

A CONVERSATION BOOK I

English in Everyday Life

Revised Third Edition



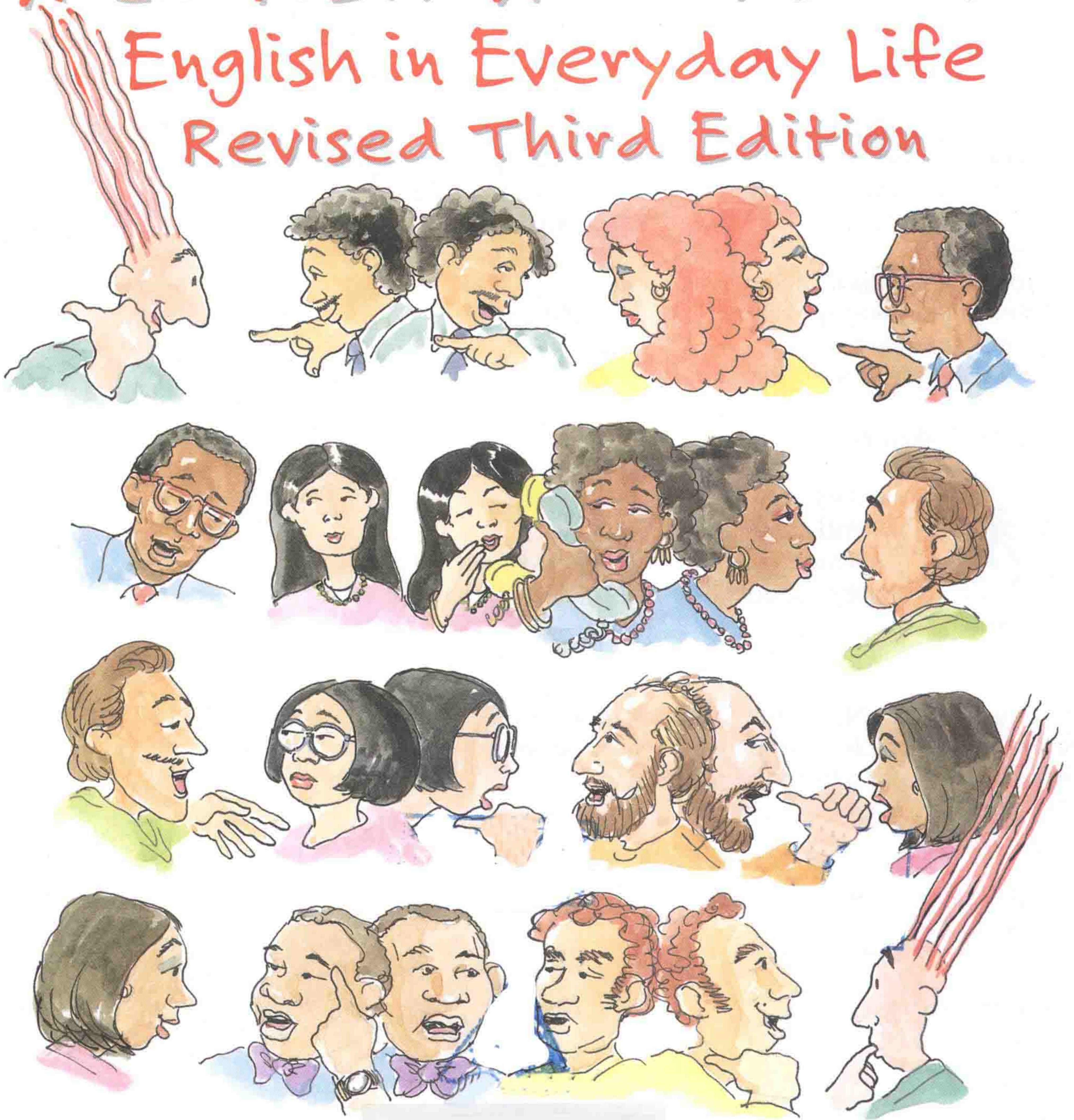
Tina Kasloff Carver

Sandra Douglas Fotinos

A CONVERSATION BOOK I

English in Everyday Life

Revised Third Edition



Tina Carver
Sandra Douglass Fotinos



PRENTICE HALL REGENTS
A VIACOM COMPANY

Prentice Hall Regents
Upper Saddle River, New Jersey 07458

Publisher: *Louisa B. Hellegers*

Development Editors: *Gino Mastascusa, Barbara Barysh*

Electronic Production Editors: *Christine Mann, Carey Davies*
Michelle LoGerfo

Electronic Art Production Supervisor: *Ken Liao*

Electronic Publishing Specialist: *Steven Greydanus*

Art Director: *Merle Krumper*

Manufacturing Manager: *Ray Keating*

Illustrator: *Andrew Lange*



PRENTICE HALL REGENTS
A VIACOM COMPANY

© 1998 by Prentice Hall Regents

Prentice-Hall, Inc.

