ENGLISH THIS WAY

TEACHER'S MANUAL AND KEY

to Books

1 — 12

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to Books 1-6

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by the Materials Development Staff
of English Language Services, Inc.
EUGENE J. HALL
Chairman, Preliminary Testing Edition
EARLE W. BROCKMAN, JR.
Chairman, Final Edition

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CONTENTS

1. INTRODUCTION

MODERN LANGUAGE TEACHING TODAY

Present-day modern language teaching is based on the realization that language learning, at least in the early stages, consists more in the acquisition of a set of habits than in intellectual mastery of a body of knowledge. Just as one cannot learn to swim or play the piano by observing others perform, one cannot learn to speak a language without practice: guided repetition, correction, and drill. The student's intellectual powers come into play *after* he has acquired some facility in using the language, not before. The rules are deduced from his experience in talking, and not the other way around as was generally the practice in older textbooks.

Modern teaching materials, this series included, are also based on the language *as it is actually used by educated native speakers in conducting their daily affairs.* This means that contractions and other informal features are taught regularly, from the beginning of the course, with the more formal styles that might be encountered in writing or in oratory postponed until later. This again is an attempt to overcome a well-known deficiency in older methods of teaching, which imparted bookish, over-correct styles of language to the pupils and left them helpless when confronted with ordinary conversation on the educated level. Modern materials take into account the fact that the everyday language used by educated native speakers and the formal written style of the language are different, and that the student needs to acquire mastery of *both* styles. Since the transition from "educated colloquial" to formal is easier than the reverse, we start with the colloquial and move later into the formal style.

The Role of Linguistic Science

Writers of language textbooks are turning more and more to the findings of modern linguistic science for accurate and systematic descriptions of the languages to be taught. Modern linguistics, with its emphasis on the study of structure and its unprejudiced objectivity in taking living languages as they are actually spoken and used by native speakers, has taught us first to describe each language in terms of its own rules, not in terms of the rules and grammatical categories of some other language which has usually been Latin. In the second place, linguistic science has taught us that language is a spoken phenomenon, and that in all cases speech comes before writing. In teaching a language, therefore, start with the spoken language, and go on to the written representation of the language, not the other way around as was formerly done. This does not mean that we neglect writing or consider it unimportant; it merely means

that we recognize writing for what it is — a representation in graphic symbols of something that is essentially a stream of speech sounds.

Systematic Gradation

Any effective language text must offer a systematic gradation of the materials being presented. This series presents the grammatical structure and the sound system of English in a way that will enable the student to move from the simplest and most basic utterances of the language to the most complex. The student is to be able, as a result of the course, to use the language; he must be led through the learning process step by step. He must understand and master each step before he moves on to the next. Language is a complex system of levels, one resting upon another. The student must be given only a few building blocks at a time, and he must learn to lay a foundation before he attempts to build larger and more complex structures.

ENGLISH THIS WAY

Books 1-12

ENGLISH THIS WAY consists of twelve textbooks designed as classroom study materials for six full years of formal training in English, and two Teacher's Manuals and Keys, which give both general and detailed help in describing teaching methods that have been proved in use.

The series is arranged as follows:

First Year: Book 1, 28 lessons; Book 2, 28 lessons.
Second Year: Book 3, 36 lessons; Book 4, 36 lessons.
Third Year: Book 5, 36 lessons; Book 6, 36 lessons.
Teacher's Manual & Key to Books 1-6.
Fourth Year: Book 7, 36 lessons; Book 8, 36 lessons.
Fifth Year: Book 9, 32 lessons; Book 10, 32 lessons.
Sixth Year: Book 11, 32 lessons; Book 12, 24 lessons.
Teacher's Manual & Key to Books 7-12.

Books 1-8 each contain 10 study units. Books 9-12 contain 8 study units each. This makes a total of 112 units, arranged to lead students carefully from beginning notions about the language toward mastery of speaking, understanding, reading, and writing skills.

The study materials in the series are based on modern linguistic principles which give maximum emphasis to the early development of spoken language skills through extensive oral-aural training. An inductive approach is used throughout the series in the presentation of the materials. Instead of lengthy explanations, there are care-

fully selected examples, arranged in a sequence which suggests or points up the generalizations to be made about the teaching point. New vocabulary is introduced in context rather than isolated in word lists.

Once they have acquired the fundamental patterns of spoken English, students gradually expand their vocabulary through graded reading selections. They improve their speaking and writing skills through progressively more difficult oral and written exercises. The achievement of basic spoken-language skills throughout the series provides students with the vocabulary range and the command of the language needed to read English with understanding and appreciation.

Books 1 and 2

Books 1 and 2 are designed as beginning-level textbooks for students who have had no previous study of English. Used consecutively, these two books constitute the first year of study in the six-year study plan of the series. In many school systems, students begin their study of Book 1 in their seventh year of schooling, but in some countries they will start learning English sooner. Although many students will begin at the age of 11 to 14, some may be as young as nine.

