

# **Learn English**

**BOOK 1**

**COLIN ROBINSON**

A complete and fully-integrated illustrated course in contemporary English with expositions, drills and exercises presented in dialogue form, specially designed to develop oral fluency and activate reading and writing skills, with extra material for dictation, homework and periodic testing

# Learn English

*BOOK ONE*

COLIN ROBINSON

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## TO THE TEACHER

'Learn English' is an integrated course in three books. Book 1 is for either absolute beginners or for students ('false beginners') who have acquired some knowledge of English which they must consolidate before going further. Beginners need to learn and practise essential vocabulary and structures, including the tenses most used in conversation, and the basic forms for making requests, suggestions, offers, promises and invitations, and for expressing intention and future arrangement. Learning a language means understanding and taking part in dialogues, for in social terms language *is* dialogue. There is no such thing as a wholly 'typical' conversation, for the content of every conversation depends on the circumstances of those taking part. 'Learn English' therefore introduces new material by contextualising it in dialogues whose participants are recognisable characters with whom the student may identify, and, when it is useful to do so, by means of paradigms (headed 'Listen and repeat') which are themselves frequently in dialogue form. Having heard, understood and repeated the new material, the students then engage in dialogue themselves, the exercises that follow being always in dialogue form; this can either be between pairs of students or with the teacher taking the role of questioner. Reading skills are thus developed in parallel with those of listening and speaking, and in a form in which the personal context of the language being used is immediately evident, rather than through the medium of impersonal narrative texts, which are always, when presenting new grammatical material, to some extent distanced and unnatural in effect, because we never know who is supposed to be speaking and why. This 'situationalisation' of language is the chief advantage of dialogue form, but there are of course many extended narrative or descriptive passages incorporated into the dialogues which can be treated in exactly the same way as the conventional reading text.

What is to be taught has been arranged in the progression which it is believed is most useful to students. It is not helpful to present together items which have a surface similarity but a basic difference; *I'll help you* as an expression of willingness belongs with *Will you help me?* and other forms of request rather than with the use of *will* to express the notion of future time. Likewise, *would* used in requests and *would like* as a more polite way of saying *want* have no connection with the use of *would* in conditional sentences and

should be kept apart from them. The separation of apparently similar grammatical forms on a functional basis is a major feature of this course. For instance, the Simple Present Tense has a 'stative' (*I like fish*) use and a 'frequency' (*He goes there twice a week*) use; they are therefore presented on separate occasions (see Lessons 18, 19 and 20), so that students are not required to grasp two grammatical notions at once.

The language material, then, has been graded according to function; that is, what it does and what it enables the students to do. Structure, however, has by no means been abandoned but has been analysed in terms of function; forms which have similar surface patterns but are doing basically different things have been separated. Structural resemblances have also been used to teach vocabulary. Phrasal and prepositional verbs, for example, fall into categories according to their surface make-up and it helps students to use the right words in the right order if batches of similarly-patterned verbs are introduced together; this too is a continuing feature of the course.

The dialogues and paradigms make as much use as possible of previously taught vocabulary, structures and functions, so that new material is presented in terms of what has preceded. New words and expressions are listed after the dialogue or paradigm in which they first occur. The vocabulary is that of normal conversational English and consists not only of single words but of phrases or sentences not usefully analysable into their constituent parts. For example, *How do you do?* is introduced in the first lesson because of its use in the social situation of people meeting each other for the first time; its use involves no knowledge of other *How*-questions or of the use of *do* to make the interrogative of the Simple Present Tense and it may be taught as a single linguistic unit.

Each of the 25 'lessons' or units in this book is subdivided into sections (marked A, B, C etc) which, as the contents summary indicates, may contain related or contrasting grammatical material; one section may in many cases provide sufficient work for a teaching period.

The dialogues should be acted, with as much expression as possible consistent with naturalness, first by the teacher and then, when the teacher has tested the students' understanding of the passage by asking appropriate questions, by the students themselves. The 'Listen and repeat' paradigms should be read aloud by the teacher, then read again and repeated by the students item by item. Too much choral repetition is usually found undesirable and individual students may be called on to repeat single sentences; the paradigms in dialogue form may also be repeated by pairs of students. Students should never as a general principle be required to say anything they

have not first heard, but the requirement that they should always hear before speaking applies only to the dialogues and paradigms, since the exercises contain only structures already introduced. All new words and phrases are listed after the dialogue or paradigm in which they first appear.