A Simon & Schuster Company

Upper Saddle River, New Jersey 07458

All rights reserved. No part of this book may be reproduced, in any form or by any means, without permission in writing from the publisher.

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

0-13-792433-X

Prentice-Hall International (UK) Limited, *London*

Prentice-Hall of Australia Pty. Limited, *Sydney*

Prentice-Hall Canada Inc., *Toronto*

Prentice-Hall Hispanoamericana, S.A., *Mexico*

Prentice-Hall of India Private Limited, *New Delhi*

Prentice-Hall of Japan, Inc., *Tokyo*

Simon & Schuster Asia Pte. Ltd., *Singapore*

Editora Prentice-Hall do Brasil, Ltda., *Rio de Janeiro*

FOREWORD

The Revised Third Edition of **A CONVERSATION BOOK 1** comes only three years after the Third Edition, in response to requests from many teachers for a split edition. Almost immediately after the Third Edition was published in 1994—featuring a picture dictionary format with a variety of student-centered activities—we started receiving requests for a split edition. Since the book contains so much material, some teachers wanted to spread **A CONVERSATION BOOK 1** lessons over two semesters; others simply wanted more options to choose from. Most also asked for sample conversations and a handy reference section of grammar for conversation.

If you are one of the many teachers who wrote or talked to us, this edition is our response to your requests. If you are not, we hope you will like the changes we have made here to give **A CONVERSATION BOOK** greater flexibility without sacrificing any of the spirit or the content of the original.

The Revised Third Edition is available as either a full edition or a split edition (1A and 1B). Both editions have Conversation Springboards and Grammar for Conversation sections in the Appendix, and the Conversation Springboards as well as the discrete vocabulary are also available on audiotape cassettes.

As with the Third Edition, a page-by-page Teacher's Edition, a separate, duplicatable Testing Program, and boxed, color transparencies are available to supplement the text.

The new edition remains true to the original concept of **A CONVERSATION BOOK**: that students acquire conversation skills best when their own experiences and interests are part of the conversation, and that student-centered, cross-cultural materials with extensive vocabulary and engaging illustrations focused on everyday life can help make the learning process a pleasure. We hope that **A CONVERSATION BOOK 1, REVISED THIRD EDITION** will help to make your conversation class a meaningful, enjoyable, and memorable learning experience for you and your students.

ACKNOWLEDGMENTS

No book is ever written in isolation. We could never begin to cite all the teachers we have spoken with, the programs we have been able to observe, and the authors who have influenced the writing of this book. They all have been part of our education and developing expertise as authors. We are indebted to them all, as well as to those teachers and students who have used the last two editions of the **CONVERSATION BOOK**.

The process of getting a book from first concept to press and out to the classroom involves many people. We were fortunate to have had dedicated, competent support during this time. For the Third Edition, which is the basis of the revised edition, our sincere appreciation goes to Nancy Baxer, our editor. Noël Vreeland Carter, our production editor, combined her remarkable skills in designing and editing with a great sensitivity to ESL and to the visual presentation, which has resulted in a masterfully produced book—both student-friendly and usable. Andrew Lange, our artist, embarked on this venture with an open mind and a wonderful spirit, and has combined his creative artwork with understanding and humor. The result is a whole new artistic pedagogy—a major focus of change in the third edition.

Also, thanks to Barbara Barysh, Andy Martin, and Gil Muller, as well as to H.T. Jennings, Karen Chiang, and Norman Harris, for their professional contributions and personal support. A word of thanks to our reviewers for their assistance in pointing the way to us and for their constructive, helpful, and supportive comments. Thanks to Ann Creighton, Edwina Hoffman, Laurie Ogilvie Lewis, Toni Hadi, Roni Lebauer, Barbara Wiggin, Greg Cossu, Kay Ferrell, and Kedre Murray.

The split editions are the result of a collaborative effort of many people. However, our sincere thanks and great appreciation must go first to Gino Mastascusa, who became our partner in every way. Gino's dedication, creativity, attention to detail, and unflagging long hours and hard work have further improved these texts. No words of thanks are really adequate. Kudos to you, Gino. Barbara Barysh, who helped in so many ways in the third edition, lent a superb editorial eye to this revision by catching so many inconsistencies and suggesting ways to make the materials more easily taught. Thanks also to Janet Johnston for her excellent support in the development of the text.

In a text such as this, production qualities are of utmost importance. The appeal to the student, the "look" as well as the accessibility, contribute to its pedagogy almost as much as the content itself. Christine Mann did a masterful production of the texts, further proving her excellence in her craft. Thanks to Carey Davies, for his additional technical support and extraordinary revisions of the maps.

Our sincere thanks to Louisa Hellegers, our publisher, who took the ideas of the field and helped mold them into reality. Because of Louisa, these texts have been published with the values and the timeliness they needed to serve the market.

Our appreciation goes to Ki Chul Kang, ELT manager in Korea, who for years, gathered information and suggestions from teachers in Asia, and helped mold for us this new revision. Also, Steven Golden, Nancy Baxer, Stephen Troth, Gunawan Hadi, Jerene Tan—thanks for your support both now and over the years.

