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SPOTLIGHT ON ENGLISH
BOOK THREE

TEACHER'S BOOK
MIDDLE SCHOOL – YEAR THREE

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Introduction

Spotlight on English: Book Three substantiates the new English studies syllabus for the Third Year of Middle School as set down by the Ministry of Education in July 2004.

This does not mean, however, that this book **is** the syllabus. This is the reason why teachers and inspectors are well advised to refer to the syllabus proper and to all accompanying documents. This will help them understand the ways in which the book 'translates' the syllabus. Such purposeful cross-referencing is precisely what we had in mind when we devised the present ***Teacher's Book*** . Its aim is to make the 'teaching' of , learning from ***Spotlight on English : Book Three*** less daunting, more fruitful and certainly more interactive.

Since this book addresses itself specifically to the teachers, one thing should be made clear right at the outset: it **does not** seek at all to get them to toe the pedagogical line. It should rather be regarded as a facilitator the purpose of which is to make ***Spotlight on English: Book Three*** user-friendly to teachers and learners alike.

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Presentation

This presentation seeks to answer the following questions:

1- What is ***Spotlight on English: Book Three*** ?
2- What is the Competency-Based Approach ?
3- How is it realised in the textbook?
4- What is project work and how does it fit in the Competency-Based Approach?
5- What is the teacher's role in Competency-Based Teaching ?

I. What is *Spotlight on English: Book Three*

Spotlight on English: Book Three is a follow-up course to ***Spotlight on English: Book One*** and ***Spotlight on English: Book Two.*** It is designed for learners aged 13 to 15, who have already 160 hours' tuition in English . It consists of four files, to be covered in some twenty hours' teaching each.

The overall aim of ***Spotlight on English: Book Three*** is to **consolidate** and **extend the competencies acquired in the course of the previous two textbooks**, i.e., in MS1 and MS2. These broad competencies are worded in the syllabus as follows:

- interacting orally in English
- interpreting oral and written texts
- producing oral and written texts

It has to be observed that the notion of competency in the MS3 syllabus is viewed as an on-going process extending from MS1 to MS4. Hence the cyclical format of ***Spotlight on English: Book Three.*** The cyclical format as an organisational principle allows work with the same topics, functions or skills more than once, «but each time a particular one reappears, it is at a more complex or difficult level». *

Apart from its cyclical format, ***Spotlight on English: Book Three*** has the following features:

First, it seeks to motivate the learners through **variety** : variety of activities/ tasks ranging from individual, to pair and group work; variety of text types (dialogues, letters, tables, maps, comic strips and so on…); and finally variety of «teenage» topics.

* F. Dubin and E. Olshtain, ***Course Design*** (Cambridge : C.U.P.), 1997, p. 55.

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Second, it seeks to materialise the syllabus not simply in terms of language components but also in terms of broader educational aims through emphasis on cross-curriculum and cross-cultural links, i.e., ensuring an **interface** with other school subjects, with the Anglo-American world and with society at large.

Third, it holds the theory that learners learn most effectively when it involves problem solving situations.

Fourth, it takes for granted that learners **differ in learning styles**. Hence the incorporation of semi-guided and personalised activities, and the inclusion of what could be called self-study rubrics like **Read and Write Two**, **Activate your English,** and **Do the Exercises and Draw the Rules.**

Fifth, learners want and need to be able to measure their own progress. Hence the inclusion of **Where do we Stand now?** section, which seeks to assess their progress through revision exercises and an end-of-file checklist.

Spotlight on English: Book Three consists of four files, all of them following a broadly similar format.

- Three Sequences, themselves divided into two core teaching/learning rubrics:
    - Listen and Speak
    - Read and Write

and followed by the following sections:

- Snapshots of culture
- Activate your English
- Do the exercises and draw the rules
- Project round-up
- Where do we stand now ?

The Sequences

The **Listen and Speak** and the **Read and Write** rubrics unfold in a three-phase progression related to the same topic (e.g. « On my Way), each embodying/exemplifying one of the three steps involved in any teaching/ learning session, i.e., presentation, practice and production. The aims of the sequences are formulated in terms of functions in the **Preview** that opens every file.

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The **Listen and Speak** and the **Read and Write** rubrics are in their turn subdivided into sub-rubrics following more or less the same pattern and strategies. Therefore, both rubrics start with warm-ups to the listening and reading comprehension tasks.

It is also mainly at this early stage of the sequence that the learners are encouraged to **make predictions** which they later **check** in the listening and reading comprehension tasks proper. The emphasis on guessing/predicting and verifying hypotheses is in line with the methodology recommended in MS3 syllabus. Apart from offering an opportunity for the learners to confirm or infirm their predictions, the second sub-rubric of the **Listen and Speak** and the **Read and Write** contains a wide variety of texts for listening to and reading, e.g., magazine articles, letters, interviews, songs. Thus, the learners will have the opportunity **to recognise text types** and to learn to **respond to them accordingly through tasks involving skimming, scanning and interpreting.**

The third sub-rubric in the **Listen and Speak** and the **Read and Write** rubrics provides varied practice of new language forms conducive to gradual mastery of functions and skills. The practice phase subsection in **Listen and Speak** is purposefully subdivided into two parts entitled **Say it Clear** and **Practise** respectively . The former aims at highlighting and practising useful patterns of pronunciation, stress and intonation , which the learners will have come across in the listening tasks. The latter focuses for itself on new functions. Likewise, **Read and Write** includes a practice sub-rubric wherein the learners are encouraged to re-use and/or reinforce the functional language discovered either in the reading or in the listening scripts.

The production phases of the **Listen and Speak** and **Read and Write** rubrics are called **Imagine** and **Write it out** respectively. These sub-rubrics encourage creative response to varied speaking/writing tasks, a response drawing on the language forms (both spoken and written) which they have already practised under guidance.

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It has to be observed that **Read and Write** consists of two parts: **Read and Write** I and **Read and Write II**. **Read and Write II** is structured differently from **Read and Write** I in that its **objective is essentially to develop extensive reading skills**, while familiarising learners with aspects of British and American cultures, hitherto unknown to most – if not all - of them**.** In addition to focusing on the development of primary language skills (listening, speaking, reading and writing) and functions the sequences provide reminders for the realisation of the project (e.g., **Now Go Back to Project Announcement and Start Project Task Two).** These reminders form a sort of **road map** which spurs learners to turn their acquisitions into a **do-yourself-kit** comprising 'visible' skills , e.g., a fact file about a monument . It is the sum total of these 'social skills' that will result in the finalisation of the project as a whole.

Snapshots of culture

The **Snapshots of culture** section contains texts that offer further opportunity for the learners to reflect, discuss and write on the similarities and differences between Algerian culture and British and American cultures. This exercise in interculturality is also designed to promote open-mindedness and tolerance.

Activate your vocabulary

In this section, ***Spotlight on English: Book Three*** reverts to the traditional pedagogic practice of building a thesaurus by keeping record of key words and expressions related to the topic under study in each file. In the **Listen and Speak** and the **Read and Write** rubrics the learners are encouraged to deduce the meaning of words from context, here they are mainly urged to «activate their vocabulary» by seeking the meaning of topic-related words and using those words in sentences and paragraphs of their own. This section, therefore, constitutes a self-study phase the objective of which is to make the learners **expand their vocabulary** through **individual assignments** which can take the shape of picture dictionaries.

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Do the exercises and draw the rules

This section encourages learners to work out rules through doing a series of exercises related to phonology, grammar, functional language, listening, speaking, reading and writing strategies. The aim is to make the learners write the equivalent reminders of the new items of language presented and practised in the sequences. In so doing, the learners think over what they have already learned and increase their awareness of how language works. Admittedly, this task might prove difficult. This is the reason why we have included a **Grammar Reference** at the end of the book. It should be consulted as often as necessary.

Project Round-up

The aim of the **Project Round-up** is to bring the learners to round off their projects in class. This section includes a sample of a project task as well as a checklist of procedures for the finalisation of the project. Naturally, the project tasks (1, 2 and 3) should be carried out at home after an initial start in class. More on this will come later.

Where do we stand now?

This section gives the opportunity for the learners to check their progress. This qualitative self-assessment is a follow-up to their performance in a series of revision exercises. An assessment sheet is provided to this end. It allows both learners and teachers to monitor progress and to decide whether remedial work is necessary or not before moving on to the next file.

II. What is the Competency-Based approach?

Spotlight on English: Book Three complies with the competency-based approach as defined in the syllabus. The competency-based approach is characterised by the following:

- It is **action-oriented** in that it gears language learning to the acquisition of know-how embedded in functions and skills. These will allow the learner to become an effective/competent language user in real-life situations outside the classroom. The **scale of the descriptors of language proficiency** included in the syllabus lists typical or likely behaviours expected of the learner at MS3 level.

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- It is a **problem-solving approach** in that it places learners in situations that test/check their capacity to overcome obstacles and problems. Languages are learned most effectively and lastingly when they are used to solve problems through hypothesis testing. Problems make the learners think and they learn by thinking. They word their thinking in English while solving problems.

- It is **social-constructivist** in that it regards that learning as occurring through social interaction with other people. In other words, learning is not conceived of as the transmission of predetermined knowledge and know-how to be reproduced in **vitro** (i.e., only within the pages of the copybook or the walls of the class), but as a creative construction of newly-constructed knowledge through the process of social interaction with other learners.

Finally, and most importantly the competency-based approach is a cognitive approach. It is indeed indebted to Bloom's taxonomy (Cf. Bloom, B *et al* , ***Taxonomy of Educational Objectives*** vol 1 «The Cognitive Domain» and vol 2, «The Affective Domain», New York: Mckay, New York, 1964). Bloom has claimed that all educational objectives can be classified as 'cognitive' (to do with information and «affective» (to do with attitudes, values and emotions) or «psychomotor (to do with bodily movements such as setting up some apparatus). He has said that cognitive objectives form a hierarchy by which the learner must achieve lower order objectives before he can achieve higher ones (see Table 1 below).

Evaluation	6	Learner sets a value on the new information
Synthesis	5	Learner builds new knowledge from diverse elements
Analysis	4	Learner analyses information by separating information into parts for better understanding
Application	3	Learner applies knowledge to new situations
Comprehension	2	Learner understands information.
Knowledge	1	Learner recalls knowledge.

(Table 1) Adapted version of Bloom's ***Taxonomy***

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Bloom's hierarchical model of cognitive thinking is illustrated in the importance that the competency-based approach in MS3 syllabus accords to the **mobilisation** of knowledge and skills, their gradual integration at higher levels(from level 1 to 6 in the table above), their **application** to new situations of learning or use, the **generation** of new knowledge and skills, and finally the **evaluation** of the process and product of thinking. This is the ideal route to the acquisition of competency called à ***savoir-agir*** in the MS3 syllabus. For instance, a learner will need to know a principle before s/he can understand it. S/He must understand it before s/he can apply it. S/He should be able to relate (synthesise) it to other principles before s/he can evaluate it, and so on.

The domain of affections is equally important in the achievement of competency. Bloom organises them in a hierarchical order illustrated in Table 2 below.

Higher order

Internalising values 5	Learner makes his/her own a consistent system of values
Organisation 4	Leaner
Valuing 3	Learner attaches values to particular objects and behaviours.
Responding 2	Learner participates actively in classroom activities.
Receiving 1	Learner shows willingness to attend to classroom activities.

Lower order (TABLE 2) Adapted version of Bloom's ***Taxonomy***

The importance accorded to the Affective Domain in the MS3 syllabus shows in the descriptors of the three competencies which emphasise among other manifestations, that of «listening attentively» (corresponding to the category of **Receiving** in Bloom's **Taxonomy**), and particularly in the adoption of the **pedagogy of the project**. The realisation of the project develops together with the psychomotor domain the affective domain of the competency in a «bottom-up fashion» leading ultimately to the internalisation of such values as autonomy, creativity, initiative, and responsibility .

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III. How is the competency-based approach realised in *Spotlight on English: Book Three?*

The competency-based approach in ***Spotlight on English: Book Three*** is realised at two levels: that of process and that of product.

We shall present these two levels of realisation mainly with reference to FILE ONE. Apart from illustrating of how the competency-based approach is concretised, this presentation stands for a rationale for teaching procedures as well.

File One, like the three other files of the textbook, starts with a graphic illustration of the topic. Apart from making the file visually attractive and therefore more interesting to the learners, the illustration is there to introduce the file as whole. So it is a good idea to ask learners to **observe, discuss** and **analyse** the illustration(s) and elicit as much response as possible. In doing so, they build up expectations about the contents of the file.

It is also important to bear in mind that learners want to know what they are about to 'learn' and why. So the teacher should go over the **Preview** with the learners.

Likewise, it is imperative to let the learners know what is expected of them in project work by going through the **Project Announcement**. It has to be underlined here that project work is of fundamental importance because:

a) it allows learners to **re-invest** and **build on** what they have learnt in the sequences. It provides them with the opportunity to use language **creatively** and not simply **reproductively** as is most often the case in the sequences.

b) it takes on a concrete form that indicates most visibly the extent to which the targeted competencies are attained.

Work on the file proper begins with the **Starters,** which should be exploited in such a way as to whet the learners' appetite for what will come next in the sequences. Though the latter obey to a tradition of textbook writing because of their structuring in terms of rubrics covering the four primary skills «listen, speak , read and write», they draw on them in an integrated way with priority accorded to one of them each time the context requires it.

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Hence, in File One, **Sequence One** starts with a «getting-started» phase wherein learners are encouraged to **interact orally** with each other and with the teacher **using/interpreting** visual supports in the form of drawings.

It is assumed a) that the learners have already a 'partial competency' in how to greet and introduce people; b) that at MS3 level learners have already acquired the communicative strategies detailed in the descriptor of the competency of the syllabus, i.e., focusing attention, making inferences and so on.

Therefore, at this stage in the development of the competencies, ***Spotlight on English: Book Three*** encourages learners to **re-invest**/to **build on** what they have already acquired in terms of knowledge, functions and skills in MS1 and MS2. However, in order not to appear redundant, the outcome of the competency moves one grade higher according to the descriptor scale of the competency, i.e., the learner greets in an appropriate way and takes account of his/her interlocutor's status.

The listening tasks following the «getting-started phase» are in line with what the syllabus recommends in the competency descriptors . In addition to the traditional comprehension check which includes such tasks as listening for gist, for detail, and for note taking, listening in ***Spotlight on English: Book Three*** starts with pupils' checking of anticipations made on the basis of their observation, analysis and interpretation of visual supports. The latter type of listening aims at developing cross-curriculum abilities and attitudes (abilities and attitudes common to all disciplines/subjects), an aim which is central to the syllabus.

Accordingly the first listening task of Sequence One, File one enables the learners to check whether they have predicted the functions to be used in the situation represented in Picture 2. It is likely that learners manage to predict what functions are required for the communication situation at hand are those of greeting and introducing. But it is also more likely that they use informal ways of greeting and introducing since the learners are not yet familiar with the formal ways. There is no need to worry if your learners fail with respect to the appropriateness of the language used for greeting and introducing.

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The purpose of the exercise is not to test the learners but to make them **realise/discover** that there are several ways of greeting and introducing people, depending on status. It is up to the teacher to devise ways of making them aware of the formal and informal ways of greeting and to establish cross-cultural links between ways of greeting and introducing people in British culture and in Algerian culture.

Doing otherwise will certainly reduce your learners' risk-taking , destroy their sense of confidence and confine them to dual thinking (thinking in terms of true or false) instead of making them reach towards those higher cognitive levels, which the competency-based approach strives for . Once they have discovered the difference between formal and informal ways of greeting and introducing, the learners should simulate the dialogue before moving on to the next listening task. Finally, they should copy the dialogue in their exercise books, highlighting the different ways of greeting and introducing people.

The next task is a **listening comprehension** task. Before having the learners listen to the dialogue, make sure they all understand what to do. Go through the words in the box eliciting their meaning and asking questions about their categories. e.g., Are they adjectives, verbs, nouns? What are adjectives used for? Once you are sure that your learners have tuned in, move on to the task at hand by reading Dialogue Two on page 169 of the textbook. Check with the whole class the answers to the questions, then have them demonstrate in pairs before copying down the dialogue. Make sure you highlight for them the new function which is «describing personality».

The **Listen and Speak** rubric moves on to the **Say it clear** sub-rubric. Naturally, this subsection reads as a follow-up to the listening tasks. Nearly all of the suggested activities aim at training **the learner to infer what people mean from tone of voice (manifested through stress and intonation**) and to **use these intonation and stress patterns for expressing their own ideas, attitudes and feelings**. These activities are designed to serve another purpose as well, which is the development of an awareness of problem areas in

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pronouncing some sounds and in making sound/spelling links in English.

It follows that the **Say it clear** of Sequence One/File One develops further the function of greeting introduced in the previous listening phase with special emphasis on pronunciation, stress and intonation. Before you involve the learners in the first task, check that they understand what to do. This preparation phase of the first task can consist of illustrating to the student that «hello» can mean different things depending on the tone that the interlocutor/ speaker uses: neutral, falling or rising tone. In the text, the rising tone indicates that the speaker is enthusiastic and cheerful. A falling tone may indicate that the speaker is bored and this may sound impolite to the interlocutor in some circumstances.