Books 1 and 2 each contain eight study units of new material and two units of review materials. Each study unit contains three lessons, which makes a total of twenty-four lessons of new material in each book. Books 1 and 2, therefore, have been designed for a study course of approximately twenty-eight weeks.

The ten units of Books 1 and 2 are arranged as follows:

Units 1-4, 6-9	New lesson materials
Units 5 and 10	Review of materials

This is the typical format of the units in Book 1:

Units presenting new lesson material

1. Conversation	Dialogue Pronunciation Practice Pattern Sentences
2. Sentences	Pattern Sentences Substitution Drills
3. Exercises	Picture Exercise Exercise (for oral or written work)

Review Units

Review Exercises I	Exercises (including changing exercises)
Review Exercises II	Picture Exercises Exercises (for oral or written work)

Book 2 follows this general pattern with some variations.

Books 3-6

In these four books each unit consists of four lessons. The introduction of reading selections in the fourth lesson is a new feature. These reading selections are followed by sets of questions which check comprehension. As in Books 1 and 2, the fifth and tenth units of Books 3-6 are devoted to reviews of the preceding materials.

The work in these six books is the subject of this handbook for teachers, and in the next chapter their contents are examined in more detail.

2. TECHNIQUES USED IN BOOKS 1-6

THE FIRST THREE YEARS (BOOKS 1-6)

This Teacher's Manual and Key has been prepared to guide teachers in the teaching of Books 1 through 6, during the first three years of the students' study of English. It provides general background information and reference material for the teacher's use; suggests ways of teaching lesson materials; and calls attention to difficulties which may be encountered in the presentation of the lessons. Notes giving background information and teaching helps on specific points will be found in the Key section (which also gives answers to exercises and an index to the various kinds of material in each book).

In the sixty units of Books 1-6, new lesson material is introduced to the students through Pattern Sentences, Dialogues, and Readings. Each unit also includes a variety of drills and exercises, which do not introduce new material, but which are designed for intensive practice with the new vocabulary and structures. In this chapter we shall describe in general terms each type of lesson material, its purpose and use.

DIALOGUE PRACTICE

Dialogues and Supplementary Dialogues introduce new structures and vocabulary. The Dialogues are examples of everyday conversations between speakers of English, and are a means of introducing expressions used commonly in informal conversation but not usually found in formal writing. They are intended to be practiced and memorized by the students during the classroom study periods.

PATTERN SENTENCES AND SUBSTITUTION DRILLS

The Pattern Sentences introduce new grammatical structures and vocabulary. These sentences are *patterns* or *models* of the gramatical structure of English. Often, the meaning of a new form or structure may not be easily seen from a single sentence. Then a group of interrelated sentences is needed to convey the meaning.

The Substitution Drills are based on the Pattern Sentences. They are used by substituting new words and phrases for elements in the original model sentence. They provide needed practice on the patterns and introduce some of the substitution possibilities for the patterns.

PRONUNCIATION PRACTICE

Pronunciation Practice is included in the study materials of Books 1 through 4 in order to give students special help with English sounds, stress, and intonation. Repetitive practice with Pattern Sentences, Substitution Drills, and Dialogues in classroom work of course includes concentrated work on English sounds and intonation.

EXERCISES

The oral and written exercises in each unit require the students to use their understanding of the new materials to construct original sentences. Structures and vocabulary, introduced in each unit, are used in exercises to give the students beneficial practice in choosing and using appropriate forms, developing a proficient command of structures, and in learning to read and write English correctly. The Changing Exercises are intended primarily for classroom use, and the others as written assignments to be completed outside of class.

Picture Exercises

The Picture Exercises constitute visual material presented as a stimulus for eliciting statements and answers from the students. Visual stimuli require the students to respond from their total repertory in the language without oral or written prompting. In more advanced lesson material, pictures may be used effectively as a means of stimulating students to respond with narrative or story-telling recitations rather than with simple phrases or statements.

READINGS

The Readings, which introduce new structures and vocabulary, are first presented at the beginning of the second year of study (Book 3). By this stage, the students should have acquired elementary skill in asking and answering questions using the structures and vocabulary practiced in the first year of study (Books 1 and 2). The Readings may therefore be used not only as oral reading exercises in class, but also as the basis for class discussion and conversation. Their primary intention remains to develop reading-comprehension skills through experience with written forms of the language.

SUMMARIES (GRAMMATICAL NOTES)

An inductive approach is used in presenting grammar throughout the series. There is really little need for presenting grammar rules or lengthy grammatical explanations; however, an occasional grammatical note has been included in Books 1 through 4 in the form

of a summary table or statement. These notes have the effect of calling the attention of the students to specific structural features of the language which have been presented in Pattern Sentences or Dialogues, and which constitute fundamental study points of the lessons.

