

Broadway

A Multi-Skill Course in English

Teaching Guide 1

OXFORD
UNIVERSITY PRESS

Contents

1. Introduction	2
2. Communicative Language Teaching	6
3. Teaching Reading	7
4. Teaching Words	11
5. Teaching Grammar	13
6. Teaching Dictionary and Study Skills	16
7. Teaching Writing	17
8. Teaching Speaking	19
9. Teaching Listening	22
10. Teaching Poetry	24
11. Multiple Intelligences and Higher-order Thinking Skills	25
12. Lesson Plan for Teaching a Poem	27
13. Lesson Plan for Teaching a Prose Unit	30
14. Key to the Coursebook	32
15. Key to the Workbook	48
16. Key to the Literature Reader	53

1. Introduction

The **Broadway** series recognizes learners' concerns. The activities promote a clear sense of self-worth in learners; the tasks direct learners to the goal of personalization; the textual content reflects the learners' context.

In essence, the series emphasizes the three important notions of course design: *textual content* (such as the inclusion of a large number of engaging narratives, and several with a literary flavour), *editorial exploitation* (such as a sharper sensitivity to the need for both simple and challenging tasks), and *physical presentation* (such as the use of attractive colours and illustrations, the provision of ample white space, and the inclusion of authentic photographs).

Materials package

Comprising coursebooks, workbooks, literature readers, teaching aids, CDs, and teaching guides, the **Broadway** series is based on a specially developed syllabus that takes the themes and the linguistic and communicative needs of learners, recommended by the National Curriculum for English language (2006), into account. The comprehensive syllabus includes the specific objectives for the teaching of listening, speaking, reading, writing, study skills, communication skills, and literary appreciation skills; and linguistic content specified in terms of both grammatical structures and their functional exponents for teaching English as a second language.

The Coursebook (CB)

Objectives

A primary objective of the course is to develop the learners' reading skills and to provide them with a rich reading experience. The **Coursebooks** consist of stories, folktales, plays, poems, interviews, biographical and autobiographical writing, and expository texts that have a distinct local flavour. Importantly, the contents of the reading texts are based on the themes prescribed by the National Curriculum 2006 (such as the importance of national identity, participatory citizenship, and protection of the environment).

Editorial treatment

Each reading text begins with an interactive **Starter**, which helps the learner understand the theme, and is accompanied by a **Glossary** of potentially difficult words, that occur in the text, to aid the reading process.

Each unit is divided into seven major sections: reading comprehension, vocabulary, grammar, study skills (alternating with spelling and pronunciation), writing, speaking, and listening. Comprehension is split into two: **Learn to read-1** and **Learn to read-2**. The former primarily deals with *factual*

comprehension (i.e. the understanding of information explicitly stated in the text) and *inferential* comprehension (i.e. the ability to draw conclusions not explicitly stated in the text but implied by the facts provided). The latter encourages learners to *evaluate* character, make a personalized *assessment* of events, and *extrapolate* from the ideas in the text. **Learn words** generally has two tasks: to help learners explore the deeper, and sometimes the wider, significance of words in context. The assortment of task types deals with major areas of word building, like affixes, synonymy, antonymy, and collocation. **Learn grammar** is an extensive section that focuses on all structural items traditionally regarded as essential, as well as on their functional realization. As a rule, the grammatical item in question is explained with reference to its use in the reading text. The explanation leads to meaningful practice through a range of tasks that always emphasize *language in use*. **Learn to use the dictionary** is a key section: by working through the different exercises, learners will not only increase their knowledge of English but will also realize that the dictionary is a resource book that ought to be used actively at the heart of a language course. In the **Learn spelling** section, the learners' attention is drawn to the spelling of high-frequency words through exercises that require, for example, identifying missing letters or using semantic clues to complete words.

Learn to write aims to involve learners in the process of writing by encouraging them to do meaningful composition tasks, guidance for which invariably emerges from the content or theme of the reading text. The tasks, therefore, help them to integrate their understanding of the text with their need to make a purposeful, personalized, and often, an imaginative written response. **Learn to speak** offers interesting classroom material by encouraging learners to do oral tasks that highlight the use of English in dynamic and functional contexts. These fluency tasks are backed up by a range of accuracy-specific exercises on areas such as pronunciation and stress under the rubric **Learn pronunciation**. The section **Learn to listen** takes a constructive approach to the teaching of listening by incorporating notions like *listening for meaning* (where, for instance, learners are trained to identify the main point of the speaker's message) and *listening for a purpose* (where, for example, learners are trained to carry out a set of instructions).

Poetry

A significant feature of the *Broadway* series is the inclusion of a contemporary selection of poems. Each poem aims not only to reinforce the theme of the preceding prose passage, but also to provide a distinct literary perspective on the theme. The editorial treatment of the poems sensitizes learners to the interpretative value of poetry through the section

Learn to enjoy the poem, and enhances their sense of literary appreciation through a thematically relevant **Activity**.

Support Materials

Companion materials in the form of literature readers, audio CDs, visual aids, and teaching guides give the **Broadway** package balance and roundedness. (For easy access, an icon has been used to indicate the relevant link between the coursebooks and the CDs.)

The Workbook (WB)

The **Workbook** is a vital resource for **Broadway** users. It plays three significant roles: a curricular complement to the Coursebook, a language practice book, and an examination aid. By dovetailing it with the Coursebook, it provides an explicit pedagogic link: every unit in the Coursebook has a corresponding worksheet in the Workbook.

Contents

Each worksheet has at least four sections. The first section focuses on reading skills. The pivot is a short reading text, often thematically similar to the corresponding text in the Coursebook. Learners interact with the text to obtain additional training in the different kinds of reading comprehension introduced in the Coursebook, in particular *factual* and *inferential* comprehension. **Learn to read** uses a variety of task types to achieve its objective: open-ended responses, binary and multiple choice questions, true-false items, and chronological ordering of events.

The second section, **Learn words**, reinforces learners' vocabulary as well as offering them opportunities for vocabulary expansion. The tasks cover a wide range of lexical areas, like synonymy, antonymy, word families, compound words, and collocation.

Learn grammar is an important section that provides an overt grammatical link between the Workbook and the corresponding Coursebook. The chief objective of the grammar tasks is to help learners internalize the grammatical items through mind-engaging activity. The tasks include reformulating and transforming sentences, combining sentences for a grammatical purpose, and choosing contextually appropriate grammatical items.

The concluding section, **Learn to write**, is extremely important for learners: it provides them with the guidance and prompts to produce a range of functional and imaginative written texts. The tasks usually emerge from the theme of the unit's reading text so that there is a natural integration of reading and writing.

What makes the Workbook genuinely user-friendly is the inclusion of two sample **written tests** and a sample **examination paper**. These test

papers have a dual purpose: to act as points of reference for revision, and to provide models of formal assessment.

The Literature Reader (LR)

The Literature Readers are an intrinsic component of the *Broadway* package. They are designed to sharpen learners' interpretative skills, and to provide them a valuable literary experience through a range of literary genres, such as fiction, poetry, drama, and autobiography. Selected for their interest, relevance, spread, pluralism, and impact, the reading texts embody universal themes ensuring that their appeal is wide enough for learners to read them with relish and motivation.

While the Literature Readers for classes 1 and 2 offer only the rudiments of literary appreciation, the Literature Readers for classes 3 to 5 provide a gently graded initiation into the many facets of literary discourse.

Contents

The **warm-up** note that precedes the reading text in the Literature Reader is a necessary resource. It is designed to put learners directly into the situation they will encounter in the text, and to illuminate possible ways of responding to the text. The questions that follow the text, in the **Read for appreciation** section, are intended to guide learners towards a level of comprehension so that they will begin to perceive the uniqueness of literary texts. They are also aimed at encouraging learners to express their personal opinions on matters of plot, character, and style.

The **Activity** section that appears at the end of the unit is meant to enhance learners' involvement with the reading text by encouraging them to branch out into a parallel context, solve a crossword puzzle, attempt a creative task such as illustrate the theme, write a poem, or explore the nuances of literary expression such as figurative and idiomatic usage.

The Teaching Guide

No course is complete without a Teaching Guide. The *Broadway* Teaching Guide gives the course a justifiable sense of completeness. Designed to provide the teacher with a reliable and practical tool in the classroom, it has two parts. Part I contains a detailed introduction to the course, an introduction to Communicative Language Teaching, methodological notes on the teaching of reading, writing, listening (including complete transcripts of the recordings included in the CDs), speaking, grammar, vocabulary, reference and study skills, a note on teaching poetry, a detailed list of higher-order thinking skills and life skills, and a detailed lesson plan each to teach a prose unit and poetry. The obvious intent of this Part is to familiarize the teacher with the pedagogical techniques and procedures required for able handling of the course. Part II contains an exhaustive answer key to the exercises and tasks in the Coursebook and the Literature

Reader. The Teaching Guide also has an exciting bonus for the teacher: visual aids (a poster and a set of flash cards).

We hope that the **Broadway** series will encourage students to become more successful language learners, by becoming better thinkers, and that they will use English as an essential means to understanding our multicultural and pluralistic society.

2. Communicative Language Teaching

The **Broadway** series is a communicative course. It has been fashioned from the fundamental principles of Communicative Language Teaching (CLT). What are these principles?

1. CLT believes in identifying, as clearly as possible, the needs of learners, and using them to design teaching materials. *Learner-centredness* is the guiding principle of the Communicative Approach to the teaching of English. As Roger Bowers (1980) remarked: 'If we accept that a student will learn best what he wants to learn, less well what he only needs to learn, less well still what he neither wants nor needs to learn, it is clearly important to leave room in a learning programme for the learner's own wishes regarding both goals and processes.'
2. The emphasis in CLT is on the *content* of the language activity/task, rather than on overt language learning. In other words, CLT concentrates on *what* is said or written rather than on how it is said or written.
3. CLT focuses on the *meaning or communicative function* of what is said or written rather than on its grammatical form. That is, it is concerned with the purpose for which a grammatical form or structure is used. (For example, the imperative 'Do it now' can be a command, an instruction, an appeal, a piece of advice, or a warning *depending on who is saying it to who, when and where*. In other words, several functions can be realized through one form. On the other hand, several forms can be used to perform one function. For example, the different grammatical forms—'I'm not quite sure I agree,' 'I don't think it's right,' 'You could be right, but I think ...' and 'Nonsense!'—are all ways of showing disagreement.
4. CLT does not encourage learners merely to produce grammatically correct sentences. It encourages them to use the sentences they know *appropriately*, in order to achieve a communicative purpose. That is, it would expect learners to be contextually appropriate.
5. Unlike a structural course, a communicative course uses materials that are *authentic* (that is, not originally intended for language teaching at all) or which simulate authenticity.