Once this is done, let the learners read the dialogues silently and try to guess in pairs or each on his/her own whether the questions in the dialogues are said with a falling or a rising tone. With books closed, read the dialogues and have the students do the exercise on their copybooks. Elicit correct answers and discuss.

Task Two provides guided practice in patterns of stress and intonation highlighted in Task one and with special focus on the pronunciation and stress in family-related words. Learners are already familiar with the pronunciation of some of the family-related words, but make sure that they know how to pronounce all of them before they use them as substitutes in the dialogues.

Task Three provides freer practice of intonation patterns (intonation in wh-questions), still in connection with the functions of greeting and introducing. The task is supposed to round off the lesson by providing the learners with expressions that are commonly used in formal and informal situations involving greeting and introducing people. Elicit dialogues from the pupils and write two or three of them on the board to be copied as samples by learners on their exercise books.

All the listening tasks of the **Listen and Speak** in ***Spotlight on English: Book Three*** follow the same procedure/pattern as the one detailed above. They cover the following sub- skills:

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- listening for and understanding the main ideas and their sequencing,

- listening for specific information,

- interpreting and inferring attitude from tone of voice,

-identifying and interpreting context, people involved in conversation,- recognising pertinent functions.

In accordance with the syllabus, these sub-skills are developed through working with listening scripts such as face-to-face and telephone conversations, lectures, announcements and interviews, and particularly with emphasis on the strategies linked to such competencies as predicting, checking predictions, note-taking, summarising, identifying key words and dealing with difficult words.

The development of «spoken interaction» in ***Spotlight on English: Book Three*** *is* catered for in two other sub-rubrics of the **Listen and Speak**: **Practice** and **Imagine**. In the former, the learner is involved in interactive activities/ tasks wherein s/he alternately plays the role of speaker and listener. It has to be observed that even in this «practice» section, all three competencies are involved. Spoken interaction cannot be maintained without drawing on oral **interpretation and production competencies** and the reception and production strategies peculiar to each of them.

Accordingly the **Practise** sub-rubric of **Listen and Speak, Sequence One**, **File One**, provides opportunity to observe the picture, read/interpret the slogans on the T-shirts (visual interaction), respond to questions asked by the teacher to elicit the function: 'describing personality'. Thus, here are some of the questions that you can ask your learners: Do they like T-shirts with slogans? What do the slogans describe, personality or physical appearance? Personalise their reactions by asking what kinds of person the learners think they are by picking adjectives from the box. Then make sure the learners understand what they are requested to do in Task One. Play out the dialogue yourself or preferably with a learner once or twice so that learners get acquainted with the way they have to perform it. Release hold over the learners' performance once you feel that they have gained in confidence

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The next task provides an opportunity to personalise the function of describing personality. You move from the practice of the function in conversation to its practice in monologue. Let the learners reflect about what they think about their personality in writing and let them if necessary speak from notes when they introduce/present themselves. Write a sample monologue on board and have the learners copy it on their exercise books.

In the «**Imagine**» sub-rubric, the order of priority in the competencies is adjusted since the learners are required to «imagine»/produce appropriate responses to cope with selected target situations represented in drawings or pictures. These situations require the re-use of functions previously covered. For example, in the «**Imagine**» of Sequence One/File One, the learners are expected to use an adequate form for parting (picture 1); to wish a happy birthday to someone (picture 2), to respond to thanks (picture 3), to greet and introduce (picture 4) to respond to compliments (picture 5) , to return season's greetings (picture 6).

To sum up , the «**Speaking Skill**» in ***Spotlight on English: Book Three*** covers the functional language and areas of communication announced in the **Preview**. The learners are engaged in activities involving guessing, group discussion, role play , questionnaire completing, information gap activities, matching, grid filling, re-ordering .... Each of the activities aims at developing communication strategies related to «spoken interaction» and «spoken production» such as turn-taking, asking for clarification, coping with vocabulary problems ,confirming understanding, reformulating, paraphrasing , and asking for help. Finally, the learners speak in order to take part in discussions about various topics, to tell stories and jokes, to make announcements, to hold telephone conversations, to read poems aloud, to hold monologues, to play language games, to describe objects and persons, in short to take part in varied situations of social interaction and transactions.

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The **Read and Write** rubric of the sequence is organised along similar lines. The procedure to be followed in the classroom situation is the same. The «before you read» section requires that learners spend some time **observing, analysing** and **interpreting** pictures and drawings of various sorts related to the topics which will be dealt with later in the texts. This interaction with visuals and with their classmates and teacher will engage their curiosity and will motivate them to read the texts, familiarise them with the topics of the texts, brush up their vocabulary; in short, the «Before you read» stands for a «lead-in» to the texts.

Your approach to the texts is supposed to be as «natural»/»authentic» as possible. In real life, we simply do not read just for reading. We read for a purpose and we generally follow processes like looking at the title to see what the book, article, poem or any other reading material is about ; we read a newspaper article or a book because we have heard or someone has told us that it is worth reading; and then when we have read any reading material, we generally not stop at that. Let's take the example of someone interested in 'teenage' cultural figures like Harry Potter and Hilary Duff. It is more than probable that s/he will be motivated to read the palmistry article from the ***Daily Mail*** if it comes into his/her hand.

Once s/he has read this article, there is every likelihood that s/he will be involved in a **series of actions** like sharing the information about their favourite actors with their friends either in face-to-face communication or through the phone, reading together the palmist's article, playing games by trying to read each other's palm, discussing about palmistry (whether they believe in it or not).

The above real-life example about the use of the skill of reading illustrates the approach propping up the **Read and Write** rubric of ***Spotlight on English: Book Three*** , and which the teacher will hopefully realise in classroom situations. This approach encourages learners to think about the title/lead-in/ picture and other paralinguistic elements of texts to make

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predictions and to justify them before reading. It shows that skills can be taught not necessarily in the order in which they appear in the textbook but in an integrated way.

The tasks proper provide an opportunity to develop the following **reading skills** :

- Reading selectively to pick out specific information from text.
- Reading for main ideas in a passage.
- Reading and understanding text organisation by paying attention to discourse markers.
- Identifying text types.
- Interpreting texts.

These skills are developed through working on texts like television programmes, TV announcements, tourist brochures, poems, in short texts that teenage learners might be interest ed to read either inside or outside the classroom. It is worth adding that these skills should be developed with reference to reading strategies like guessing at the meanings of new words, predicting the unfolding of ideas, note-taking and other strategies mentioned in the syllabus.

The reading skill is developed in both its intensive and extensive forms. **Read and Write II** provides an opportunity to develop an extensive form of reading and writing through culture-specific texts. Even though this sub-rubric is tailored for the development of the cross-cultural competency stated in the syllabus, it includes tasks that allow work on all four primary skills. The approach to be followed remains basically the same as in **Read and Write I**.

Though the **writing skill** comes at end of the skills sequences, it holds a central position in ***Spotlight on English: Book Three.*** It is assumed that learners have done some form of writing or other all through the sequences. For example, writing is used as an aid to retention, in making notes while listening , and in answering listening and reading comprehension questions ….This is quite a natural process since in every day life activities including the practice of language learning, the use of one skill usually leads on to the use of another.

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We have decided to place the **writing skill** in a sub-rubric of its own at the end of the skills sequence because a) it is to all evidence the most difficult skill; b) it rounds off the sequence and provides evidence of the attainment of the learning objectives of the sequence as a whole. It follows that the position of the **writing skill** should by no means be construed as a loophole giving the signal to the teachers to escape the difficulty of the task, i.e., to tail off the sequence by setting work on the writing skill out of class in the form of homework. It should be kept in mind that your learners need writing to take their exams. Therefore you are well advised to build on the skills acquired in Arabic and French to make of your learners competent 'writers'.

The **writing skill** in ***Spotlight on English: Book Three*** starts with a practice phase giving to the learners an opportunity to practise the grammatical, functional and vocabulary items introduced in the **Listen and Speak** rubric and the reading scripts. In these texts, the learners have already gone (with your help) through a phase of discovery of how written language functions as a system of communication through observation and analysis of features such as linking words, sentence and inter-sentence structures and what is often termed the mechanics of written language. In the **Practise** sub-rubric, the learners should be encouraged to interact in writing using the target language functions and structures through activities like dialogue/snippet writing, swapping notes, re-ordering jumbled texts and language games.

The **Write it out** sub-rubric is a synthesis phase wherein the pupil should be urged to use the resources of written language to engage in functional/ communicative tasks like writing letters, postcards, portraits, and reports. It is up to you to make the **Write it out** tasks more communicative when you think they are not. In every day life, we do not write just for writing; we always write for a purpose be it for fun. For example, you can make the **Write it out** task of sequence one / file one assume a communicative dimension if the writing of

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the paragraph is made within the context of a letter of apology, a diary or a confessional note. All the writing tasks included in the textbook itself are functional tasks in that the learners may need to carry them out in real-life situations. It is worth keeping in mind that the learners (according to the syllabus) are competent to the extent that they can draw on the writing skill (third competency) to perform pertinent communicative actions.

In ***Spotlight on English: Book Three*****,** learners are sometimes required to write alone; sometimes in pairs and at some other times in groups. However, no matter how writing tasks are set, they require a more careful classroom management than the listening and reading tasks for reasons already explained. The following tips can be of help to you:

- always make sure that the learners understand what do and how to do it.
- Direct learners' attentions to models or samples of text type they are supposed to write if there are any in the textbook;
- draw on learners' knowledge of text types in Language One (mother tongue)) or Foreign Language One (French) if necessary;
- brainstorm the topic with your learners giving clues on board;
- set the time for the completion of the first draft in order to make the learners stay on task;
- encourage the learners to exchange drafts in order to get peer feedback;
- make the learners take into account their partners' feedback and write final versions of their papers;
- urge them to review their copies checking punctuation, spelling, and capitalisation before handing you copies;
- elicit a sample text orally, writing it on board to have it copied on learners' exercise books.

IV. What is project work and how does it fit in the competency-based approach ?

In Spotlight on English: Book Three, project work is integrated into four thematic files. Each of the four file projects unfolds as follows. Learners are informed about the details of the project in the Project Announcement. The latter spells out clearly the project and determines its final outcome: writing

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a classroom wall sheet (file one), making a travel phrase book for tourists (file two), writing a broad-sheet magazine (file three), and making a tourist brochure (file four). Each of the projects comprises three project tasks for the learners to be engaged in after the completion of each of the three sequences. The sequences enable the learners to carry out the tasks by catering for the language demand of project work in each of its phases. After the completion of each of the sequences the learners are reminded to go back to the Project Announcement, which also provides the necessary information about procedure and content of the tasks.

In the Project Round-up of each file, the learners are also presented with guidance in the form of a finalised project task sample and further guidelines as to the procedure to follow in order to give the project work its final shape.

Another type of project work spread over the whole textbook involves the learners in the making of their own picture dictionaries. The Activate your English section of each file specifies the procedure and sets the tasks to be completed for the realisation of the project. The project can be done either individually or in group.

It is obvious that project work is an opportunity for the learners to express their own ideas and show their know-how. So we consider that they should not be too tightly controlled. Autonomy and creativity should be encouraged. On the other hand, we consider that teachers can bring in help at the rounding-up stage where language and strategy demands for the presentation can emerge. For example, in Project Tasks Two and Three learners may not know how to write a letter of enquiry or application, or how to carry out a survey.

Competency as defined in the syllabus is transferable. So it is up to you in this case to help them make transfer of skills covered in other disciplines and apply the transferred skills to the completion of the tasks at hand.

Most of the projects that are suggested in the textbook are production projects in the sense that the outcome of the project is a written production

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(of a wall sheet, a broad-sheet, a phrase book, and a tourist brochure). It is all good if your learners present their projects in the way that they are set in the textbook. Otherwise, your help can add a performance dimension to project work in the textbook by having learners present their works orally in the shape of video-taped/taped/ or recorded performances in class sessions like "It's me talking/speaking" or "It's me singing". The project round-up can also offer a good occasion for a live stage debate, a talk show, or a theatrical performance.

Here are some suggestions that can help add a performance dimension to the production projects in ***Spotlight on English: Book Three.*** For example, in Project Task One, File One, the learners can be asked to make a taped or video-taped introduction of a singer . Learners will play the roles of presenter, or disc jockey on a radio program or TV music show with other learners telephoning to dedicate special songs to their kith and kin or their friends (to wish them a happy new year, congratulate them for a happy event, or just send them their greetings). The performance can be a live one in class in case the learners do not have a cassette or a video tape recorder. This task will be rounded off with a song related to greetings , e.g., the Beatles' song at the end of File One or Lionel Richie's *Hello* .

Project Task Two (Messaging) can also be presented orally. The learners can imagine a quiz show on radio or TV about the same singer. Winners will make requests for having a T-shirt with the singer's photo on it or a poster with an autograph. All the functions covered in the sequence can be used in this type of performance project.

Finally, Project Task Three can take the shape of a "hit" contest recorded or played out live in class. The outcome of the "hit" contest will be the selection of the "top five" imitators of singers. It is up to the jury set up for the occasion to appreciate the performance and the learners' musical talent.

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The advantage of performance projects such as the one detailed above is that they encourage learners to draw to the same degree on the three competencies spelt out in the syllabus. They will allow the teacher to break routine in the presentation of projects and therefore ensure that learners remain motivated for project work as a whole.

All in all, however, the rationale for the inclusion of substantial project work in ***Spotlight on English: Book Three*** has much to do with the fact that it is through the completion of projects that competency is really made visible and measurable. Project work is learner-centred in that it allows enough elbow room both inside and outside class for the learners to exercise their cognitive skills. It boosts the learners' sense of achievement resulting in an increasing sense of responsibility, self-esteem, confidence, and autonomy in learning. Above all, project work encourages learners to step out of the textbook and the classroom into the real world where they will be called later to use their ability to understand, speak, read and write in English.

V . What is the teacher's role in the competency-based approach?

If teacher's roles vary according to the approach adopted, it is evident that the teacher will want to know where s/he really stands in the competency-based approach in general and in its implementation in ***Spotlight on English: Book Three*** in particular.

Let's start with a note of re-assurance. Though ***Spotlight on English: Book Three*** is competency-based and learner-centred, it does not seek the teachers' subservience. Neither does it seek to substitute itself to the teacher in the classroom as regards organisation and decision-making in class. All it requires is to make the best use of it according to the principles of the competency-based approach announced in the syllabus.

As stated earlier, the competency-based approach is action oriented. Such a characteristic of the approach naturally requires "teachers in action"; in other words, teachers who will draw on their professional

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skills, skills in subject matter, in methodology, in decision-making and in social skills of various sorts to enable the learners to be language achievers. However , to be "teachers in action" does not mean a return to that old role of "drill sergeant" peculiar to the audio-lingual method.

The competency-based approach in its emphasis on cognition demands a style of teaching based on reflection. Reflection on what, why and how you should teach/or you are teaching in the classroom (reflection in action). It implies among other things planning ahead your lessons, fixing objectives for each lesson, adjusting your strategies so as to cope with the unexpected, giving time to your learners to reflect on what they are learning and checking that the objectives are reached at the end of each sequence and file

The socio-cognitivist slant of the competency-based approach adopted in the textbook further demands that the teacher cease playing the simplistic role of a 'transmitter' of knowledge and the learner that of 'receiver' of knowledge (about language and its literature as is the case, for example, in the Grammar Translation Method). Instead, his/her role is to facilitate the process of language acquisition through the development of appropriate learning strategies like hypothesis-making and hypothesis-testing,. S/he stands as a resource person whose help is sought whenever learners meet with special difficulties as they develop/construct by themselves their competencies through a process of classroom interaction. Thus, the classroom becomes a stage for a learners' dress rehearsal of the targeted competencies wherein the teacher plays the role of director setting stage directions, assessing , and giving feedback to the players (the learners) in order to bring the final touch to their performance.

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We will close these notes by providing you with a checklist of E-mail addresses that can be of help both to you and your learners:

- http://enterprise.powerup.com.au/htmlxp/pu/emeilhow.htm This is a beginner's guide to effective use of E-mail.

- http://www.lecc.org This is the address of IECC (International E-mail Classroom Connections" which can help you share ideas with English-language teachers coming from more than 82 countries.

- http://www.iglou.com/xchange/ece/index.html gives access to a web site which can help you find partner classrooms for e-mail exchanges at Middle School level.

- http://www.enst.fr/tandem/ will allow your learners to access the International E-mail Tandem Network, an E U organisation which helps Middle School learner from various countries of the world work together.

- macjord@oxnardsd.org (subscribe Esllist Dave Sperling)This is the best location for 11-to 16-year-old English learners interested in exchanging ideas about topics of interest to children around the world.

- http://www.europa-pages.co.uk/index.html provides access to the Europa Pages Web site which has an "International Pen Friends" section helping learners to find native speaker pen pals in a foreign language.

- http://www.worldculture.com/contact will permit your learners to get connected with pen friends.

-http://www.pacifcnet/-sperling/guestbook.html provides teachers access to the Dave's ESL (English as Second language) E-mail connection.

