朗文
外研社

新概念英语

NEW CONCEPT ENGLISH

1上

New Edition 新 版

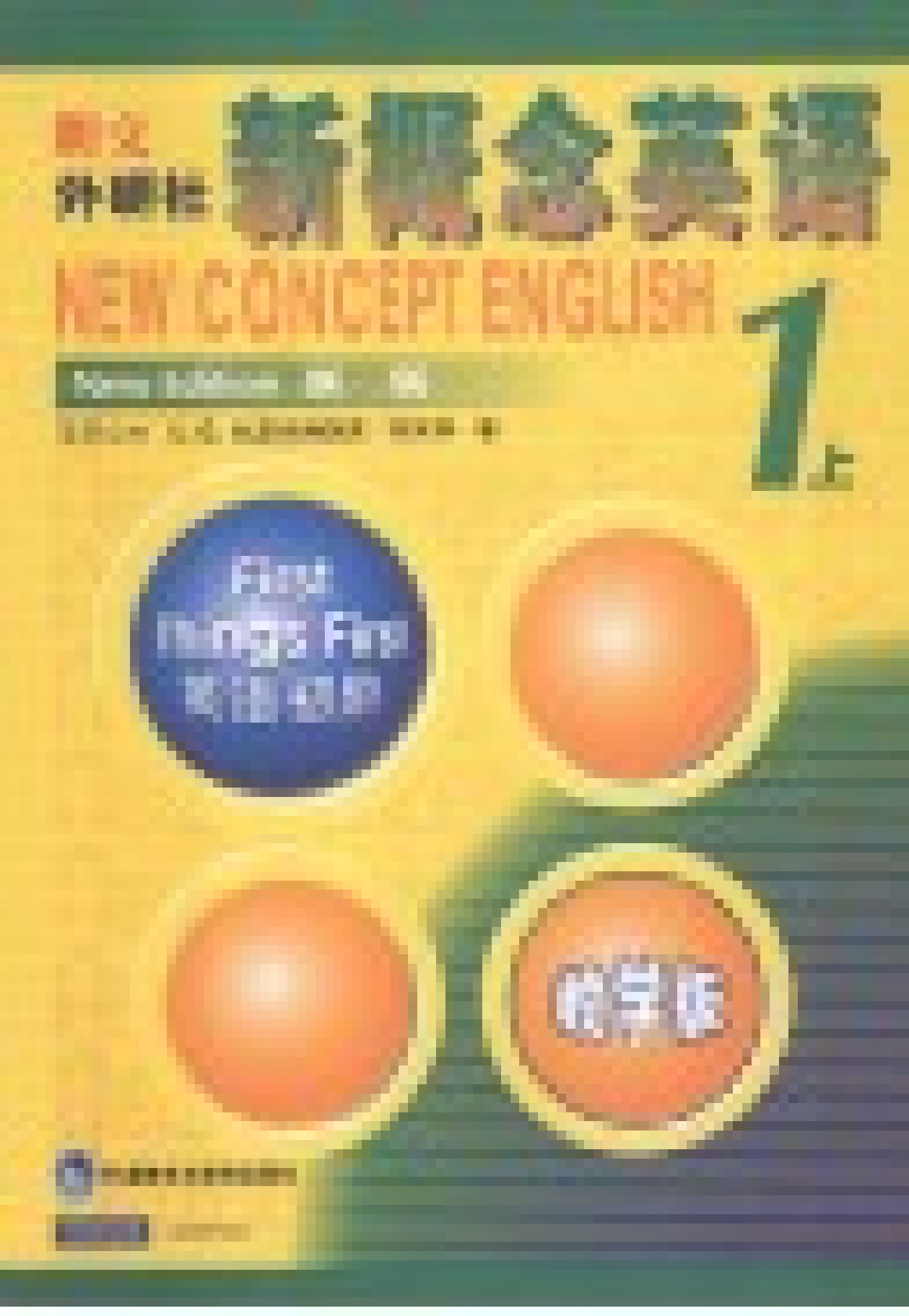
亚历山大（L. G. ALEXANDER）何其莘 著

First Things First
英语初阶

教学版

外语教学与研究出版社

PEARSON LONGMAN


新概念英语
NEW CONCEPT ENGLISH
1上
First things First

京权图字:01-2004-4972

图书在版编目(CIP)数据

新概念英语:新版:教学版. 1,英语初阶. 上/(英)亚历山大(Alexander, L. G.),何其莘著. — 北京:外语教学与研究出版社,2012.5
ISBN 978-7-5135-2068-3