The exercises that follow are also in dialogue form and may be practised by the students in pairs indicated by the teacher after preliminary demonstration (the first exchange often being printed in full) and with further prompting from the teacher as required, though the teacher may of course take over the role of questioner if and when this seems desirable. Students should not be called upon in a fixed order. In the exercises containing blanks, an ellipsis (...) means that a single word (in the sense of spelling unit, e.g. *butter*, *hasn't*, *wine-list*) is required. A short dash preceded by a letter (e.g. m—) means that a word beginning with the letter is required, while a long dash (——) means that one or more words may be required. Students should be discouraged from writing the 'answers' in their books and encouraged to revise by practising the exercises outside the classroom.

If the exercises give difficulty the preliminary material should be returned to, and it must be said that, although 'false beginners' are likely to progress more rapidly, a great deal of meaningful repetition is necessary for both beginners and 'false beginners', who should not be allowed to rush through the material. Preliminary, additional and repeated questioning round the class is essential, especially in the early stages.

In the 'Fluency Practice' (progressive substitution) drills the initial sentence is to be repeated except for the substitution of the new word or words shown at each stage. If any alterations of word order or extra words are required, this is indicated in the heading of the exercise. Each student says his or her sentence, the teacher repeats it and asks another student for the next sentence; alternatively, the sentences can be said chorally. Once the class is accustomed to the procedure, these exercises will be found useful in the development of fluency. As for writing, students should not be required to write what they have not said and read. Each 'Listen and write' exercise utilises the content of the lesson as much as possible and thus helps to consolidate what has been learnt; for revision it may often be useful to repeat a dictation at a later date. Ask students not merely to fill in the blanks in the homework exercises, headed 'Copy and complete', but to copy them out too. The Tests should be done in class. The written copying of any other exercises or dialogues will of course also benefit the students but oral practice must always have priority.

C.R.

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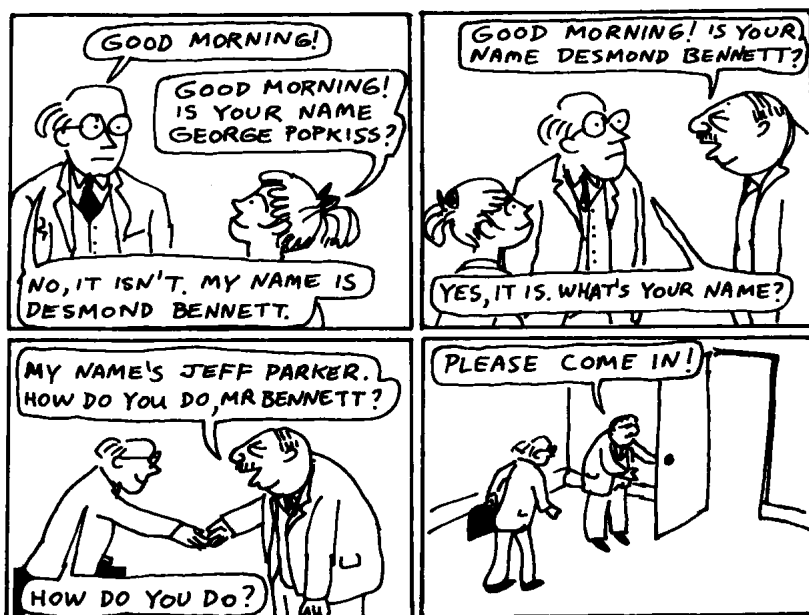


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# LESSON ONE

*Personal pronouns:* it, he, she, they – *possessive adjectives:* my, your  
– What ... ? Where ... ? – here, there – yes, no – is, isn't, are, aren't,  
not – in – the – *plurals ending -/z/*

## A Dialogue



■ Mr || please || Good morning How do you do? Come in! || My name is ... My name's ... What's your name? Is your name ... ? Yes, it is No, it isn't

### 1. Say and ask

- My name is ... What's your name?
- My name's ... What's your name?  
(etc)

### Answer

My name is ...