-http://www.pacifcnet.net/-sperling/student.html is the learners' section of the Dave's ESL E-mail connection.

-LISTERV@unccm.unc.edu. will allow your learners to subscribe to a pen pal list.

Finally, keep us posted at the following E-mail address

- spothree__2005@yahoo.fr We will be really happy to help in case you have difficult in implementing the MS3 textbook . We will start assistance by providing you with lesson plans in the second part of this textbook. (— = 8)

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An adapted version of Bloom's *Taxonomy*

LEVEL OF TAXONOMY	DEFINITION	LEARNERS' ROLES	ACTION VERBS
EVALUATION	Judging the value of materials or ideas on the basis of set standards or criteria	Judges Disputes forms opinion debates	judge, decide, select, justify, evaluate, critique, debate, verify, recommend, assess
Synthesis	Putting together ideas into a new or unique plan	discusses generalises relates contrasts	create, invent, compose, construct, design, modify, produce, propose; what if …
Analysis	Breaking down information into parts	discusses uncovers lists dissects	analyse, dissect, distinguish, examine, compare, contrast, survey, investigate, categorise, classify, organise
Application	Use of rules, concepts, principles, theories in new situations	solve problems demonstrates uses knowledge constructs	apply, practise, employ, use, illustrate demonstrate, , show, report
Comprehension	Understanding of communicated information	explains translates demonstrates interprets	transform, change, restate, describe, explain, review, paraphrase, relate, generalise, infer
Knowledge	Recall of information	responds absorbs remembers recognises	tell, list, define, name, identify, state remember repeat.

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SAMPLE FILE TEACHING

FILE ONE: COMMUNICATIONS pp.10-47

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SEQUENCE ONE : HELLO AGAIN !

Listen and Speak p. 14

Task One:

The aim of this task is to revise the functions of greeting and introducing and to learn how to make predictions from pictures. We consider making and checking predictions an essential learning strategy.

Procedure : Introduce yourself to your learners. Then ask them to greet and introduce one another in order to be (re)-acquainted. This can be done round the class, in pairs or in groups. Encourage them to simulate the roles of the teachers on pictures making appropriate gestures. Write on the board the functions elicited from these simulations.

Note: The learners will probably use only the informal register in their interactions because they have not yet learned to use the formal register.

TIPS

Levels of formality in address

Good morning/Good afternoon/ Hello/Hi , **Jamel** .	**Informal**
Good morning/Hello, **Sir**/**Madam**.	**Formal**
Good morning/Hello, **Mr/Mrs/Miss** (+ surname)	**(less)Formal**

Response to introductions

When we respond to introductions we generally respond like this:

It's nice/good to meet you.

But we say:

I'm pleased to meet you. (Br. and Am. English).

«**I'm** glad to meet you» is more common in American English

Gestures accompanying greetings and introductions

In English-speaking societies, people usually shake hands in business on being introduced, on leave-taking or parting after an introduction, on meeting someone they have not seen for a long time or do not see regularly. It is unusual for close friends and relatives to shake hands.

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Relatives usually hug and kiss on the cheek. Female close friends also usually hug or kiss on the cheek whereas male ones usually shake hands or just do nothing.

Task Two:

The aim of this task is to check the predictions made in task one as well as to discover and identify different levels of formality related to the functions of greeting and introducing.

Procedure:

Direct the learners' attention to the language forms and functions that you've jotted on board (task one) and have them agree as a class, pairs or groups on what they expect to hear. The learners will listen to the dialogue as you simulate it and check whether any of the predictions they have made are to the point. Encourage the learners who have managed to guess right by saying «Good, that's Right. Say «Sorry that's wrong» for those who have made wrong predictions.

In case the learners have not managed to predict correctly the way people greet when meeting for the first time, make them listen again to the dialogue to identify the expression **How do you do**? Then encourage them to play out the dialogue from memory or from notes. It is essential that your learner develop the strategy of taking notes and not to rely only on their memories when listening.

Tips:

In formal situations, on meeting someone for the first time, the English people use **How do you do**? to which their interlocutors reply **How do you do**?. When they meet someone they already know they use **How are you?**» to which their interlocutors reply **Fine, thanks. And you?** In less formal situations, they use **Nice to meet you** to which they respond **Nice to meet you too.** They also use **Nice to meet you again** when they meet with someone they have already met before.

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Task three

Procedure:

Direct the learners' attention to the picture on the bottom right-hand corner and **interact** with them in order to make them i**dentify/interpret** the context of the listening script they will listen to. (e.g., *Who are the children? Are they at school? Are they in the playground? What are they doing? What are they talking about? etc.)* Move on smoothly to the listening task by asking them to answer the questions.

Tell your learners to listen to you as you read aloud/simulate dialogue two on page 169. Check your learners' answers. Then encourage them to play out versions of the dialogue from memory. You can do this by simulating a version of the dialogue with one of your learners after having elicited the meanings of the words in the box.

Say it clear p. 15

The aim of this rubric is to practise the formal and informal registers of language (related to greetings and introducing) and to recognise and practise the rise-and-fall intonation pattern in wh-questions as well as the pronunciation of family related words.

Task one:

Procedure

Step one: Get your learners read the two dialogues. Then take some time to discuss the situations involved in each of them (*How many people are speaking in the first dialogue? What about the second dialogue? Do the speakers/ interlocutors in the first dialogue know each other? How would you describe their attitudes towards each other? Are they friendly, relaxed, neutral or aggressive? What about the interlocutors in the second dialogue? Do they know each other? Can you justify your answer? How would you describe their attitudes? Are they friendly or not? Why? What's wrong in the way they are greeting each other? Can you make the dialogue more appropriate to the situation?).*

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As you interact with your learners, jot down elicited information on board to illustrate the formal and informal levels of language with reference to greetings and introductions.
Here are some of the responses that you can elicit from your learners:

- In dialogue one there are two interlocutors. They are greeting each other. They know each other well. Their attitudes are friendly and relaxed. This shows in the informal register of language used.

- In dialogue two, there are three interlocutors. All of them are school children. They don't know each other at all. They are not relaxed . The dialogue is too formal. The greetings which will be more fitting to the context and interlocutors' statuses will be «*Nice to meet you, James!» Nice to meet you too».*

Step two :

Once your students have formed an overall impression of the dialogues, have them identify the two questions in the two dialogues, and tell them to copy them on their rough exercise book. With books closed, tell your students to listen to you as you read/or simulate the dialogues and mark the intonation in each question with an appropriate arrow.

Tips:

Wh-questions i.e., questions containing question words like **who**, **what, where**, **why**, **how**, **whose, which** etc. have **usually a falling tone**. In other words, the intonation goes down on the main stress at the end of the questions. The intonation pattern in wh-questions is that of rise and fall in tone. It is, therefore, important to start wh-questions with a **rising tone** so as to close them with **a falling tone**. Doing otherwise, i.e., using a **flat intonation** in your wh-questions will make you sound **rude**.

Once you have checked your learners' answers to **task one** using the tips above,. illustrate further the intonation pattern in wh-questions by employing other question words (e.g., **What'**s your name? **Where** do you live? **When** were you born?…). Then move on to **task two** and have your learners play out the dialogues from memory, in pairs and in groups checking their intonation in wh-questions.

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Task two:

Task two involves a substitution exercise wherein the learners **personalise the dialogues** (e.g., dialogue one: *Hello, Karim! How are you? How is your brother Said?* using family-related words. Make sure you pronounce all the substitution words so as to make the learners familiar with their pronunciation.

Tips :

Brother, sister, mother, grandmother ..are pronounced with a **schwa** at the end . The sound /r/ is silent. The diagraph «**ph**» in the word **nephew** are pronounced /**v/,** not /f/. The first «do» in the question «*How do you do?*» is often pronounced with a weak form of /u/, i.e., a **schwa.**

Task three:

In task three, learners play a free variation on the two dialogues of task one by choosing appropriate cues. Take time to simulate the first listening script (p.169) using the formal register of introducing .(e.g., *May/Can I introduce you ...?* . **Mind**, **the intonation in these questions called «Yes-No questions» is different from that of wh-questions. It goes up at the end.** Take time to illustrate the intonation pattern in yes-no questions on the board. Use arrows to make this intonation pattern visible to the learners. Yes-no questions are questions which we can answer by yes or no, and which usually start with auxiliaries **Do, Have, Can, May** etc… Get your students prepare dialogues in pairs or groups and mark intonation in the wh-questions. Then give them the opportunity to act out their dialogues in front of the class.

Practise p. 16

The aim of this rubric is to practise the speaking skill using and consolidating the following functions and related language forms: describing personality features, asking about impressions, expressing likes and dislikes.

Task one /Procedure:

Step One:

Encourage your learners to **interact** and **interpret** the picture eliciting functions and language forms. The interaction with your learners can be as follows: *What does the picture represent/show? It represents a clothes store/a clothes peg in a store. Who is the woman on the picture? She*

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is a shop assistant? What does she sell ? She sells T-shirts? What's written on the T-shirts? Do you like T-shirts with slogans? Why or why not? Is it because you want people to know who you are? What Pam is like? What is Jane like? Take care to highlight on the board the language forms used for expressing likes and dislikes and those used for describing personality. ***Do*** *you* ***like****…? What* ***is*** *Pam* ***like****?*

Step two :

Direct the learners' attention to the adjectives in the box, then read them aloud marking the stress as appropriate. Encourage learners to imagine other slogans using the adjectives.

Step three :

With books closed, simulate the dialogue alone or with the help of a learner and have some of the learners play it out in pairs substituting adjectives as indicated in the textbook. Copy a sample dialogue on board for your learners to write it on their exercise books. Don't forget to highlight the practised language forms. (e.g., *intonation in wh-questions and the use of the «like» to ask for information about personality features).*

Imagine p. 17

This rubric **aims** to bring learners to **interpret** contexts, i.e., to identify the number, identity and role of speakers, and to infer from those contexts the a**ppropriate functions** and **language forms** to be **applied/reinvested** in order to **produce dialogues** that fit in to those contexts**.**.

Task one / Procedure:

Direct the learners' attention to the pictures and let them work in pairs to **decide** how to complete the speech bubbles. Tell them to **justify** each of their answers.

Before you check your learners' answers, see whether they have interpreted the context correctly. These prompts can be useful to you: *What does picture one represent/show? How many people are there in the picture? Who are they? Why is the woman in yellow dress saying «Have a nice day?* The situation in picture one is one of leave-taking. So the appropriate response should be either «**Goodbye, Bye or See you».**

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The same prompts can be used to elicit the learners' response about pictures 2, 3, 4, 5 and 6. You can lead your learners to infer that the situations involve respectively :

- An anniversary (picture 2),
- The expression of gratitude (picture3),
- Greetings or leave-taking (picture 4),
- Compliments (picture 5),
- Season's greetings (picture 6).

Therefore, the keys to the questions should be as follows:
Picture 2: *Happy birthday*.
Picture 3: *Thank you very much.*
Picture 4: *Hi, Hello! Nice to meet you/ Nice to meet you too*. (The interpretation of Picture 4 is open-ended. So there are other possible answers than the ones suggested here).
Picture 5: *Thank you*.
Picture 6: *Happy new year to you, too*.

Task two:

Ask the learners to work in pairs to complete the dialogue. Direct them to task three in the **Say it Clear sub-rubric** to check their answers, then let them play out the dialogue.

Suggested key:

A. Hello, Karima.
B. Hi, Zohra. How are you?
A. Not great/ Awful… I've got a headache.
B. Oh, what a pity! / Oh, I'm sorry to hear that.

Read and write 1 pp. 18/19

The aim of this rubric is to train the learners to scan texts for main ideas, to justify their answers, to deduce the meaning of words from context as well as practise language structures to be re-used in the writing sub-rubric for paragraph development by contrast.

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Procedure :

Task one :

Serves as a pre-reading activity the main purpose of which is to warm-up the learners. Elicit from the learners what the gestures represented in pictures 1, 2, 3 and 4 mean in both their own culture and in the English culture. In **interpreting** the gestures, learners will become aware that gestures are as important as language itself for communication and that they are culture-specific.

Link up this activity to the next tasks at hand by directing the learners' attention to the illustrations of the articles from ***The Daily Mail.*** Prompt them with such questions as:

What do the pictures represent? (Palms)

Whose palms are they?

What do you think the article will be about?

When was it written?

Who wrote it? ...

The answer keys are as follows:

Picture one: Goodbye/Bye or Hello/Hello.

Picture two: Goodbye/ See you.

Picture three: (That's) bad.

Picture four, (That's) right.

Task two :

Make sure your learners have understood the question before reading the two texts of the article. Since the purpose of reading in this task is to skim texts for global understanding, learners should normally read the text very quickly. **Answers a, b, and d are correct whereas answer d is not.**

Task three :

In task three, learners read with a different purpose. They will scan the texts to retrieve pieces of evidence supporting their understanding of the texts. They will have read the text with scrutiny.

Task four :

Learners will read the text in order to infer meaning of words from context. As an additional activity, you can make your learners look for antonyms and synonyms in the two texts.

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Tips

Reading in English is like reading in your own language. Sometimes, you read for the general understanding of the text (skimming). At some other times, you read texts to retrieve specific pieces of information that are relevant to you (scanning). In both cases, you have to concentrate on key words without worrying about understanding every word. You do not read in the same way when we skim and scan a text.

Practise

This sub-rubric starts with a task that demands the classification of adjectives related to the description of personality features. It completes the vocabulary work started in task four of the previous sub-rubric. This task is a problem-solving activity. Problem solving activities take several forms in the textbook. Here, it requires classifying adjectives into two categories, in the rest of the textbook, it takes the form of matching, sequencing ideas, finding rules of grammar, ranking functions and language forms from the most to the least formal etc…. Most of the adjectives in task one are taken from the texts. So it will be easy for your learners to classify them.

In task two, learners will use text three on page 19 as a model for writing a paragraph ('reading' their partners' palms). This is a pair work meant to be conducted as a game. The partner whose palm is read should be encouraged to make comments as indicated in red at the bottom of model text on page 19. This comment allows learners to practise writing compound sentences expressing the idea of contrast.

Write it out

The aim of this sub-rubric is to get the learners to write a confessional note about themselves re-investing the functions and language forms acquired earlier. It starts with task one, the purpose of which is to reinforce the learners' knowledge of compound sentences containing the conjunctions

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«but» and «and». Make sure your learners understand that the opening sentence generally expresses the main idea. Refer them to texts one and two on page 19 again and ask them whether Daniel Radcliffe and Hilary are perfect or not. Urge them to justify their answers by retrieving both positive and negative evidence from the texts. Then let them do the exercise and justify their answers. **The answer key to the exercise is** : **Nobody is perfect. My partner works hard, but he is messy.** The second sentence develops the first.

The second task assigns the learners to write a paragraph developing the topic sentence : **I am not perfect.** Don't just let your learners swim or sink in this task. Brainstorm the topic with them and jot ideas on the board in the form of a word chart . Writing involves a whole process. Concentrate on it as much as you concentrate on the end product.

Here are some hints of which you can avail yourself in order to make the task more interesting and more fruitful: a) Make the task more communicative by making the learners write the paragraph within a context of a game called **I Must Confess** or **I Must Admit**. The learners' paragraph will take the form of a confessional note read for the occasion. b) Ask the learners to tell you what sort of person they think they are. Encourage them to tell you why they think so. Write on the board both the adjectives and the definitions, explanations or their illustrations of characteristics given as examples of their personality . Tell them whether they think they are perfect and why they think so. Jot down the ideas on board as explained above. Now demonstrate to your learners how they can sequence their ideas into a coherent paragraph. Topic sentence --- developing sentence one (illustration) ----explanation---developing sentence two (illustration)----explanation…

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Concretely the paragraph can take the following shape:

> *I am not perfect. I like staying with my friends, but I am very moody. I never smile. My friends don't like it. So they often keep away from me. I play soccer well, but I am not very sporty. I always like winning. This is my confession to you. ..*

READ AND WRITE II p. 20

Read and Write II aims to develop the extensive reading skill through culture-specific texts related to the functions and language forms studied in the sequence. We hope that the texts are interesting enough for the learners to read them alone or with their friends outside the classroom. The inclusion of this sub-rubric stems from our belief that reading proficiency develops gradually over a long period of time through extensive reading. However, we have included a series of exercises in order to make their reading purposeful, and so that you can exploit them in the classroom. The aim of these exercises is to develop further the skills and strategies involved in effective reading. Exercise 1 aims to develop the strategy of inferring the meaning of words from context. Exercises 2 and 3 develop the reading for specific details , and exercise 4 involves the transposition of information from text into a table, a type of problem solving activity. **Read and Write II** closes with a task which aims to develop further the writing skill using portrait models.

Warm-up to the exercises

Direct the learners' attention to the pictures and elicit from them as much information as you can. *What does the middle upper picture show? What does the man look like? What has he got in his mouth? What type of dog has he got? (bulldog) Has he got any headwear? What is it?* (a bowler hat) Look at the title of the first text and tell me what the name of the man is. Who is John Bull? If the learners do not know who John Bull is, encourage them to read the text to find the information. Proceed in the same way with the other pictures.