6. A ‘communicative’ classroom has a *supportive environment*. It promotes guilt-free participation by the learners in all classroom activities. This means that the language teacher’s role should be that of a sympathetic facilitator rather than that of a stern judge.
7. The ‘communicative’ classroom also promotes techniques that *encourage student participation in natural environments*. It is, therefore, *not* a teacher-dominated classroom but one in which there is a great deal of group work, pair work, role play, and simulation.
8. In a ‘communicative’ classroom, the teacher cannot really predict what language is to be used by the learners because they will be engaged in ‘natural’ language activity—whether reading, listening, conversing, or writing.
9. *Errors are tolerated as a natural part of the process of language acquisition*. This is the cardinal principle of CLT. Fluency, rather than mere grammatical accuracy, would be the main concern of a communicatively oriented teacher. Such a teacher realizes that learners cannot help but make grammatical mistakes when engaged in a fluency activity like a group discussion. The teacher will therefore resist the temptation to correct a student’s grammar or pronunciation when they are in the thick of a conversation with their classmates, as interrupting learners to correct their grammar will only make them unwilling to communicate. Remember what Jespersen said in 1904: ‘Whoever wants to speak well must murder the language.’

3. Teaching Reading

What are the aims of teaching reading?

‘To enable students to read without help unfamiliar authentic texts, at appropriate speed, silently and with adequate understanding,’ says Christine Nuttall (1982). A primary aim of **Broadway** series is to develop learners’ reading skills and to provide them with a rich reading experience.

Why is reading important?

- Proficiency in reading is important because it contributes the most to self-dependence in learning.
- A good reader is more likely to become an efficient user of the language rather than one who is deficient in reading.

Who is an efficient reader?

The aim of a comprehensive language course, like *Broadway*, is to train learners to become efficient readers. The important characteristics of efficient readers are:

- They have the ability to read with maximum comprehension in the minimum possible time.
- They read silently and rapidly.
- They are able to adapt their reading speed to suit their purpose and the difficulty of the reading material. They know, for example, that maximum comprehension is required when reading a manual on how to operate a scientific instrument but that a lesser degree of comprehension is usually adequate when reading a story for pleasure.
- They have learnt to use standard aids to reading, such as a glossary and a dictionary.
- They have learnt to employ a variety of reading strategies. For example, they know how to *skim*: to read through a text rapidly in order to get its main idea or gist. They know how to *scan*: to read a text quickly in order to look for a particular piece of information that they believe is in it.
- They have developed the right ‘physical’ habits for reading: no head movement, no lip movement, no murmuring, no going back and forth on the line, and no running a pencil or finger on the line. In addition, they have learnt to read words in sense groups and not merely one word at a time.

How can reading comprehension and higher-order thinking skills be developed?

1. By using comprehension questions that challenge the mind in different ways.
 - *Factual or literal questions*: These involve the ability to extract explicitly stated largely factual information from a text. See *CB 1, Learn to read–1 in Unit 1, page 21*.
 - *Inferential or interpretative questions*: These require the learners read between the lines, i.e. they require the ability to draw conclusions not explicitly stated in the text but implied by the facts provided. See *CB 1, Learn to read–2, Unit 1, page 21*.
 - *Critical or evaluative questions*: These demand an understanding of what is stated and implied in a text as well as the ability to judge the ideas in the light of the learner’s own experiences. See *CB 1, Learn to read–2, Unit 3, page 40*.
 - *Extrapolative questions*: These involve using the information in a reading text, to go beyond the text to express original and creative ideas. See *CB 1, Learn to read–2, Unit 5, page 61*.

2. By using comprehension questions that demand two opposing levels of comprehension.

- *Global* questions that necessitate an overall understanding of the text. See *CB 1, Learn to read–2 question 1 in Unit 4, page 51*.
- *Local* questions that necessitate an understanding of some specific details of the text. See *CB 1, Learn to read–1 questions 1 to 6, in Unit 7, page 79*.

3. By using a variety of question types.

True/False, Yes/No, Wh-type, multiple-choice, completion, fill-in-the-blanks, matching, and rearrange-in-the-right-sequence questions are required to make the teaching of reading interesting and meaningful.

4. By encouraging the process of ‘meaning-getting’.

Trained readers recognize that the reading text will extend their knowledge or skill in some way, provide fresh perspectives on prior knowledge, offer new information, or aid intellectual, emotional, or spiritual development. See *CBI, Learn to read–2, questions 1 and 2 in Unit 9, page 98*.

5. By showing learners that reading is an interactive process.

When learners read they agree, disagree, question, or respond. Their reaction to a text is therefore determined by their previous knowledge of the content or theme of the text, their attitude to the content, who the author is, the genre, and the degree of interest they have in the subject matter. See *CB 1, Learn to read–2, in Unit 3, page 40*.

6. By linking reading to the development of writing and study skills.

Reading can be profitably integrated with the teaching of writing and study skills such as note-making and referencing. See *CB 1, Learn to write, Unit 3, page 43*.

The reading tasks in the *Broadway* books are based on this checklist of subskills:

1. Using reading as a tool for learning
2. Giving evidence of having mastered desirable habits of silent reading
3. Reading in sense groups
4. Understanding explicitly stated information in a text
5. Understanding information, not explicitly stated, in a text through making inferences

6. Deducing the meaning of unfamiliar lexical items through an understanding of word formation (stem/roots, affixation, derivation, compounding) and contextual clues
7. Understanding texts that are linguistically straightforward and have a very clear underlying structure (i.e. chronological ordering)
8. Recognizing conceptual meaning, especially quantity and amount, location and direction, and comparison and degree
9. Identifying the main idea, or important information, and significant details in a text that is not linguistically complex
10. Understanding relations between parts of a text through basic lexical cohesion devices such as anaphoric reference and comparison
11. Understanding relations between parts of a text through basic grammatical cohesion devices such as anaphoric reference and comparison
12. Skimming to obtain a general impression of a text
13. Scanning to locate specifically required information in a text
14. Evaluating characters in a narrative text
15. Reading extracts from simplified classics for pleasure

General guidelines for teaching reading

- Ask learners to read the passage concerned *silently* and on their own.
- Do not always read a passage aloud and explain or paraphrase it. Remember that our main aim is to help learners become independent readers. However, where necessary, you can explain or paraphrase a text *after* the learners have read it. Read out a text only when the focus of the lesson is on showing learners how a text should be read aloud with correct pronunciation, word stress, sentence stress, intonation, and pauses.
- Always set a reasonable *time limit* for your learners to read a passage in silently. It is useful to ask them to read the passage once in order to get its global meaning. A more detailed reading of the passage should follow when learners can attend to the local content of the passage.
- Tell learners that while they are reading a text they should look up the *glossary* provided.
- After learners have finished reading the text in question, start probing their comprehension of it. A good way of beginning this phase of the lesson is by asking a few students to attempt an *oral summary* of the text (especially in the case of stories).
- Almost as a rule, the comprehension tasks should be worked *orally* before learners are asked to write down their responses to some of the *questions*.

- Remember not to turn the reading *comprehension* sessions into memory tests. Our focus here is not on recall but on comprehension. Encourage learners to refer to the text as they work through the comprehension questions.
- Do not turn reading comprehension sessions into mere question-answer sessions. It is important to encourage learners to not only come up with responses but also to *justify* them.
- Always remember to give learners *feedback* on their responses. Explain whether a particular response is acceptable or not and why it is so. In the case of evaluative comprehension questions, where reader responses might vary, *avoid* insisting on one correct answer. What is crucial is the justification offered by individual learners in support of their responses.
- Occasionally, it might be necessary for you to *add* to the questions in the reading section so as to make it more accessible and meaningful.
- In the final part of the reading comprehension session, attempt a *recapitulation* of the reading text.

4. Teaching Words

Words constitute an important part of language learning. Therefore, it is necessary to pay attention to enlarging the learner's store of words.

The *Broadway* course ensures a learner adds to his or her word-store. Each unit contains a section, **Learn words**, that builds on vocabulary related to the topic/theme of the unit and/or extends it in ways that enable them to be used in a variety of communicative situations. The sections **Learn pronunciation** and **Learn spelling** provide additional support so that 'knowledge' of a word is translated into the ability to use it in speech and in writing.

What aspects of vocabulary should we teach?

The exercises in *Broadway* are carefully planned and developed so that the different aspects of 'word knowledge' are covered. The exercises cover the following aspects:

1. *Recognition of spoken and written forms*: The words covered in the section **Learn words** should become part of the learner's repertoire. To this end, it is necessary to make sure that learners *recognize* words when they occur as part of connected speech. During the course of an exercise, ensure that they have the opportunity to *hear* the words. Where possible, they should hear it used in a variety of contexts or example sentences.

2. *Use in speech (pronunciation) and writing (spelling)*: The next step in coming to grips with a word is to know how to *pronounce* it correctly in speech and to *spell* it correctly in writing. The sections **Learn pronunciation** and **Learn spelling** focus on this aspect of word use. The exercises provide practice in the use of words, and rules that help the learner understand basic spelling patterns. It is important to ensure that correct pronunciation habits are established. The earlier books in the *Broadway* course focus on this element in the **Learn pronunciation** section. If there is any doubt about the pronunciation of a word in the text, use a dictionary that gives the pronunciation of words using phonetic symbols.
3. *Grammatical forms*: Knowing a word means knowing the various *grammatical forms* of the word. For instance, it is important for the learner to know that *talked* and *talking* are different forms of the verb *talk*, while *smaller* and *smallest* are forms of the adjective *small*. A word may also have different functions; it may function as a noun and a verb, or as a noun and an adjective, e.g. *kick* (n., v.), *invalid* (n., adj.)
4. *Other meanings*: Many words have *more than one meaning*. Throughout a reading text, learners are likely to encounter only one meaning of a word. Exercises in **Learn words** take the learner further by introducing other meanings of the words. This is particularly useful as many of the earliest and commonest words learners come into contact with are those that have several meanings, e.g. *fair* can mean—quite good, just, light complexion, fine weather.
5. *Synonyms and antonyms*: One of the most useful ways of understanding words is by comparing them with others of similar meaning—*synonyms*. They also serve to provide the learner with words that can express different shades of meaning: a *big* house, a *large* house, a *huge* house. While teaching synonyms it is important to stress that a word does not mean exactly the same as its synonym but is *similar* in meaning to it. Therefore, we can talk about a *big* house and a *large* house but not a *gigantic* house or an *immense* house. This aspect of synonyms is best conveyed by teaching words in context, as in the examples above. Sometimes, a word can also be understood by contrasting it with a word with the opposite meaning—*antonyms*. See *CB 1, Learn words, Unit 6, Question 2, page 71*.
6. *Prefixes, suffixes, and compound words*: The ability to increase your word-store is multiplied several times once you learn how to recognize and use *prefixes* and *suffixes*. Knowledge of the most common prefixes and suffixes enables learners to develop their vocabulary without always depending on the teacher. This is also true of *compound words*.

