

Sandra Nicholls Catherine Wrangham



TEACHER'S BOOK



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Introduction

The approach

Most people learn English as a foreign or second language in order to be able to use it; it seems logical then that these students will want to put the language into action from the start. While this idea has met with some resistance at times from those who feel that communicative teaching must neglect the formal structure of language, there is growing evidence that grammar can be effectively learnt without concentrating exclusively on it, and that this way, a lot more can be learnt in the process. The authors of English Alive 3 have therefore attempted to mould the acquisition of both linguistic and communicative competence into a single process, with the most likely needs of the learner being the single most important criterion in the choice of language and the forms of presentation and practice selected. Ideally one might imagine that by this argument every learner should have an individually tailored language course, but even then, the language encountered in real life could never be fully predicted. That is why flexibility and unpredictability have been built into this course, so that while the student does indeed learn to anticipate what is likely, he or she should also learn to handle functions of language not normally associated with a given context and not be taken by surprise. With this in mind, language items, both grammatical and lexical, are reintroduced from different angles, in conjunction with the new exponents of each unit.

Throughout the book, essential aspects of language variation are reflected in the listening and reading material and the writing assignments. Since the choice of language used in English often depends on the social relationship between speakers, students are taught to recognise the significance of such variation and to use relevant forms for different roles. The importance of this should not be under-estimated: an appropriate choice of form, vocabulary, stress and intonation can mean the difference between a request being fulfilled or turned down, a suggestion being kindly received or rejected as an unwelcome command, a greeting being returned or taken as too familiar, or simply laughed at.

The authors hope, however, that some laughter will arise from using English Alive 3—they believe not only that learning a language should be fun, but that the teacher should get some fun out of it too. We hope you do.

English Alive 3 consists of a student's book, a tape and a teacher's book.

The student's book

This book is divided into twenty-one units; sixteen units present and practise the language of new functions (although not all the language items under the Unit heading will necessarily be new); these units are all four pages long. Four units revise material from the previous four units, and extend a vocabulary area; these units are all six pages long. The last four-page unit is a final revision.

The tape

All the main dialogues, interviews and other listening material from every unit are recorded on cassette or open reel tapes. Particular emphasis is put on listening in the

book, and the different functions it has in real life are reflected in the tasks required of the students in English Alive 3. For this reason some of the material has not been printed in the student's book (especially from the early units), in order to train the students to *listen* and not to *require* the printed word every time they listen to a tape. The tapescript for this material is to be found on pp i-ix of the teacher's book.

The teacher's book

This book has been designed for ease of use by the teacher. The teacher's notes are printed facing the relevant page of student material so that immediate cross referencing is possible. The book includes ideas for presentation, guidance in teaching specific items, suggestions for further activities, and keys to the exercises. The ideas and guidelines in this book are merely those that the authors had in mind when writing the book and do not of course need to be rigidly adhered to. Different circumstances will invariably place a different emphasis on teachers' and students' requirements, and the teaching must obviously adapt accordingly.

Pair work and role play

Pair work is one of the most frequently suggested techniques in the book for practising new language associated with the unit, while allowing the student at the same time to call on other reserves of language - indeed making it essential for him or her to exploit language already known. However, if such activity is not well-organised it can easily deteriorate into a general chat session: the teacher's role both in pair work and role play, although not physically central, is highly important. A teacher's task is first to ensure that everyone is quite clear about what they are expected to do, giving an example with a good student first, if appropriate, then to go round monitoring the pairs or groups. This could involve correction where absolutely necessary but more often checking that the participants are communicating adequately, offering a few ideas to those getting stuck, checking individual pronunciation, stress and intonation and offering positive reinforcement, especially to the less confident. Finally this is an ideal opportunity for diagnosing the students' main difficulties: much can be learned when listening to a 'free flow' that will be of use in deciding which aspects of language to concentrate on next. But these activities should not go on for too long. The teacher must judge the class well and decide where to draw the line between full exploitation of the material and boredom through overdoing it.

Reading passages

As mentioned in the section on The Tape, the main reading passages have been recorded on cassette and open reel tape. This increases the number of presentation methods at the teacher's disposal, and also provides scope for further exploitation of the material.

Possible techniques

- 1 Play the passage to the class with their books closed. Ask a few gist questions after this hearing, or, before they listen, ask them to pick out a fact or idea, so that they are listening for a specific purpose, which is after all the more normal state of affairs in real life.
- 2 Use part of the passage as a dictation, (but not too much of it!)
- 3 Play the tape and stop at certain points (e.g. in the middle of a common two-word collocation) and elicit the next word from the students, or stop the tape in the relevant places and ask for an alternative word to the one you stop on, or play a short stretch, stop, and ask for a brief summary.

Use it as a note-taking overcise. Get the class to summarise the main points to you at the end, from the notes they have made.

Light bulbs : The light bulb symbol is used to indicate that there follows an explanation concerning a useful linguistic and/or communicative point.

Main language items ... not quite as ... as ...
... a bit ... -er than ...