The study of grammar as such is introduced at the beginning of the fourth year of study (Book 7). By this time, the student may be expected to learn to talk *about* the grammatical structures he has learned, using conventional grammatical terms.

GRAMMAR POINTS

The first section of each study unit in Books 5 and 6 (sixteen in all) isolates a useful grammatical point to be studied. A few pattern sentences illustrate usage. Students can thus learn sixteen useful grammatical points in addition to the more fundamental grammar patterns developed in the main body of the units.

3. TECHNIQUES OF TEACHING

GENERAL PRINCIPLES

Even when the best of textbooks are available to language classes, the race is only partially run; one might go so far as to say that it has only gotten off to a good start. The important role of the language teacher is now our major concern. The teacher can spoil a good textbook, and inferior texts can come magically alive in the hands of a good teacher. Let us now turn to some of the tested and accepted principles of successful language teaching.

Experience has proved that the various procedures and techniques used in effective language teaching may be generally related to one of two guiding precepts underlying all of our classroom activity. These are: that the successful teacher presents his materials inductively, helping the student form his own generalizations about the language; and that the successful student learns through imitation of the teacher. Let us examine each of these principles.

Helping the Student Make Generalizations

Throughout Books 1-6 explanations are kept to a minimum. Instead, there are carefully selected examples arranged in a sequence which suggests or points up the generalizations to be made about the teaching point.

There are at least two good reasons for this approach. First, since the texts are intended for use in various teaching situations and for students of various native language backgrounds, detailed explanations might serve only to confuse both teacher and student. The experienced teacher is aware of the specific difficulties *his* students will meet; he should have freedom to place his teaching emphasis where he knows it will be most effective.

When explanations can be general enough not to violate the individual teacher's right to interpret and emphasize as he sees fit, they have been included in the texts.

A second important reason for keeping the explanations simple is a firm belief in the method of teaching by induction. If the book tells all, nothing is left to the student. He has not been allowed to come to an understanding of the problem through his own mental processes. Instead, he has simply been exposed to the reasoning of others, some of which may be meaningless to him.

Ideally, the student should be led through a series of examples which make a particular usage clear to him. By a careful process of questions and answers, the teacher then helps the student to make the necessary generalizations about that use. Care must be taken to prevent hazy or incorrect interpretations. While this method of presenting materials may seem at first glance to be rather indirect and time-consuming, the knowledge and experience which the student gains from it will be his own and will be immediately useful

to him. Functionally, such knowledge and experience approximate the psychological process of the speech act itself. Fitting a set of ready-made grammar rules to the expression of thought is obviously an artificial process.

We shall speak further of the role of the teacher in helping the student draw generalizations from the materials. Actual classroom procedures for accomplishing this will be discussed under later headings.

Learning Through Imitation

We have said earlier that the successful student learns through imitation of the teacher. This is a fundamental of classroom procedure. The student should never be called upon to say anything that he has not already learned through imitation of his teacher. This basic rule must be kept, even when the teacher is guiding the student through the more advanced lessons of this course.

Although the utterances become longer and more complicated as we progress through the second half of the course, do not be satisfied with stumbling and halting production. To avoid this type of ineffectual practice, the teacher must set the patterns orally and require imitative repetition until the reproduction of the pattern is smooth and rhythmic. Only then should the student be permitted to face the more complicated task of selecting pattern and form.

The experienced teacher knows the infinite patience that is required if he is to be a correct model for his students. He must be willing to repeat and repeat. He must make the students imitate his speech, and he must correct them with patience and insight. Finally, he must insist that the practice continue until the students have become automatic in their oral production. It is not an easy road, but it is deeply rewarding.

Four Steps to the Mastery of a Pattern

In our presentation of any grammatical structure, we attempt to lead the student through four comparatively distinct stages or steps towards mastery of the pattern.

First, we want him to be consciously aware of the order of the elements of the pattern, the meaning of the pattern, and the function of the pattern. This we arrive at through the process of generalization treated above.

Second, we help the student, through imitation, to produce the pattern in its accepted order and with its appropriate pronunciation, intonation, and abbreviations or informal features.

The third step is our effort to draw the student's attention away from the particular usage or structure being taught, so that his production of the pattern becomes a matter of *unconscious habit*. To this end, the use of substitution drills, changing exercises, etc is most effective.

Finally, we have to get the student to make a choice between the given pattern and any conflicting patterns.

It is true, in a sense, that all of the patterns that a student has learned in the new language, as well as many he uses in his native language, conflict with any new pattern he is trying to master. He must learn to choose a particular pattern from many; however, our analysis has proved that some of the conflicts will be greater for him to control than others will be. It is our responsibility, in both our generalizations and our exercises, to make him aware of the conflicts and force him to choose the appropriate pattern every time.

