

It's All In A Day's Work

George Draper *Edgar Sather*

Boston University

Center for English Language and Orientation Programs

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Preface

Contents and General Objectives

The book and tapes that make up *It's All in a Day's Work* are designed for intermediate students who have completed a basic course in English but have attained neither control over basic structures nor confidence in using the words and forms that characterize discussion of professional or intellectual subjects.

Our materials accordingly have a twofold purpose: to introduce semi-technical words and word forms related to various professional fields; and to provide coordinated, omniskill exercises that will allow students to use these words correctly while practicing English structures they have not yet mastered.

Each lesson in the book begins with a reading text in which a man or woman talks informally about his or her profession. The variety of written and oral exercises which follow each text are, with a few exceptions, based on information and vocabulary presented in the text itself. Thus, although the readings increase in length and difficulty, they are not designed to be highly challenging *as readings*. Most intermediate students will be able to encompass them fairly comfortably using only the glossaries provided at the beginning of each lesson. However, since the reading text is the basis for all of the exercises in the lesson, it is important that the student understand it completely and in detail.

The written exercises which directly follow the reading text consist of comprehension and vocabulary exercises designed to check the student's comprehension of the text and to start the process of his using and absorbing the words and word forms presented there. These exercises, along with the reading text itself, make up Part One of each lesson.

Parts Two and Three, reproduced on tape as well as in the book, engage the student in a wide variety of exercises involving oral practice of structure and vocabulary, aural comprehension, intonation pattern practice, dictation, and controlled and free composition. The oral exercises in Part Two, designed for individual laboratory use, are largely mechanical in form. At the same time, they consistently require the student to engage in the crucial cognitive process of deciding what to say even while figuring out how to say it. The exercises are progressive, involving the student in increasingly advanced structures in the following areas: question formation (including indirect question), verb tense, adjective phrases and clauses, adverbial phrases and clauses, and special problems (such as prepositions of time and place, *used to* contrasted with *be used to*, etc.). All structures practiced in Part Two have been introduced in the reading text.

Part Three of each lesson is built around a dialogue which the student must listen to carefully before performing the exercises. The dialogue again involves the man or woman (as well as the vocabulary and structures) introduced in the reading text. The exercises which follow move from aural comprehension through intonation practice to dictation, controlled composition, and finally to free composition on a topic related to the dialogue.

The potential uses of the materials outlined above are various. It is possible to spend many classroom hours on each lesson. But the book has also been designed so that a student working alone with the text and tapes can complete and check his work on all the exercises in the book (using the answer section in the back). Thus an individual instructor's use of the materials will depend on the level and specific needs of the students, the type and length of program in question, the number and kind of supplementary materials being used, the availability of language laboratory hardware, and, above all, the idiosyncratic teaching style of the instructor. The uses suggested below are merely some of those that worked best for the instructors who tested the materials.

Suggested Uses

The guidelines below follow the basic format of all the lessons in *It's All in a Day's Work*.

Glossaries

Each lesson begins with a list of the words and terms introduced in the reading text and practiced in the exercises. This list includes idiomatic expressions as well as the semi-technical terms for the lesson. The definitions are not intended to be comprehensive; rather, they give the sense of each term in the context of the reading text. Students should check the glossary before and after completing the lesson.

Illustrations

The illustrations in the book serve more than just a decorative purpose. They give the students a visual “fix” not only on the person featured in the lesson but on many of the vocabulary items as well. Used as discussion starters, the illustrations can elicit from the students many of the words presented in the reading text.

Part One: Reading Text and Written Exercises

I. The Reading Text

The shorter, simpler reading texts of Lessons One and Two can be read aloud and gone over in class with no prior preparation on the part of the students. Lengthier, more difficult readings such as those in Lessons Seven and Eight should be assigned as homework before being gone over in class.

II. Comprehension Questions

Students can check their own comprehension with the true/false and multiple choice questions. Both of these exercises also have several classroom uses; students can be asked to give the correct (or a more correct) version of a false statement, for example. The questions for written and oral response, like the true/false and multiple choice questions, often test the student's ability to use some of the structures to be practiced in Part Two.

III. Vocabulary Exercises

Both the semi-technical vocabulary exercise and the word forms exercise provide the instructor with an opportunity to answer students' questions about the correct uses of the words being presented in the lesson. Students will use all the forms of some words that may be familiar to them in only one or two forms. Although these exercises, too, can be done and checked by the student working alone, instructors will find in them plenty of room for explanation and further practice in class.