Ⅰ. ①新… Ⅱ. ①亚… ②何… Ⅲ. ①英语—教学参考资料 Ⅳ. ①H31

中国版本图书馆 CIP 数据核字(2012)第 110336 号

审图号: GS(2012)277 号

出 版 人:蔡剑峰
责任编辑:马雪梅
出版发行:外语教学与研究出版社
社 址:北京市西三环北路 19 号(100089)
网 址:http://www.fltrp.com
印 刷:北京市鑫霸印务有限公司
开 本:787×1092 1/16
印 张:11.5
版 次:2012 年 7 月第 1 版 2012 年 7 月第 1 次印刷
书 号:ISBN 978-7-5135-2068-3
定 价:29.90 元(上、下册)

* * *

购书咨询:(010)88819929 电子邮箱:club@fltrp.com
如有印刷、装订质量问题,请与出版社联系
联系电话:(010)61207896 电子邮箱:zhijian@fltrp.com

物料号:220680001

To the teacher and student

Learning a foreign language in the classroom

General principles

Traditional methods of learning a foreign language die hard. As long ago as 1921, Dr. Harold Palmer pointed out the important difference between understanding how a language works and learning how to use it. Since that time, a great many effective techniques have been developed to enable students to learn a foreign language. In the light of intensive modern research, no one would seriously question the basic principles that have evolved since Palmer's day, though there is considerable disagreement about how these principles can best be implemented. Despite the great progress that has been made, teachers in many parts of the world still cling to old-fashioned methods and to some extent perpetuate the systems by which they themselves learnt a foreign language. It may, therefore, not be out of place to restate some basic principles and to discuss briefly how they can best be put into effect in the classroom.

Learning a language is not a matter of acquiring a set of rules and building up a large vocabulary. The teacher's efforts should not be directed at informing his students about a language, but at enabling them to use it. A student's mastery of a language is ultimately measured by how well he can use it, not by how much he knows about it. In this respect, learning a language has much in common with learning a musical instrument. The drills and exercises a student does have one end in sight: to enable him to become a skilled performer. A student who has learnt a lot of grammar but who cannot *use* a language is in the position of a pianist who has learnt a lot about harmony but cannot play the piano. The student's command of a language will therefore be judged not by how much he knows, but by how well he can perform in public.

In order to become a skilled performer, the student must become proficient at using the units of the language. And the unit of a language is not, as was once commonly supposed, the word, but the sentence. Learning words irrespective of their function can be a waste of time, for not all words are equal. We must draw a distinction between *structural* words and *lexical* items. Words like *I*, *you*, *he*, etc. are *structural*. Their use can be closely defined; they are part of a grammatical system. Words like *tree*, *plant*, *flower*, etc. are purely *lexical* items and in no way part of a grammatical system. From the learner's point of view, skill in handling structural words is the key to mastering a language, for the meaning that is conveyed in sentence-patterns depends largely on the function of the structural words that hold them together.

It is possible, though this has yet to be proved scientifically, that every student of a foreign language has what might be called a 'language ceiling', a point beyond which he cannot improve very much. If we accept this supposition, our aim must be to enable every student to learn as much as he is capable of learning in the most efficient way.

The old-fashioned translation and grammar-rule methods are extremely wasteful and inefficient, for the student is actually encouraged to make mistakes: he is asked to perform skills before he is adequately prepared. Teachers who use such methods unwittingly create the very problems they seek to avoid. At some point in the course their students inevitably become incapable of going *on*: they have to go *back*. They have become remedial students and the teacher is faced with the problem of remedying what has been incorrectly learnt. No approach could be more ineffective, wasteful and inefficient.