Our thanks to Professor H. Douglas Brown, who guided us through the Learning Strategies and made great suggestions for our activities.

The list could go on and on—and fearful that we have omitted someone, we thank also Betty Azar, Tom Dare, Mike Bennett, Gordon Johnson, Susan Fesler, Rob Walters, and Maria Angione. Apologies to those we have missed and who also deserve credit!

Our own personal experiences as ESL teachers as well as foreign language learners underlie every page of **A CONVERSATION BOOK 1**. As learners, living and working in other countries, we were reminded daily that learning a new culture and a new language is very hard work! To the

many people who have afforded us friendship when we were far from home, helped us deal with the complexity of everyday life in a new place, and patiently shared perceptions and languages with us, thank you. Without those experiences and without those people to guide us, A CONVERSATION BOOK 1 would never have been written.

A Personal Word from Tina Carver

It is rare that an *editor* is afforded the opportunity to thank *authors*, but this time, the role reversal is appropriate. I have the good fortune to be associated with several people who professionally exhibit the highest level of excellence to which I aspire, and who, through the years, have also become very good friends. I will always value that friendship. So, to Betty Azar, Bill Bliss, Doug Brown, Robert Lado, and Steve Molinsky, thank you—so much of the improvement in this revision is the result of the many years of our professional conversations and work together.

A special note of appreciation goes to Sandra Fotinos, my master teacher of so many years ago, whose expert teaching and instincts towards students' needs have set an example to me throughout my career. Through all these years and experiences, both personal and professional, we have remained friends and colleagues.

I would like to express my appreciation to my three children, Jeffrey, Brian, and Daniel. They were all barely pre-schoolers when the first edition was published. Now college students, they watched over my shoulder as the third edition came to fruition. Their daily help and understanding—from reading the manuscript and offering suggestions to doing the cooking, laundry, shopping, and walking the dogs—made my work easier and, indeed, possible. My mother and father, Ruth and George Kasloff, influenced my early decision-making. My mother has continued to guide and to support me in all my endeavors. Finally, I would like to express my appreciation to Gene Podhurst for his cheerful and helpful contributions. He has read every page of the student text and the Teacher's Edition and the Testing Program over and over—and over—again. His excellent suggestions and insightful comments on the pedagogy and the execution of the ideas have added greatly to the new level of interest and the improvements made in this third edition.

A Personal Word from Sandra Fotinos-Riggs

I would like to thank my colleagues at Cochise College, Northern Essex Community College, and Harvard University for the many good years of stories and teaching techniques that we have shared, and for the constant, gentle reminder that what works once does not necessarily work again in another class or for another teacher.

For whatever I have really learned of living across cultures and languages through the delights and the hard times of everyday life, I want to say thank you to my Fotinos family-by-marriage, and especially to my mother-in-law, Kleopatra Fotinou, of Kallitsaina, Messinias, who has been for over thirty years, my Greek teacher and a loving, understanding friend.

Finally, thank you again to my children, Christina, Elizabeth, and Paul, who, like Tina's children, grew up with the CONVERSATION BOOKS, and whose cross-cultural life experiences are imbedded in so many of the conversations of the books. And, for the personal support without which this revision would have been impossible, thank you to Gene Riggs, my incredibly patient husband, and Tina Carver, for twenty-five years my co-author and friend.

New York/Arizona
July 1997

TO THE TEACHER

Our intention in writing **A CONVERSATION BOOK 1** was to provide a wide variety of vocabulary and student-centered learning activities for you to use within your own style and that of your beginning and low intermediate students.

Equally important is creating an atmosphere of shared learning in which students' differences are valued and their life experiences are appreciated. Learning a foreign language is perhaps the most threatening of all disciplines yet among the most rewarding. In the conversation class, students need to feel the class is a partnership—one between teacher and student as well as between student and student.

THE FIRST CLASS

The most important goal on the first day of class is to set a supportive, non-threatening learning environment. The room should be pleasant and welcoming; if possible, provide a way of relaxation for the students (who may be quite anxious), such as playing music when they arrive and/or offering coffee and tea and a snack. This will prove to be a worthwhile investment of time and thought.

- Provide name tags for all students (either just first names or both first and last). Wear one yourself.
- Spend time talking with students even before tackling the Welcome to Class! section. (Perhaps you don't even want to use the text during the first class; instead, have an informal, ice-breaking session. Use the *material* of the text but without the text itself.)
- Introduce yourself, speaking slowly. Ask, "*What's your name?*" If a student doesn't understand, use another student as a model, or ask *yourself* and answer it as a model. Try to scout any students who may know a little more and use them as models, too. Write the questions on the board to help students who may recognize written words but not be able to understand what you are saying. As the semester proceeds, both you and your students will learn to understand each other's speech. In the meantime, provide written reinforcement to reduce anxiety.