Part Two: Oral Exercises

There are many ways of working with the materials in Part Two of each lesson. Below are four alternatives.

Students Working on their own in the Language Lab This method is a good idea only with upper intermediate students. The instructor should spot-check the students' proficiency—even with some of the most basic structures practiced in Lessons One and Two. Intermediate students are eminently capable of recognizing that a structure is basic, yet at the same time making mistakes when using it. Best results are achieved when the instructor introduces the exercises of Part Two in class, at least briefly, before sending the students off to work on their own. Moreover, students seem to enjoy the challenge of the tapes more when the instructor has asked them to set the highest standards for themselves in completing the exercises: accuracy, fluency, right intonation—everything.

Students Working in Pairs from the Book in Class As a preparation for individual work in the laboratory, or as a check on such work, students can be asked to work directly from the book in pairs—one student using the book, the other student not, and then reversing the roles. The teacher circulates, checking the work, answering questions.

Instructor Working with the Tape in Class Whether or not the students have access to a language laboratory, from time to time the teacher should bring the tape to class and work on some of the exercises there. Ideally, students should be able to work with the tape without using their books except when directed by the tape to do so. Here, then, is one way for the instructor to check students' aural comprehension. In-class activities with the tape might include individ-

ual and group responses, written responses to spoken cues, and, by extension, quizzes.

Instructor Working with the Book in Class An instructor who enjoys extending and/or adapting drills to suit the needs of the class will find *It's All in a Day's Work* easy to work with. Several instructors found it useful to ask students to produce more items for some of the drills themselves. Finally, since many of the exercises in Part Two involve intonation as well as structure and vocabulary practice, the instructor may want to check this using the book in class.

Part Three: Dialogue, Dialogue Exercises, Dictation, and Composition

Part Three of each lesson attempts a synthesis of aural comprehension, dictation practice, and controlled composition leading to free composition. The system used may seem complicated to some of the students at first. Therefore, even with a group of upper intermediate students, these exercises should be done in class (with the tape) until the instructor is satisfied that all the students understand the procedures involved. The following steps are the main ones in the process:

I. *The Dialogue*

The student listens to (without reading or having read) a dialogue involving the lesson's main character. The dialogues are in fairly rapid conversational English, but involve the words and structures that the student has been practicing throughout the lesson. If it is not possible to use the tape, the dialogue may be read aloud by the instructor with a student. Except in Lesson Seven (when it appears earlier), the dialogue appears near the end of the lesson (following the exercises). The student then performs the dialogue exercises.

II. *Dialogue Exercises*

A. *Sentences for Pattern Practice* The student listens to, and repeats twice, some key sentences from the dialogue. These sentences are listed after the dialogue near the end of the lesson. Students should be reminded not to read them before doing this exercise.

B. *Second Listening* The student listens to the dialogue a second time.

C. *Listening Comprehension Questions* The student hears (but does not read) comprehension questions on the dialogue. As he listens to the questions, he chooses answers to multiple choice questions in his textbook. Again, in case the tape cannot be used, the listening comprehension questions are listed at the very end of the lesson (except Lesson Three, which has an epilogue after the list).

III. *Dictation*

The student listens again to the comprehension questions. This time he writes them down exactly as he hears them. After he checks his questions with those printed in the answer section at the back of the book, he is ready for the composition exercises.

IV. *Composition Exercises*

A. *Controlled Composition* The student writes complete-sentence answers to the questions he has written down during the dictation, using as a structure guide the multiple choice answers printed in his text. When he places his answers one after another in a paragraph, the paragraph will be a summary of the dialogue. The student should check his work with the model paragraphs in the answer section.

B. *Free Composition* To the summary paragraph he has just completed, the student is finally asked to add another paragraph on a topic related to that presented in the summary paragraph.

Students should be asked to pay special attention to the placement of adjective and adverbial clauses in their controlled composition work, and instructors will find it profitable to carry this concern over to any in-class work done with the free composition.



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Part One—I

loan policy	customary actions taken by a bank in regard to loans
money order	a check written by the bank, often sent through the mail
pass book	a small notebook containing information about savings accounts
punch in	to put a work card in an automatic time clock
receipt slips	pieces of paper showing that money has been paid for something, or deposited in a bank
rubber stamp	a tool for printing dates, titles, or short messages by hand
savings account	an account in which the customer leaves money to grow
vault	the place where money is locked up in a bank
withdraw	to take money out of a bank account

*Part One**Reading Text and Written Exercises**I. Freddy Gallagher, Bank Teller*

I'm a bank teller at a big city bank. Basically, my work is repetitive and not very exciting. I do the same thing hour after hour, day after day. Most people hate that kind of work, but I actually like it. You see, I'm a dreamer. It's true. I love to daydream, and a bank teller can daydream for almost forty hours a week!