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Once you have raised the interest of the learners about the texts, make sure they have understood the questions well and let them answer them alone, in pairs or groups. **The keys to the exercises are as follows: Exercise 1: Stereotypes are 'fixed' ideas or prejudices.** Make sure they understand what a stereotype is by encouraging them to give particular examples of stereotypes . (e.g., Girls are not good at Mathematics. Boys are good at Maths. Girls are good at literature…) **Exercise 2/Text 2:** It is important to underline the fact that «singing» and «talking» are negative in a country which celebrates the work ethic. Refer to Jean de la Fontaine's fable **The Cicada and the Ant** to illustrate the inference. This can provide an opportunity for a joke in the classroom. **Exercise 3: Text 4.**

Exercise 4

Description	John Bull	Uncle Sam
Physical appearance	He is fat with a red face.	He has a white beard.
Personality traits	He has a brave, fierce and independent character.	
Accessories (clothes…)	He wears a top hat, a waistcoat and high boots.	He wears red, white and blue clothes with stars on his tall hat.

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Listen and speak p. 21

This rubric aims to develop the **listening and speaking skills** in connection with the following functions and related language forms: **requests, apologies, asking for and giving permission**.

Pre-listening tasks

This listening and speaking sub-rubric starts with a pre-listening phase, the aim of which is to revise how to ask for information and make requests. It comprises two tasks wherein the learners are given the opportunity to refurbish their knowledge of how to say phone numbers.

Task one :

Tell your learners to imagine that they have just bought mobile phones or that they have just installed home fixed phones. In case they have neither phone numbers, just tell them to invent one for the occasion. Encourage those learners who write down the phone numbers on their agendas to check that they have taken them down correctly. This is how to start the checking of understanding: **So**, it**'s …** to which the other learner replies: **That's right/I see, or That's not quite right. It's …**

Task two :

This task involves a secretary being asked by her employer/director to search for a phone number in a (phone) **directory.** Try to make the learners imagine what the situation involves by asking them questions about the picture. (e.g., *What does it show? What is the man's job? What's the woman's job? Where do you think they are? What is the man holding in his hand? What does the woman look? (she is angry). How do you know that she is angry? (woman's facial expression and attitude etc…*).

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The learners' **interpretations** of the pictures can be various. Don't impose your own on them, monitor your **interaction** with your learners until they reach an agreement. Then let them simulate the dialogue in pairs.

Tips

In English, the convention is that telephone numbers are written all in block. However, when you say them, you say each figure separately (e.g., *897451 eight-nine-seven-four-five-one*).

Say O as **oh** (Br. English) or **zero** (Am**.** English). When two numbers are the same and are together, you can say *double + the number* or you can say the figures separately (e.g., 005477 **double-oh-five-four-double-seven** or **oh-oh-five-four-seven-seven** (Br. English).

Telephone numbers are pronounced in groups with a rising tone on the first groups and a falling tone on the last group. (see p. 23 of textbook for illustration).

Task three

The aim of this task is to develop the skill of taking notes on a message slip. Taking notes is an important social and study skill. So you should encourage your learners to develop it.

Procedure

The aim of the task is to listen for specific information and take notes on a message slip. Make sure your learners have understood well what to do. Direct their attention to the message slip and try to elicit what it is used for. Once the learners are well attuned, let them listen to you as you simulate on your own or with the help of learners, the listening script on page 169. Learners take notes on rough pieces of paper or their rough exercise books.

Try not to check your learners' answers immediately after listening to the telephone conversation. **Interact** with them and have them **interpret** the

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context first. (E.g., *What is the situation about? How many interlocutors are there? What are they talking about? What is the role of interlocutor A? What is the role of interlocutor B? What are their attitudes towards each other ?).* Come back to their answers of task three gradually.

The key to the task is :

For: **Jane Smith** From: **Mary Chapman**

Message: Ringing back Time: At 2 **p.m**

Once the learners have checked their answers, encourage them to interact by simulating the telephone conversation. You can simulate the conversation yourself for the last time. Make sure the learners take notes as they **interact.**

Say it clear p. 22

The aim of this sub-rubric is double-fold: a) to focus on the weak and strong forms of the modal auxiliary **can,** and on sound-spelling links of the letter «**a**» with reference to English forenames; b) to practice intonation in asking for **permission** and making **requests** within the communicative context of telephone conversations.

Procedure

Let the learners read the dialogues to get familiar with their contents. Prompt them to **interpret/identify** the context i.e.**,** the situation, the role of interlocutors, their attitudes, the language functions… Once this is done, direct their attention to the instructions and tell them to identify the modal **can** in the two dialogues, and to copy down the sentences where the modal occurs.

With books closed, the learners will listen to you as you simulate the dialogues and do the exercise as indicated in the instruction, i.e., they will use one of the phonetic symbols given in the instruction next to the modal **can** in each of the sentences sorted out.

Check the learners' answers and try to **interact** with them. Let them **observe**, **analyse**, and **decide** on the basis of their answers to task one how many forms the modal **can** has and in which situation(s) each of its forms occurs.

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The key to the task is as follows: The pronunciation of the letter «a» in **can** in «*Hello, can I speak to Pam, please?*» is like that of «a» in the word Mexic**a**n». This is the weak form of the auxiliary. In the second dialogue, you have both the strong and weak forms of the auxiliary: the negative form **can't** in «*I'm sorry I can't talk now*» and **can** in «*Of course you can*» are strong forms of the auxiliary. The letter «a» in both cases is pronounced as the letter «a» in the word «cat». As regards the letter «a» of «can» in the question «Can I call back, please?, it is pronounced as the «a» in the word «Mexican».

Tips

There are about 35 grammar words (prepositions, auxiliaries …) in English which have both weak and strong forms of pronunciation. The strong forms occur in situations where these words are stressed (see the pronunciation of **can** below). However, it is often the case that these gramma/function words, unlike content words, are unstressed when we speak English fast. English spoken only with strong forms sounds unnatural in English ears. So you will be well advised to 'teach' your learners to use the weak forms of grammar words correctly. In weak forms, the vowel sounds in the strong forms weaken/shorten into a **schwa** (the most common vowel sound in English) or are simply elided/silenced. You can avail yourself of the ***Oxford Advanced Learner's Dictionary of Current English*** to get yourself acquainted with the pronunciation of both strong and weak forms of English grammar words.

The convention for the use of strong and weak forms of auxiliary verbs/ modals is as follows: The weak form is usually used when the auxiliary verb/modal is at the beginning (e.g. Do/Can/Have you…?) of interrogative sentences or in the middle of declarative sentences (e.g., *I can't go out now*). In these cases, the primary or modal auxiliaries are usually not stressed. Their strong forms are used when they are used in short answers to yes-no questions (e.g., *Of course / Yes, you can. / No, you can't*). You also use the strong forms when you want to stress something. (e.g., *I'm sorry, I can't talk now.*)

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You can avail yourself of the above tips to monitor the learners to understand the rules for the use of strong and weak forms of **can.**

Note that the expression «*of course*» in dialogue two can stand alone as a positive response for Ann's asking for permission to call Janet back later. «*You can*» just adds emphasis. The response can as well be «Yes, you can». Note also that the intonation for the expression «*of course*» normally goes down and not up as in dialogue two. If the tone is illustrated as going up in this case, it is because Janet is surprised/astonished by Ann asking for permission to call her back.

Task two

With books open, have your learners listen to you as you read aloud the dialogues. Encourage them to pay attention to intonation and stress by marking the stress (the words and syllables which are stressed are in red, and those which are not are in black) and intonation correctly as you simulate the dialogues. Beat the stress on the table, and make gestures with hands to simulate the falling-rising or rising-falling tone as indicated by the arrows. You can change the intonation of «*of course*» in the dialogue as indicated above in the tips if you want to sound neutral.

Read aloud the English forenames and have the learners practise them. Now you can let the learners play out the dialogues, preferably with books closed.

Task three:

Once the learners have understood what to do, encourage them to identify the requests in the dialogues and write them on their exercise books. In the dialogues, there are two main functions: asking for permission (dialogue one) and making requests (dialogue two). Use the tips below to differentiate between making requests and asking for permission. Then allow them enough time to do the first exercise, i.e., marking intonation in each of the requests. There are **two** requests in **dialogue two:** «*Could **you** tell her to call Patrick, **please**?*» and «*Could **you** repeat your **name**?*». In both cases the tone goes high on the last word.

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Check the answers to the first part of the task with the learners, and have them read aloud the requests. In case they have confused between permission and request, it does not matter. Just explain to them the difference using the tips below. Simulate the dialogues before you ask the learners to act them out.

Tips

When we make requests and ask for permission, we can use the modal auxiliary **can**/**could**. To distinguish between permission and requests, pay attention to the personal pronouns used. We usually use the second-person pronoun **you** (singular or plural), e.g., *Could you repeat your name?* to make requests and the first-person pronoun (singular or plural) to ask for permission. (*Can **I** speak to Pam, please?*).

Word choice is very important when we make requests. For example, **Could you repeat your name?** is more polite than **Can you repeat your name,** which is also more polite than **repeat your name please.**

Likewise **intonation** is important in making polite requests. To sound polite, mind, make your intonation **go up** at the end of questions with **can** and **could**. If you make it fall (go down), your request becomes **an order** (an imperative command).

Here are some of the forms which requests can take: *Will/Can/Would/could **you** tell him to come?* You can also use the expressions: ***I wonder if** you could tell him to come?* or ***Would/Do you/ you mind** telling him to come?* Your voice should go up at the end of each of the requests above to show politeness.

You can reply to requests and the demand of permission as follows:

a) **Of course** (intonation goes down on the stressed word **«course».** If intonation in the expression (Note again: **Of course** in the first task of the **Say it clear** sub-rubric) goes up, it is because Ann is a little bit surprised at the question);

b) *Certainly* (Br. English) or *Sure* (Am. English). The intonation in both replies goes down.

c) *Ok* **.**

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Practise p. 23

The aim of this sub-rubric is to develop the speaking skill using the function(s) of making and replying to requests and related language forms as well as saying thank you and replying to thanks It also aims to make the learners aware of degrees of formality and politeness.

Task one/Pair work

Before involving the learners in the task, make sure they have understood what they have to do. Simulate sample dialogues to illustrate your point. For the second situation, play out a dialogue with a learner to whom you will have explained beforehand the purpose of the exercise. The learner says something in a whispering manner. Make her/him believe that you have misheard her/him.
Here is a sample dialogue:

Learner: What's your phone number?/

Teacher: Can/could you repeat that/say/explain that again, please?

Learner: Of course /Sure…. I said, What's your phone number?

Teacher: I see**.** Thank you**.**

This exercise aims to encourage learners to ask for clarifications. Situations of misunderstanding and mishearing are problem situations. Learners should be encouraged to ask for clarification to check understanding whenever it is necessary in the classroom.

Task two/Pair work

In task two, learners practise further the notion of politeness by making a telephone conversation more polite (conventional). Allow your learners to reflect on the exercise, then **interact** with them to elicit the equivalent polite forms of the sentences and phrases using cues. These are some of the prompts you can use. Get a student write on board the first sentence **I want to speak to John Smith** and write its polite equivalent **I'd like to speak to John Smith, please** next to it. Tell them to do the same with the other sentences and expressions. Learners will act out the dialogue in pairs once they have found out all the polite equivalents of the cues. The key to the exercise is as follows:

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A. I would like/I'd like to speak to Mr John Smith please?

B. I'm sorry. He is not here at the moment.

A. Can/could I leave a message, **please**?

B. Yes, go ahead.

A. Could you tell him to call Daniel on 0813209546.

B. Could you repeat your name please?

A. Yes, it is Daniel, that is D-A-N-I-E-L.

B. That's fine.

A. Thank you.

B. You're welcome.

Imagine p. 24

The aim of this section is to put the learners in problem-solving situations involving misunderstanding and mishearing. Learners apply the functions of apologising and asking for clarification to solve the problems.

Procedure

Task one/pair work

Make sure the learners have understood what to do. Direct their attention to the different situations and have **them interpret the context of each** before **producing** short dialogues following the instructions included for the task**.** (E.g., *Who are the interlocutors in the pictures? Where are they? What's the problem?...* This being done, give them time to work out what to say in each of the situations involved using the suggested cues. The keys to the exercises are as follows:

Situation 1:

Shop assistant: That's two Pounds fifty (£ 2.50)

Customer: Sorry, how much (did you say)?/Pardon? I beg your pardon.

Situation 2 :

Customer: Can I have two stamps?

Post-office clerk: Sorry, how many? Pardon/I beg your pardon.

Situation 3 :

Passer-by (A): Sorry, can you say/repeat that again/ can/could you speak slowly? I don't understand or Pardon/I beg your pardon.

Passer-by (B): Go straight on. Turn right. You can't miss it.

Situation 4 :

Sorry, what did you say? Pardon/I beg your pardon.

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Ask the learners to act out the dialogues in pairs making the necessary gestures. (e.g., touching their ears to indicate mishearing or misunderstanding). Tell them to write corrected samples of the dialogues on their copybooks.

Task two

The aim of this task is to make learners aware that when we apologise, it is necessary to explain why we feel sorry. Hence, the saying : **I'm sorry, I can explain.** Get learners to understand this and then encourage them to imagine appropriate explanations for the other apologies in the exercise. Provide any help they may need. Check the answers to the exercise, then have learners play out dialogues.

Example: A: I 'm sorry. I'm late. The bus didn't arrive on time.

B: Don't worry/That's all right.

Make learners familiar with the way we reply to apologies before they play out the dialogues.

Brainteasers p. 25

The aim of these brainteasers is to bring variety to class work. The learners are asked in the first brainteaser to guess what to expect in response to three different e-mail messages. The key is as follows:

1. To the first e-mail message, **Mehdi has just passed his exams**, we expect the recipient to respond with «**Congratulations».**
2. To the second e-mail message, we expect the recipient to respond with **Happy Birthday**.
3. To the third e-mail message, we expect the recipient to respond with **Happy New Year**.

The key to the second brainteaser is:

1. Happy new year.
2. Happy birthday.
3. Congratulations.

Read and write I pp. 26/27

The aim of this sub-rubric is to develop reading and writing skills with reference to the following functions (inviting, expressing sympathy, congratulating, thanking) .

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Task one

This task is a warm-up to the other tasks. **Interact** with the learners and try to elicit from them an **interpretation** of the context. (e.g., *What do the pictures represent?* (*Cartoon strip) How many people are there in each of the pictures? What is buzzing on the ground in picture 3 from the left? What is the problem? Is the cartoon strip funny? Is it satiric? Look at picture 4 . Do you agree with what the man is doing?)*

Make sure the learners have understood the question. Then let them do the exercise on their copybooks. Encourage them to act out the dialogue.

Task two:

Direct your learners' attention to the shop window notice on page 27 and give them time to answer the question by writing a full answer. (Key: I cannot/I can't go into the shop because it is closed for lunch). The learners can suggest other plausible alternatives.

Task three

The aim of this task is to differentiate between texts according to the messages expressed in them. Make sure your learners have understood what to do. Elicit from them what a thank-you note and a sympathy note mean. Give them time to do the exercise . Get the learners to justify their answers when you check them. For example, as a justification to the answer that text 4 is an **invitation**, the learners can single out the language form :

« **Would you and Mary like to come to dinner on Saturday?»** from the text**.**

The keys to the exercise are as follows:

Text two is a thank-you note;

Text three is a sympathy message;

Text four is an invitation.

Task four

This task aims to make learners aware that texts can be written in different styles, each according to the author's purpose or intent.

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Procedure

Direct the learners' attention to the shop window notice. Then prompt them with questions to illustrate the fact that the notice is written in **a telegraphic style**. (e.g., *Are there any full sentences in the text? Can you write the note in full? What about texts two, three and four? Are they longer or shorter than text one? Why are they longer?* (written in full sentences)

Practise

This task focuses on the sequencing/order of ideas in a paragraph (a goodwill note to share happiness). Its aim is to develop process thinking by paying attention to the sequencing of ideas in the message.

You can help your learners organise the ideas by **interacting** with them. For example, you can ask them what the situation involves. (e.g., *Who are the correspondents? What could be their relationship? What is the occasion of the writing of the goodwill note? Who could be Antonia?* Once they have **interpreted** the context correctly let them take time to do the exercise. Check the answer to the exercise with the learners urging them to justify the sequencing of the ideas in the text.

The key to the task is as follows:

Dear Flora,

I am glad to hear that you have a new daughter. Her name is very beautiful. I am sure that Antonia is very happy. Long life for the new baby.

Love,

Elizabeth

Task two is a follow-up to Task one. Direct learners' attention to the birth announcements. **Interact** with learners. (e.g., *Where are the short texts taken from? What do they represent? What is missing in the text: verbs, nouns or adverbs? How can you rewrite them?*). Once they have **interpreted** and understood the context, let them move on to the task at hand. The learners will copy a birth announcement and a re-written version (full sentences) on their copybooks.

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Write it out

The aim is to develop the social skill of writing goodwill letters/notes: congratulations, condolences, thanking… This sub-rubric consists of two tasks.