7. *Collocations*: A very important aspect of using words correctly, in speech and writing, is knowing how words relate to others—*collocations*. For example, one can *say a prayer* but not *tell a prayer*. Collocations in English are ‘fixed’, and not knowing how they operate can make one’s English sound ‘strange’ and ‘peculiar’. This is an aspect that needs attention because words collocate differently across languages. While in some languages it is correct to ‘drink a cigarette’ (Urdu) or ‘eat a cigarette’ (Bengali), in English neither ‘drink’ nor ‘eat’ is acceptable as ‘cigarette’ collocates only with ‘smoke’.
8. *Connotations*: In the early stages, learners are likely to come across words used in their main or actual meaning—*denotational* meaning. However, as learners progress to higher levels, knowledge of the *connotation* of words helps them understand that words can be used to convey *attitudes* and *feelings* in addition to the actual meaning. For example, ‘white’ represents a ‘colour’ but it can also stand for ‘peace’, ‘purity’, ‘goodness’, or even ‘surrender’ (‘a white flag’).
9. *Idiomatic use—phrasal verbs, similes*: The ability to use words correctly is an important aspect of learning a language. However, effective and ‘natural’ communication is dependent in large measure on the ability to use language *idiomatically*. Idioms, like collocations, are ‘fixed’ and cannot always be explained by the strict rules of grammar. One of the most common is the class of *phrasal verbs* (or multi-word verbs). These usually have one-word equivalents but the phrasal verb often gives a more idiomatic and ‘natural’ flavour to speech whereas its one-word equivalent would be more formal and therefore more suited to writing.
10. *Word families*: The **Learn words** sections also have a variety of exercises that show learners how words are *classified*. This is particularly useful, at the earlier levels, because it helps learners increase their vocabulary by relating words to ones they already know, e.g. words related to animals, their young, and the sounds they make. See *CB 1, Learn words, Unit 1, page 22*.

5. Teaching Grammar

The main purpose of the Grammar section in the *Broadway* series is to provide a comprehensive coverage of grammatical structures and to enable the learners to internalize them.

What is grammar?

Grammar can be defined as the way words are put together to make correct sentences in a language. It can also be defined as the rules of a language that govern the different ways in which words are strung together to produce meaningful sentences. A sentence is grammatical if it follows the rules of

grammar, and ungrammatical if it doesn't. For example, 'She is happy' is grammatical but 'She are happy' is not. 'She' is singular and so takes the verb 'is' unlike 'are' which is used with plural subjects.

Why does a teacher need to have a sound knowledge of grammar?

A language teacher usually has no trouble identifying an ungrammatical sentence. She may however have a problem explaining why the sentence is ungrammatical. It is important therefore for her to have both implicit and explicit knowledge of grammar so that not only does she use grammatically acceptable sentences herself, but is also able to explain the rules of the language to her students. Such knowledge will also help her select appropriate techniques when presenting grammar items, analyzing learners' errors, and providing feedback and correction.

What features of classroom activities support the learning of grammar?

- *Activities should be meaningful*

They should relate to the learners' own needs and therefore engage them as people. *See CB 1, Learn grammar, Exercise 2, Unit 6, page 72.*

- *Activities should be purposeful*

They should involve the learners and hold their interest. Learners appear to learn better when personal involvement is required. *See CB 1, Learn grammar, Exercise 1 in Unit 7, page 80.*

- *Activities should have a social function*

They should persuade learners to interact with one another, and with others, so that they get a sense of the usefulness of the language they are learning.

- *Activities should provide plenty of practice*

They should encourage the recycling of structural items so that learners have an opportunity to use them in different contexts and also have increased exposure to them. *See CB 1, Learn grammar, Exercises 1 and 2 in Unit 5, pages 62–63.*

What are the stages in the teaching of grammar?

The **Broadway** course has the following stages built into its grammar sections across the Coursebooks: *Selection* (of the grammar items), *Gradation*, *Presentation*, *Practice*, *Production*, *Revision*, *Testing*, and *Remediation*—in that sequence. We will offer a few helpful comments about only three of the stages: Presentation, Practice, and Production.

Presentation

Presentation is the stage in a grammar lesson when a new grammatical structure is introduced to the class. This includes letting learners listen to

the form and see it in writing, and helping them understand how it is used and what it means. Presentation also means introducing the form in an appropriate context. The **Broadway** Coursebooks almost always introduce a new grammatical structure in the context of the main reading text in which it appears. An important point for the teacher to bear in mind at the presentation stage is whether the underlying rule should be brought to the learners' attention. She also needs to decide whether to elicit it from the learners on the basis of examples (the *inductive method*), or to give it herself and invite them to produce examples (the *deductive method*).

Practice

Practice is the stage in a grammar lesson when learners focus attention on the new structural item, so that they can gain fluency in it and learn the correct word and pronunciation of the item. At this stage the teacher's job is to help learners memorize/internalize the item through intensive, controlled practice. This stage also enables her to provide feedback, and correction if required. The **Broadway** Coursebooks and Workbooks help with this stage by including a variety of practice activities.

Production

Production, which sometimes overlaps with the Practice stage, is clearly a crucial stage in the teaching and learning of grammar. The teacher's job, at this stage, is to nudge learners away from form-focussed accuracy to a fluent but acceptable production of the grammatical item. This means that she should reduce control and encourage learners to explore the item they have learned, and to help them use it to express their own content. When this happens, learners will realize the usefulness of the item/form they have learned. The production stage in the **Broadway** Coursebooks is manifested in several ways including information gap, problem-solving, and 'personal experience' tasks.

What are the qualities of good grammar tasks and activities?

Broadway assumes that the learning of grammar is most effective when learners enjoy what they are doing, and when the teaching is relevant to their needs. The course therefore sees the qualities of good grammar tasks as those that

- guide learners towards meaningful and purposeful use of the language
- avoid mindless manipulation
- frequently focus on the communicative functions that grammatical structures perform. See **Learn grammar** in *Unit 1, pages 22–23*.
- teach grammar through a combination of sentence-based work and discourse (or sentences in combination). See **Learn grammar** in *Unit 6, page 71*.
- present grammar in contexts that the learners can relate to.

What are the main principles of teaching grammar?

The teacher should bear in mind that

- grammar is talking about the language and not language itself
- grammar can strongly support the language experience but cannot replace it
- only the most essential labels, definitions, and rules should be used
- in tests and examinations, the ability to apply rules of grammar should be tested, not the ability to reproduce them.

6. Teaching Dictionary and Study Skills

‘A teacher is indeed wise who does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind,’ said Khalil Gibran (1926). It is now universally accepted that the primary aim of education is to enable learners *to learn how to learn*. In an era of information explosion and narrow specializations, teachers cannot aspire to be omniscient gurus any longer. Their primary role is to help learners locate suitable sources of information, access relevant information from the identified sources, and record the gathered information in an easily retrievable format. In the context of language teaching, the teacher of English is required to help learners develop a crucial set of study skills that will eventually enable them to become autonomous and self-dependent: reading and making notes, listening and taking notes, summarizing useful information, transferring information from a verbal mode to a non-verbal mode and vice-versa, and accessing different sources of reference (e.g. a dictionary).

The main objective of the Study Skills section in the **Broadway** Coursebooks is to familiarize learners with the use of a dictionary. The exercises in **Learn to use a dictionary** are based on the following checklist of dictionary skills:

1. Locating words in alphabetical order
2. Using guidewords to locate headwords
3. Finding the pronunciation of words using the system of phonetic symbols employed in the dictionary
4. Dividing words into syllables
5. Interpreting word stress
6. Finding the spelling of a word, and variation in spelling if any
7. Finding the meanings of words

8. Interpreting typical dictionary definitions
9. Selecting the one meaning appropriate to the context from the different meanings provided
10. Understanding the collocation of words
11. Recognizing word families and derivatives
12. Finding synonyms and antonyms
13. Distinguishing between homonyms, homophones, and homographs
14. Understanding the usage of a word and its grammatical context
15. Using cross-references to obtain more information about words
16. Finding the meanings of idiomatic expressions
17. Finding the meanings of phrasal verbs
18. Using the notes provided to avoid common errors

7. Teaching Writing

It is worth recalling what Harold Rosen (1981) said about the nature of writing: *'The writer is a lonely figure cut off from the stimulus and corrective of listeners... He is condemned to monologue; there is no one to help out, to fill in silences, put words in his mouth, or make encouraging noises.'* Not surprisingly, writing poses a problem for learners of English: the need to organize ideas and arguments, to be linguistically accurate, to use a variety of words and grammatical structures, and to be stylistically appropriate.

What aspects of writing should we emphasize?

- Writing, as a *channel* for learning English. Along with writing, listening, speaking, and reading are tools in the process of learning significant elements of English and developing a command over the language.
- Writing as a *goal* of learning English. The development of writing skills is necessary to fulfill purposes such as writing letters, reports and messages, making notes, and preparing summaries.
- Writing with *coherence* and *cohesion*. Employing various rhetorical and linguistics means by which the parts of a written text are made to relate to one another and to constitute a continuous, organized whole.

What are the developmental stages in learning to write?

1. *Writing as a mechanical activity*
The focus at this stage is on writing as an end in itself. Learners spend considerable time on pre-communicative activities through which they

learn the mechanics and conventions of writing (handwriting, spelling, and punctuation) necessary for written communication.

2. *Writing as a linguistic activity*

At this stage the aim is to provide learners with practice in writing error-free sentences or paragraphs on given topics. The exercises are usually completely or partially controlled, and are a means for getting learners to practice a specific language point. This kind of writing is characterized by maximal teacher, and minimal learner, input.

3. *Writing as communication*

This stage represents real written communication, which is characterized by a sense of purpose, a sense of audience, and a sense of direction. The abilities a learner requires to produce a competent piece of continuous writing include:

- getting the grammar right
- having a range of vocabulary
- punctuating meaningfully
- using the conventions of layout correctly, e.g. in letters
- spelling accurately
- using a range of sentence structures
- linking ideas and information across sentences to develop a topic
- developing and organizing the content clearly and convincingly
- employing a style suitable for the purpose, reader, and occasion.

What are the steps in writing a composition?

1. Studying the topic announced by the teacher or decided on collectively by the class
2. Generating ideas through pair, small group, class discussion, or individual listing of ideas
3. Selecting and organizing the generated ideas, and producing a plan or outline
4. Writing the first draft based on the prepared plan
5. Getting feedback on the draft from the teacher/classmates on points of content and meaning
6. Revising / rewriting the draft by incorporating the suggested changes
7. Proofreading the second draft
8. Getting the second draft edited by the teacher
9. Producing the final version

10. Getting the composition ‘published’ in the class newspaper or displayed on the bulletin board

The writing tasks in the *Broadway* series are based on this checklist of subskills:

1. Showing evidence of having learnt to write fairly neatly and legibly, but rather slowly
2. Using spacing, capitalization, and basic marks of punctuation, e.g. *full stop, question mark, comma*. See *CB 1, Learn punctuation in Unit 6, page 73*.
3. Spelling familiar, frequently-used words correctly
4. Giving evidence of control over basic grammatical features, e.g. word order, inflection, concord. See *CB 1, Learn to write in Unit 1, page 25*.
5. Giving evidence of control over basic grammatical structures and the syntax of basic coordination and subordination.
6. Expressing relations between parts of a text through basic lexical cohesion devices such as repetition and synonymy
7. Expressing relations between part of a text through basic grammatical cohesion devices such as pronominal substitution and comparison See *CB 1, Learn grammar in Unit 4, page 53*.
8. Attempting conscious organization of a text using paragraphing and a few basic discourse markers
9. Showing some awareness of style vis-à-vis the purpose of writing and the intended audience See *CB 1, Learn to write in Unit 9, page 102*.
10. Supplying personal information on simple forms, and writing short messages, narratives, and descriptions.
11. Revising their written work and correcting the more obvious errors of spelling and punctuation

8. Teaching Speaking

Why is speaking often regarded as the most important of the four language skills? Perhaps because, as Penny Ur (1996) says, ‘*People who know a language are referred to as ‘speakers’ of that language, as if speaking included all other kinds of knowing; and many if not most foreign language learners are primarily interested in learning to speak.*’

What is the main objective of teaching speaking?