He looks a little/quite/rather like . . . He doesn't look a bit like . . .

in front of, beside, opposite etc.

Listening - descriptions (Tapescript on page i).

Play the descriptions to the class, while they look at the pictures on the inside covers. Play them again, stopping after each to give the class time to write the answer.

Answers

- 1 Brian Ford 2 Sheila Martin 3 Professor Shrimp 4 Mrs Wilson
- 5 Kevin Wilson 6 Gordon Patel

After the first listening, discuss any of the words which may be unfamiliar. Get the students to deduce the meaning before giving an explanation. (Note that a comprehensive school is a mixed-ability State Secondary School.)

When the class has matched the descriptions to the people, ask a few extra questions:

- 1 Where was Brian Ford brought up? (Near Bournemouth).
- 2 Why did Sheila choose Oxford for her holiday? (Because she was born there).
- 3 How old is Professor Shrimp? (... born in 1918).
 What is he good at? (Biology and Chemistry).
- 4 How old was Mrs. Wilson when her first son was born? (21)
 Did she have an office job? (No. She had a cleaning job in an office block).
- 5 How old is Kevin? (12) Does he have the same colour hair as his father? (Yes).
- 6 What nationality is Gordon Patel? (Indian) How old is he? (27).

Reading

Read through the information on the passport with the class and make sure they understand all the words. (Special peculiarities include things like scars, handicaps.)

Listening - descriptions

Play the descriptions of Brian and Sheila again while the class fill in the passports. (Tell them to guess at the height from information given).

| Answers | | |
|-------------------------|--------------------|------------------|
| Profession | Businessman | Secretary |
| Place of birth and date | (Date) Bournemouth | (Date) Oxford |
| Country of residence | U.K. | U.K. |
| Height | 6ft. 0ins./1.83m | 5ft. 4ins./1.62m |
| Colour of eyes | brown | blue |
| Colour of hair | grey | fair |
| Special peculiarities | - - | |

Writing

Each student should write their own passport information. Collect and re-distribute them. They can then be read out for others to guess who wrote which.

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|------------------------------------|---|-----|
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Describing



Listen to the descriptions of some of the people you will meet in this book.

Now look at the pictures on the inside covers and try to decide which person each description is about. Write your answers below:

| The first person was describing | 4 (100) | and the second s |
|-----------------------------------|--------------------------|--|
| | | |
| | | *. a |
| | | |
| | | |
| | | |
| In passports there is a simple de | escription of the owner. | |
| Profession | Jeacher | |
| Place of birth and date | Exmouth, U.K. | 29-7-43 |
| Country of residence | United King | dom |
| Height | 5 ft. 9 ins. | |
| Colour of eyes | Blue | |
| Colour of hair | Light brown | 1 |
| Special peculiarities | none | |

Listen to the first two descriptions on the tape again and fill in as much of the passport as you can.

| Profession | | |
|-------------------------|---|--|
| Place of birth and date | | |
| Country of residence | 8 | |
| Height | | |
| Colour of eyes | - | |
| Colour of hair | | |
| Special peculiarities | | |

What would your own passport description be? Write one for yourself. When everyone has written their description, pass them round the class. Try to match the descriptions to the people. Which piece of information did you find most helpful?



WHAT DOES HE LOOK LIKE?

When we are describing people we often make comparisons. These can either be comparisons with ourselves (i.e. the people talking):

> He's not quite as tall as me His hair is just the same colour as mine He's a bit fatter than you He's got the same colour eyes as you

or with other people that are known to the people talking:

He's a bit taller than Steve He's got a nose like Marlon Brando's He looks like Steve McQueen He doesn't look a bit like his brother Mike

Compare your passport description with another person in the class. If you were describing this person to someone else, what comparisons would you make with yourself? Write down four of them.

In pairs, choose another member of the class to describe.

Write his or her description by making comparisons with other people. Try to include some famous people.

Then read this description to the class who will try to guess which person you have written about.



WHAT'S HE LIKE?

When we ask this question we are usually talking about someone's personality. Is he nice? Is she pleasant? Is he kind? Is she generous? etc.

> Look at the people below. Which of these words would you use to describe them: pleasant, sympathetic, fun, easy-going, difficult, boring, serious, reliable.

REMEMBER Sympathetic does not mean friendly!







When we are guessing about someone's personality we usually say:

'I think he looks

a little ... rather .



>☆ WHAT DOES HE LOOK LIKE?

When the class has studied the examples and practised saying them, encourage them to make sentences of their own using these patterns. Then ask for specific written sentences comparing their passport descriptions with someone else's. Then do the work in pairs as indicated in the student's book.

⇒ WHAT'S HE LIKE?

Discuss the meaning of the adjectives with the class before doing the exercise. Note that 'serious' and 'reliable' are sometimes confused and that 'sympathetic' (i.e. understanding and caring rather than sociable or amiable) is not always used in a general sense: it often refers to a particular context.

e.g. I think she'd be sympathetic to your problem.