Procedure

Both tasks involve model or parallel writing. So encourage your learners to refer to the models on page 27. Help your learners with the presentation of the notes. Learners should write samples of their notes on their copybooks. Check the form of the notes/letters using the tips below.

Tips

Here is a format that personal letters usually take in English.

(1) Sender's address,
85 Oxford Street,
Kenton, Sussex
14 March, 2005 (2)

Dear George, (3)

I am pleased/happy/glad to learn that you have moved to a new flat.

……

With best wishes (4)
(signature) (5)
Karim Boudri

1. The writer's (i.e., the sender's) address does not usually include the name, which is shown by the signature (see number 5 in the letter layout above). It is usually written in the top right-hand corner.

2. The date should figure just below the address. There is also an American way of writing the date (e.g., March 14, 2005). This is the way you read/say the date.

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In Br. English, you say March the fourteenth or the fourteenth of March. In American English, you say March fourteenth.

3.Letters need salutations (Dear George , Hello…) Here are some other salutations that you can use in both personal and business letters.

	Salutation
Personal	Dear George/ My Dear George/ Dear Mr/Miss/ Mrs Kane
Formal or routine (Business letters)	Dear Sir /Dear Sirs/ Dear Madam/ Dear Sir or Madam
Informal (Business)	Dear Mr/Miss/Mrs Kane

1. Letters also need complimentary closes (e. g, Love, Best wishes). Here are some other complementary closes.

	UK	US
Personal (Formal to informal)	Yours sincerely/ Sincerely/ Yours/ With best wishes/ All the best/ With all my love/Love	Sincerely yours/With kind regards/With best regards / take care/Sincerely/Yours/ Best wishes/ All the best/ With all my love/love
Informal (business)	Yours sincerely/ Yours truly	Sincerely yours Cordially yours
Formal or routine (business)	Yours faithfully,	Very truly yours/ Sincerely yours/ Yours very truly

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Bear in mind that in informal letters, **love** is a complimentary close used both by men and women when writing to close friends or relatives. **Best wishes, Yours, All the best, Kind regards, Best regards** are used when addressing people whom they are not close to. **With all my love** is used by both men and women when writing to someone they are very close to. (e.g., husband to wife and vice versa).In business letters (formal or less formal), the complimentary close depends on the form of salutation. For instance, if you start your letter with salutation **Dear Mr/Miss/Mrs/Ms Kane** you will close your letter with **Yours sincerely.** But if you start with **Dear Madam/Sir/Sir or Madam/Sirs/ Mesdames**, you will close it with **Yours faithfully.**

Read and write II p. 28

The aim of this rubric, as it has already been said earlier, is to develop the extensive reading skill. In this particular case, it also aims to develop the inference skill by ranking the purposes of a text in order of importance. This constitutes a problem-solving situation.

Procedure

By now you should have realised that it is always important to encourage learners to **identify** and **interpret** the context. Direct their attention towards the pictures of the postcards so as to trigger off the process of interpretation . (e.g., *What do the pictures represent? (postcards) Are they beautiful? Why? What do the pictures of the postcards show? Who issues them? Do you send postcards to your friends? On which occasions? ...Do you know what UNICEF stands for? Look at the second paragraph and check your answer. Is it correct? What's the address of UNICEF Algeria. What is its e-mail address?* (e.g., **Algiers at UNICEF dot org dot**)

The learners can start doing the task according to the steps given in the textbook. Act as a moderator when the learners try to agree on what the first purpose of the text is. Notice that the task here appeals to all the cognitive skills outlined in Bloom's ***Taxonomy***. (Cf. Supra in the introduction).

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The key is as follows :

The text tries to persuade people to buy UNICEF greeting cards. This does not mean that the text does not inform or that it does not tell a story/narrative. The narrative and informative dimensions of the text are there to support the main purpose which is to persuade the reader. The learners should be made aware that the text is part of an advertisement launched by UNICEF/Algeria.

Task two

Interact with your learners so as to let them grasp what they have to do in the task. Make it clear to them that it is just an imaginary thank-you letter that they have to write. Refer them to the text to identify the things for which they have to thank the people (benefactors) whose names they have also to imagine.

The learners are already familiar with the expression of gratitude/ thankfulness. Direct them to the model on page 27 . Here are some other ways of saying thank you in writing.

1. **Thank you for the** food and clothes/books you sent/gave me. They saved my life from hunger and cold…
2. **Thank you very much** for…
3. **Many thanks for …**

The third alternative is formal whereas the first and second ones are less so. Make sure that your learners present the thank-you letter in an appropriate way. Help them with the tips above.

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Listen and Speak p. 29

This rubric starts with a warm-up task wherein the learners will revise the function of asking for and giving time and related language forms (e.g., prepositions, intonation in wh-questions…)

Follow the usual procedure: encourage the learners to identify the context by observing and **interpreting** the pictures. The pictures in the textbook are not numbered. So when you **interact** with your learners use the phrases in bold as in the following: *What does the picture **on the top left-hand corner** represent? What about the picture below/under/next to it show? What is the picture **on the top right-hand** corner show? What is the picture **on the bottom left-hand** corner show?*

Direct the learners' attention to the picture of the watch face and tell them to read aloud/say the time as indicated. Then encourage them to act out dialogues as indicated in the textbook.

Note that the prepositions «**at**» in «**at** five» and **to** in «quarter **to** five» are not stressed. So they should be pronounced as weak forms. Their vowels become a schwa.

Task two

The learners will listen for specific information.

Procedure

Tune-in the learners to the task by telling them the following: *Now you'll listen to a dialogue between two people talking about one of the films announced above. Listen and answer the questions in exercise two*. If necessary simulate the dialogue twice to give them time to make notes. Check their answers to the comprehension questions and make them write the answers on their copybooks;

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Task three :

Have your learners listen again to the dialogue, then **interact** with them to elicit words and phrases which convey Jack's appreciation of the film. (e.g., *What is the story like? What are the actors like? Are the special effects of the film good or bad?*) Draw a table and make notes which the learners will use later when **interacting with** their peers about the other films mentioned in the announcements. Below are some of the aspects of films that Jack and his interlocutors have talked about:

Aspects of films (nouns)	Adjectives
Story Actors Script Costumes Special effects	Awful Horrible Bad Quite good Fantastic

The learners will write a sample dialogue on their copybooks after their interaction about the rest of the films.

Say it clear p. 30

The aim in this sub-rubric is to train the learners to pronounce the weak and strong forms of **do** and to recognise and re-use the intonation pattern in yes-no questions and invitations. It also aims to make learners pronounce words related to TV programmes.

Procedure

The learners will have a quick look at the dialogues. Then **interact** with them in order to **interpret/ identify** the context. Have them write down the sentences of the dialogues which contain the auxiliary verb **do.** Once this is done, tell them to close the books and to identify and compare the pronunciation of the auxiliary **do** in the various sentence positions.

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The rules about the weak forms sorted out earlier in connection with the auxiliary "can" apply here too. **The key to the exercise is as follows:** you use the weak form of «do» in the questions, and its strong form in statements made as a response to yes-no questions.

Have the learners listen to the dialogue to check their answers. The learners will listen to you as you simulate the dialogue before playing it out in pairs. Try to make them observe/analyse the intonation pattern in yes-no questions. The intonation rises at the end of yes-no questions. Make them compare this intonation pattern with that of Wh-questions learned previously.

The substitution exercise can start once you are sure that your learners know the meaning of the substitution words and their pronunciation with the correct stress pattern.

Task two

The aim is to practise saying the weak form of «would» and rising intonation in connection with the functions of making, accepting and declining invitations.

Procedure

Make sure you simulate the dialogue correctly. The vowel sound /u/ should be shortened into a schwa and the letter «d»is pronounced /d/ in the weak form of «do». The intonation goes up at the end.

Go through the cues with your learners in order to make them familiar with their meanings. Give them time to reflect and to prepare the dialogues in pairs. The learners can speak from notes.

The key to the third task is as follows:

Thank you. = Good idea/Yes, Ok/Great/Sure what time?

That's fine = It sounds good to me/That's Ok.

Make sure your learners realise that there are several ways of accepting and declining invitation before starting the substitution exercise. Use the tips below.

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Tips

Invite friends by using the verb **want.** (e.g., *Do you want to come for dinner tonight?*) **Informal invitation**

Less informal invitations are made as in the example of the textbook «*Would you like…?*»

When you invite someone you don't know, you use the idiomatic or formulaic expression «*I was wondering if you'd like to ….*». This is a very formal way of making an invitation.

Here are some ways of accepting an invitation other than the ones suggested in the textbook:

a) *I'd like that*.

b) *That sounds great. Thanks.*

c) *Yes. Ok. What time?*

Here are other ways of declining an invitation. First, note that when we decline an invitation, we usually give the reason why we decline it.

a) Sorry/ I'm afraid I can't. I am busy tonight.

b) *Thanks for the invitation, but...*

Practise p. 31

In this sub-rubric, the learners will interact with each other using the following functions which have been seen previously:

Expressing likes and dislikes, stating preferences and making, accepting and declining/refusing invitation. They will also re-use the conjunction «but».

Procedure

Task one

Before you involve the learners in the task, direct their attention to the drawing to **interpret it**. (e.g., *What does it represent? Look at the facial expression of the person. Which side of his face expresses* ***likes/preferences,*** *the left or the right? What about the other side of his face? What does it express? etc…)*

Once they have interpreted the drawing, go through the cues to show the learners how they are pronounced. Simulate the dialogue. Then let them play out their own versions using the cues.

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Task two :

The aim of this task is to show the learners what procedure to follow in making invitation. The emphasis falls on the attitudes to observe when inviting someone.

Go through the procedure for making invitation with your learners. Then allow them some time to **produce** a dialogue in writing. Learners will dramatise it A sample dialogue should be written on board to be copied down by the learners.

Imagine p. 32

In this sub-rubric, learners re-invest the language form «**would like to**» to order a meal and express a wish. Its other aim is to reinforce the notion of politeness.

Task one :

Proceed as shown above for the other rubrics, i.e., direct the learners' attention to the pictures and **interact** with them so that they will **identify/interpret** the context. (e.g., *What does the picture on the top left-hand corner represent/show? A restaurant? Can you tell me what the people in the picture are? What are the customers doing?What is the waitress doing? What about the picture on the top right-hand corner? What does it show? A fruit stall? etc* ...)

Once the learners have **interpreted** and understood the contexts, they can start doing the exercises. They are already familiar with the notions of menu, starters, dishes etc. since they have studied them in MS1 and MS2. So encourage them to use these notions in order to **produce** menus in groups . Then t have them play out the roles of customers and waiter/waitress using the suggested cues. You can proceed otherwise by starting the task in the form of a whole-class work.. Elicit the notions of menu , starters, desserts etc and write them on the board. The learners will suggest the dishes and the starters they will include in the menu. Then start the dialogue like this. And now «*Are you ready to order*?» The learners will answer with «*Yes*». Then move to the question in the speech bubble «*What would you like to have for a starter? And what would you like for dessert ?» The l*earners will take turns to play the roles of waiter and customer.

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This is a sample dialogue that learners can **produce:**
Waitress: What would you like to have?
Customer 1: Soup, please.
Customer 2: I'd like roasted chicken, please.
Customer 3: I'd like salad, please.
Customer4: Spaghetti and salad, please.

Do the same with the second situation. Encourage your learners to elaborate/ **produce** their dialogues by re-investing the skills, functions and related language forms learned in the previous sequences. For example, once the customer has ordered one pound of oranges (*I'd like to have a pound of oranges please!*) The dialogue can go on like this : Greengrocer: *A pound of oranges? Here you are. £1.20* Customer: *Sorry, how much did you say? ...*
Here is another sample dialogue that your learners can **produce:**
Greengrocer: Can I help you?
Customer: I'd like some oranges, please.
Greengrocer: How many would you like?
Customer: Just three, please …

Task two :

This task aims to make learners aware that a conversation/dialogue or any text for that matter can be grammatically correct, but inappropriate in terms of usage.

Procedure

Direct the learners' attention to the speech bubbles. For example, you can ask the learners to tell you what is wrong in the way the girl (in the picture on the left hand corner) makes the invitation. (The invitation is rather an order). «*How would you say it differently?»* Refer them back to **task two** of the **Practise** sub-rubric, and ask them to say what is wrong in the way the girl has started the invitation. What should she do first? Let the learners follow the procedure outlined in the **Practise** task to **prepare/produce** appropriate versions of the dialogue in task two of the **Imagine** sub-rubric.

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Word games: Hobbies p. 33

This sub-rubric aims to make the learners relax.

Keys:

Task 1: Knitting - Pottery - Chess

Task 2: **To knit** /nɪt/ ...sth (up) (from/into), to make an article of clothing, etc. By looping wool, silk...: t*o knit wool into stockings*.

Pottery: earthware; pots

Chess: game for two players with sixteen pieces each on a board with sixty-four black and white squares.

Read and write I pp. 34/35

The first task is to warm up the learners to the reading tasks proper. The learners will revise how to say numbers (with one, two and three digits) and how to make a presentation in relation to radio channels.

Procedure:

Make the learners **identify/interpret** the context by directing their attention to the picture. (e.g*., What does the picture show/represent? (It shows a radio presenter). Where does s/he work? (S/He works at a Radio station 2) On what frequencies does Radio 1 broadcast its programmes? (It broadcasts on FM (Frequency Modulation) ninety-seven point six point ninety-nine point eight Megahertz). What about Radio 4? (It broadcasts on long waves (LW) and frequency modulation (FM) ... (MW) Middle waves).*

Task two

This task aims to train the learners read for specific information with reference to a TV programme.

Procedure

Before answering the comprehension questions, direct the learners' attention to page 35. «*Which newspaper the TV programme is taken from? Which TV channels have advertised their programmes?»*

The learners can start answering the questions once they have **interpreted** and understood the whole context. Check the learners' answers and move on to the next task.

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Practise

Task one

The learners will be acquainted with paragraph development by listing. The emphasis falls on the topic/ thesis, or opening sentence of such paragraphs.

Procedure

Refer the learners to the TV programme on page 35. Elicit information about the channels. «*Which ones have you heard about? How many channels are mentioned in the programme?* Make sure that they have understood the question and what to do. You can help them answer the question by letting them know that the opening sentence of the paragraph is not «The BBC has two channels «, but another sentence in the paragraph. Encourage the learners to justify their answers.

Task two

Task two involves the learners in a process of **asking for and giving information** about TV programmes, using prepositions of time and place.

Procedure

Get learners cut some sheets of paper into strips. Simulate the exchange of written notes by making a pair of learners write the messages suggested in task two of the textbook on their strips of paper. Then let them swap these strips in class. The learners will unfold the strips and read them aloud.

Task two

This task involves model/parallel writing.

Procedure

Refer the learners to the TV programme. Make it clear to them that the task consists of two parts: the programme proper and the announcement of the film of the day. Encourage them to use their TV viewing background knowledge.
This task involves pair work.

Read and write II p. 36

The aim of this sub-rubric is double-fold: **interpret** a short poem and **write** a postcard.

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Procedure:

Direct the learners' attention to the greeting cards in the picture. Elicit as much information as you can. (e.g., *How many postcards are there in each of the pictures? When/On which occasion do English people send the greeting card number 4?…Do you send greeting cards? On which occasion?*)

Play Louis Armstrong's song, if you have a cassette recorder. Then tell the learners to read the questions before reading the lyrics. Make sure they have understood them. Give them time to read the lyrics, then check the answers to the exercise. The answer keys are as follows: 1. The author is Louis Armstrong. 2. He is happy. 3. The occasion is Christmas. The pictures which represent Christmas are pictures 4 and 8.

As an after reading activity, you can go through the poem with the learners, eliciting the meaning of words, the metaphors, etc…

Procedure/task two

The aim of this task is to write a postcard following conventions of postcard writing.

Procedure

Start by showing a real postcard. Explain to them that English people follow some agreed conventions when writing postcards. Go through the information given in the instructions of the task. There is also an agreed format to follow. Copy the following one on the board for the learners to visualise the way English people present information when writing their postcards:

1) Date

2) Opening/salutation,
3) General feeling 4. What's the weather like?
4) What's the place like?
5) What did you do last week? What will you do next week?

Receiver's address

---

6) Closing
7) signature

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Encourage the learners to imagine that they are English tourists in Algeria sending postcards to their friends or relatives in England. It will be easier for them to write about something they know well. Learners exchange their postcards with their peers in class for peer correction. A sample holiday postcard will be copied on board for learners to write it on their copybooks. Here is a sample postcard:

Oran, July 14, 2005

Dear Alfred,

I'm having a fantastic time in Oran. The weather here is very nice. Oran is really wonderful. It's the capital of Rai Music. Last week I visited the Casbah and Santa Cruz. You know what? I went to a Rai concert and took pictures with both Cheb Mami and Khaled.

Now I am on a boat fishing near the 'Corniche'. Tomorrow, I'll go to Bejaia. Bejaia is in the East of Algeria. There are a lot of sightseeing places to see there.

Best wishes,

Tom

(Address here)

_____

_____

_____

_____

The learners will write a sample postcard on their copybooks.

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Snapshots of culture p. 37

This section aims to develop further the cross-cultural skill.