The single most important reason for teaching speaking is to develop *oral fluency*, that is, the ability to express oneself intelligibly, reasonably accurately, and without undue hesitation. Donn Byrne (1976) argues that, to meet this objective, learners will have to be brought from the stage where they merely imitate a model or respond to cues to the point where they can use the language to express their own ideas and feelings, processes that must to a large extent be in simultaneous operation.

For oral fluency to be attained, learners will need two complementary levels of training. **Broadway** Coursebooks offer an introduction to these two levels: practice in the *manipulation of the fixed elements* of English (or accuracy-based elements such as pronunciation) and practice in the *expression of personal meaning* (or fluency).

Why do learners need oral fluency in English?

Learners of English will want to use speech principally for two reasons:

- To give and receive information, that is, for *transactional* or message-oriented purposes.
- To maintain good social relationships, that is, for *interactional* purposes focused on sharing personal experiences and opinions.

What are the principles of teaching speaking?

1. Take account of the student as a *person*
 - be sensitive, sympathetic, and encouraging
 - select material that is motivating and within their ability
2. *Reduce anxiety* by moving from easy to less easy
 - help students take short turns
 - provide a familiar, private environment
 - use information-gap activities
 - try the activity yourself first!
3. Maintain a careful *balance* between *accuracy* and *fluency*
 - provide practice in pronunciation, word stress, sentence stress, intonation and pause
 - provide opportunities for fluent use of speech
4. Provide a good *model* for students to *imitate*
 - learn to speak English acceptably yourself!
 - repeatedly use target speech patterns
 - consciously teach correct pronunciation, etc

5. Provide appropriate *stimuli* for eliciting speech
 - pictures, stories, songs, conversations, etc
 - books, radio, TV, cinema, audio and video cassettes, etc
6. Vary classroom *interaction* modes
 - individual to whole class
 - pair work
 - group work
7. Give *clear* instructions
 - speak loudly, slowly, and clearly
 - demonstrate the proposed task
8. *Monitor* student activity continuously
 - encourage those who find the activity difficult
 - note down common and recurring errors
 - praise students who perform well or try hard
9. *Prepare* well for class
 - make a checklist of things to obtain
 - make a checklist of things to do
10. Handle *errors* sensitively and effectively
 - ignore performance errors
 - ignore errors that are repeated
 - correct errors in language areas that you taught recently
 - correct errors that might shock listeners (e.g. *children*)
 - correct errors in structures that need to be used frequently by the student (e.g. *‘*What means this?*’ instead of ‘*What does this mean?*’)
 - correct errors through *modelling*
(S: **M’s mother was died.*
T: *M’s mother was dead.*)
 - correct errors through *flooding* to ‘wash them out’!
 - correct errors through *explanation*
11. Remember correction depends on
 - (a) the *phase* of the lesson (*Is it the accuracy phase?*)
 - (b) the *self-confidence* of the student
(‘*Whoever wants to speak well must first murder the language*’
—Jespersen 1904)

The speaking tasks in *Broadway* series are based on this checklist of subskills:

- Articulating the sounds of English in words and connected speech with a fair degree of accuracy. See *CB 1, Learn to speak, Exercise 1, Unit 1, page 23.*

- Articulating basic stress patterns within common words fairly accurately
- Manipulating variation in stress in connected speech to produce intended meaning, with a fair degree of success. *See CBI, Learn to speak, Exercise 2, Unit 2, page 34.*
- Producing basic intonation patterns in connected speech to produce intended meaning, with a fair degree of success
- Using basic courtesy formulas, conventional greetings, and formulaic expressions. *See CB 1, Learn to speak in Units 1 and 6.*
- Conveying a simple message in person or by telephone
- Framing simple questions to elicit the desired response, and providing appropriate responses to simple questions. *See CB 1, Learn to speak in Unit 4.*
- Presenting information in sequence in simple narratives and descriptions, using a few discourse markers and cohesive devices.
- Participating in simple discussions on familiar topics. *See CB 1, Learn to speak, Exercise 2 in Unit 8.*
- Expressing ideas, opinions and feelings in simple English. *See CB 1, Learn to speak, Exercise 2 in Unit 9.*
- Reading familiar textual material aloud with reasonable fluency and accuracy.
- Reciting rhymes and simple poems (and singing popular songs) with reasonable fluency and accuracy. *See CB 1, Learn to listen, Unit 8 and 9.*

9. Teaching Listening

It is worth recalling a famous quotation: *'Listening is not merely not talking... it means taking a vigorous human interest in what is being told us. You can listen like a blank wall or like a splendid auditorium where every sound comes back fuller and richer.'* (Alice Duer Miller)

The **Broadway** series is one of the rare school courses that emphasizes the importance of listening in the language curriculum, and the need for learners' active participation in the listening process.

The section **Learn to listen** incorporates the two fundamental processes of listening comprehension: *top-down* and *bottom-up* processing. Top-down processing requires learners to use background knowledge and other clues to achieve comprehension, while bottom-up processing requires them to make sense of elements, like words and sentences in a listening text, to arrive at the meaning.

Why should we overtly teach listening in the English classroom?

1. Listening is a necessary part of our routine. As Wilga Rivers (1981) remarked: *'We listen twice as much as we speak, four times as much as we read, and five times as much as we write.'*
2. Listening effectively involves a unique set of skills that are quite different from those of the other language skills.
3. Listening is as important as speaking. We cannot communicate face-to-face unless the two are developed in tandem.
4. Since listening and speaking are, in many contexts, reciprocal skills, learning to speak well depends crucially on learning to listen well.

How can we help learners develop their listening skills?

- *By helping them listen for a purpose.* If they have a clear purpose, they will be able to employ an appropriate listening strategy, such as listening for key words or listening for information.
- *By helping them listen for meaning.* If they are trained to locate the main point or gist of the listening text, they will learn that the aim is not to recall the specific words or phrases the speaker used but to understand the main points.
- *By helping them listen in realistic contexts.* If they learn to listen to a range of texts including *interactional* (or social) talk and *transactional* (or informative) talk, they will easily build a bridge between the classroom and the real world.
- *By helping them listen flexibly.* If they are encouraged to listen to the same input several times, each for a different purpose, they will develop their own goals for listening, like 'skimming' for gist and 'scanning' for specific information.
- *By helping them recognize the organization of a listening text.* If they are trained to recognize *advance organizers* (like 'I will first talk about...') they will learn to cope more easily with academic texts across the curriculum.

What are the general guidelines for teaching listening in the *Broadway* series?

- Do a short 'warm up' or 'pre-listening' activity based on the theme or topic of the listening text.
- Set one or two overview or gist questions for learners to answer when they listen to the text.
- Play the CD once, and ask learners to answer the gist questions.
- Discuss the answers.
- Direct learners to the task in the Coursebook, and ask them to study it.
- Play the CD again.
- Give learners a few minutes to complete the task (or check their answers if they did the task while listening to the text).

- Discuss the answers, and confirm them by playing the relevant portions of the text if necessary.
- Use the topic, or the language of the listening text, as a stimulus for an extension activity involving discussion or writing.

The listening tasks in *Broadway* are based on this checklist of subskills:

- Discriminating between the basic sounds and phonological features of English including vowels, consonants, diphthongs, and consonant clusters. *See CB 1, Learn to speak sections.*
- Discriminating between the basic patterns of word stress, sentence stress, and intonation
- Recognizing basic discourse features in short spoken texts
- Responding to simple oral instructions, requests, and directions conveyed in person or by telephone
- Understanding and responding appropriately to simple questions, statements, and courtesy formulas
- Understanding the main ideas, and some significant details, of simple spoken narratives and descriptive texts. *See CB 1, Learn to listen in Units 5 and 7.*
- Listening for a specific purpose, e.g. news broadcasts and telecasts, commentaries, railway station announcements. *See CB 1, Learn to listen in Unit 2.*
- Understanding the most frequently occurring contracted forms, e.g. *I'm, it's, don't, can't, isn't*
- Listening to and appreciating popular rhymes, poems, and songs. *See CB 1, Learn to listen in Unit 8.*

10. Teaching Poetry

Here is a set of procedures that could be employed in teaching a poem:

1. Introduce the theme of the poem by using individualized work, pair work, group work, or a class discussion.
2. Read the poem aloud after instructing learners to keep their books shut. Now ask a (global) question or two to help them recall words, phrases, and even whole lines from the poem.
3. Read the poem aloud again. (Remember, learners' books are still shut.) Again help your class rebuild the poem from memory.
4. Read the poem aloud yet again, but this time ask the learners to follow it in their books. This step will help the class combine their auditory and visual experiences as you read.

5. Now ask the class to study the poem silently. Encourage them to consult the glossary/notes as they read. Supplement the glossary with additional explanations, if necessary.
6. After the learners have read the poem on their own, discuss the content, the structure, and the style of the poem using comprehension questions provided in the section **Learn to enjoy the poem**. Ask supplementary questions if necessary. During this phase, do not attempt to paraphrase the poem but do ensure that all or most learners participate in the discussion.
7. After you have discussed the poem, read it out again or have it read aloud by one or more learners or use the taped version. This is a splendid method of reconstituting the poem after its ‘dissection’ in the previous phase.
8. Read out a thematically similar poem, if you can find a suitable one.

11. Multiple Intelligences and Higher-order Thinking Skills

Howard Gardner, who proposed the existence of multiple intelligences, said in 1987: *‘It is of the utmost importance that we recognize and nurture all of the varied human intelligences, and all of the combinations of intelligences. We are all so different largely because we all have different combinations of intelligences. If we recognize this, I think we will have at least a better chance of dealing appropriately with the many problems that we face in the world.’* **Broadway** endorses Gardner’s basic argument that we should respect the many differences between people, and the varied tasks and activities in the Course reflect the essentials of these eight intelligences:

1. *Logical-mathematical*. Skills related to mathematical manipulation, and the discerning and solving of logical problems (related careers: scientist, mathematician)
2. *Linguistic*. Sensitivity to the meanings, sounds, and rhythms of words, as well as to the function of language as a whole (related careers: poet, journalist, author)
3. *Bodily-kinaesthetic*. Ability to excel physically, and to handle objects skilfully (related careers: athlete, dancer, surgeon)
4. *Musical*. Ability to produce pitch and rhythm, as well as to appreciate various forms of musical expression (related careers: musician, composer)

5. *Spatial*. Ability to form a mental model of the spatial world and to manoeuvre and operate using that model (related careers: sculptor, navigator, engineer, painter)
6. *Interpersonal*. Ability to analyze and respond to the motivations, moods, and desires of other people (related careers: counsellor, political leader)
7. *Intrapersonal*. Knowledge of one's feelings, needs, strengths, and weaknesses; ability to use this knowledge to guide behaviour (related benefit: accurate self-awareness)
8. *Naturalist*. (Gardner's most recently defined intelligence) Ability to discriminate among living things, to classify plants, animals, and minerals; a sensitivity to the natural world (related careers: botanist, environmentalist, chef, other science- and even consumer-related careers)

From: *Frames of Mind: The Theory of Multiple Intelligences*, 1983

Higher-order Thinking Skills and Life Skills (in CB 1)

Unit	Page	Skill
1. Free in the Forest		
Learn to read–2	21	Deduction Empathy
2. Red Car		
Starter Learn to read–2	27 30	Practical skills Extrapolation
3. Her Garden, His Field		
Learn to read–2	40	Independent thought
Learn to speak Q 2	44	Introduction of oneself
4. The Foolish Dog		
Learn to read–2 Q 1	51	Analysis of story to find the true message
5. The World Outside		
Starter Learn to read–2	59 61	Practical knowledge Thinking beyond the text

6. Lost		
Starter Learn to read–2 Q 1, 2	68 70	Practical knowledge Analysis of character Extrapolation
7. Kiran’s Tree		
Learn to read–2 Q 1, 2	79	Deduction
8. A Helping Hand		
Reading	88	Extrapolation
9. A Clean Street		
Reading	97	Keeping the environ- ment clean

12. Lesson Plan for Teaching a Poem

Mary Had a Little Mouse (pages 46–47)

Introducing the poem

Ask the children to look at the pictures on page 46, and describe what they see. Elicit the words ‘mouse’ and ‘pet’ from them by asking them to name the animal that they see in the picture, and to say whether the little girl seems to be afraid of the mouse, or whether she seems to like it.