My name's ...

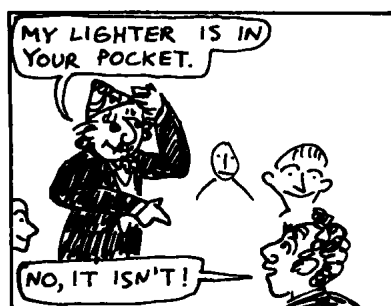
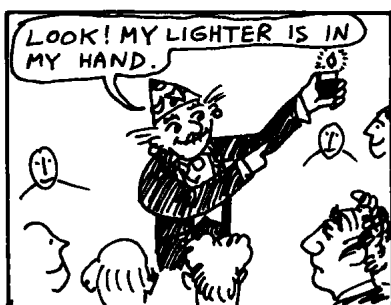
## 2. Ask

- (a) How do you do?
- (b) Is your name ... ?
- (c) Is your name ... ?  
(etc)

## Answer

How do you do?  
Yes, it is.  
No, it isn't.

## B Dialogue



# C Listen and repeat

(i)



- (ii) Where's your book?  
Where's your pen?  
Where's your pencil?  
Where's your lighter?

It's in my case.  
It's in my hand.  
It's in my bag.  
It's in my pocket.

- (iii) Is your book in your case?  
Is your pen in your bag?  
Is your book in your case?  
Is your pen in your bag?  
Is your lighter in your hand?  
Is your lighter in your pocket?  
Is your lighter in your hand?  
Is your lighter in your pocket?

Yes, it's in my case.  
Yes, it's in my bag.  
Yes, it is.  
Yes, it is.

No, it isn't in my hand.

No, it isn't in my pocket.

No, it isn't.

No, it isn't.

- (iv) My book isn't in my bag.  
Where is it?

It's in your case.

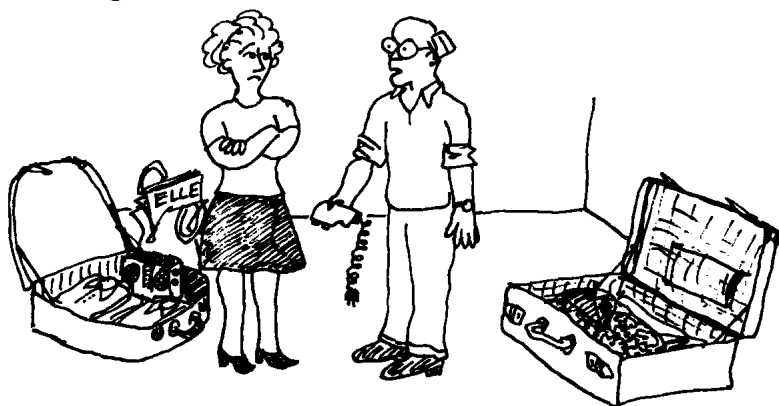
My pen isn't in my pocket.  
Where is it?  
My pencil isn't in my case.  
Where is it?  
My lighter isn't in my bag.  
Where is it?

It's in your bag.  
It's in your bag.  
It's in your pocket.

■ bag book case hand lighter pen pencil pocket || Look!  
Good heavens! ||

{ My ... } is in { my ... } { Is my ... } in { my ... ? }  
{ Your ... } is in { your ... } { Is your ... } in { your ... ? }  
Where is { my ... ? } Where's { my ... ? } Where is it?  
{ your ... ? }

## D Dialogue



SYLVIA: Desmond! Where's my radio?

DESMOND: Your radio is in your case, dear. Look!

SYLVIA: Oh, good. Yes, it is. Is my dressing-gown in your case?

DESMOND: Yes, it's in my case. Where is your magazine? Is it in your case?

SYLVIA: No, it isn't. It's in my bag.

DESMOND: And where is your key?

SYLVIA: My key is in my purse and my purse is in my bag. Where is your key? Is it in your case?