Suggestion

- Bring a large, lightweight ball to class.
- Have students stand in a circle. Participate in the first round.
- Hold the ball. Say your name and throw the ball to a student (Student 1) you are relatively sure will respond.
- Motion to Student 1 to repeat your name.
- Have Student 1 say his or her name and throw the ball to another student (Student 2) who says Student 1's name. Then as Student 2 throws the ball, he or she says his or her own name.
- Explain *throw* and *catch* by *doing* the actions.
- Repeat the game until all students have had a chance or two to give their own name.
- Do this activity as an entire class or in groups, depending on the size of the class.

This will be a gentle beginning into the more intricate movements of Total Physical Response (TPR) activities.

You will notice a "mascot" throughout the book. Sometimes he is sitting on the vocabulary boxes, sometimes he is integrated into the drawings. You and the class may want to *name* the mascot during the first session. This could be an enjoyable "Name Game." Ask the class to suggest names for him. List the names on the board. Then have the class vote on the names and give him the name the students select.

LEARNING STRATEGIES

The Learning Strategies box on the first page of every unit suggests ways to facilitate learning for the unit. This small section is designed to guide students to understand, appreciate, develop, and broaden their own learning styles. Discuss each strategy with the students as you begin the unit. Have students concentrate on the strategies throughout the unit and have them continue to practice the strategies from previous units. Add strategies as everyone in the class becomes aware of his or her unique learning style.

Read out loud the introduction (To the Student) from Professor H. Douglas Brown and discuss the advantages of understanding how each individual has his or her own way to learn most effectively.

VOCABULARY

Although the lessons in the full as well as the split editions of **A CONVERSATION BOOK 1** are designed for use either sequentially or in random order, the words are listed only once—the first time they appear on a text page. Keep this in mind if you are not using the book sequentially, from beginning to end. Every lesson has at least one vocabulary box. The list in the box is *not* exhaustive, but it does give the basic vocabulary for the lesson. Although words are not repeated in the subsequent boxes, the *items* are found repeatedly throughout the text in the illustrations. For example, in the full edition the word **shirt** appears first in the lesson on **Clothing and Colors** (Unit 1). The word does not appear in the vocabulary box in the **Men's Clothing Store** lesson (Unit 6), but a shirt appears in the *illustration* for that lesson. This device can serve as a review. Use the Alphabetical Word List in the Appendix to find the words and their original page references.

We have suggested several ways to present the vocabulary in the **Teacher's Edition**. Ultimately, the best methods depend upon your own style of teaching and the students' style of learning. You may want to discuss the illustration first, using the text or the transparency. This allows students to utilize what they already know and lets you assess the class' level of vocabulary proficiency. It also gives an immediate context for the vocabulary. Alternatively, you can simply point to each illustration and ask for the words. This way students associate the illustration with the English word. Combine methods for variety. Any method loses its effectiveness if used over and over again.

Every vocabulary box has lines for students to write vocabulary they contribute to the class discussion. These can be words students already know or words they want to learn (through a dictionary, other students, or you as the teacher-resource). Make these student-generated words part of the lesson, too.

Modeling the words for pronunciation is useful for students so they can *hear* how to *say* the word in English along with *seeing* the illustration and the *written* word. You can now use the Audio Program for practice in pronouncing the discrete words of each lesson, or model the words you see. Although sometimes it is difficult for you to hear all the pronunciations, choral repetition will give all students an opportunity to verbalize the words they are learning. Be sure students understand all the words. Sometimes native language translation is appropriate; that is your judgment call!


NOTE TAKING

Suggest that students buy a notebook. Have students divide the notebook into four sections: **Vocabulary, Activities, Journal, Community Information**. When new words are generated in the classroom from discussion or from activities, students should record the words and information in the **Vocabulary** section of their notebooks. Write new words on the board for students to record more easily. The **Activities** section should be used for any activities the students do in class or at home. The **Journal** section can be used for additional Journal writing.

The **Community Information** section should be a place to note valuable information about the students' communities. There are specific suggestions in the **Teacher's Edition** as to how and when to use the notebook.

CONVERSATION SPRINGBOARDS

Here are dialogs for teachers who hate dialogs! We have developed these springboards as conversation starters, to serve as models and inspirations for students to talk about their life experiences. They are not designed to be used for pattern practice! They are intentionally longer than traditional dialogs because they are meant for listening to and understanding real, whole conversations about everyday life in English. An accompanying Audio Program is available, which includes all of these Conversation Springboards.

Cassette icons  on student-text pages signal where to use the audiotape. Each icon is footnoted with a cross-reference to the **Appendix** page with the corresponding Conversation Springboard.

There are five types of Conversation Springboards: *What's the process?*, *What's happening?*, *What happened?*, *What's next?*, and *What's your opinion?* Each type has a specific purpose.