Ask students to read the title of the poem, and to tell you what it reminds them of. When they mention the nursery rhyme ‘Mary had a Little Lamb’, ask them to recite it. If they do not know all the stanzas of the poem, recite it to them, and ask the students to recite it after you. [This incident really happened in America in 1830—a little girl called Mary took her pet lamb to school, and a young man who was there, and saw what happened, wrote the poem soon after.]

The original poem:

Mary had a little lamb,
Its fleece was white as snow;
And everywhere that Mary went,
The lamb was sure to go.

He followed her to school one day;
Which was against the rule;
It made the children laugh and play;
To see a lamb at school.

'Why does the lamb love Mary so?'
The eager children cry;
'Why, Mary loves the lamb, you know,'
The teacher did reply.
Teaching the poem

Ask students to close their books and either read the poem or play the CD (which you will have cued, in advance, to the right track).

Read it a second time, this time with the children following it in their books. Ensure that the students have understood the poem. Check that they know what the word 'fur' means (soft thick hair covering the body of an animal). Discuss what happens in the poem.

Ask question 1 in 'Learn to enjoy the poem.' Ask students to write the answer in their exercise books, in a complete sentence (This poem reminds me of...).

Ask question 2. Get students to come up with lots of different, and funny, examples. Do NOT ask them to write the answer to this question.

Ask the students to read the poem again, a couple of times, and then recite it from memory.

Activity

Write, on the blackboard:

Mary – mouse

Rani – rabbit

Kiran – kangaroo.

Ask students to repeat 'Mary mouse, Rani rabbit, Kiran kangaroo' a number of times until they see the alliteration. (Do NOT use the word 'alliteration' with them.)

Look at page 47, and ask one of the students to read the names of the children, given in the central circle. Then ask another student to read, clockwise, the names of the animals given below each picture.

Say the first name in the list: Elsie. Ask students to name her pet. They should be able to say that the elephant is Elsie's pet. Ask students to draw a line to connect Elsie with her elephant. Now ask students to work individually, drawing lines to connect each child with his or her pet, while you go round the class making sure that all the students have understood the principle of the exercise. After all the students have finished, do the exercise orally, eliciting the answers from as many students as possible.

As a follow-up, you can ask each student what (alliterative!) animal they could have as a pet—the more imaginative and funny the answer, the better! (For example, Michael could have a monkey, Farzana a flying fox, and Danny a dinosaur.)

Optional follow-up, if there is the time

Here is a song based on the poem 'Mary had a Little Lamb'. You could set it to a simple tune and teach the children to sing it along with you.

Mary had a little lamb,
whose fleece was white as snow.
And everywhere that Mary went,
Mary went, Mary went,
and everywhere that Mary went,
the lamb was sure to go.

It followed her to school one day,
school one day, school one day,
it followed her to school one day,
which was against the rules.
It made the children laugh and play,
laugh and play, laugh and play,
it made the children laugh and play
to see a lamb at school.

And so the teacher turned it out,
turned it out, turned it out,
And so the teacher turned it out,
but still it lingered near,
And waited patiently about,
patiently about, patiently about,
And waited patiently about
till Mary did appear.

'Why does the lamb love Mary so?'
Love Mary so? Love Mary so?
'Why does the lamb love Mary so,'
the eager children cry.
'Why, Mary loves the lamb, you know.'
The lamb, you know, the lamb, you know,
'Why, Mary loves the lamb, you know,'
the teacher did reply.

13. Lesson Plan for Teaching a Prose Unit

Unit 1: Free in the Forest (pages 20–26)

Preparing to read

Starter

The purpose of this activity is to encourage students to think about animals in captivity before they read the story of Jubi.

Let them look at the two pictures given here and describe what they see. Elicit the words ‘free’ and ‘forest’ (of the title) from them. The students should be able to tell you that the first lion is in a circus, and that the second is in a forest. The first lion is jumping through a hoop of fire—animals are afraid of fire, and the lion is jumping through it only because the trainer is holding a whip. The second lion is with its family, leading a peaceful life. Your students should be able to see that the second lion is happier.

Reading

1. Pre-teach the new words from the text (words like elephant, forest, pit, cage, village, and gate), and write them on the board. You can use a combination of methods to pre-teach vocabulary including pictures, examples, and actions. For example, for the word ‘pit’, use mime—pretend to dig a deep pit, then point to the spot where you have dug and say, ‘pit’. Say, ‘A pit is a deep hole in the ground.’ Draw a simple picture on the board.
2. Ask the students to number the paragraphs in the text (paragraph 1 and 2 on page 20, and paragraphs 3, 4, and 5 on page 21).
3. Ask the students to read paragraph 1 silently. Check that they have read and understood, by asking a few questions; for example: ‘Where did Jubi live?’ ‘What happened to him?’ ‘What did he fall into?’ ‘Who made the pit?’ ‘Why do you think they made the pit?’ etc. Notice that the questions need not be factual. You can ask inferential and extrapolative questions too. Your aim is to deepen the understanding of the text. After this, ask one or two of the students to read the paragraph aloud. Read it aloud yourself if necessary.

Teach the other paragraphs in the same way, using the same combination of pre-teaching vocabulary, silent reading, discussion, etc.

Finally, discuss the story as a whole. Encourage students to express their opinions regarding the actions of Bhola and Bano. Accept different opinions.

4. Take students through 'Learn to read-1'. Write sentence 1 on the blackboard, with the two choices, and ask students to choose the correct word. Underline it on the blackboard, so that students understand what they have to do. Do sentence 2 orally with the whole class. Now ask the students to work on their own to complete the exercise. After all of them have completed the exercise, take them through it and check their answers.
5. Take students through 'Learn to read-2'. This section is only for discussion. Do NOT make them write the answers.

Vocabulary

Learn words

Let the students look at the pictures of the animals and their babies and match them by drawing a line from each animal to its baby. Then write the word 'tiger' on the blackboard. Ask them what a baby tiger is called. They should be able to say 'cub' when they match the pictures. Go through all the words in the same way. You could then ask the students to write the names (of all the animals and their babies) in their exercise books.

Grammar

Learn grammar

1. Ask students to look at the picture and describe what they see. Then ask them to name the things and people in the picture. (tree, house, cage, Bhola, Bano). They should write the names in the appropriate boxes.

Explain that there are different kinds of words. Some name things or people (tree, cage, Bhola), some describe how things or people are (big, tall, happy), while some say what they are doing (fall, live, find). The words that they have written are all words that name things or people. So they are naming words, or nouns.

2. Write all the words on the board. Let students look at the list and tell you which words are the names of things (or people) and which are not. If students say 'free', ask them to draw a picture of 'free'. Ask them, 'Can you see free? Is it a thing or a person?' They should be able to see that *free*, *big* and *happy* are not naming words.

Speaking

Learn to speak

1. Cue the CD to the correct spot before you come to class. Let students read the words in the book, follow them on the CD, and repeat them so that they get the pronunciation right. Do this two or three times.
2. Write lists A and B on the blackboard. Ask one of the students to come to the front of the class, and, using the lists, to model the dialogue with

you. Then ask the students to work in pairs (each student with a neighbour) and ask and answer questions as in the example.

3. Ask a student to come to the front of the class and, using the pictured dialogues, model the words of greeting and leave-taking as shown. Then let the students work in pairs and practise the dialogues.

Writing

Learn to write

Do the exercise orally first. Then write the example sentence on the blackboard, pointing out the capital letter at the beginning, and the full stop at the end. Let students write the other sentences by themselves. Monitor their work, and help where needed.

Listening

Learn to listen

Cue the CD to the correct track first.

Tell the students that they are going to hear short stories about the pictures. Tell them to listen carefully. Tell them not to mark the pictures immediately. You can play the CD (or read the story) a second time, and they can mark the pictures at that point.

14. Key to the Coursebook

Revision 1: Rex (page 12)

1. (a) × (b) × (c) ✓ (d) ✓ (e) ×
2. first line: wags his tail; four legs; long tail
(next line) a dog; friends
3. (column on left) TWO, THREE, ONE, SEVEN
(column on right) FOUR, SIX, EIGHT, NINE
(center bottom) TEN
The numbers in order: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Revision 2: The Toffee (page 15)

1. (b) toffee (c) ant (d) ants (e) empty
2. The bottle is empty because the toffee is not there. The ants got into the bottle and ate the toffee.
3. Line 1: toffee, coffee, bottle
Line 2: tin, ant, spider
Line 3 (next page): Anita, Ali, empty
Line 4: full

4. COFFEE - TOFFEE
 BOY – TOY
 WALL – BALL
 LOG – DOG
 CAT – BAT

Revision 3: Tom Sees a Fish (page 18)

- (a) cat (b) fish (c) Tom (d) loves (e) fish
- Sara takes Tom away so that he won't eat the fish. Tom wants to eat Sara's fish.
- Tom the cat has four legs. Tom and his cat friend Toby together have eight legs. Sara and her friends Feroz and Shireen together have six legs.

Unit 1: Free in the Forest

Starter (page 20)

The lion in the forest is happier. It is living peacefully in the forest with its family (the lioness and cubs). The lion in the circus has to obey the trainer and his whip. It has to do tricks like jumping through hoops of fire, even though wild animals are afraid of fire. Wild animals need to be free.

Learn to read-1 (page 21)

- | | | |
|-----------|-------------------|-------------|
| 1. forest | 2. pit | 3. children |
| 4. cage | 5. Bhola and Bano | 6. happy |

Learn to read-2 (page 21)

Talk about this with your students. Do not make them write these answers.

Jubi is sad because he is not free. He wants to be in the forest, with his mother and the other members of his herd. He does not want to be in a cage.