SOME DOS AND DON'TS

Almost any teacher, even one who has taught for only a few weeks, can look back on his efforts and say, 'There's one place where I went wrong,' or 'That really worked out well! I'll have to try it again.' Here are some ideas about classroom procedures from many successful teachers:

1. Let the students know from the beginning that the course is an *English* course and not a course given in their own language *about* English. Speak English with them at every opportunity.

2. Do not 'lecture' or explain to the students how you will teach the course, what you will expect of them, or how often you will give them tests. Such complicated explanations will require the native language and will inevitably set a pattern which will be difficult to break. Save explanations for later. Start immediately with the lesson.

3. Avoid discussions about language, and especially avoid lengthy explanations of grammatical rules. An hour of talk about the language is not as effective as fifteen minutes of good drill.

4. Be sure that every student participates *orally* in the practices. Do not let any student sit silently through class.

5. If you have a large class, try to plan the oral practices so that you can move about the classroom. Go up and down the aisles, listening to and correcting individual production. This is your check on student progress, and it also helps the student overcome the feeling of being lost and unimportant in the crowd.

6. Divide the class into sections or groups so that you can bring variety into the drills. This procedure has another advantage in that it is much easier to check on the production of a small group than of the class as a whole.

7. Let students know at once whether their production is correct or incorrect. Make corrections immediately, and praise students immediately when they say things correctly.

8. Keep the class lively and varied. Even though the essential order of the lesson may be the same day after day, find new ways of using the materials. Try introducing contests, games, play-acting, etc., so that the students can see their new language in action.

4. HOW TO TEACH DIALOGUES

We now go on to consider the classroom use of each kind of material in our textbooks.

Book 1 opens with a Dialogue. Make the best use of it by following these steps with your class.

1. Have the students keep their books closed while you read the dialogue to them. Try to make the dialogue sound like a real conversation. Do not use exaggerated stress or intonation patterns.

2. The students may not understand a great deal in the first reading. You may tell them in their own language what the dialogue is about, but do not translate line by line.

3. Have the students open their books and follow silently as you read the dialogue again.

4. Go through the dialogue line by line, stopping at the end of each line or major structural pattern to allow the students to imitate you in unison.

5. If you have a small class, go through the dialogue again, having each student in turn repeat after you one utterance. If your class is large, you can divide it into groups and have each group take one utterance at a time. Be sure that you always read each sentence first before asking the students to repeat, in unison or individually. In this way, the student always has a correct model to imitate.

6. Finally, select students to take the parts in the dialogue. Let one student be A and another be B. As they read the conversation with each other, be sure to correct any errors in pronunciation or intonation immediately.

Not all of the students have to take part in this final step of practice, especially if you have a large class. Eventually, however, you should try to get around the whole class, as you assign parts for other dialogues. All students should have an opportunity to participate in some dialogues during the course.

Since dialogues are a method of teaching students to carry on a conversation in English, we must always be sure that a conversational tone is kept throughout the practice. The dialogues must not drag; they must sound like real conversations.

Dialogues are an interesting and non-mechanical way of learning new vocabulary items and idiomatic expressions. They present vocabulary which is characteristic of many cultural situations. Because the dialogues lend themselves to play-acting, you should substitute for the names in the book the names of your students, their friends, yourself, and other teachers in the school. This not only makes for more interest but also shows the students that the sentences in the dialogues can be used in talking about real-life situations. The students are studying English to be able to use it as soon as possible. The dialogues can help toward this objective.

In countries where students already know how to write the Roman alphabet, dialogues can furnish a useful source of material for dictation. The students need to learn to write in English, and

dictation, based upon dialogues already studied and drilled in class, presents a way of teaching the students to write the English words they have learned to pronounce. After the students have drilled on a dialogue in class until it is practically memorized, they should be told to read it over and over again at home because the following day they will have a dictation based on the dialogue.

In giving the dictation, go slowly, but do not exaggerate the stress and intonation patterns by going so slowly that a reading pattern is established instead of a conversational tone. Students often insist that you are reading too fast and ask you to read word by word, with pauses. This type of dictation is not at all satisfactory. The teacher should read by structures, pausing only where the pause would be natural in conversation. For beginning students you may have to repeat several times, but this repetition is better than breaking the dictation into separate words.

Your objective in a dictation exercise is to have the students make the connection between the printed form of English and the sounds they hear in the oral presentation. Native speakers of English do not listen for each separate sound in a conversation. They arrive at the meaning by listening to the structural units and the grammatical clues. For this reason, you should not allow your students to start writing the dictation until you pause each time. The temptation is great for the student to start writing as soon as he hears the first word. He must learn to wait until he has heard the whole phrase, or clause or sentence, before starting to write. Eventually, this process will force him to listen to structures.