- *What's the process?* Conversation Springboards are to be used *before* specified activities, and are intended to help students understand and talk about the purpose and process of the activity, as well as possible complications and their solutions.
- *What's happening?* Conversation Springboards tell a story, happening in the present. These dialogs are intended to help students listen to conversational narratives in present time, and to retell stories chronologically, using present and present progressive tenses.
- *What happened?* Conversation Springboards relate a story that happened in the past, and give students practice listening to past-time narratives and retelling the events in order, using past tenses.
- *What's next?* Conversation Springboards tell a story without an ending, or with a next step implied but not stated. They give students practice in drawing conclusions from indirect information, as well as opportunities to create their own endings in future time.
- *What's your opinion?* Conversation Springboards present a situation where preferences and opinions are expressed, and give students opportunities to agree or disagree with them, express their own opinions, and participate in a class discussion of a topic.

We suggest this method of using the Conversation Springboards and accompanying Audio Program:

1. Listen to the entire conversation once, with books either open or closed, depending on the class level and preference.
2. Listen again, breaking up the conversation by stopping the tape after every two lines. Check for understanding. Define any words that are unclear. Whenever possible, have students write down unclear words and try to guess the meaning from context.
3. Listen to the entire dialog again. (If you have listened with books closed until now, listen with books open this time.)
4. Follow up by having students either explain the process, situation, or problem, or tell the story of the conversation, depending on which type of Conversation Springboard you are using.
5. You may wish to have students read the conversations out loud themselves, depending on the class level and preference. If you do, go slowly! Remember that these are beginning students and long conversations!

GRAMMAR FOR CONVERSATION

The Grammar for Conversation section of the Appendix consists of conversation-based grammar charts and lists for each unit. The charts focus on basic grammar constructions and lists of formulaic expressions that students need to use extensively in each unit. The grammar emerges from the conversations and activities in the unit and the Conversation Springboards.

The conversations in this book are not grammar based. On the contrary, the practical needs of conversation in everyday life form the basis of the grammar included in the text. As a result, many grammar constructions appear very early in the book. They are intended to serve as springboards for understanding and using grammar in the context of everyday conversation, not for studying the grammar of English in a more conventional, systematic way. Each grammar element in a chart or list appears only once in the **Appendix**, although the same grammar element can occur throughout the book. Thus, students should be encouraged to refer to grammar charts from early units continually throughout the semester. You might want to teach and/or review a particular construction for an activity before or after the activity. However, the emphasis should be on conversation and communication, not grammatical accuracy.

In keeping with the **CONVERSATION BOOK** philosophy, the Conversation Springboards and Grammar for Conversation serve as beginnings—ways to get started listening and talking with the class, and ways to spark individual thinking and creativity. English may be a new language to your students, but that newness should not prevent them from using it creatively and having fun in the process of learning it. Most of all, have fun with these conversations!

CORRECTIONS

Use your own best judgment in handling corrections. Too much correction inhibits students' ability to think coherently and works contrary to practicing coherent and fluent conversation skills. On the other hand, aim to strike a balance, teaching syntax as well as pronunciation at opportune times. Take note of the errors students are making. It is usually not helpful to interrupt the flow of students' conversations, but correct errors at the appropriate time later in class, without referring to any specific students.

GROUPING

Pairing partners can be done in a variety of ways. The easiest way is to have students seated next to each other be partners. However, since an objective of the partner activities is for students to get to know one another, having a variety of partners is essential. Pairing students in different ways maintains students' attention, moves them around the room, and helps them to learn each other's names.

Suggestion:

- Count the students in the class; then divide them in half by left side/right side or front/back.
- Hand out slips of paper to one half of the students.
- Ask them to write their full names on the paper and fold the paper.
- Collect all the folded papers, then walk through the other half of the class. Have each student pick one folded paper.
- When all the papers are handed out, instruct the students with the papers to find their partners and sit down together.
- Depending on the class (and your own teaching style), you may prefer an open free-for-all with everyone walking around at once, calling out names; or a more structured pairing may be more appropriate in which one student at a time reads the name on his or her paper. The student named raises his or her hand, and the two then sit together.

These methods of pairing can be used again and again, dividing the class in different ways to assure that students have many different partners and get to know everyone in the class by name.

Partners should always ask each other for their names; there is a place in each **Partner Activity** for students to write their **Partner's Name**.

For some activities, larger groups of students are necessary. Again, grouping students can be done in a variety of ways.

Suggestion:

- Have students count off numbers (1–4, 1–5, 1–6, etc.), then join those who have that number.
- To practice vocabulary, you may replace numbers with items from the current vocabulary list—colors, fruits, vegetables, flowers, seasons, etc.
- List the group names on the board (for example, with colors, Red, Black, Yellow, Green, etc.), then assign each student a color and have students form groups according to their assigned color.

After students get to know each other, informal methods of pairing or grouping usually work best. Sometimes you can let students choose a partner or set up their own groups. For other activities, depending on the subject matter, you may want to deliberately mix gender, ages, language groups, occupations, or opinions. Try to avoid cliques sitting together. Remind students that the only way to develop conversational fluency in English is to practice *in English*.

PARTNER ACTIVITIES

Partner activities give students non-threatening, one-on-one opportunities to interact on a personal level. They are the only activities in which every student in the class has to do 50% of the talking and has to listen on a one-on-one basis. We have included four types of partner activities: **Games**, **Interviews**, **Journals**, and **Role Plays**.