The student should be trained to learn by making as few mistakes as possible. He should never be required to do anything which is beyond his capacity. A well-designed course is one which takes into account what might be called the student's 'state of readiness': the point where he can proceed from easy to difficult. If the student is to make the most of his abilities, he must be trained to adopt correct learning habits right from the start.

What has to be learnt

The student must be trained adequately in all four basic language skills: *understanding*, *speaking*, *reading* and *writing*. In many classroom courses the emphasis is wholly on the written language. The student is trained to use his eyes instead of his ears and his inability to achieve anything like correct pronunciation, stress and intonation must be attributed largely to the tyranny of the printed word. If the teacher is to train his students in all four skills, he must make efficient use of the time at his disposal. Efficiency presupposes the adoption of classroom procedures which will yield the best results in the quickest possible time. The following order of presentation must be taken as axiomatic:

Nothing should be spoken before it has been heard.
Nothing should be read before it has been spoken.
Nothing should be written before it has been read.

Present-day techniques and the classroom

Any language course represents an attempt on the part of its designer to implement a number of basic principles. To do this, the designer will inevitably draw on techniques old and new which will best fulfil his purpose. A great many terms are used today to describe new methods and it may be of help to define and illustrate some of these terms in the light of this course.

Structural grading: grading sentence-patterns in order of increasing difficulty and complexity.

It is, or should be, an obvious requirement of any course that it should proceed from easy to difficult without sharp breaks or sudden 'jumps'. In a carefully graded course, the student learns to use a few patterns at a time. Ideally, these patterns should be interrelated and should be presented in a carefully ordered sequence. In traditional courses, grammatical items are often artificially grouped together. For instance, all the personal pronouns may be presented in a table which the student is expected to learn. The table is presented in isolation and is divorced from any context.

But learning facts about the language in this way is of no real help to the student, for he is in no position to apply what he has learnt. In a structurally graded course, the student acquires a little information at a time and learns to make meaningful statements. He therefore learns to use relatively simple structural words like personal pronouns over a long period, instead of being given a large, indigestible dose of information at any one time.

Contextualization: presenting grammatical items in a meaningful context.

When a student has practised a new pattern orally, he should encounter it, if possible, in an actual text so that he can see how it has been used. Obviously, such texts have to be specially written by the course designer. New items are introduced into a natural context: they are 'contextualized'. In well-written contextualized passages, the reiterated patterns should be unobtrusive: their use should strike the listener as being inevitable rather than artificially superimposed. This is a highly effective way of presenting the student with new information.

Situation teaching: teaching a language by presenting a series of everyday situations.

In this method, little structural grading is possible. The situation takes precedence over the structures. The patterns that are included arise naturally out of the situation itself: they have a thematic significance rather than a structural one. This system has serious drawbacks.

The dialogues which the student hears are refreshingly natural, but the teaching of basic patterns inevitably becomes much less controlled.

Structurally controlled situation teaching: teaching a language by means of a series of everyday situations, while at the same time grading the structures which are presented.

This method makes use of all the techniques outlined above: structural grading, contextualization, and situational teaching. In the early stages it is possible to use very few patterns indeed. This means that the 'situations' are often unconvincing and barely possible. Despite this disadvantage, it would seem to be one of the best methods for learning a language, for it is possible to exercise linguistic control and yet to present new information in an interesting way.

The teaching of grammar

Presenting new information is one thing; getting the student to apply the new information another. So far, we have been concerned with how to present the student with new material; but how is he to apply what he has learnt?

The basic aim in any language teaching is to train the student to use new patterns. In traditional textbooks, all information is presented in the form of 'rules' which the student applies in a series of disconnected sentences by filling in blank spaces, or by giving the correct form of words in parentheses. It has become abundantly clear that this approach to language-learning is highly ineffective. It encourages the teacher to

talk *about* the language, instead of training his students to use it. The emphasis is on written exercises. The greatest weakness in this approach is that the student cannot transfer what he has learnt from abstract exercises of this kind to other language skills like understanding, speaking and creative writing.