Learn words (page 22)

- | | | | |
|------------|---------------|----------|-----------|
| Tiger-cub | hen-chick | cow-calf | dog-puppy |
| cat-kitten | duck-duckling | goat-kid | |

Learn grammar (page 22)

- (In the boxes, from top to bottom) Jubi (example), tree, house, cage, Bhola, Bano
- Naming words: cage, elephant, house, tree, Bhola, gate
- Nouns: elephant, river, banana, stone, trunk
- (a) elephant (b) banana (c) stone (d) trunk

Learn to speak (page 23)

- This exercise is available on CD. Notice that three sounds are being practised here—(men, ten, pen), (free, three, tree), (sun, fun, one). Let the students listen to the tape a number of times, and repeat the words, phrases, and sentences.*

2. *Pair-work*: Where is the puppy? In the kennel. Where is the crow? In the nest. Where is the lion? In the den. Where is the horse? In the stable. Where is the cow? In the cowshed.

3. *Model the dialogues with a student.*

4. *Pair-work.*

Learn to write (page 25)

2. The ant is in the bottle.
3. The pen is in the box.
4. The boy is in the house.
5. The fish is in the water (or river).

Learn to listen (page 26)

The story is on CD. Students may want to listen more than once.



Transcript of listening text

Here's a story about Shehla and her little puppy.

Shehla and her **little puppy** are going for a walk. They see a beautiful garden. There are lots of flowers and trees everywhere. In the garden, they see a **white horse**. Shehla is very happy. She climbs on its back, and the puppy sits with her. They go for a ride. They go under a tree, and a **beautiful green parrot** flaps its wings and flies away.

The next day they go to the garden again. There is no horse. But they see a **naughty monkey** sitting on a tree. There are lots of naughty monkeys. Then suddenly **the puppy** barks. Shehla turns to look, and she sees a **lion** sitting under the tree. She runs away as fast as she can, and the puppy runs with her. The lion looks at them, and says, 'Silly things! Why are they running away?'

*The students should put a tick mark against the pictures corresponding to the words above in **bold print** (to be read with emphasis). The other boxes should be left blank.*

Unit 2: Red Car

Starter (page 27)

Two days before you start the lesson, make a model car according to the instructions given on this page. Take it to class the day before you start the lesson, and show it to the students. Ask as many of them as possible to make cars like this, and to bring them to class the next day. You can display the cars in the classroom, on the windowsills, or any other suitable place. (Do NOT punish students who are not able to make the cars – they may not, for example, have suitable boxes available.)

Learn to read-1 (page 28)

Get the children to talk about all the pictures as you do this exercise.

2. Hadi – picture 2, the little boy (The other picture shows a little girl)
3. Hadi's birthday – picture 2, showing children having a party (The other picture shows Hadi going to school)

- Hadi's mother giving him a present – picture 1 (In the other picture, she is giving him a glass of milk.)
- A talking car: picture 1 (The car is silent in the other picture.)
- Hadi is happy – picture 2. (The first picture shows Hadi crying.)

Learn to read–2 (page 30)

Talk about this. Do NOT ask your students to write the answer. There is no 'correct' answer.

Hadi must have been happy when the toy car spoke to him. He says, 'Wow!' (which shows excitement and not fear.)

Learn words (page 30)

- wheels, horn, seat, door, brakes
- (a) horn-born (b) seat-meet (c) door-tore (d) brakes-cakes

Learn grammar (page 31)

- | | | | |
|----------------------|----------------------|----------|--------|
| A. 2. I | 3. I, you | 4. I, it | 5. you |
| B. 2. She is a girl. | 3. They are friends | | |
| 4. We are brothers. | 5. It has red roses. | | |

Learn to write (page 33)

Razia is a doctor. Rahim is a teacher. Bala is a farmer. Ahmed is a shopkeeper. Saba is an artist.

Learn to speak (page 34)

- This exercise is on CD. There is one sound being practised here, spelt in different ways.*
- Pairwork.*

Learn to listen (page 35)

Listen to a story about a little boy who dreams of toys. How many of each toy did he see in his dream? Listen carefully and write the numbers near the name of each toy.



Transcript of listening text

After his birthday party, Hadi goes to sleep, and begins to dream. What does he dream of? He dreams that he is in a toyshop. There are toys everywhere—lots and lots of cars and buses and soldiers and blocks.

He counts the cars—there are ten cars, all red and shiny. How many cars? Ten! Next to them, on a shelf, he sees five big blue buses—five of them. He sees a box under the shelf and opens it, and what does he see? Lots of toy soldiers, in shiny uniforms. He counts them—there are twenty soldiers! Twenty soldiers! In another box he finds lots of building blocks—he counts them. There are one hundred blocks! One hundred!

He looks around some more. There's a cycle there, just one. He gets on to it and starts riding it. But he falls off the cycle! That makes him wake up. What does he see in front of him?

Toyo, his new talking car, the best toy of all!
10 cars, 5 buses, 20 soldiers, 100 building blocks, 1 cycle (ask students to remove the plural 's')

Poem: Ferry Me Across the Water

This poem is available on the CD.

Learn to enjoy the poem (page 37)

1. blue
2. the penny in her purse

Unit 3: Her Garden, His Field

Starter (page 38)

Get the students to talk about the pictures. Get them to express their likes and dislikes. Some may like the thought of playing in the water, some may like the slides and swings in the playground, and some may prefer to play team games like football.

Learn to read-1 (page 39)

1. A little rabbit and a little girl met in the middle of the street. She said, 'Let's play in my garden.' He said, 'No, let's play in my field.' Mr Crow said, 'Caw, Caw!'
2. (a) small (b) cold (c) houses

Learn to read-2 (page 40)

Let the students talk about this question. There is no right or wrong answer. Some of the students may decide that Mr Crow was not right. The rabbit and the little girl could have played in each other's houses for a little while, or they could have found another place that both of them liked. This exercise is intended to make students question what they read, and so develop independent thinking.

Learn words (page 40)

The movement words are: run, skip, jump, hop, walk, swim, fly

Learn grammar (page 41)

- A. My watch. His football. Her garden. Their village. Our school.
B. her football; his puppies; its nest; our bicycles; our class; their cat

Learn to write (page 43)

1. Mr Rabbit's note (an example): Little girl, please come and play in my field.
2. (a) Mr Crow's note to the little girl: Little girl, please play in your garden.
(b) Mr Crow's note to Mr Rabbit: Mr Rabbit, please play in your field.

Learn to speak (page 44)

1. *This exercise is on CD. One sound is practised through the words and phrases.*
2. *Help the students with any unfamiliar names.*
3. *Before the students do the pair-work, read the names aloud so that they know how to pronounce them. The students have to role-play, assuming names and identities from the list.*

Learn to listen (page 45)

The listening text is on CD. Make sure that the students have understood what they have to do. They may need to listen to the tape more than once.



Transcript of listening text

The little girl went home to play, and thought of all her friends. She had lots of friends. You can see pictures of some of them on this page. You can see their names too. Let's read their names—Raja, Seema, Martin, Rida, Areeba, and Hamza. I'll tell you what each of them is doing. You can draw a line from the name of the child to the correct picture.

That's Raja on the right. He's sleeping. Did you see Raja? Don't wake him up! Draw a line from his picture to his name.

On the left, you can see Hamza. He's watching his favourite cartoon on TV. Draw a line from his name to his picture.

Seema and Martin are playing carrom. Their picture is on the right, below the picture of Raja. Did you see them? Draw a line from their names to the picture.

Rida and Areeba are playing table-tennis. They play very well. They are the champions of their class. Don't forget to draw a line from their names to their picture.

Who's left? The little girl who's listening to music. She's the little girl from our story. Did you see her? Why don't you give her a name? Write her name under her picture.

But we can't see Mr Rabbit or the Wise Crow anywhere. Maybe you would like to draw their pictures!

Poem: Mary had a Little Mouse

This poem is on the CD.

Learn to enjoy the poem (page 46)

1. *Mary Had a Little Lamb*
2. *Let the students use their imagination!*

Activity (page 47)

Write the names of the children on the blackboard, one below the other, beginning with Mary, Rani, and Kiran. Write the names of the pets belonging to Mary, Rani, and Kiran next to each owner's name. Let the

children guess the logic here. (Clue: The name of each child and his or her pet begin with the same letter.)

Elsie–elephant, Lubna–lion, Taha–tiger, Kashif–koala bear, Ali–alligator, Carol–crocodile, Ben–bear, Jamal–jelly fish, Dimple–dragon fly, Hafsa–horse.

Unit 4: The Foolish Dog

Starter (page 48)

Make sure that the children understand the word 'reflection'.

Learn to read–1 (page 50)

2. (a) 3. (b) 4. (f) 5. (d) 6. (c)

Learn to read–2 (page 51)

1. Let the students talk about this. Ask them what lesson they have learned from the story. They should be able to say that (a) is the moral of the story.
2. Take a small mirror into class for this experiment. The letter A will remain the same, while the reflections of B, C, D, E and F will look different. The reflections of H, M, O, T, U, V, W, X, Y and Z will look the same.

Learn words (page 51)

1. (b) hungry (c) angry (d) tired
2. The words come in this order: hungry, tired, angry, foolish
3. cat–mew, cow–moo, duck–quack, horse–neigh, dog–bark.
4. (b) Dogs bark. (c) Cats mew. (d) Cows moo.
(e) Ducks quack. (f) Horses neigh.

Learn grammar (page 53)

Ask the students to write both the sentences in each pair. The second sentence in each pair is given below.

1. He loves it. 2. Look at the pink flowers on it.
3. We think it is a good game. 4. My friend found it.
5. I can see it in the sky. 6. It is a black dog, with a bushy tail.
7. It is a yellow scooter. 8. She watered it every day.
9. It broke.

Learn punctuation (page 54)

- (a) That man is a spaceman. He likes to fly.
- (b) His friends came to play. They went to the park.
- (c) Some dogs are very foolish. Some dogs are very clever.

Learn to write (page 55)

1. mirror 2. mouse 3. mouse 4. mouse 5. cat

Learn to speak (page 56)

1. This exercise is on CD. One sound is practised in the exercise.

2. Who is that woman? What is that thing? Who is that child? What is that building? Who is that man?
3. Are these cricket balls? No. (They're cricket bats.) Is this John? No. (It's a girl.) Is this a bicycle? Yes. Is this a police van? No. (It's a bus.) Is this a policeman? Yes. Are these kittens? Yes.

Learn to listen (page 58)

The listening text is available on CD. Let the students follow the story in the pictures as they listen.



Transcript of listening text

Have you heard the story of the rabbit and the lion? I'll tell you the story. Listen to me and look at the pictures.

Once upon a time there was a forest, with many animals in it. There were elephants and giraffes and deer and bears. There was a fox, and a little rabbit. Can you see them in the picture? They were all friends, and they lived there peacefully and quietly. They were happy.

Until, one day, a lion came to the forest. He was a fierce lion, with a tawny brown mane and he roared very loudly.

He roared, 'Listen, everybody. I am your new king. I'm very strong. You must obey me and do everything that I say.'

The poor animals trembled in fear.

The lion roared, 'Every morning, at ten o'clock, send me an animal for breakfast. Don't be late! I can get very angry!'

The first day, the gentle deer said, 'I'll go today.' She went to the lion's den. The lion pounced on her, killed her, and ate her.

The next day, the rabbit said, 'I'll go today.' The other animals asked, 'Do you really want to go?' And the rabbit replied, 'Yes, I want to go.'

That day the lion waited in his den for breakfast. No animal came at ten o'clock. He roared, and waited some more. It was eleven o'clock, and still no breakfast. He was getting very hungry. He was getting very angry too. Twelve o'clock. One o'clock. He said, 'Why hasn't my breakfast come? I'm very angry!'