Games

There are two types of partner games: **Memory Games** and **Mime Games**. Always do a “dry run” with the class to make sure that students understand the task.

Memory Games

What Do You Remember?

- Divide the class into pairs.
- Have the class look at the illustration. Show the transparency. Discuss how to remember the details of the illustration as they are looking at it (how many people, what are the colors, what season is it, what activities do you see, etc.).
- Then have the students close their texts and turn to the **Activities** section of their notebooks.
- Have the pairs work together, brainstorming everything they remember about the illustration. Have each pair make one list and number each item so that it will be easy to count how many items they listed.
- When students have finished, encourage several pairs to dictate the things they remember as you write them on the board. Or have one of the partners write the list on the board. Give several students the opportunity to do this.
- Open the texts or show the transparency. Look at the illustration together.
- Draw a line under the last item listed and have students dictate additional items as you write them on the board.
- Point out new vocabulary for students to add to the **Vocabulary** section of their notebooks.

Same or Different?

- Divide the class into pairs.
- Have students study the illustrations they are going to compare. Show the transparency.
- Instruct the pairs to make one list of similarities and differences in the illustrations.
- Remind students to number each item so it will be easy to count how many items they listed.
- While students are working, write two horizontal headings: SAME and DIFFERENT.
- When students have finished their lists, have several pairs dictate their lists as you write the items on the board.
- Open the texts or show the transparency. Look at the illustrations together.
- Draw a line under the last item listed. Have students dictate additional items as you write them on the board.
- Point out new vocabulary for students to add to the **Vocabulary** section of their notebooks.

Vocabulary Challenges

- Divide the class into pairs.
- Books must be closed. “Challenge” pairs of students to make a list of as many vocabulary words and phrases as they remember from the lesson. Remind them to number the words as they write. Give them a time limit for completing the list.
- When the time is up, ask how many words and phrases each pair had.
- Have a pair read their entire list or copy it on the board. Star ★ the words that are *not* from the lesson. Have the class check off the words they have on their lists.
- Have another pair read *only* the words they have that *aren’t* on the board. List the new words on the board. Double-star ★★ the new words.
- Have the class check off the words they have that are on the board.
- Have another pair read *new* words from their list. List the new words on the board. Triple-star ★★★ the new words. Have the class check off any words they have on their lists.
- Ask which pair has other new words. Add the words to the list.
- Ask which pair had the most new words. They “win” the challenge!

Mime Games

Sometimes students are asked to act out words or actions with a partner. Demonstrate the activity for the students first so they understand what to do. As the class is doing the activity, circulate; help as needed.

Interviews

It is important, especially during the first days of class, for the students to understand how to conduct these interviews. Your role is to model pronunciation, facilitate understanding of vocabulary and questions, and provide possible answers. For modeling, use a student who will catch on quickly; be careful not to use the same student all the time. Or, if it is more appropriate, model both roles yourself. Write the question and answer on the board so that students can *see* the questions and answers as well as *hear* them.

- Practice the interview questions with the students. Be sure they understand the questions and the vocabulary. Supply any additional words needed.
- Divide the class into pairs.
- Have students interview their partners. Circulate; help as needed.
- After partners conduct their interviews, have several pairs present their interviews to the class. Either have them present all questions or have different pairs present one question each. Alternatively, have them share what they have learned with another pair of students.

- Write new vocabulary generated from the interviews on the board. Have students copy the new words in the **Vocabulary** section of their notebooks.
- Use the students' responses to the interviews for further discussions which may be of interest to the class.

Journals

The journal entries give students a chance to use the vocabulary and phrases they have learned in writing reinforcement activities. Journals should be done as an interactive activity.

- Discuss the topic with the students before they begin to write.
- Model and practice the questions provided at the top of the page. Add your own questions, if appropriate.
- Divide the class into pairs.
- Have partners ask each other the questions. Circulate; help as needed.
- Have students do their individual journal writing in class or at home.
- Have students proofread their journals.
- Instruct partners to read their journals to each other; encourage them to ask questions and make comments.
- If there is time, have several students read their journals to the class.
- Alternatively, read several journals to the class and have students guess who wrote them.
- Have one or two students put their journal entries on the board. Write the skeleton paragraph as it appears in the text. Either you or the student can fill in the blanks. Have students read what they wrote on the board, or you can read it as a model. Discuss new vocabulary and new ideas.
- Take advantage of any additional topics or information that may emerge to continue conversations and exchanges of information.
- Students can keep more journal pages in the **Journal** section of their notebooks. Provide guidance for the topics and do light corrections. The object of journal pages is for students to have practice writing fluently in English and expressing their thoughts and emotions. Too much correction will inhibit this goal.

Role Plays

Before students do role-playing for the first time, do a sample role play using yourself and another student. This will provide a model for students when they are working independently.