In modern textbooks, the aim is exactly the same: the student must be trained to use patterns. Before considering how this can be done, it should be noted that the patterns in a language fall into two distinct categories: *progressive* and *static*. For instance, learning how to answer and to ask questions involves the use of *progressive* patterns. They are *progressive* because the student's skill in handling these complex forms must be developed over a long period, beginning with a simple response like 'Yes, it is' and culminating, towards the end of the course, in complex responses like 'Yes, I should, shouldn't I'. A *static* pattern, on the other hand, like the comparison of adjectives can be taught in a limited number of lessons, not over a long period. This distinction between *progressive* and *static* patterns is rarely recognized in traditional textbooks. The result is that even advanced students are often incapable of handling progressive patterns with any degree of skill.

Progressive patterns should be practised through comprehension exercises which require the student to answer and to ask questions which become increasingly complex as the course proceeds. The student should be trained to give tag answers; give answers to questions beginning with *Who*, *Which* or *What;* make negative and affirmative statements to answer double questions joined by *or*; answer general questions which begin with question-words like *When*, *Where*, *How,* etc.; and at each stage, the student should be trained to ask questions himself. It is obvious that these skills cannot be dealt with in one or two lessons: the student requires practice of this kind in *every* lesson.

At the same time, static patterns should be practised by means of taped drills. In each of these drills, the teacher seeks to elicit a particular kind of response. He provides the student with a stimulus to elicit the new pattern in a series of oral drills until the student is able to respond accurately and automatically. Each new pattern is not presented as the exemplification of some abstract grammar-rule, but as *a way of saying something* and no further explanation or elucidation is necessary. The student is trained to use correct forms automatically, rather than by applying 'grammar logic'. Where explanation is necessary, it can be done by relating a new pattern to one that has already been learnt. If, for instance, the student has learnt the use of 'must', he can be taught the use of 'have to' by being made to see a meaningful relationship between the two.

In certain recorded drills, the stimulus the teacher provides may be given in the form of 'call words'. Let us suppose that the teacher wishes to elicit the response: 'I can't buy very much' and 'I can't buy very many'. The drill might be conducted in the following way:

TEACHER: What about pencils?
STUDENT: I can't buy very many.
TEACHER: What about coffee?
STUDENT: I can't buy very much.

In this particular exercise, the teacher would supply countable and uncountable nouns in the question 'What about . . . ?' as 'call words'.

Traditional filling-in-the-blank exercises still have a place in a modern course, but with one important difference: they should not be used as a means of teaching new patterns, but as a means of consolidating what has been learnt. They are an end, not a means to an end. In this respect, they are extremely useful in tests and can be employed for diagnostic purposes or to enable the teacher to assess students' level of achievement.

Audio visual aids and translation

In a monolingual course we are faced with the tremendous task of having to convey meaning without making use of the student's mother tongue. It follows that textbook illustrations become extremely important: at the beginner's level, they are far from being merely decorative. However, textbook illustrations have severe limitations, for many of the statements that are made in everyday speech are not visually presentable. Some linguists have experimented with artificial visual devices which require the student to interpret each illustration according to particular rules. They have evolved what might be called a 'visual language' which the student has to master before he can begin the course. The difficulty here is that if the student fails to interpret an illustration (and this can easily happen) he will fail to understand, or even worse, he will misinterpret what he hears.

At the beginner's level, this difficulty can be resolved in two ways. Where the meaning of a statement or a series of statements cannot be adequately conveyed by the illustration, the teacher should make use of gesture and mime. If the student still fails to understand, the teacher may translate, *providing that he translates lexical items and not patterns.* In this instance, translation is used not as a 'method', but as a means to an end. As such it can be extremely useful and time-saving.

Natural English

There is a great temptation in the early stages to encourage the student to make statements which he will never have to use. Statements like 'I have a nose', 'Have you a nose?', 'Is this my foot?' are ridiculous. This distortion of the language can never be justified. After all, the whole point of teaching a language is to train students to make useful statements which might normally be made in real-life situations. This criterion must be observed at the most elementary level. The peculiar type of 'textbook English' which is to be found in many traditional courses must be avoided at all costs.