10 DESMOND: No, it isn't. My key is in my pocket. Good. Oh! Sylvia! Where's my electric shaver?

SYLVIA: It's in your hand, dear.

DESMOND: Oh, yes.

■ dressing-gown electric shaver key magazine purse radio ||  
dear || Good Oh good Oh! Oh yes || and

### 3. Ask

- (a) Where's your book?
- (b) Where's your key?
- (c) Where's your lighter?
- (d) Where's your pencil?
- (e) Where's your radio?
- (f) Where's my pen?
- (g) Where's my key?
- (h) Where's my purse?
- (i) Where's my electric shaver?
- (j) Where's my pencil?

**Answer**

My book is in my bag.  
 ..... purse.  
 ..... pocket.  
 ..... hand.  
 ..... case.  
 Your ..... your  
 pocket.  
 ..... purse.  
 .....  
 dressing-gown.  
 .....  
 case.  
 ..... my pocket.

#### 4. Ask

- (a) Is your electric shaver in your case?
- (b) Is your pencil in your pocket?
- (c) Is your purse in your bag?
- (d) Is your magazine in your bag?
- (e) Is your book in your case?
- (f) Is my key in your pocket?
- (g) Is my pencil in your pocket?
- (h) Is your name in my book?
- (i) Is your lighter in your purse?
- (j) Is your lighter in your dressing-gown?

### Answer

Yes, it's in my case.  
 Yes, ... ..  
 Yes, ... ..  
 Yes, it is.  
 Yes, ... ..  
 No, it isn't in my pocket.  
 No, ... ..  
 No, it isn't.  
 No, ... ..  
 No, ... ..

## 5. Ask

- (a) Where is your ... ?  
(b) Where's your ... ?  
(etc)

**Answer**

(showing own belongings)  
It's in my ...  
It's in my ...

6. *Teacher: redistribute belongings*

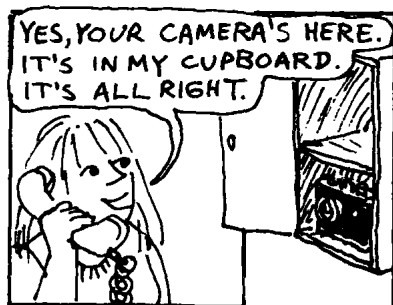
## Ask

- (a) Where is my ... ?
- (b) Where's my ... ?
- (c) Is my ... in your ... ?
- (d) Is my ... in your ... ?
- (etc)

**Answer**

It's in my ...  
It's in my ...  
Yes, it is.  
No, it isn't.

## E Dialogue



■ camera cupboard || Listen – Hallo Thanks all right Bye-bye! || she || Is ... here? Is ... there? It's (name)

### 7. Teacher: arrange telephone conversations

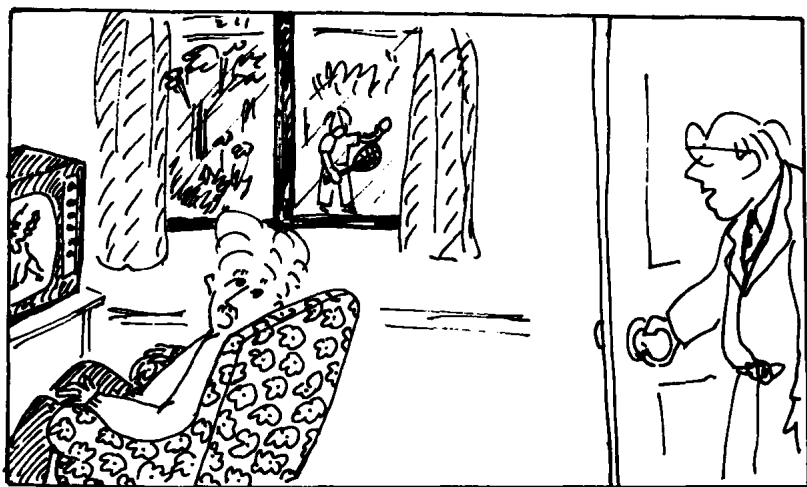
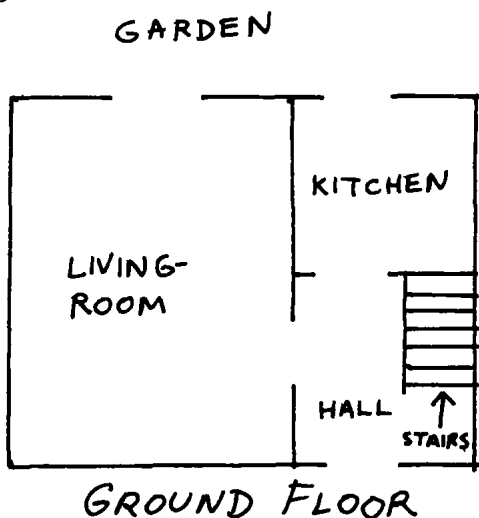
#### Say and ask