Procedure

The procedure remains more or less the same. Have the learners read the text silently. Then direct their attention to the picture. (e.g., *What does it represent/ show at the background? It shows a royal building? Which royal building do you think it is ? What about the people in uniform in the foreground? Who are they? They are life guards. What do they do? What are they wearing? etc. ...)*

As you **interact** with your learners, come back progressively to the question of the textbook. Have the learners discuss the question in pairs and decide why the text is entitled **Guards or Bear Killers** on the basis of information in the text. Encourage the learners to support their ideas with evidence from the text.

Task two/optional

The learners will write portraits of Algerian policemen or Presidential Guards. Brainstorm the topic with your learners and jot down notes on the board. (e.g., *What do they wear? Blue tunics, trousers, caps of the same colour. What do they carry? Pistols. What do they do? etc…*)

The learners will write draft portraits which they exchange with their peers for feedback. Move round class and provide help to the learners who need it. Check and write a sample portrait on board to be copied by the learners on their copybooks.

Task three

The aim is to make the learners write a paragraph by comparison and contrast.

Procedure

Show pictures of Algerian and British policemen to the learners if possible. This will help them visualise the similarities and differences. Brainstorm the topic.(e.g., Do British and Algerian policemen wear the same type of uniform? (e. g;, Algerian and British policemen don't wear the same type of uniform / Algerien and British policemen's uniforms are different/ are not the same) What do Algerian policemen wear?

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(e.g., Algerian policemen wear light blue tunics, trousers and caps.) what about British policemen? British policemen wear dark blue uniforms. … Make sure learners develop a paragraph by comparison and contrast. Encourage them to re-use the conjunction/disjunction **but** and **and.** An afterthought, the comparative perspective should always be given priority in this section.

Activate your vocabulary pp. 38/39

The aim of this section is to expand the learners' vocabulary. As the title of this section shows, learners will not simply list words in special lexical areas/ domains, but activate the essentially passive character of the knowledge of vocabulary that the learners already have about computers. The end product can be a beginner's lexicon or thesaurus that can presented in the form of portfolios or notebooks.

Your main task is to check regularly how learners are progressing in designing these lexicons. Marks and commendations can be given to learners who show interest and seriousness in accomplishing the task.

Do the exercises and draw the rules pp. 40/41/42/43

The aim of this section is to make the learners **think over** what they have learned previously by doing excises and drawing rules.

Strategies p. 40

Learners have used listening strategies all through the previous sections and rubrics of the file. Here they **stop and consider** these strategies by **formalising** the rules that they have probably used unconsciously in the other sections and rubrics.

Procedure

Direct the learners' attention to the pictures/drawings. Ask the learners the following questions about the picture on the left-hand corner: What is the woman talking about ?

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(e.g., We don't know. It's all Greek to us) What about the man in the picture? Did he understand anything? (e.g., No, he didn't.)

Direct the learners' attention to the picture on the right-hand corner? What is the conversation about? How does the man know that the woman is talking about painting?

Move on to the exercise. But first make sure the learners have understood what they are asked to do. When you check the exercise, engage them in a discussion about listening strategies. Here are the keys for the ones included in the exercise:

1. When I listen I try to understand every word. (The answer is no)
2. When I listen I try understand the important words. (The answer is yes)
3. When I don't understand I stop listening. (The answer is no)

Learners have already practised strategies. So try to make them justify their answers. For example, to the third question, learners can be asked what to do when they don't understand. Refer them back to exercise one on page 23. When I don't understand my interlocutor, I ask him to clarify what he means by saying «Sorry, what did you say?» or «Sorry can you speak slowly?»

Tips

Use these tips to monitor the discussion with your learners.

a) All through the **Listening and Speaking** rubrics of this file, you are advised to urge your learners to **observe, analyse, interpret** and **identify** the context of dialogues or texts represented by pictures before listening to these dialogues as you simulate them in class. This suggested procedure itself shows the importance of the **listening strategy of forming an overall impression of the context** so as not to oblige the learners to listen to every single word in the dialogues. Try to elicit this strategy from your learners. Here are some of the questions you have kept asking them: What does the picture represent? Who are the people in the picture?

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b) As you have simulated the dialogues, you have probably noticed that you have unconsciously stressed **key words** in the dialogues, i.e., the words which contain specific information or general ideas that learners are asked to retrieve or understand. Your learners should be made aware that just as it is vain to try to understand every single word when listening, it is also important to learn to recognise/identify **key words,** which in spoken conversation are usually **stressed.**

c) Some tasks in the listening sub-rubric require that learners use the background knowledge to predict the ideas which the speakers in the dialogues may mention. This is a very important strategy to improve the listening capacities of your learners.

d) Taking notes is also one of the strategies used in the listening sub-rubrics. You should keep in mind that note taking is especially important when you want your learners to listen for specific details of information. Make it clear to them that when they are assigned comprehension questions asking to retrieve specific details, they should take notes by writing down important words not full sentences likely to distract their attention from the listening task. Taking notes is a strategy which can make up for a faulty memory.

e) Tone of voice is a useful indication of meaning in spoken English. You will be well advised to pay attention to this aspect when simulating the dialogues and to make learners listen not only to the words but also the way they are pronounced. The emphasis on stress and intonation in the **Say it Clear** aims to develop this strategy.

f) The learners should also be trained to pay attention to discourse markers when listening. These discourse markers like sequencers «first, next, after that… » can help guide them through spoken conversation.

The listening and speaking skills are closely connected. So are the strategies related to them. Tips about the speaking strategies more or less related to the listening strategies stated above are provided in the **Keys and Tips** for File Four.

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Grammar

The learners are required first to write sentences using the prepositions **in, on** and **at** and then to draw the rules and complete an illustrate table with these prepositions.

Some of the rules can be deduced from the two sentences provided in task one. So make the learners study the examples and illustrate to them what a proposition of time is. Once they have become familiar with the place prepositions, encourage them to use them for writing sentences.

The keys to task two are as follows:

- I use the time preposition **at** with expressions of clock time (e.g., hours of the day) points of time (e.g., at the moment», parts of the day (e.g., at noon / midday, lunch time/night). I also use it for some religious holidays (e.g., at Christmas)

- I use the time preposition **on** for referring to days of the week (e.g., on Monday(s)) , to named days (e. g, On Christmas day/New Year's day/Christmas Eve/ Weekdays/Weekends) and to precise dates of the month on June 1, 2005)

- I use **in** for referring to years (e.g., in 2004), to months (e.g., in June), to seasons (e.g., in (the) summer) and to parts of the day (e.g., in the afternoon).

Functional language p. 41

The aim of this exercise is to make the learners synthesise the different uses of «like» in questions.

Procedure

Direct the learners' attention to the boxes and encourage them to interact by asking for and give information about physical appearance, personality features and likes and dislikes using the verb «like» in their questions.

Have the learners complete the sentences by giving the rules about the use of «like» in questions. Then ask them if they know other uses of the verb «like» in questions; (e.g., Would you like …? What would you like…?) Refer them to exercise 1, page 32 in case they can't answer your question.

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Task three

Have the learners do the exercise. The keys are as follows:

a. I am sorry to hear that you are sick.

b. I am sorry. I'm late.

c. Sorry. I don't understand./What did you say? …

In case learners have forgotten the meaning of the words sympathy, apology or clarification, just refer them to the sequences wherein these words occur.

The rules are:

I use **sorry**

a) to express sympathy (e.g., I'm sorry to learn that you're sick)

b) to make an apology/excuse (e.g., I'm sorry. I'm late)

c) to ask for clarification (e.g., Sorry. What did you say?)

Rhythm' n sound p. 42

Task one / Pair work:

Get them work in pairs using the questions in short dialogues. Illustrate with an example. (e.g., Have you go a pencil? Yes? I have) It is not necessary that all the learners use all the questions. So allocate each to a pair of learners. Have them write the short dialogues on board and indicate intonation with arrows. Once this is done, make them observe the intonation patterns in the questions, how the questions are asked, and how they have responded to them. This will allow them to draw the following rule: **the voice goes up in yes-no questions and goes down in wh-questions.**

Task two

Make sure your learners have understood what to do. Direct their attention to the tables below the nursery rhyme to illustrate the two vowel sounds (short and long «i»). Read aloud the nursery rhyme as your learners compare and identify the vowel sounds in question. If it is necessary read it aloud again to allow them to check their answers. Discuss and then let them complete the two tables. After checking the answers , the learners complete the rule: **There are two «i» vowel sounds in English. One is short as in «little» and the other is long as in «each».** Draw their attention to the sound-spelling links of the two

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vowels. Encourage your learners to sing the nursery rhyme paying attention to their pronunciation of the two vowel sounds they have identified.

Task three

This task should be carried out in such a way as to make the learners relax. Simulate the game with a learner, then encourage the other learners to find English words containing the short and long «i» vowel sounds.

Have samples of the game (dialogue) written on board in order to be copied down by the learners..

Word formation p. 43

Illustrate what to do to the learners by copying the table on the board and matching a word from column A with another word from column B. Then let them to do the same with the other remaining words on a rough exercise book.. Check the answers with your learners. The keys are as follows:

Colour TV, Central unit, Evening news, Science fiction, computer science, mystery films, pen friend, switch button, sitcoms (situation comedies).

Make them observe the corrected exercise and draw the rules:

I can join two words to form a (new) compound word; When

I pronounce compound words I put the stress on the first part (element) of the compound word. (The stress is highlighted in red)

Have the learners pronounce the compound words with the right stress.

Sentence structure p. 43

Illustrate what to do to the learner by joining two of the simple sentences yourself. Write the compound sentence on board. The learners will join the rest of the sentences. The keys of the exercise are as follows:

a) I like the pictures in this book, **but** its story is not interesting (for me). Or I like the pictures in this book, but I don't find its story interesting.

b) Harry Potter is a very amusing film, **and** I like watching it.

c) She likes tennis**, but** she prefers football.

d) I'm sorry, **but** I'm busy this evening.

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Make them observe the compound sentences in order to draw the rules.

a) In compound sentences I use **and** to express the idea of reason as in (b).

b) In compound sentences, I use **but** to express contrast between two ideas as in (c). I also use **but** with the word **sorry** to express polite refusal of invitation or disagreement with what someone else has said as in (d).

Project round-up p. 44

A sample for project task one is provided in the text book. Here we will provide you with samples for project tasks two and three.

In **project task two** the learners are assigned the write an E-mail or an SMS to their favourite TV heroes. This can be done in real. Here are some addresses which can allow your learners to get into contact with actors and actresses :

a) http://www.linkmag.com/dorm/actors_actressses..html This site will allow your learners to link to the home pages of famous actors and actresses.

b)http://www.eslcafe.com/discussion/wwwboard5/wwwboard.htmlThis location is an ESL (English as a Second Language) Café Movie Forum. It can provide your learners with an opportunity to discuss movies on an interactive forum.

c) http:www.film.com/default.htm This site will give your learners access to lots of reviews and information on current films.

d) http://www.elfs.com/moviesEnt.html In this location, your learners can exchange their opinions about films with other teenage web users.

This project task can take the following shape: your learners will print copies of their E-mails or draw internet screenshots (see screenshot on p.39 of the textbook for illustration) including the messages they have sent to and received from the actors or actresses. They will stick these messages on printed screenshots on their copybooks.

We understand that some learners cannot get access to the internet . So assign them an alternative project task such as the writing of a letter of enquiry following the same instructions as in the initial/original task. We have already given you tips as to the layout of letters, forms of salutations and complementary closes. Here is a sample letter of enquiry:

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(Do not include the name)
Learner's address
Date

(The Actor's address)
Re: Picture (Re: stands for subject or **ref**erence)

Dear Mr Eastwood,

I'm writing to ask you to send me a poster/picture with an autograph on it. Let me introduce myself. My name is Jaffer Namr. I'm 14 and I'm a Middle School student . I'm a fan of yours. I like your films very much. They always teach lessons because you always punish the bad guys.

Please send me your picture as soon as possible. I will use it for my school project.

I'm looking forward to hearing from you.

Yours sincerely,
(signature)
Jaffer Namr

In response to their letter of enquiry, the learners can imagine to have received a thank-you note from their favourite actors. It can be presented as follows:

Dear Namr,

Thank you for your letter dated June 14, 2005. I am glad to have you among my teenage fans. I am pleased to send you one of my posters. I hope you will like it.

With my best wishes
(signature)
Clint Eastwood

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Task three

In project task three, learners are asked **to make a survey** to choose the top five actors/actresses.

The procedure for carrying out this task are given in the project announcement. Here we provide you with a sample questionnaire, an interview, a survey form for analysis of results, and a written report.

THE TOP FIVE QUESTIONNAIRE

Forename: _____ Surname:_____

(Please print)

Sex: Male Female

(Circle)

1. Do you like watching TV? Yes No
2. What do you prefer watching?
   a. Sports programmes b. Documentaries c. Films
3. Which of these are your favourite TV characters?
   a. Habidh Derraji b. Bayouna c. Hamid Achouri
   d. Any other

The questionnaire can be used in two ways. The learners can hand it to informants (other learners) to fill in , or used in an interview by the interviewer who will himself/herself consign the information that the informants will give him/her during the interview.

Sample interview (The interviewer takes note on the questionnaire)

Interviewer: Excuse me/Hello, I' m doing a survey about TV characters. Can you help me?

Interviewee: Yes, of course.

Interviewer: My first question is : "Do you like watching TV?".

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Interviewee: Yes, I do.

Interviewer: I see. And what do prefer watching, sports programmes , documentaries or films?

Interviewee: I am keen on adventure films. I never miss them.

Interviewer: My last question. Which among these is your favourite TV character? Bayouna, Hafidth Derradji or Hamid Achouri?

Interviewee: I like Hafidth Derraji, but I prefer Hamid Achouri. He is very funny.

Interviewer: Thank you for answering my questions.

Interviewee: You're welcome.

Survey form (interpretation of results)

Learners collect the questionnaires and ask themselves such questions as :

1. How many learners (informants) have filled the questionnaire? or
   How many learners (informants) have accepted to be interviewed?
2. How many male and how many female informants are questioned?
3. How many female and how many male informants like watching TV?
4. Which programmes do they watch?
5. What are their favourite TV characters?

Learners will analyse the completed questionnaires and fill in the survey form below with their answers to the questions above.

Survey form : Results

Number of completed forms: _____

Number of males: _____

Number of females: _____

TV programme preferences for males: _____

TV programme preferences for females _____

Favourite TV character for females: _____

Favourite TV character for males: _____

Results: Boys and girls have different _____

Boys and girls have the same _____

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After sorting out the results, the learners will write the final report to show their findings.

Sample report:

Young people like watching TV a lot. So we wanted to know why. Twenty teenagers answered our questions. Their age is between 13 and 15. The boys (10) and girls (10) are middle school students.

The results are : Girls and boys like watching TV, **but** they have different TV viewing habits. Boys like watching documentaries, **but** girls prefer watching adventure films. Their favourite TV characters are the same. **Their top five TV characters are**: Hafidth Derraji, Pierre Richard, Bayouna, Hamid Achouri and Fellag.

These results suggest that teenagers are sporty and cheerful.

Where do we stand now?

This section consists of two parts. The first part is devoted to exercises and the second one provides an assessment checklist . The aim of the section as a whole is to check the progress that the learners have made in the file.

Test yourself

This sub- section consists of types of exercises that are not time consuming: matching and completion exercises and circling correct answers. Hopefully learners can cover them within a time span that will allow them to check their answers in class and complete the assessment checklist.

Procedure

Allocate approximately twelve minutes for each of the exercises. The learners are supposed to have already acquired automatism in the skills, functions and related language forms and strategies which are proposed for checking. So they don't really need to devote more time than necessary to these exercises.

Task one

The aim of this task is to check out whether the learners **can respond appropriately** to prompts in selected reciprocal exchanges using functions, language forms and strategies developed all through the file.

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The keys to the exercise are as follows:

A. How do you do?	B. How do you do?
A. Thank you.	B. You are welcome.
A. Can I speak to Lydia, please?	B. I'm sorry. She isn't here at the moment.
A. Three pounds twenty.	B. Pardon? (I can't hear you)
A. I've got a headache?	B. Would you like an aspirin.
A. See you on Wednesday.	B. Goodbye.
A. Would you like to come to a concert tonight ?	B. No, thank you. I'm doing my homework.

Task two

The adjectives which can be used to describe personality features are: polite, lazy, funny and timid.

Task three

By doing this task, the learners will check whether they can use reading strategies according to the reading material at hand.

Here are the keys to the task:

A newspaper (strategy b) A postcard (strategy a) A telephone directory

(strategy b) A letter (strategy a)

We understand that these strategies are sometimes not mutually exclusive as in the case of reading letters and postcards.

Task four

The text on the left-hand corner is a short note for expressing apology. It will be completed as follows : «I had a terrible headache». The second text is an invitation. The learners will use «Would you like to come to my party?» to complete it.

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Questionnaire

Self-assessment is a vital part of successful language learning. This self-assessment, as it has been stated earlier, is included in to check progress. It is a formative testing. So there is no need to make your learners feel that you are making "judgement" over them . On the contrary, make them feel that it is a potentially useful part of learning.