The teacher's book and the students' book

In the past, no distinction was drawn between information intended for the teacher and information intended for the student. Everything was printed in one and the same volume. Early in the course, the student would find extremely complex information in his book like: 'With most nouns the plural is made by adding "s" to the singular' or: 'We form the negative of the verbs "to be" and "to have" by putting "not" after the verbs'. Now it is inconceivable that any beginner would be able to

understand such instructions. What is more, from the learner's point of view, this information is totally irrelevant: it is really telling the teacher what to teach.

It should be recognized that the students' book is not a vehicle for conveying information, but an aid for practising the language. It should be pleasing to look at and attractively laid out. It should only contain material which the student will actually use.

At the beginner's level, a teacher's handbook is absolutely necessary. This should be in every way complementary to the students' book and should contain practical information and material which will be used in each lesson — not merely hints and suggestions. At the intermediate level, the teacher's handbook becomes less necessary, for the student is in a position to work from printed instructions.

Speed and intensity

Traditional courses are often divided into 'lessons', but these 'lessons' do not take into account what can be done in an average teaching period of forty-five minutes or an hour. They simply consist of 'an amount of information' and may run on for a great many pages. In the classroom, one of these 'lessons' might drag on for weeks because so much has to be done.

A lesson must be precisely what the word implies: an amount of material that can reasonably be covered in a teaching period, possibly with additional material which can be done as homework. In other words, a lesson must be considered as a unit of instruction and no more. Now it is extremely difficult for the course designer to decide what can be done in an average period. Obviously a class of bright students will cover more ground than a class of less able ones. This problem can be overcome if the lesson contains material which can be omitted at the discretion of the teacher, providing that these omissions do not hamper the students' progress.

Levels

Finally, it might be worth noting that a full-scale course would resolve itself into three parts, each of which would consist of two stages:

Stage 1: Pre-elementary level.
Elementary level.
Stage 2: Pre-intermediate level.
Intermediate level.
Stage 3: Pre-advanced level.
Advanced level.

About this course

From theory to practice: basic aims

This course attempts to put into practice all the theories about language learning outlined above. Briefly, the aims may be stated as follows:

1 To provide a course for the elementary, secondary school or adult beginner. No previous knowledge is assumed. There is sufficient material for one to two years' work which will completely meet the requirements of the elementary levels. It is assumed that there are about thirty-six weeks in a complete academic year. It is also assumed that the student will receive about two to four hours' instruction each week. The student will receive most of his training in the classroom and will be required to do a little extra work in his own time.

2 To train the student in all four skills: *understanding*, *speaking*, *reading* and *writing* — in that order. The exercises in this course are largely aural/oral. Full-scale training in the written language should only be undertaken when this course has been completed. It must be clearly understood that this course has been designed entirely to meet the needs of the teacher working in the classroom, not of the student working on his own.

3 To provide the student with a book which will enable him, with the aid of a teacher, to *use* the language.

4 To provide the teacher with well co-ordinated and graded material which will enable him to conduct each lesson with a minimum of preparation. Taken together, the students' book and the teacher's book form a complete course: it is not possible to use one without the other.

5 To provide the teacher and student with recorded material which can be used in the classroom and at home. It must be emphasized, however, that this is in no way a full-scale self-study course. It is essentially a classroom course, with recorded material that can also be used at home. The recorded drills supplement drills done in the classroom.

A description of the course

In this course, two lessons, each of about one to two hours' duration, are considered as one teaching unit. The student will spend about two to four hours on each teaching unit.

The first part of each teaching unit consists of a structurally controlled situational dialogue or narrative piece in which the new linguistic features introduced in the lesson are contextualized. The passage will be used for training in understanding and speaking, reading, and practising progressive patterns.

The second part of each teaching unit usually consists of sets of numbered illustrations which will be used for understanding and speaking practice. Where possible, new vocabulary items are not presented in print until the student has mastered them orally. The new linguistic features introduced in the contextualized passage are isolated and drilled intensively. This oral work is followed by a very short written exercise which seeks to consolidate skills which have already been acquired.

The CDs accompany the course for use in the classroom and for home study.