Don't misunderstand. My job isn't always easy. Maybe it requires less concentration than other jobs, but I think it requires more organization.

Let me explain what I mean. I have to be completely ready for work when the bank opens at 9:00 every morning. I usually arrive at about 8:45. I punch in immediately and begin to get ready. Before opening my cage window, I go to the vault and get the cash and change I need. After I put the cash in my drawer, I check my materials. I want everything to be within reach: pencils, pens, receipt slips, paper clips, rubber stamp, ink pad.

Finally, I make sure that the audio system is working. The audio system is basically a telephone which is connected to a large computer system which can give information to the tellers about a customer's account.

After checking this machine, I sit at my window. I'm now ready for work—and for daydreaming.

People come and go. Most of them deposit checks or withdraw money from their checking accounts or savings accounts. Sometimes they do both. Occasionally, customers require special help from me. They lose pass books, and I have to make new ones. Or they want to write money orders, or ask about loans. I'm not a loan officer, but I can answer simple questions about interest rates or the bank's loan policies. At these times, I have to stop dreaming and concentrate. But usually the work is easy, automatic.

There are harder jobs than mine, certainly. There are jobs with higher pay and greater responsibility. I know a lot of people who are richer than I am. But I don't know many who are happier. I don't know any who are freer.

Most people don't understand this. "Do you *really* like that job of yours?" they ask. When I say yes, they can't believe me. "You must be crazy," they say. But I'm not crazy. I'm only a dreamer. I really enjoy daydreaming.

What do I daydream about? Everything. I often daydream about my life outside the bank. I daydream about my vacations, my weekends, my nights. Especially about my nights. Most people dream at night and live during the day. I dream during the day and live at night.

Should I explain that to you more clearly? I can't. I'm a bank teller, not a poet!

II. Comprehension Questions

A. *True/False* In the space provided, mark T if you think the statement is true, and F if you think it is false.

1. Freddy works in a small town. _____
2. Freddy wants to be a loan officer in the bank. _____
3. Freddy punches in after he begins to work. _____

Part One—II

4. The bank customers sometimes ask Freddy for special help. ____
5. Freddy knows nothing about interest rates and loans. ____

B. *Multiple Choice* Place an X through the letter of the correct answer.

1. Freddy likes his work because
 - a. his work is always easy
 - b. he works with a computer
 - c. he has many opportunities to daydream
 - d. he is paid a high salary
2. Freddy punches in at
 - a. a quarter to nine
 - b. a quarter past eight
 - c. fifteen minutes before eight
 - d. forty-five minutes before nine
3. Freddy has to concentrate
 - a. not at all
 - b. only when he daydreams
 - c. forty hours a week, approximately
 - d. when he writes money orders
4. Freddy doesn't daydream about
 - a. his vacations
 - b. his job
 - c. his nights
 - d. his weekends
5. Freddy doesn't
 - a. go to the vault
 - b. give loans
 - c. check the audio system
 - d. make new pass books for customers

C. *Questions for Written and Oral Response*

1. Why does Freddy go to the vault?
2. What materials does Freddy use in his work?
3. What special help does Freddy sometimes give customers?
4. What does Freddy daydream about?
5. Freddy says he has repetitive work. What does he mean by this?

6. Freddy says that his work requires “less concentration than other jobs.” Do you agree with him? Why or why not?
7. Do you think that Freddy is good at his work? Why or why not?
8. “I don’t know any who are freer.” What does Freddy mean when he says this?
9. Would Freddy’s work be interesting to you? Why or why not?
10. What do you think Freddy does at night?

III. Vocabulary Exercises

- A. *Semi-Technical Vocabulary* In the following exercise, fill in each blank space with the correct word or term chosen from the list below

punch in	withdraw	money order
vault	checking account	loan
deposit	pass book	savings account
interest		

1. You are in Boston. You want to send money to your brother in San Francisco. You should go to a bank and write a _____.
2. A bank keeps its money in a large _____.
3. A _____ tells you how much money you have in your savings account.
4. If you want to buy a house, but don’t have enough money to pay for it, you can go to a bank and ask for a _____.
5. When you take money out of an account, you _____ it.
6. If you want to watch your money increase, you should deposit it in a _____.
7. Company managers don’t like workers who _____ late.
8. Don’t spend all your money now. _____ some of it in a savings account.