Procedure

Explain to your learners that the purpose of filling in the questionnaire is not to pass judgement over them, but to check how they are getting along. To dissipate the fear that generally accompanies traditional somative testing i.e., testing determining the passage from one grade to another, make it clear right at the outset that there is no need to write their names on the questionnaires.

It is not necessary to make your learners copy down all the questionnaire. Tell them to write only the alphabetical letters and assess their performance in each of the listed skills and functions as indicated in the textbook (e.g., **a**. very good; **b.** not good ; **c.** good etc…)

Once your learners have filled in copies of the questionnaires, tell two or three learners to collect the questionnaires and proceed to the interpretation of the results. There is only one question to ask when collating information about their performance in the skills and functions in the checklist. This question is «How many learners think that their performance is **not good**, **good** or **very good** in each of the functions and skills?»

Give the survey form on the next page to your learners. Ask them to read their peers' questionnaires and to tick in the boxes according to the response of the learners to each of the questions in the checklist. Tell them to count the ratio of performance for each of the skills and functions and let them decide where it is necessary to have remedial class work before moving on to the next file.

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skill and function	not good	good	very good
a			
b.			
c.			
d.			
e.			
g.			
f.			
g.			
h.			
j.			
k.			

There is another way of making the learners express what they think about how well they have worked in the file. It is by asking them to fill in assessment sheets and to hand them to you without any signatures. It is for you to collate information about remedial work by at the weaknesses mentioned by the learners.

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KEYS AND TIPS

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FILE TWO : TRAVEL

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File two : Travel

Illustrative page, preview and project announcement pp. 48-51.

Follow the procedure outlined in the first and second parts of this book.

Sequence One: Welcome on board pp. 52-58

Listen and speak pp. 52-55

Focus on

Function: Asking and giving information about flights

Vocabulary: Vocabulary related to flights (e.g., departure, departure board, departure time, arrival time, gate number, destination, on time, delayed, cancelled)

Grammar: Present continuous with future meaning

Task 1

Procedure :

Interact with the learners and have them **interpret** the context of the spoken interaction they will listen to. The picture of the departure board can serve as a starting point for discussion. (e.g., What time is the flight for Geneva? Is the flight on time or delayed?…) Follow the procedure outlined in the second part of this book.

Key to task 2

The aim of this task is to get the learners to take notes.They will use these notes to report information to their partners. Make it clear to your learners that they must not try to understand every word in the spoken interaction they will listen to you reading. When we take notes we generally pay more attention to the **content** rather than the **grammar/function** words.

Illustrate to your learners the difference between content and function (grammar) words. Make sure that your learners write only the content words when they take notes (e.g., numbers, dates, the topic of discussion, not the function words (prepositions, auxiliaries) …).

When we talk about information we have heard, we often use special words and expressions. Here are some of them: **Apparently/It seems tha/I understand that** Peter is travelling to London on Tuesday 21st. His flight number is 523. He is arriving at 9 a.m. Encourage the learners to use these words by **interacting** with them as follows (What do you understand? What time is Peter arriving at London? …).

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Task 3

The aim of this task is to listen for missing information.

Procedure :

Interact with your learners and have them **interpret** the picture of the flight coupon and identify the missing information on it. Once they have identified the missing information on the flight coupon, ask them to listen to you and complete it as appropriate. Simulate both the first and second scripts on p.170 of the textbook.

Key: Gate number: 22 - Flight: BA532 - Date: Tuesday 21st - Name: Peter

Interact with the learners to check their answers. Then ask them to identify the speakers and play roles to simulate the second dialogue.

Say it clear p. 53

The aim of this sub-rubric is to make the learners aware of the distinction between long and short sounds with reference to names of countries.

Focus on

Functions: Asking about destination; making offers and responding to them.

Intonation: Intonation in wh-questions (falling tone) and polite offers (rising tone)

Task 1

Procedure :

Make sure the learners have understood the question before simulating the dialogue. Make them draw the table below. Before moving to the second task, discuss and draw the rule for the pronunciation of the vowel sounds. The 'o' and 'a' letters are always pronounced as open/long vowels when they are followed by an 'r' letter.

Short vowel	Long vowel	/ æ /as in travel	/ a: / as in pass
Oman Barbad**o**s S**o**malia	J**o**rdan Singap**o**re N**o**rway P**o**rtugal Ecuad**o**r El Salvad**o**r	El S**a**lvador	Som**a**lia B**a**rbados Sum**a**tra Ir**a**n Qat**a**r Fr**a**nce Om**a**n Pakist**a**n

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Task 2

Make sure the learners pronounce correctly the vowels that they identified in task 1

Task 3

The aim of this task is to have the learners **interact** by making and responding to offers using the right intonation. We have already illustrated the importance of intonation in the second part of this book.

Procedure

Simulate the dialogues before having the learners take turns to act out similar dialogues using the cues. Make sure that the tone goes up at the end of offers. A falling tone can be a mark of impoliteness.

Practise p . 54

Focus on

Functions:

- Asking for permission to do something using **shall** and **may.**
- Making, accepting and declining offers and suggestions.

Vocabulary:

- Class things/furniture
- Leisure activities (shopping, camping, sightseeing, hiking, cycling…)

Grammar*:*

- Action verbs (take, go, open, change, bring, close…)
- Expressions related to the functions cited above.

Key to task1

Asking for permission

- May I open the window?
- May I borrow your rubber?
- May I answer the question?
- May I go to the board?

Giving permission

- Yes, that's Ok / Of course / Certainly / Ok /Yes, sure / Yes, that's fine.

Refusing permission

Please note that when we refuse permission, it is important to give a reason why we refuse. Doing otherwise will sound impolite.

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A. May I open the window?

B. Sorry, but…/ No, sorry…/ I'm afraid that's not possible… / I'm afraid not / I'm sorry, you can't. + **explanation. It's cold outside.**

Task 2

Procedure

Simulate two or three dialogues to illustrate what your learners are expected to do. Give them time to **interpret** and **identify** the context of communication before acting their **spoken interaction**. The context of the spoken interaction involves a flight attendant and passengers. Make them aware of the difference between formal and less formal registers of making requests. (e.g., the use of "would" in a request makes it more formal.) Attract the learners' attention to the use of the gerund after polite patterns: "Would you mind/Do you mind…?". Keep in mind that intonation goes up in making polite requests.

Suggested key

Making requests

- Will you please fasten your seat belt?
- Would you mind turning off your mobile, please?
- Do you mind not smoking, please?

Say yes to a request

Ok./ All right./Yes, sure./ Certainly. (formal)

In this case, we simply cannot **say "no" to the flight attendant's requests.**

Task 3

The learners are required to make and refuse requests in a classroom situation. Illustrate what you expect from the learners by simulating a spoken interaction. The learners will **produce** their own spoken interactions in pairs once they are ready to do so. In this case, the learners can refuse requests. Here are some of the ways of declining requests:

Sorry, but…/ I can't really…/ I'm afraid…. Remind your learners that it is polite to give a reason when they say no to a request.

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Task 4

The aim of this ask is to make the learners **interact** by making and replying to suggestions.

Procedure

Simulate the spoken interaction in the textbook and make sure the learners know what you expect from them. Attract their attention to the fact that we use the **gerund** after the verb go. The learners will use the auxiliary **shall** to make their requests. There are other ways of making suggests. Here are some of them:

Let's…/ Why don't we/you…? / What about…? / How about…? / Do you want to…?

Ways of saying yes to a suggestion

Yes / Yeah / Ok / All right / Good idea / That sounds good / great / Sure (American English).

Ways of saying 'no' to suggestion:

Sorry,/I'm afraid, I can't…/ I should do my work. How about going hiking instead?

Please inform your learners that when we say no to a suggestion, it is polite to give a reason, or make another suggestion instead.

Imagine p. 55

Interact with your learners and have them **interpret** the different pictures. They will **produce spoken interactions** by re-investing the functions and language forms they have learned and practised in the previous sub-rubrics of the sequence.

Suggested key to task1

Picture one

Passer-by: Can I help you?/Do you want any help?/ May I help you?

Motorist: Yes, please. Can/Could you see what's wrong with the engine please?

Passer-by: Oh. The engine has broken down. Do you want me…/ Would you like me to call a mechanic?

Motorist: Yes, please./ Thanks./That's very kind of you./I'd be most grateful/ much obliged.

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Picture two

Mother: Ouch! My arm hurts!

Son: Shall I call /Do you want me/Would you like me to call a doctor, Mum?

Mother: Yes, please. /Thanks….

Picture three

Man: Excuse me. Would you mind sharing your umbrella with me?

Woman: Not at all. You're quite welcome.

Another possibility :

Woman: Would you like to share my umbrella with me?

Man: Oh, thank you I would be pleased to.

Picture four

Boy : It's a lovely day. Shall we go out for a walk?/May I open the window?

Girl : That's a good idea!/Yes, please do. …

Task 2

Make sure the learners understand all the difficult words. They will do the task. Then they will take turns to play out roles.

1-c 2-a 3-e 4-b 5-d

Read and write I pp.56-57

Task 1

Interact with your learners and encourage them to **interpret** the picture. Then have them read the text to check their answers.

Key : Alpha India = ALITALIA

Task 2

The learners will read the first text on page 57 for specific information.

Key

Pilots use a coded language to avoid any misunderstanding with the air traffic controller.

Key to task 3

The learners will read the second text on page 57 for specific information.

Wales-The north of England-Italy.

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Practice p.56

The learners will write secret messages inviting one another using the spelling alphabet and the present continuous tense.

Have the learners read their messages in order to be deciphered by their partners. This is a game. So try to make it funny.

Key

Secret message one: Hi, Omar ….

Secret message No, Thanks. I'm camping with Ali on Tuesday.

Write it out p.67

The task involves model writing. See part two of this book for information about the procedure to be adopted for this type of writing.

December 20th, 2005

Dear ...

I'm really sorry, but I can't come to camp with you . I have already been invited to spend a week at my uncle's country house Thanks again for the invitation. I'll call you soon.

Love

The learner's signature

Other excuses: - attending a music class
- helping my father/mother
- cleaning the garden

Read and write II p.58

Task 1

The learners will **interpret** pictures containing road signs. Then they will **interact** about road signs in Algeria.

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Key

a. They are written in English and Welsh. In Algeria, they are written in Arabic, French and Berber.

b. The fine is £1000. (Note that the words Pound and Dollar comes always before the number.)

Task 2

The learners will look at the pictures and map, and transfer information to the text from the Welsh tourist board leaflet.

Key

Take a bus to the top of **Mount Snowdon**… From there go to **Caernarfon…**

Task 3

The learners will use the **Welsh tourist board leaflet** as a model for writing their advertisements. Follow the procedure recommended for this type of written activity in the first and second parts of this book.

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Sequence two: On my way pp. 59-66

Listen and speak pp.59-62

Task 1

The aim of this task is to encourage learners to make predictions on the basis of what they see on the pictures of a double-decker and a tourist leaflet. Simulate the tourist guide's speech in the first script on page 171 and have the learners check their predictions.

Key

They are going on a sightseeing tour of London.

Key to task 2

The man in the picture is a tourist guide (a). He is showing the city to tourists (b). The passengers are tourists. The learners will listen to you simulating the tourist guide's speech on page 171 again, and check their answers in **task 3 .**

Key to task 4

Statements b and c are true, but statement c is false.

Say it clear p.60

Focus on

- Stressed and unstressed prepositions in sentences.
- Intonation in various sentence types.

Key to task 1

Preposition	Weak	Strong
To	X	
By	X	
By	X	

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Key to task 2

Dialogue	Preposition	Weak	Strong
1	On		X
	Up		X
	Up		X
	Down		X
2	From		X
	From	X	
	At		X
	At	X	
3	To		X
	To	X	
	To	X	
	To	X	

Note that the prepositions which occur in the middle of a sentence are usually not stressed whereas those occurring at the end of questions are stressed. Note also that intonation goes up on the first word before **or** and goes down on the word after **or**

Key to task 3

Bus- Come on- Hurry up- Durham (a name of a county in England)- Cumbria (a name of another county in England) - From- Douglas- Us- Duncan- Sussex

Practise p.61

Focus on

Function: Asking for and giving directions

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Grammar:

- The imperative form (go straight on/ahead, turn right/left (…)
- Could/ can in requests
- How far/how long

Vocabulary:

- words related to public amenities, street, furniture (traffic lights, corner, bus station, petrol station, town centre, airport, park…)
- names of places and buildings in London.
- Words related to location, distances, time and means of transport.
- (opposite, next to, at the corner of, yards, miles, minutes, far away, not far away, near here, it's about…, on foot, by car, by train, by bus, …)

Task 1

Procedure

To make the task easy to perform, start by listing on the board 5 or six situations from where to give directions. Simulate two or three short dialogues using the cues in order to make the learners know what is expected from them.

Task 2

Simulate a spoken interaction. Then let the learners **interpret** the road signs and **interact** with one another.

Imagine p.61

The learners will re-use the prepositions of place and movement in the presentation of the city of London to tourists.

Familiarise the learners with the difficult vocabulary. Then give them enough time to prepare their presentations in writing before they act them out.

Travel quiz

Key

1-b 2-a 3-a 4-b 5-c 6b 7c 8d

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Read and write 1

Task 1

The learners will read a text (a leaflet) to fill in missing information in a letter.

Key

-You'll discover the **Tower of London…**

-You're going to admire **The Houses of Parliament…**

- (just before **Big Ben**, the famous clock)

- a look at **The Abbey of Westminster…**

Task 2

The learners will read text two on page 65 for general understanding.

Key

a) instructions about travel tickets.

Practise p.64

Task 1

Make sure your learners understand what you expect from them. Explain to them that texts 3, 4 and 5 are written in telegraphic style. Attract their attention to the "stops" used in telegrams. In telegrams we use only content words. Your learners are supposed to supplement the telegrams with the grammar/function words and write full sentences.

Key

1- I'm arriving at Heathrow Airport on Wednesday at 10.a.m.

2- I'm leaving Victoria Station on Thursday at 12: 30 p.m .

3- I'm expecting you at Swansea Train Station at 5 p.m. (Telegram signed respectively by Steve, John and Sally's mother)

Task 2

Follow the instruction. Make sure your learners use only content words when they write their telegrams.

Write it out p.64

Follow the instruction and go back to the second part of this book for information about the procedure to follow in doing this type of writing task.

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Read and write II p.66

The learners will read texts and **interpret** the included illustrative pictures.

Task 1

Procedure

The learners will read the text first. Then you interact with them about the picture to identify its elements.

Key

1-We see the heads of four famous US Presidents carved in the rock: George Washington, Thomas Jefferson , Abraham Lincoln and Theodore Roosevelt.

Task 2

Follow the same procedure as in task 1.

Key

2- The name of the spaceship is Apollo 11

Task three

Procedure

Interact with your learners and have them interpret the pictures. Then ask them to express their wishes and hopes starting with **One day.** (e.g., One day, I will become an astronaut. I will travel in a spaceship. I will visit the different planets and meet with Martians. …

Make sure the learners use the **future simple** and not the future with **going to** , or the present continuous with future intent. They may also use **might** in case they consider space travel of that kind as a very remote possibility.

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Sequence three: Goodbye sailor pp.67-74

Listen and speak pp.67-70

Task 1

Have the learners interpret the picture by interacting with them.

Task 2

Make sure the learners understand all the difficult words. Then have them listen to you simulating the second script on page 171. They will pick out specific details of information about places to visit in Swansea.

Key

The places are: an art gallery, a Welsh gift shop, the Dino Disco, a leisure centre, and Swansea Maritime Quarter.

Once you have checked the learners' answers, ask the learners to imagine that they are tourist guides, and that the sightseeing places they have identified above are those which tourists in their charge have planned to visit tomorrow. Interact with them like this: Which places in Swansea are your tourists visiting tomorrow? They **are** visit**ing** …

Say it clear p.68

Task 1

We generally correct people when they misunderstand or misheard what we have said. The way the interlocutors are corrected in dialogues one and two are too abrupt. You can tell your learners to make them less abrupt by changing the **no** in each of the responses by starting with **Actually.**

Key

The corrective stress is as follows:

1- B: Saturn 2 B: Charles Lindbergh

Task 2

The aim of this task is to make the learners understand and use intonation in lists.

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No matter how long the list is, intonation in lists always goes down on the last item to show that the list is finished. It goes up on all the items that have preceded it to show that there are more items to come.

Key

The corrective stress is indicated by the words written in bold type.

A: I understand, Herbert, Ernest and Shirley are making a voyage around the world.
B: No. They are just driving to **Turkey. (Corrective stress on Turkey)**

A: So, you are saying you are flying from Portsmouth to Jersey in a bluebird?
B: No. We are sailing. **Bluebirds** are motor boats

Key to task 3

A: Bernard, Bert and Pearl are **going** by boat to Pearl Harbor.
B: Ursula and Percy are going to surf in Perth, Australia.

Practise p.69

Tasks 1 and 2

The learners will practise making and responding to suggestions using cues.

Go back to sequences one and two of this book for information about other ways of making and responding to suggestions. Remind the learners about the social conventions that should be followed when we say no to a suggestion.