Just then the little rabbit came panting up. He bowed low before the lion, and said, 'I'm sorry I'm late, Your Majesty! When I was coming here in the morning, another lion stopped me. He said that he was king of the forest and was going to eat me for breakfast. I had a lot of difficulty getting away from him, but here I am now. Eat me, your majesty.'

The lion roared. 'Another lion? In this forest? Saying he is the king? Take me to him immediately. We'll see who is king!'

The rabbit led the lion to a deep well and said, 'He lives down there, Your Majesty!'

The lion looked down. He saw his reflection in the water and roared, thinking it was another lion. He jumped into the well to fight the other lion,

but of course there was no lion there. The lion drowned, and the forest became a peaceful place once again.

Unit 5: The World Outside

Starter (page 59)

Some examples: sea, lake, pond, river, well, etc. *Make a list on the blackboard as the students contribute ideas.*

Learn to read-1 (page 61)

2. see the world
3. a long way
4. thirsty
5. they don't like it at all
6. go back to the farm

Learn to read-2 (page 61)

Talk about this with the students. Encourage them to express themselves.

Learn words (page 61)

1. Horse-Toss, rabbit-Habit, sheep-Beep-Beep, hen-Ben
2. cow, dog, hen, duck, puppy

Learn grammar (page 62)

1. elephants, dogs, cats, books, pencils
legs, fingers, mothers, fathers, brothers
flowers, houses, doors, walls, teachers
students, pens, hands, trees, plants, schools
2. six tables, eight pencils, ten leaves, two eyes, four windows, five apples,
seven flowers

Learn to write (page 63)

Many sentences are possible. Accept all correctly written sentences.

Some examples: There are two cars. There is a blue car. There is a red car. There is a bus. There are two scooters. There are two bicycles.

Learn to speak (page 64)

1. *Two sounds are practised here. This exercise is available on CD.*
2. *Game: Set a time limit, and allow the children to play this guessing game.*

Learn to listen (page 65)

The story is available on CD.



Transcript of listening text

Listen to a story about a little boy called Abu and his goat.

The goat was his pet goat, and Abu really loved it. Everyday, before he left for school, he gathered fresh green leaves for the goat to eat. After the goat had eaten, he went to school.

One day, Abu was late for school. He rushed off, forgetting to feed his goat.

The poor goat was hungry. He wandered into Abu's garden, looking for food. He saw a little mango plant, with tender green leaves. He ate up the whole plant.

Abu came home in the evening. He went into his garden to water his plants, and then he started crying. Do you know why? The goat had eaten up his favourite mango plant!

1. answer: (b)

Poem: The Friendly Cow

The poem is on CD.

Learn to enjoy the poem (page 66)

1. the showers
2. the meadow grass, meadow flowers

Unit 6: Lost

Starter (page 68)

The first picture shows a child who is lost. She is crying because she doesn't know how to get home.

Ask your students to fill in the two boxes on the next page (in pencil). If they do not have the information, you could ask them to find the information out from their parents and to fill it in before they come to class the next day. Check that all students have written their address and the telephone numbers in their books before the end of the lesson.

Learn to read-1 (page 70)

2. ✗
3. ✓
4. ✗
5. ✓
6. ✓

Learn to read-2 (page 70)

Talk about these topics with the students. Do not ask them to write the answers.

1. No, she was very happy to get her back.
2. Let students talk of their own experiences, or about other children who got lost.

Learn words (page 71)

1. (a) talk-chalk (b) friend-send (c) doll-ball
(d) street-feet (e) cry-high (f) hand-band
2. stop-start, first-last, cry-laugh, happy-sad

Learn grammar (page 71)

1. (a) Amna's cat (b) Sameer's dog (c) Ayesha's car
(d) Aamir's book (e) Waseem's boat
2. *Students fill this in on their own.*

Learn punctuation (page 73)

2. Who is Amina?
3. Are you Amina?
5. What is the time?
6. Why are you crying?

Learn to write (page 73)

Mr Waqas Nasir
2A, Garden Flats
Park Street
Ziarat, Balochistan
Postcode: 123 654

Check that the students have written their addresses correctly in the Starter exercise.

Learn to speak (page 74)

1. *This exercise is available on CD.*
2. *These are some possible answers. Accept variations.*
1. I'm sorry. 2. I'm very sorry. 3. Thank you.
4. Thank you very much. 5. I'm so sorry. 6. Thank you very much.

Learn to listen (page 75)

1. *The listening text is available on CD. Select one of the groups for dictation.*
2. *Dictate one of the sentences. (Do NOT dictate 'capital letter', 'full stop', etc., but do check that the students use them appropriately.)*

Unit 7: Kiran's Tree

Starter (page 77)

A mango tree B coconut tree

Spend a few minutes talking about climbing trees, and about whether students like eating mangoes, etc. Let students draw and colour pictures of a mango and a mango leaf.

Learn to read-1 (page 79)

2. ✓
3. ✓
4. ✗
5. ✓
6. ✓

Learn to read-2 (page 79)

Let students answer these questions orally. Do not ask them to write the answers. Some possible answers may be:

1. It's more pleasant in the open air.
2. The children have eaten them up!

Learn words (page 80)

1. Picture 1: summer Picture 2: rainy season
 Picture 3: winter
2. (b) school (c) lunch (d) summer (e) happy (f) house

Learn grammar (page 80)

- two leaves, one tree, ten mangoes
- (b) twenty girls (c) six cats (d) one child
(e) two friends (f) four toys
- (b) six monkeys (c) nine mangoes
(d) two legs/feet, two eyes (e) six glasses, one plate

Extra Learn Grammar activity using poster

The poster, showing a picture of Kiran and her friends, is to be used to give students extra practice in the formation of plurals.

Divide the class into two (or more) teams. Each team will, after looking at the picture call out one plural noun. All nouns that are accepted must be:

- in the plural,
- from the picture.

In other words, if there is only one tree in the picture, the plural noun 'trees' cannot be accepted. If there is no car in the picture, the word 'cars' cannot be accepted.

Write down each correct word that is called out, and give the team a point. Take away a point for each incorrect plural/word not pictured, etc.

Learn to write (page 83)

- eats
- climbs
- picks
- hides

Learn to speak (page 83)

- This exercise is on CD.*
- You could allow five to ten minutes for this activity.*

Learn to listen (page 84)

The listening text is on CD.



Transcript of listening text

Look at the picture. You can see Kiran and her friends Amir, Bina, Feroz, and Raza. They are in Kiran's garden. Listen to me and write the names of the children under their pictures. Ready?

Amir is wearing brown shorts and a light brown t-shirt. He is running towards the swing. Write his name under his picture.

Feroz is wearing white shorts and a striped shirt. He is hiding behind the tree. Write his name too.

Raza is wearing blue shorts and a blue and white striped t-shirt. He is looking at the mango tree. Write his name.

Kiran is on the swing. She is wearing brown trousers and a striped top. Her friend Bina is also near the swing. Bina is wearing a white t-shirt and striped trousers. Have you written their names?

Now you know all of Kiran's friends.

Write the names of some of your friends too on this page.

The children's names are, from left to right: Raza, Amir, Bina, Kiran, Feroz.

Poem: If I were an Apple

This poem is on CD.

Learn to enjoy the poem (page 85)

2. Fall down at once
3. On a good boy
4. Eat me, my boy.
5. nobody joy

Unit 8: A Helping Hand

Starter (page 87)

Get the children to lift their bags and guess how much they weigh. Let them write 'I think my bag weighs _____ kilos.' at the bottom of this page, and then write the weight. Then ask each of them to get the bag weighed when they go home in the evening. They can do this at home if their parents have a weighing scale, or at a local shop if there is a shopkeeper who is willing to do it for them. Let them write the actual weight in the space given. Talk to them about the weight of their bags. Are they too heavy for them? If they are, how can they make them lighter?

Learn to read-1 (page 88)

For the answers that they mark 'F', ask the students why it is false.

2. F (The bags contain salt, not rice.)
3. T
4. F (It falls down and cannot walk any further.)
5. T

Learn to read-2 (page 89)

The right answer is (2). Let the students tell you why (1) and (3) are wrong.

Learn words (page 89)

1. (b) big (c) short (d) rude (e) take
2. two-second, three-third, four-fourth, five-fifth, six-sixth, seven-seventh, eight-eighth, nine-ninth, ten-tenth

Learn grammar (page 90)

1. (a) a blue book (b) a tall girl (c) a red flower
(d) a small baby (e) a big elephant
2. a rude camel 3. a weak donkey 4. a strong man
A N A N A N

5. a high mountain
A N
3. kind, tiny, cruel, clever

Learn to write (page 91)

The adjectives appear in this order: tall, beautiful, naughty, kind, happy

Learn to speak (page 92)

1. *This exercise is on CD. Three different sounds are practised here.*
2. *Students should be given four or five minutes to work in groups of three.*
3. *Students work in pairs for this exercise. As preparation, get the students to talk about different children in the class, using a description (tall girl, boy wearing glasses, girl with a pony-tail) plus a position marker (in the second row near the window, middle of the third row, next to) etc.*

Learn to listen (page 93)

Let the students listen to the poem many times until they know it by heart.



Transcript of listening text

Hello's a handy word to say
At least a hundred times a day.
Without hello what would I do
Whenever I bumped into you?
Without hello where would you be
Whenever you bumped into me?
Hello's a handy word to know,
Hello, hello, hello.

Poem: Little Things

This poem is on CD.

Learn to enjoy this poem (page 94)

1. little drops of water
2. little grains of sand

Unit 9: A Clean Street

Starter (page 96)

Plastic, silk, cotton, paper

The bags are made of:

Left: plastic (above), paper (below)

Right: leather (above), cloth (below)

Spend a few minutes discussing the uses of bags, how plastic bags are useful, and how they are harmful. (People throw them about everywhere and they make the place dirty. They cannot be burned because they pollute the environment.)

Learn to read-1 (page 98)

1. ✓ 2. ✓ 3. × 4. × 5. ✓ 6. ×

Learn to read-2 (page 98)

These questions are for discussion only. Do not make the students write the answers.

1. No, they speak very politely to him. *Emphasize the importance of being polite, always, to everyone.*
2. Cloth bags are better because you can re-use them. You do not need to throw them away after using them once. We need to lessen waste in order to keep our surroundings, and therefore our earth, clean.