- Divide the class into pairs.
- List the vocabulary needed on the board. Leave the vocabulary on the board as a reference for students when they are working with their partners.
- Students should write the conversation and practice reading their "scripts" with the "read and look up" technique. (*Have the students scan the line and remember it as well as they can; then have them look at the other person and SAY the line without READING it—even beginners can perfect this technique. The appropriate eye contact and body language required in English enhances this technique.*)
- Have several pairs present their role plays—with simple props, if appropriate.
- Encourage the pairs to come to the front of the room or sit in the middle of the circle rather than remain at their desks.
- For classes with shy students, an alternative to a traditional role play is a puppet show. Make hand puppets from small paper bags. Cover a table with a sheet for a stage. This activity can be simple or elaborate.

GROUP ACTIVITIES

Group activities give students a feeling of belonging and a feeling of being a part of the group's success. These activities allow students to get to know one another and to cooperate within the framework of different tasks. Many of the activities are cooperative; they require each member of

the group to contribute something. While the groups are working, you can move from group to group as a facilitator to be sure students understand their task. After the groups complete the activity, have them report back to the class as a whole so that a summation and conclusions can be drawn. We have included seven types of group activities: **Conversation Squares**, **Discussions**, **Gossip Games**, **Problem Posing/Problem Solving**, **Surveys**, **Vocabulary Challenges**, and **What's the Story?**

Conversation Squares

- Have the students help you create the question they will need to ask for each square.
- Write the questions on the board.
- Construct boxes on the board similar to the ones in the text.
- Choose two students. Use yourself as the third member of the group.
- Put the three names on the top of the boxes as indicated in the text.
- Ask and answer the questions for your box; write in your responses.
- Ask your “partners” the questions. Write in their responses.
- Then ask the class the questions for more practice.
- Have groups of three do the activity.
- When all students have finished, ask different groups single questions from the conversation squares. Put new vocabulary on the board for students to write in the **Vocabulary** section of their notebooks.

Discussions

These activities consist of guided questions. Each group should appoint a *leader* to ask the questions and a *recorder* to record the answers. That way, when called upon to recite, the answers are written down and students can feel confident in their replies. Real learning in these activities goes on within the group's dynamic. Reporting back is a way to summarize. Students shouldn't feel intimidated by the reporting back part of the activity. Writing answers usually eliminates this anxiety.

During the “reporting back” stage, note new vocabulary, write it on the board, and have students write the new words in the **Vocabulary** section of their notebooks.

Gossip!

This is a variation of the “Gossip” or “Telephone” game. It has two objectives: to practice new vocabulary in context without visual cues and to demonstrate how information is lost in the process of retelling. A *secret* for each game is included in the **Appendix**.

- Divide the class into large groups, or do this activity with the whole class, if your class is small.
- Use the illustration on the text's cover to explain the game. Start on the top left with the mascot. End on the bottom right with the mascot.
- Have the *leader* from each group read the *secret* silently several times. All other students should have their books closed.
- Be sure to explain the words “whisper” and “secret.” Have the *leaders* close their books and quietly whisper the *secret* to the student next to them. Those students quietly whisper it to the next, and so on.
- When all students have heard the *secret*, have the last student of each group report the information to the class, either orally or in written form on the board.
- Have everyone read the *secret* together to see what information was lost and changed.

Problem Posing/Problem Solving

- Divide the class into small groups.
- Do a practice Problem Posing/Problem Solving example with the class as a whole.

- Have each group choose a *recorder* and a *leader*. Each student should participate in some way.
- Before students begin, be sure that they understand the goal of the activity and that they have adequate vocabulary and grammar to do the work.
- Have students think about what is happening in the illustration and formulate a question about it (pose the problem). Remind the *leader* to ask the questions.
- Then have them think through (analyze) the problem and make a group decision as to what to do (solve the problem). This will take thought, negotiation, resolution, and consensus.
- To summarize, have each *recorder* report back to the class.
- Draw class conclusions, even if there is diversity of opinion and no real resolution.

Surveys

This activity gives students the opportunity to express their own opinions and preferences, and check their accuracy in listening and recording answers.

- Model the questions; have students repeat; check pronunciation.
- Be sure students understand all the vocabulary and the objective of the activity before the activity begins.
- Have students check off their own answers in the appropriate column.
- Divide the class into groups of seven to ten. If your class is small, do the activity with the whole class.
- Encourage the students to get up and walk around while asking questions. Remind them that each student should ask everyone in the group all the questions and check the appropriate column for every answer.
- Set a time limit. Tell students to sit down when they finish and count their results. Remind them to include their own answers in the count.
- Have students report their results to their group. If other members of the group have different numbers, have them figure out who is right.
- While groups are working, copy the chart on the board.
- When groups are sure of their numbers, have them report their results. Fill in the columns on the board and have students draw conclusions about the class.
- Point out new words and have students write them in the **Vocabulary** section of their notebooks.

Vocabulary Challenges

This activity is similar to the **Vocabulary Challenges** as described in the **Memory Games** section of **PARTNER ACTIVITIES**.

What's the Story?

The goal of this activity is to have students look at an illustration (which tells a story), then use their imaginations and the vocabulary they know to create their own story. These activities are cooperative learning activities. Each student should contribute one, two, or three lines. The story should be complete and make sense.