1 The CDs, on which the situational dialogue or narrative piece in the first part of each teaching unit is recorded at less than normal speed (100 words per minute). These recordings are intended for use in the classroom when the teacher is working through the nine steps when presenting each text. However, students studying at home may also make use of these recordings to improve their listening comprehension.

2 The CDs, on which the examples of the 'Repetition drill' in the second part of each teaching unit are recorded for use in the classroom or at home. There are 72 drills in all. These recordings are intended for teachers to use in the classroom and for students who decide to do the drills on their own with the aid of a computer or a CD player at home.

The drills consist of three phrases: stimulus/*student response*/ correct response. The drills are based entirely on the main grammatical item introduced in each lesson. The tapescript of the drills is included in the second part of each teaching unit in the Teacher's Book.

How to use this course

The teacher's notes

The notes which accompany each teaching unit should be treated as suggestions. The teacher may depart from the scheme that is laid down if he wishes to, or he may omit any exercise which does not seem to suit his purpose. However, the intention behind the notes is to enable the teacher to drill the patterns that are introduced. The exercises within each lesson are, where possible, graded in order of increasing difficulty. This means that if there is insufficient time, the final exercises may be omitted without seriously hampering the students' progress. Each teaching unit provides enough material for two hours' work. If the teacher can only devote forty-five minutes to each part of the unit, he may edit the drills to suit the time at his disposal.

All instructions and comments like *Listen*, *Sit down*, *Say it again*, *All together*, etc. which any teacher might use while conducting a lesson should be given in English. In the early stages, the meaning of these expressions may be conveyed through gesture and mime. Such patterns must be regarded as extraneous to the course, unless they are formally introduced. For the purpose of this course, it is not assumed that a student is familiar with a pattern until he is actually made to use it. That is why many of the instructions commonly used in the classroom are not given in the pattern and vocabulary lists which precede each lesson in the Teacher's Book.

All the information in the notes is given under headings and each item will now be considered.

Content and basic aims — general remarks

The information given under these two headings summarizes briefly what will be taught in terms of patterns and content words. This summary is purely for the teacher's information.

Listening comprehension

Detailed instructions are given at the beginning of the course, which are gradually reduced as teachers get used to the procedure. There are nine recommended steps for presenting each text which will train students to understand spoken English. The steps are as follows:

1 Introduce the story
2 Understand the situation
3 Listening objective
4 Play the recordings or read the text
5 Answer the question
6 Intensive reading
7 Play the tape or read the text again
8 Repetition
9 Read aloud

Every one of these steps must be very brief. Let's see how this works in practice:

1 Introduce the story

The teacher introduces the text with a few words, so the student clearly understands what's going on and is not obliged to guess. At the very beginning, some Chinese may be used, but the teacher should use English as early as possible. For example:

Today we'll listen to a story about a handbag.

2 Understand the situation

The students are asked to look at the pictures to see if they can understand what is going on in the text. At the very beginning, a few prompts can be given in Chinese, but the teacher should use English as early as possible. For example:

Look at the pictures and tell me what is happening here. (You may add one or two questions as prompts.)

3 Listening objective

The teacher sets the students 'a listening objective', by setting them a question they will try to find the answer to. This means, the students will listen to the text *actively* rather than *passively*. For example: *Listen to the story, then tell me: Whose handbag is it?*

4 Play the recordings or read the text

The teacher plays the recordings or reads the text just once while the students simply listen without interruption.

5 Answer the question

Now the teacher asks the question (3 above) again and the students try to answer it: *Now you've heard the story, whose handbag is it?* Don't let students shout out the answer. Train them to raise their hands if they think they know the answer. Get one student to answer, then ask the others, *How many of you agree with him/her? Put up your hands if you agree with him/her. You don't agree* (to another student) *so what do you think the answer is? How many of you agree with him/her? Put up your hands.* This keeps the students guessing and involves *the whole class*. Students should be trained to listen right from the start without 'preparation' or 'translation'. They will soon get used to the sound of English and to understanding the meaning of what they hear.