Learn words (page 99)

Tomato, carrot, cabbage, spinach, potato (*Some students may say that the tomato is a fruit, not a vegetable, and that is true. But tell them that it is used in cooking, therefore we may think of it as a vegetable!*)

2. (a) tomato (b) carrot (c) potato
(d) cabbage (e) spinach
3. blue, green, red, yellow, orange, violet, indigo
4. (a) violet (b) indigo (c) blue (d) green
(e) yellow (f) orange (g) red

Learn grammar (page 101)

A. *Read the two lists of words aloud. Let the students repeat them after you.*

The students need to understand the difference between the hard sounds of consonants and the soft glides of vowels, without using the words 'vowel' or 'consonant'. Write the consonants and vowels in two different columns on the blackboard, and make the students give you the sounds of the letters and see if they can perceive the difference. They should be able to see that the 'buh' of 'b' for example is different to the 'a' of apple, and that it is easier to say 'a bus' than 'an bus' or 'an apple' rather than 'a apple.' Give more examples: Is it easier to say 'a car' or 'an car'? 'a story' or 'an story'? 'an elephant' or 'a elephant'? 'an engine' or 'a engine'?

a ball; a ship; an arm; a match; an elephant; a car; a house; an insect;
a garden; an ostrich; an umbrella; a king; a vegetable; an onion, a picture;
a tomato; a cart; an aeroplane; a football; an apple; an ice-cream; an elephant; a girl; an aunt

- B. 1. are 2. is 3. is 4. are 5. are
6. are 7. is 8. is 9. are 10. are

Learn to write (page 103)

1. Possible slogans for the bags: Say 'No' to plastic! Cloth, not plastic!
Re-use your bags!
2. Switch off the lights. Pick up that piece of paper! Tidy your desk!

Learn to speak (page 103)

1. *This exercise is on CD. One sound is practised in these words and sentences.*
2. *Divide the class into two halves. When one half says 'Shut the door', the other half should immediately respond 'Please shut the door.' Let the two groups take turns so that all get a chance to practise saying 'Please.'*

Learn to listen (page 104)

The conversation is available on CD.



Transcript of listening text

Conversation

1. *Listen to the conversation. Try to find out if the boy and girl are happy or sad.*

Boy's voice: Hello Sana. Where are you going?

Girl's voice: I'm going to the circus with my brother. Would you like to come too?

Boy: Yes, but I'll have to ask my mother first.

Girl: We'll wait for you here.

(After a few seconds)

Boy: My mother said I can come with you. She gave me some money for my tickets.

Girl: What fun. I love the circus, don't you?

Boy: Yes, I love the circus too. We're going to have a lot of fun.

Conversation

2. *Listen to the conversation. Try to find out if the boy and girl are angry or afraid.*

Girl: It's dark, and the lights have gone out. I can't see anything.

Boy: And we're alone at home. Do you know where the candles are?

Girl: No, I don't. What is that noise?

Boy: I think it's a mouse.

Girl: (screams softly) I don't like mice.

Boy: Maybe it's a snake....

Girl: (screams a little louder) I'm scared of snakes.

Boy: (voice trembling) I'm scared of them too.

Conversation 1: The children are happy.

Conversation 2: The children are afraid.

2. *The song is available on CD. While they listen, the students can read the song, and then later they can sing it on their own.*

Poem: Here We Go Round the Mulberry Bush

The poem is available on CD.

Learn to enjoy the poem (page 107)

Wash their faces, brush their teeth, comb their hair

Activity (page 107)

Encourage students to think of more things that they can do. For example, kick a ball, greet a friend, hug our Dad (remember that the words can have only one syllable each).

15. Key to the Workbook

Unit 1: The Elephant and the Tailor

Learn to read (page 8)

Underline the correct words: 2. a banana 3. water

Say whether True or False: 1. False 2. True 3. False

Learn words (page 8)

tailor: man who makes clothes

banana: a fruit

trunk: the elephant's long nose

wave: move your hand from side to side

Learn grammar (page 9)

1. Nouns: shop, flower, apple, dress, tree

2. (a) shop (b) apple (c) flower (d) dress

Learn to write (page 9)

1. The elephant is a big animal.

2. It eats bananas and leaves.

3. The elephant likes water.

4. Elephants live in the forest.

5. I like elephants.

Unit 2: A Toy for Mohsin

Learn to read (page 11)

2. surprise

3. yellow scooter

4. small package

5. little toy scooter

6. happy

Learn words (page 11)

1. Colour words from the story: red, white, blue, yellow. *Let the students write four more colour words.*

2. (b) cat (the others are people)

(c) small (the others are colours)

(d) rose (the others are animals)

(e) flower (the others are pieces of furniture)

Learn grammar (page 13)

2. you

3. I, It

4. I, it, you

5. she

Learn to write (page 13)

1. *The sentences will depend on the colours that the students have used.*

2. *Take a coin from the end and put it on the other side.*

Unit 3: Alice's Dream

Learn to read (page 16)

3 pictures don't show what happens in the story: the elephant in the garden, the tiger, and the girl with the cat

Learn words (page 17)

1. Top row: garden, forest
Second row: field, river bank, playground
2. (a) field (b) river bank (c) garden
(d) forest (e) playground

Learn grammar (page 18)

My apple. His book. Her bicycle. Their neighbourhood. Our house.

Learn to write (page 19)

The order of sentences: 5, 4, 6, 2, 3

Test—1

Unseen comprehension (page 21)

1. F 2. F 3. T 4. T 5. F

Coursebook comprehension (page 21)

- (a) F (b) T (c) F (d) T (e) T

Vocabulary (page 21)

- a) duckling (b) puppy (c) car (d) fly (e) swim

Grammar (page 22)

1. monkeys or tree 2. She 3. I, he, or we 4. my 5. her

Writing (page 22)

Possible sentences:

1. This is a long leaf.
2. This is my football.
3. This is a balloon.
4. This is a red car.
5. This is a flower.

(Accept all grammatical sentences.)

Unit 4: The Blue Fox

Learn to read (page 24)

1. F 2. F 3. T 4. T 5. T

Learn words (page 24)

The pictures in the top row are: a cup of tea, a bucket of paint, a bottle of oil
In the second row you find: a glass of milk, a mug of coffee, a jug of lime juice

Learn grammar (page 25)

1. It has soft white fur.
2. It has three rooms and a small garden.
3. It is very heavy.
4. I left it on the bus.

Learn to write (page 26)

It sees a jar. There is a little water in it. The crow puts stones in the jar. The water comes to the top. The crow drinks the water.

Unit 5: Jack and the Beanstalk**Learn to read (page 28)**

- (a) T (b) F (c) T (d) F (e) T

Learn words (page 28)

- b) short (c) bottom (d) up (e) night (f) slowly

Learn grammar (page 28)

1. five beans; ten plants; three hens; four clouds; twelve eggs
2. the ball; because it is round.

Learn to write (page 29)

1. Jack went to the market.
2. He bought some beans.
3. His mother was angry.
4. There was a tall bean plant.
5. Jack climbed the beanstalk.
6. He found a magic hen.

Unit 6: Letter**Learn to read (page 31)**

1. Mr Chitti 2. To his friend, Mr Mani 3. address
4. The postman 5. take

Learn words (page 31)

1. Letter 2. Address 3. Stamp 4. Postbox 5. Postman

Learn grammar (page 32)

2. Mohsin's scooter 3. Mohsin's father 4. Ayesha's mother
5. Ayesha's book 6. Umer's skates

Learn to write (page 32)

Each child writes his or her own address.

Test—2**Unseen comprehension (page 34)**

1. (b) 2. (a) 3. False 4. True 5. False

Coursebook comprehension (page 34)

- (a) F (b) F (c) F (d) F (e) T

Vocabulary (page 34)

- (a) moo (b) farm (c) kitten (d) sad (e) found

Grammar (page 35)

1. It
2. (a) houses (b) trees
3. (a) four pencils (b) two monkeys

Writing (page 35)

1. Kareem had a donkey.
2. The king gave him a donkey.
3. Saleem wanted an elephant.
4. Two goats met on a bridge.
5. The bone fell into a river.

Unit 7: Squeaky the Baby Squirrel

Learn to read (page 37)

1. In a hole in the mango tree.
2. His mother.
3. To look for his mother.
4. Kiran.
5. She picks him up and puts him back in the hole.

Learn words (page 37)

2. head 3. cow 4. child 5. dog 6. rose

Learn grammar (page 38)

1. (b) mangoes (c) cars (d) squirrels (e) apples
(f) branches (g) legs/feet (h) boys
2. (b) six birds (c) three books
(d) five buckets (e) three puppies/dogs, one duck

Learn to write (page 39)

The words come in this order: mango tree, baby squirrel, 'Squeak, Squeak', tree, hole, mother

Unit 8: The Ant and the Dove

Learn to read (page 41)

- (b) leaf (c) hunter's (d) friends (e) net

Learn words (page 41)

- (b) leaf (c) ant (d) bank (e) net (f) dove

Learn grammar (page 42)

- (b) kind (c) huge (d) brave (e) happy

Learn to write (page 42)

Accept any correct sentences. Some examples:

The rose is pink. It grows in my garden.

This is my puppy. It wants to play.

I ride my bicycle every day. My friends come with me.

This is a book. I am reading a story in it.

Unit 9: The Vegetable Cart**Learn to read (page 45)**

- | | |
|-----------------------|-------------------------------------|
| 1. Sell vegetables | 2. To paint a picture. |
| 3. The vegetable cart | 4. All of them. |
| 5. Neela's picture. | 6. She gives it to Kashif and Asma. |

Learn words (page 46)

2. car 3. mat 4. pin 5. pot 6. foot

Learn grammar (page 46)

1. a painting, a teacher, a crow, an egg, a flower, an ant, an igloo, an eagle, a boy, an uncle
2. (b) are (c) is (d) is (e) are (f) are

Learn to write (page 47)

1. *Accept all correct answers.* Some examples: an aeroplane, a nest, a boy and his football, a schoolbag
2. *Accept all correct answers.* For example: This is an aeroplane. It flies high in the sky. We can go to many places in an aeroplane.

Examination**Unseen comprehension (page 49)**

- (a) F (b) T (c) T (d) F (e) T

Coursebook comprehension (page 49)

- (a) T (b) F (c) F (d) T (e) F

Vocabulary (page 50)

- (a) summer (b) lunch (c) rude (d) orange (e) vegetables

Grammar (page 50)

1. children 2. teeth 3. little, pink 4. a, an 5. are

Writing (page 51)

Picture 1: 1. a cow 3. his hand

Picture 2: 1. two dogs 2. a tree 3. a nest

16. Key to the Literature Reader

Unit 1: The Milkmaid's Dream

Quiz time (page 8)

The pictures should be in this order:

1. She sells eggs.
2. She buys a house.
3. She buys clothes.
4. She buys a horse and carriage.
5. A prince marries her.

Activity (page 9)

1. horse – house
2. ball – wall
3. silk – milk
4. shop – stop

Unit 2: The Cave that Talked

Quiz time (page 12)

1. F
2. T
3. T

Unit 3: The Ugly Duckling

Quiz time (page 17)

1. F
2. T
3. T

Unit 4: Red Riding Hood

Quiz time (page 21)

1. grandmother
2. Mr Wolf
3. axe

Poem: Bucket

Activity (page 24)

These are some adjectives that can be used with the pictures: red, small, large, broken, full, empty, tin, new. Other adjectives are possible.

Unit 5: Bala's Tune

Quiz time (page 28)

1. buffalo, tune
2. Picture (a)

Unit 6: Tony and Moni

Quiz time (page 32)

1. T
2. F
3. T

Activity (page 32)

The words are: king, boy, crow, mice

Poem: I Often Wonder

Activity (page 34)

1. try, cry
2. pray, day
3. see, free
4. tall, doll

Unit 7: The Brave King

Quiz time (page 37)

Picture 2 shows the street in the story. People are running and an elephant is rushing down the street.

Activity (page 38)

1. small — big, tall — short, poor — rich, happy — sad