- Divide the class into groups.
- Have each group select a *recorder* to write everyone's lines.
- Encourage students to help each other. Be sure that even the shy students participate by contributing their lines.
- After the stories are written, all groups should listen to their *recorder* read the story. They should all make changes and corrections and "edit" the story before the rest of the class hears it. Have another student (*not* the *recorder*) read the story, or have each student read or recite his or her lines, or part of the narrative.
- Have the class decide which was the best, the most exciting, the saddest, the funniest, etc.

CLASS ACTIVITIES

Class activities provide opportunities for lots of input; this is the advantage of a large class. Many opinions and answers make the class more interesting and exciting. However, if your class functions better in smaller groups, these activities can work as Group Activities also. We have included seven types of class activities: **Community Activities**, **Cross-Cultural Exchanges**, **Discussions**, **Find Someone Who**, **Strip Stories**, **Total Physical Response (TPR) Activities**, and **Vocabulary Challenges**.

Community Activities

These activities give the class the opportunity to venture into the community and explore, as well as to discover community resources (for example, the telephone book) in the classroom itself. Students can be sent out individually, in groups, or with partners to gather information requested.

- Review the task before students are asked to do the work independently. Be sure students know the vocabulary and are clear about what they are to do.
- To help prepare students, role-play expected scenarios and outcomes. This may avoid pitfalls and panic!
- If possible, accompany the class the first time out. This will give them confidence.
- After the students do the assignment, review it in class.
- Discuss not only the task but what happened—what surprises they had, what reactions they had, how they felt, etc.
- Have students keep important community information in the **Community** section of their notebooks.

Cross-Cultural Exchanges

These activities give the class the opportunity to talk about cultural differences in general as well as about U.S./Canadian cultures. Students should be encouraged to voice their opinions and confusions about cultures they associate with the English language. Opportunities and interest in this activity will vary with your classes. Wherever possible, compare three or more cultures rather than just two to avoid potential “either/or” interpretations of differences. Encourage intercultural openness and awareness without judgment.

Discussion

Ask the guided questions and choose different students to answer each question. This provides a model for the students. As an alternative approach, you can ask the first question and choose a student to answer. Then have that student ask the second question and choose a student to answer. Continue the pattern. Correct only large errors that impede understanding.

To help structure discussions and teach note-taking skills, write a brief heading for each question on the board. Encourage students to do the same in the **Activities** section of their notebooks. List information you gather from the discussions under each heading. Then review your notes and ask the students to review theirs. Draw conclusions together from the notes at the end of the discussion.

Find Someone Who

This activity is similar to the **Survey** activity, except in this activity, students are searching for “Yes” answers.

- Review the vocabulary and create the Yes/No questions with the class before they start the activity. Write the questions on the board.
- Give students the grammar constructions in chunks. Review appropriate grammar from the **Appendix**.

- Have the class ask the questions by circulating around the class. If the class is very large, break the class into groups of 10–15 and have students do the activity within their group.
- When students have completed their work, have them sit in their seats.
- Review the questions and answers. There should be interesting “springboards of conversation” that come from the individual answers.

Strip Stories

This visual presentation of little stories gives students the opportunity to discuss the action in the frames and then to write their own captions.

- Have students look at the illustrations and discuss them together.
- Write vocabulary words on the board.
- Ask for suggestions for captions and/or bubbles.
- Write different suggestions on the board. Have students decide which one is best and why.
- Have students write captions in their texts.
- Alternatively, have students create captions individually, in groups, or with partners.

Total Physical Response (TPR) Activities

The first Total Physical Response (TPR) activity has illustrations for each of the steps. (See page 5 of the full edition.) After that, only the *instructions* for TPR activities appear in the text.

- Prepare students by giving out slips of paper that they will write something on—an instruction, a favorite month, a favorite food, etc.
- Always model the action before asking students to do it. The object of this activity is for students to associate the action with the words for it. Use exaggerated movements.
- After you demonstrate the action, have the class repeat that action.
- To review, have a student read the action and have the class follow the instruction.
- As a written review, dictate the action and have students write the dictation in the **Activities** section of their notebooks.

Vocabulary Challenges

This activity is similar to the **Vocabulary Challenges** as described in the **Memory Games** section of **PARTNER ACTIVITIES**.

INDIVIDUAL ACTIVITIES

These activities are designed for students to have the opportunity to share their individual perceptions, knowledge, and experiences with the whole class. There are three types of individual activities: **Draw**, **Speeches**, and **Tell the Class**.

Draw

Students don’t have to be artists—nor do you—to do this. A rendition of what is called for is good enough for students to be able to talk about the drawing.

- Give students enough time to complete their drawing.
- Circulate; help as needed, but also scout students who will be able to share a useful drawing—either on the board, as a transparency, or with photocopies.
- Use your own artwork—the “worse” it is, sometimes, the better. Students are less reluctant to share theirs if yours *isn’t* “good”!
- Have students talk about what they drew. Be sure to note new vocabulary words.