENT: Because she wanted to play.

Not: She went into the garden because she wanted to play.

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

(e) *Asking questions in pairs*

In order to understand the function of question words well, the student should be trained to ask questions in pairs. In this way he will learn that the addition of a question word in no way affects the basic form of the question. Intensive training of this sort prevents the student from using incorrect forms like 'Where he went?' etc. The student first asks a question using an auxiliary verb. Then he asks the same question again preceding it with a question word.

TEACHER: Ask me if Sally is in the garden.

STUDENT: Is Sally in the garden?

TEACHER: Where . . .

STUDENT: Where is Sally?

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

Activities

Suggestions for activities are usually given at the end of the first part of each teaching unit. If there is insufficient time, they may be omitted altogether. Every effort should be made to introduce activities occasionally as they liven up the class and make language learning an enjoyable task. Three forms of activity are suggested.

Games

There are a number of ideas for games which enable the students to practise particular patterns.

Oral Composition

The students may be asked to reconstruct the dialogue by referring only to the pictures. Adult students are usually too self-conscious to 'act' the dialogues in class and this is a good compromise. It is an extremely valuable exercise in recall and helps to lay the foundations of speech.

Singing

Throughout the course the teacher is referred to *Time for a Song* compiled by W. R. Lee and M. Dodderidge (Longman). Suitable songs for older students have been recommended from this book for community singing. The songs selected usually contain a pattern that has just been learnt and will serve as useful reinforcement material. In *Time for a Song* the teacher is provided with words and music. A recording of the songs is also available.

This completes the first half of the teaching unit and represents approximately one hour's work. The student then proceeds to the Extension Exercises which make up the second part of the teaching unit.

Extension Exercises

In the students' book, the page facing the dialogue consists of numbered pictures and sometimes printed words and statements. As was pointed out earlier, where possible, a new word is printed after