He wasn't very sympathetic about my plans.

Note also that:

- a 'a little' is only used with adjectives carrying a negative meaning, e.g. She's a little boring. (It can be regarded as an alternative to 'a little too').
- b 'quite' + adjective is dealt with more extensively in Unit 6.
- c 'very' can be used with all these adjectives except 'fun' (use 'great' instead).

Further activities/homework

- 1 Ask the students to find pictures of people in magazines of whom one or more of the given adjectives, (or other adjectives elicited in class) would be a good description, and to write the adjectives down. They should show their pictures in class and ask the others for suitable descriptions, and see if they agree with the first person. Then ask the students which of the adjectives they think apply best to themselves (and each other, if you like).
- 2 Ask all the students to write a description of a picture they have cut out of a magazine (without showing it to other members of the class). Display the pictures in the class, but don't say who brought which. Get each student to read out their description, while the others guess which of the pictures it refers to.

Drawing

Before starting this activity, practise using the prepositions at the bottom of the page: ask the class to give you a few sentences using them (and any others they know) about things or people they can see: e.g. 'There's a waste paper basket behind the door.' 'There's a tape-recorder next to the box.' Then ask them to describe where the furniture is in their own bedroom, including lights, wash-basin, windows, etc. Then give the students some true and false sentences using these and other prepositions, and ask them to pick out and correct the false ones. You could include phrases like: in the middle, facing, round the corner, on the corner, at the side, on one side, on both sides, further back, further forward, beside.

You could also mention the expressions: in the foreground, in the background, in the distance.

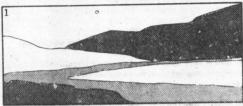
These will be useful when the students are talking about pictures.

When everyone has put the missing things into Picture 1, divide the class into pairs for the 'describe-and-draw' stage. The accurate use of prepositions should be particularly encouraged at this stage. When this is completed, find out from each pair if they described and drew accurately.

When they do the exercise with the second pair of pictures, make sure all the items to be put in are well understood first. (The drawings needn't be artistic – representational lines are perfectly good enough!)

Describing

In his spare time Professor Shrimp likes to drive into the country and paint pictures of beautiful places. Last Sunday he went to Winchester to paint, but unfortunately it started to rain before he finished his picture.





There should have been a small house, a bird, some cows, a large tree and a girl in the picture.

Draw the missing things on picture 1. Do not show anyone where you have put them.

Pair work

Partner 1 Describe your picture to your partner. Do not show it-only describe it. You may only say yes or no if your partner asks you questions.

Partner 2 Listen to your partner's description of his or her picture and use picture 2 to draw it. If you need more information ask questions about the position of the objects. Your partner can only say yes or no.

Example A Are there four cows in your picture?

B No.

Are there five?

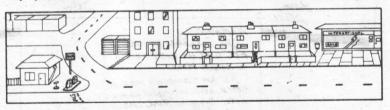
Yes.

A Are they near the house?

etc.

When you have finished, exchange roles. Then compare your pictures with your partner's. What is different?

Now do the same with the picture below. This time add a bus, a bus stop, a small queue of people, two men talking, a dog, a woman and a pram, a shopkeeper and two cars.





Some words you may find useful:

in front of next to

on the left of above

behind below

beside opposite in the right hand corner

Describing

When people go on holiday they often send their friends or relatives postcards.

On these cards they usually describe things like:

where they are

Bournemouth is a very dull town.

- We are staying in Istanbul. It is a beautiful city.

the weather

— It's really hot here, about 30°.

- Unfortunately it has rained every day since we arrived.

where they are staying - The hotel is very modern and very comfortable.

- Our villa is smaller than we expected but it is very near

the sea.

the food and drink

- John doesn't like the food very much. It's very spicy. - The food is wonderful-I am putting on a lot of weight!

what they are doing

- Yesterday, we hired a car and drove across the island.

- We are going to climb a mountain tomorrow.

Write a postcard to a friend about your last holiday.

We often write different things to different people. For example, look at the three postcards Steve sent to his mother, his best friend George and his girlfriend. Which is which?

| Monday We arrived here tode and found a camp or neal the pea. The foun's larger the espected but its very tod and drink are go cheap no the money phouldn't run out. you next week. | ans Ince ute | Juesday Howare you? We arrive you make you are you make you are seemed the day for any for a control of the found one is to so fine I have we went into forent for sor time seemed a gove our time promotion of the country have made a fore the sort time sort time a wind of the fore the fore the fore you! Much the you | amp and beach trigget to desint to place |
|---|--|--|--|
| Stere | Wednesday The weather is, hot and we are he a grat time! We are camping beach in a very good and there is a did every night pucha won't other to go to to wone! Dee you po | rear the Camp chedo co there as s | |

Pair work

Choose someone to write a postcard to. Decide a) what you want to say, and b) what impression you want to give, and then write the postcard. Show it to your partner and ask who they think it is for (friend, relative, acquaintance etc.).