6 Intensive reading

Now the teacher plays the recordings or reads the text again, pausing after every line to check the students understand. This is an extremely important part of the lesson as the students must make every effort to understand the text through the pictures. If the students fail to understand the meaning of parts of the text through the pictures (and this will inevitably occur at times), the teacher should explain by gesture and mime. If the teacher still fails to communicate the meaning, he should ask the best students in the class for a 'confirmatory translation' of a particular word or phrase for the benefit of other students who haven't grasped the meaning. Translation, however, must be regarded as a last resort. This difficulty of conveying meaning is acute in the early stages, but becomes less of a problem as the course progresses.

7 Play the recordings or read the text again

Play the recordings or read the text again right through without interruption. This time, the students will understand it without difficulty because of the careful explanation you provided in 6 above.

8 Repetition
Play the recordings or read the text again, pausing after every line. Ask the students to repeat (a) in chorus, (b) in small groups (say, row by row in the class) and (c) individually. When conducting chorus and group repetition, make sure the students repeat all together after you give them a clear signal. You can give such a signal simply by nodding or with a pencil in your hand. Imagine you're conducting an orchestra! The broken lines in the text represent 'reading units', which match the students' eye-span.

9 Read aloud
Ask one or two students to take parts and to read the text aloud. You will be able to tell from this how well particular students can pronounce correctly the English they have already heard.

This presentation should not take more than about twenty-five minutes. As the students make progress, the teacher may simplify the procedure if necessary, so that more time can be devoted to the exercises that follow.

Students working at home on their own should listen to the recording of each text as often as is necessary for them to become completely familiar with it, and should even learn the texts by heart if they wish to.

Comprehension

This stage consists of two exercises:
1 Students answer questions
2 Students ask questions

1 Students answer questions
After presenting the text (the nine steps above), the teacher asks individual students questions round the class. If a student fails to answer, move quickly on to another student, so that this part of the lesson has *pace*. All the questions you will ask and the appropriate answers are printed for you in the Teacher's Book. Of course, you can ask additional questions of your own if you want to. The questions fall into two categories:

a **Yes/No questions**
It is generally considered rude to answer a question with just 'Yes' or 'No'. The student is trained to listen to the first word in the yes/no question and to use the same word in the answer:
TEACHER: *Is* Anna's dress new? (The first word in the question is *Is*.)
STUDENT: Yes, it *is*. (*is* forms part of the answer.)
TEACHER: *Is* Anna's dress blue?
STUDENT: No, it *isn't*.

b **Wh-questions and questions with How**
The student is trained to answer questions beginning with When, Where, Which, How, etc. (Of course, these take time to develop during the course.) The student may provide complete answers, or short natural ones.
TEACHER: Whose dress is new?
STUDENT: Anna's dress is new. Or simply: Anna's.
In this way, the student is trained over a period to associate When? with

time, Where? with place, Why? with reason, Who? with identity, Whose? with possession, Which? with choice, What? with choice, identity or activity, How? with manner, etc.

2 Students ask questions
In order to prevent incorrect forms like *Where he went?*, students are trained to ask two questions at a time. The first of these is a yes/no question and the second a Wh-question. For example:
TEACHER: Ask me if Sally is in the garden.
STUDENT: Is Sally in the garden?
TEACHER: Where . . . ?
STUDENT: Where is Sally? (Not *Where Sally is?* or *Where Sally?*)
Of course, these questions take time to develop during the course.
All the asking questions exercises are printed for you in the Teacher's Book. You can add some of your own if you want to.

Activities

Suggestions for activities are usually given at the end of the first part of each teaching unit. If there is insufficient time, they may be omitted altogether. Every effort should be made to introduce activities occasionally as they liven up the class and make language learning an enjoyable task. Two forms of activity are suggested.

Games
There are a number of ideas for games which enable the students to practise particular patterns.

Tell the story
The students may be asked to reconstruct the dialogue by referring only to the pictures. Adult students are usually too self-conscious to 'act' the dialogues in class and this is a good compromise. It is an extremely valuable exercise in recall and helps to lay the foundations of speech.

Extension exercises

In the students' book, the second part of each teaching unit (all even-numbered lessons) consists of numbered pictures and sometimes printed words and statements. As was pointed out earlier, where possible, a new word is printed *after* it has been learnt orally. That is why this page often consists only of pictures. With the aid of these illustrations, the student will practise particular patterns (both *progressive* and *static*, depending on the lesson).