Hallo, (name). It's (name) here. Is my ... there?

#### Answer

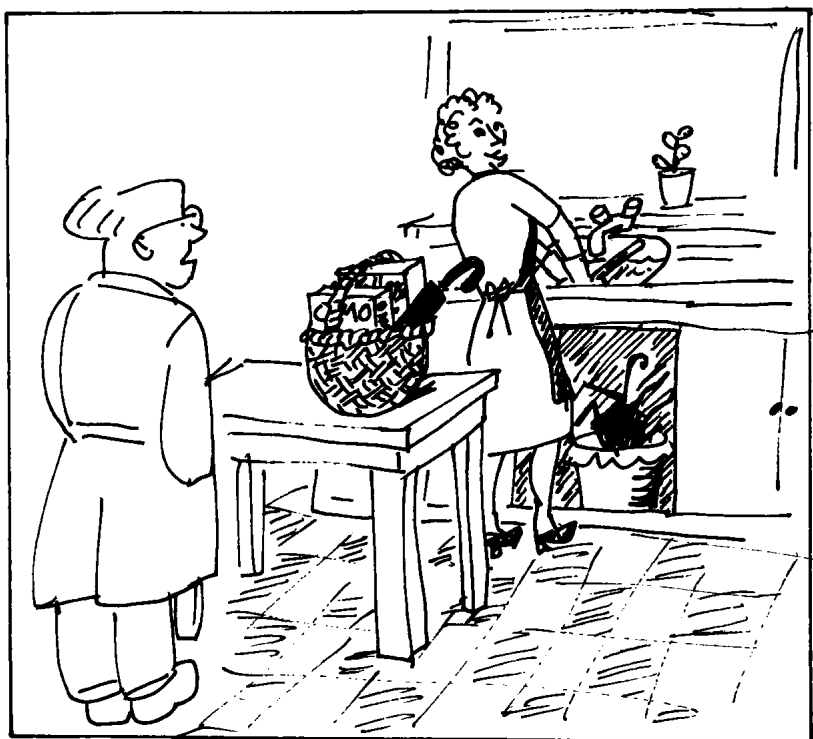
Yes, your ... is here. It's in my ...

F Dialogues



- (i) DESMOND: Tom! Where's my umbrella? Is it in here?  
TOM: Your umbrella's in the hall, dad.  
DESMOND: No, it isn't.  
TOM: Well, it isn't in here.  
DESMOND: Where's your brother?  
TOM: He's in the garden. Is your umbrella in the garden?  
DESMOND: No, it isn't. Where's your mother?  
TOM: She's in the kitchen.





- (ii) SYLVIA: Hallo, darling. Where's Tom?  
 10 DESMOND: He's in the living-room.  
 SYLVIA: And is Clive in the living-room?  
 DESMOND: No, he isn't. Clive is in the garden. Where's my umbrella?  
 SYLVIA: It's in the hall, dear.  
 DESMOND: No, it isn't there. It isn't in the hall. Is it in here?  
 SYLVIA: No, it isn't.  
 DESMOND: Yes, it is! Look! It's here! My umbrella's in your shopping-bag!  
 20 SYLVIA: Oh, yes. Sorry, darling. *My* umbrella's in the rubbish-bin.

■ brother garden hall kitchen living-room mother  
 rubbish-bin shopping-bag umbrella || dad Well Sorry darling ||  
 he || the