The Extension exercises usually begin with a short drill which deals with a special problem: e.g. the use of numbers, dates, telling the time, the use of the alphabet and spelling difficulties, etc. Difficulties of this sort are practised over a very long period and are not dealt with in single lessons. The student then continues with Repetition drill and Pattern drill.

Repetition drill

The students practise the recorded drill. They may do this with the aid

of a computer or a CD player in the classroom, or at home if they are working on their own. Alternatively, the teacher may conduct the drill 'live' from the tapescript printed in the lesson.

Pattern drill

These make up the main part of the lesson. In these drills, the teacher seeks to elicit a number of different patterns from the class. The students may respond in chorus, small groups or individually: this is left for the teacher to decide.

Each time a new pattern drill is introduced, the teacher should illustrate the type of response he requires. He may do this orally, or by writing the response on the blackboard. It should not be necessary to give grammatical explanations. Each new pattern should simply be presented as *a way of saying something*. However, the way new patterns are to be presented is left to the teacher's discretion.

When conducting a drill, the teacher provides a stimulus and the student responds to it by referring to his book:

To elicit statements involving the use of the present perfect.

TEACHER: Look at the first picture.
What has she just done?

STUDENT *(consulting illustration):* She has just aired the room.

TEACHER: Look at the second picture.
What have they just done?

STUDENT *(consulting illustration):* They have just cleaned their shoes.

In a number of drills, the student is not required to refer to illustrations but to make use of "call words" which are supplied by the teacher. The call words to be used are always provided in the teacher's notes and are drawn only from vocabulary the student knows well. Here is an example of this type of exercise:

To elicit statements involving the use of *very much* and *very many*:

I can't buy very much/many.

TEACHER: What about pencils?

STUDENT: I can't buy very many.

TEACHER: What about coffee?

STUDENT: I can't buy very much.

The following call words will be substituted in the question 'What about . . . ?': bread, cheese, soap, steak, biscuits, eggs, vegetables, fruit, flowers, cakes, paper, ink, glue, clothes, aspirins, medicine, jam, honey, envelopes, magazines, wine, milk.

The Pattern drill is followed by written exercises.

Writing

Written exercises take two forms: structural exercises and dictation.

Structural exercises

In the first few teaching units, the student begins with copying before proceeding to actual exercises. Examples of the script used and the type of answer to be given are always printed in the students' book. It should be noted that in the early stages the instructions for the written exercises, though simple, will be outside the students' vocabulary range and will have to be explained. The aim of these exercises is not to teach the new

patterns, but to reinforce and consolidate what has been learnt orally. They should always be done *after* the oral exercises have been completed and may be set as homework. The student must not merely fill in blank spaces but copy out the whole exercise.

Dictation

Dictation exercises are not introduced till Teaching Unit 17. No 'unseen' dictations are given. The teacher always dictates the answer to the written exercise given in the preceding teaching unit.

There is sufficient material in the Extension exercises for about one hour's work. As the exercises are arranged in order of increasing difficulty, it is always possible to omit the last few if there is insufficient time.

Testing

A test is included in the middle of the course to enable the teacher to assess the students' progress.

Homework

The recordings

Apart from being given written exercises, students who possess the CDs should be encouraged to play the recording of the new dialogue several times at home and if possible to memorise it. They should also be advised to practise the recorded drills. Taken together, the seventy-two passages form a carefully graded and structurally controlled survey of elementary English. All the passages are short and easy to memorise and will enable the complete beginner to use the language with increasing confidence and skill.

Future work

This course is completely self-contained and covers one to two years' work. At the end of it, the student should have a reasonable command of spoken English. If he wishes to proceed further, the student may go on to the following books which 'overlap' each other so that he can continue his studies without difficulty:

Practice and Progress:
An integrated course for pre-intermediate students
Developing Skills:
An integrated course for intermediate students
Fluency in English:
An integrated course for advanced students

In these books, the student continues with the oral work begun in this course and is also taught to write English in a systematic way.