Task 3 and 4

The learners will use the cues in the box to ask for and respond to favours.

Simulate a spoken interaction for illustration before asking your learners to interact.

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Imagine p.70

The learners will use speaking strategies like checking understanding, showing understanding, and correcting misunderstanding.

Procedure

In **situation 1 . Interact** with your learners to elicit information about water skiing. (e.g., What is water skiing? Where do we practise water skiing? Which instruments do we need for water skiing? A pair of water skis, swimming trunks/ suit, a small motor boat, rope?) Go back to the spoken interaction in the text book and have the learners complete instruction A with another sentence. The spoken interaction should be as short as possible. In response B, the learners are supposed to reformulate what A has said in order to check understanding. A responds to B by confirming to him or her whether s/he has really understood what s/he has said or not.

In **Situation 2,** the learners read the text and guess what is missing in the spoken interaction. The spoken interaction is rather long. So have the learners act it out in smaller stretches. The response of interlocutor A to interlocutor B is too abrupt. Make your learners tone it down by using **Actually/Sorry/I'm afraid** instead of the categorical no.

Situation 3. Follow the same procedure as in situations 1 and 2.

Travel puzzle p.71

This game aims to extend the learners' knowledge of vocabulary related to tourism. The learners have come across many of the compound words in the puzzle (e.g., sight seeing, travel agency, seaside resort, ferry boat…) They will try to find out other compound words in the puzzle: foreign currency, duty free, holiday makers and full board. Interact with them and try to make them realise that some words in English always go together.

Have them write full sentences using the compound words. (e.g. **Ferry boats** cross the **English Channel** everyday.)

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Read and write 1 pp.72-73

Task 1

Interact with your learners and encourage them to interpret the picture. Then ask them to match each of the texts on page 73 of the textbook with its corresponding illustration.

Key

1- A: A weather forecast map B: A cloud C: A fortune teller
D: A horoscope E: A diary

A-2 B-5 C-3 D-1 E-4

Task 2

The aim of the task is to make the learners aware of the tenses used to express intention and prediction. It is not necessary to deal with all the texts. Select two representative texts. That will be enough to illustrate that

will + infinitive without to and **going to + infinitive** express intention and prediction. Check grammar books for further information about these future tenses.

Practise p.72

Task 1 and 2

The aim of this task is to make the learners practise writing resolutions using the future tense with **will**. Make it clear to your learners that writing about resolutions is one of the traits of teenage culture in the United States. Indeed, American teenagers make resolutions that they write on their diaries at the start of the new year.

Write it out

This task involves model writing. Direct your learners' attention to the texts on p.73. Allow them to choose one of them as a model for their writing task.

Read and write II p.74

Task 1

Interact with your learners to warm them up. Then ask them to read the text and identify the places and monuments represented in the pictures. They will use the sample dialogue included in the textbook as model for their own spoken interactions. Simulate a spoken interaction before asking the learners to make and respond to suggestions.

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Task 2

The learners will say in writing what their visiting plan for the day in London is. (e.g., Today I have planned to visit many places in London. In the morning, I will go to see …. In the afternoon… In the evening ….)

Snapshots of culture p.75

Task 1

Interact with your learners and have them interpret the text and its illustrative picture. Then move on to the questions a and b. The key is as follows.

a. The text is an advertisement. It seeks to persuade visitors to come and visit Scotland.
b. The learners discuss the question with reference to the text. The author does not state clearly whether s/he believes in the existence of the Loch Ness monster or not. It is not the purpose of the text.

Task 2

Try to get hold of the tape of the song of ***Auld Lang Syne*** . The learners will read the text on the bottom right-hand corner to know on which occasion this song is sung. Then have them compare the lyrics of the Scottish song with its Algerian counterpart.

Activate your English p.76

Follow the instructions in the tasks and the procedure outlined in the first and second parts of this book.

Do the exercises and draw the rules pp. 77-80

Strategies p.77

The learners will proof-read the text and edit it. Have the learners follow the instruction.

Here is a possible edited version of the letter:

(For the letter format, go back to part two of this book)

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May 15th, 2005

Dear Karima,

I'm in London at the moment. I'm visiting a pen-friend of mine. I'm fine, and London is a lovely town. On June 13 th, we went to Stratford-upon-Avon for the weekend. We visited Shakespeare's Memorial Theatre. Tomorrow we are going up to Scotland. We're going to tour there for two weeks. Then we will tour in the north of England for a week. After that, we'll have probably a nice time in my pen-friend's parents' house in Swansea (Wales).

I'm looking forward to meeting you in Oran next July.

Love,
Karim

Task 2

The rule can be completed as follows: I pay attention to grammar, punctuation, spelling, organisation of ideas and meaning. I correct the mistakes before I give the final version of my paper to my teacher.

Functional language 78

Key

1.Can you get me a newspaper, please?
2. Could you bring me some coffee, please?
3. Do you mind telling me the time?
4.Would you mind bringing me some water?

In English, I can transform **orders** into requests by using modals like **can** or **could** or **Do you mind/ Would you mind + verb in gerund.** Intonation always goes up at the end of requests.

Try to make it clear to your learners that **Can, Could I** and **may** express permission.

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Rhythm 'n sound p.79

Key to task1

The silent letters are in **bold type**

1 forei**g**n-ei**g**ht-si**g**n

2 **k**nock-**k**nife-**k**now

3 lis**t**en-cas**t**le-fas**t**en

4 wou**l**d-cou**l**d-shou**l**d

5 **w**rite-**w**rong-**w**ho

6 thum**b**-lam**b**-com**b**

The rule for silent letters are as follows

1- In words ending in "mb" as in **comb**, I do not pronounce the letter "b"

2- In words ending in "gn" or "gh" as in **sign** or **eight**, I do not pronounce the letters "g" and "gh".

3- In words starting in "k" as in **knock**, I do not pronounce the letter k"**.**

4- In words starting in "wr" as in write, I do not pronounce the letter "w".

5- In **could, should, would,** I do not pronounce the letter "l".

In some words with "st" in the middle, as in **fasten**, I do not pronounce the letter "t".

Key to task 2

Two- syllable words with the stress on the first syllable	Two- syllable words with the stress on the second syllable
Over Postcard Customs Baggage	Across Between Above Police

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Note: Near is a one-syllable word with two vowels put together (diphthong)
In two- syllable words, I sometimes put the stress on the first syllable, as in over, but I sometimes put the stress on the second syllable as in ahead.

Grammar : Plural forms p.80

Key to task 1

The singular forms of the words are as follows: departure, fork and knife, bus, taxi, fish, lady gentleman, woman, man, child.

Key to task 2

- In most nouns, I add s to form the plural as in forks.
- In nouns ending in s, sh, and x I add es as in buses.
- In nouns ending in y, I change the vowel y to ies to form the plural as in ladies.

Some nouns have irregular plurals.

a- In some nouns, I change the vowel a into e to form the plural as in men.
b- In nouns ending in a vowel +f, I put -ves to form the plural.
c- In some nouns such as fish, I change nothing to form the plural.
d- Some nouns have irregular plurals as for child(plural form = children)

Sentence structure p.80

I will buy a beautiful big square old green Peruvian wool blanket.

Opinion / size / shape / age / colour / origin / material
(1) (2) (3) (4) (5) (6) (7)

When I use many adjectives in a sentence I first use adjectives of opinion, size, and shape then adjectives of age, colour, origin and material.

Where do we stand now ?

Jane will visit her parents (the decision is made now).
John is going to visit London next summer.
3- John is visiting London next summer.(the arrangement has already been made).

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3- May/Can I introduce you John?
4- Can I offer you a drink?/May I offer you a drink?

5- Dialogue completion
A: Let's meet on Tuesday.
B: Sorry, on Tuesday I'm visiting my parents.
A: What about Wednesday ?
B: Wednesday's OK, but I'm too busy in the morning.
A: Let's meet in the afternoon then.
B: Yes, that's fine.
A: What time ?
B: Let me see…Is 2.30 p.m. OK?
A: Yes, I think that's OK.

6- Asking for directions
A: Excuse me. Can you show me the way to Piccadilly Circus, please?
B: Certainly. Walk / drive / go ahead for about a mile, then turn left
as you come to the traffic lights.

7- Making a suggestion /making a request.
Shall we have lunch at the restaurant? ® a suggestion

8- Correction of mistakes
(I'm) looking forward to seeing you.

9- The missing word
Will/ Would/can/could you please stop smoking in this area?

0- Gap-filling: How long / How far…
How far is it to Cardiff, please?
How long will it take to get there?

Questionnaire p.82
Follow the procedure outlined in the second part of this book.

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Project round-up p. 83

Follow the instructions included in the project-round up page and the same procedure as the one outlined in the second part of this book.

Mind your punctuation p.84

Puzzle completion:

FULL STOP	QUOTATION MARKS
SEMI-COLON	QUESTION MARK
COMMA	EXCLAMATION MARK
COLON	HYPHEN
APOSTROPHE	DASH
BRACKETS	THREE DOTS

Time for fun

The learners can read the jokes for themselves. But you can also exploit them in the classroom. Here are some techniques that you can follow in telling jokes. To introduce the joke, start by saying «Do you know the one about …?If you get lost, say «Now, where was I?»If you leave something out, say «Oh, I forgot to say…»

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FILE THREE : WORK AND PLAY

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File three : Work and play
Illustrative page, preview, project announcement and starters pp.86-89
Sequence one: What has happened pp.90-96
Listen and speak 90-93
Task 1

Interact with your learners and encourage them to speak from the notes on the time table. (e; g., How many subjects are there on the time table? Do you study the same subjects? Which ones you don't study at your school? What time is French?

Task two

The learners will listen to you simulating a headmaster's address to his/her students in order to interpret an illustrative picture.

Elicit the meaning of the difficult words before you simulate the address. Interact with your learners about the picture. Where are the students in the picture? What are they doing? Are they listening to music? Are they saying a prayer with a headmaster? Are they listening to information read by headmaster? Are they singing a hymn? The learners will guess and check their answers. As a follow-up activity, ask them if they do the same in their own school.

Key

The learners are listening to the headmaster reading from the United Nations Call on the Rights of the Child and from the School Code Behaviour.

Task 3

The learners will listen to you simulating the same address as in task 2. It is not necessary to read the whole address. The learners will make notes by filling in the word charts with key words from the address.

Procedure

Divide the script on page 171 into two parts. Simulate the first part about the rights of the child. Check the learners' answers , then move on to the second part of the obligation as laid down in the School Code behaviour. Illustrate what you expect from your learners by filling in one of the boxes in each of the word charts.

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As a follow-up activity, the learners will speak from the notes in the word charts.

Key to task 3

Children's rights	Children's duties
- Life and health care - Special care and training for disabled ones - To speak their languages - To practise their religion - Free education - To play and join in a wide range of activities	- be honest and trustworthy - treat others well - work hard - take care of public property and equipment - be helpful to others - do their best

Say it clear p.91

Task 1

The focus will be on sentence stress. The learners will try to distinguish between content and grammar words

The bold words in the dialogue below are stressed because most of them are content words.

I haven't seen you for days. What's the matter?

I've had a terrible headache since Monday.

Oh no! I'm sorry to hear that.

Have you been to the doctor's?

Not yet. I'll go this afternoon.

B. I hope you'll get well soon.

Note that in some cases, grammar words can also be stressed to indicate sympathy or some other feeling as in Oh no!

Task 2

The learners will act out dialogues substituting the words in the keys. All the words in the keys are two-syllable words and stress falls on the first syllable of each word.

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Task 3

The learners will identify and underline the content words in the dialogue. Your learners will listen to you simulating the dialogue. They will check their answers, then act out the dialogue in pairs.

Task 4

The learners will do the task. Then you will read the words for the learners will check their answers. Note that all the words in the box have three syllables.

Key

Stress on the first syllable	Stress on the second syllable	Stress on the third syllable
Beautiful Furniture Basketball Generous Impolite Wonderful Families Government Exercise Incorrect	Computer Athletics Together Expensive Polluted	Incorrect (Add other words like disagree, disappoint…)

Practise p. 92

The learners will ask for and give information using the present perfect with since and for.

Task 1

The learners will interview one another changing roles. Simulate the interview to show what you expect from them.

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Task 2

Simulate the dialogues using the cues to illustrate the difference between the present perfect simple which focuses on action and the present perfect continuous which focuses on duration. The learners will act out dialogues using the cues in the key.

Examples: How long have you lived here?

How long have you been writing articles for kids' magazines.

Task 3

This task should be conducted in the form of a quiz show. For the meaning of Ravenclaw refer to the Snapshots of Culture rubric on page 113 of the textbook.

Example:

How long have we had newspapers?

Let me see/think. We're in 2005. So, we had the newspaper for three centuries/hundred and ninety-six years.

Or We've had the newspaper since 1609.

Note: Disagreement about dates are quite welcome as long as the learners keep on using the right tense and the right preposition.

Imagine p.93

The learners will interpret the pictures and act out dialogues.

Key to task 1

A: Who is the second person in the queue?

B: It's Dolly

A: How long has she been there?

B: She has been there since 5.50 a.m.(ten to six).

She has been in the queue for one hour and ten minutes. (1)

A: Who is the third person in the queue?

B: Oliver.

A: How long has he been there?

B: He has been there since 6.00 a.m.(six o'clock).

He has been in the queue for one hour. (2)

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A: Who is the fourth person in the queue?
B: Ron .
A: How long has he been there?
B: He has been there since 6.10 a.m.(ten past six).
He has been in the queue for fifty minutes. (3)

A: Who is the fifth person in the queue?
B: Jocelyn .
A: How long has she been there?
B: She has been there since 6.15 a.m.(a quarter past six).
She has been in the queue for forty-five minutes. (4)

b Suggested answers

Picture 2
Teacher: How long have you been sleeping?
Student: I've been sleeping for only one minute.
Picture 3 :
Bookworm1 : How long have you been reading this book?
Bookworm2 : I've been reading it for years/months/weeks/days.

Duration: the Present Perfect Continuous focuses on duration.
A bookworm is someone who reads a lot.

Task 2

The aim of this task is to make the learners aware that we use the present perfect when something happened in the past, and affects us now.

Picture 4:

A: I've broken my arm.

B: Oh, What a pity! So now, you can't write (drive, carry something, clap, wave, rub something) anymore!.

Picture 5 : A. Ouch ! I've cut my finger! B: Oh ! What a pity! Now you can't…

Picture 6: Ouch ! I've burnt my hand! ….

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Read and write I pp.94-95

Task 1

Interact with your learners and have them interpret the picture. Direct their attention to the second and third paragraphs of the text on page 95 to elicit the meaning of Keiko and Moby Dick on the demonstration panels of the picture.

Task 2

Direct the learners' attention to the third paragraph on page 95 to elicit the answer to task 2.

Key

One of the demonstrators has addressed his protest to the Japanese Embassy (cf. Keiko's story); and another to a British Member of Parliament (M.P) to have the **question of whale killing raised at the House of Commons.**

Key to task 3

How long have men hunted whales for food?

-……for their oil?

-……has Keiko lived in captivity?

-…….was …… 'he' employed in a Mexican marine show?

-…….has he starred in films?

- ……has he been in captivity in Japan?

Key to task 4

a) W b) W c) W d)D e) W

Practise p. 94

a1/a2 - Men have hunted elephants for their ivory for centuries, so they are in danger of extinction now.

b1/b2 - Men have always hunted gazelles for their beautiful skins, so this species is in the list of protected animals now.

Note that when we link sentences with so, we can either use a comma or a full stop.

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Write it out p. 94

Refer the learners to the protest slogans carried by the demonstrators in the picture of task one. They can use them as introductions to their letters of protest. Refer them to the text on page 95 for information to be included in the letters. For the letter format, use the tips included in the second part of this book.

Read and write II p.96

Task 1

Interact with the learners and have them interpret the picture. What does it represent? Who do you think the people are ? ...

The learners will read text 1 to check their own interpretations. Then they move on to the questions of task 1.

Suggested key

Yes, we have nomads in Algeria. They live in the Sahara. We call them the Touaregs. They travel on camel back. Yes, we like them. …

Task 2

Follow the same procedure as in task 1 above.

The key to the task is: a. Eco is an abbreviation of the word ecology. b. The learners can respond in various ways.

Task 3

If the learners cannot use the linking word whereas, they can use the same, different, similar to … instead.

The comparison can be as follows:

The Touaregs and the New Age travellers are the same. They are nomads. They move from place to place. They use different means of transport.

The Touaregs travel on camel back, but the New Age travellers go to other places by car….

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Sequence two: Have you ever…? pp.97-104

Listening and speaking pp.97-100

Task 1

The learners will interpret the pictures using the simple present perfect tense with expressions like this week and this month. (e.g., Look at picture 1, What have Meriem and Farid done this week? They have studied English in the language lab.)

Task 2

In this task, learners will talk about themselves using the same tense as in task 1. Encourage them to do so by prompting them with appropriate questions.

Task 3

The learners will listen to you simulating an interview (script on pages 172-173) and fill in the questionnaire form with appropriate information. The script is too long. So have them listen to the first part first. Check the answers, then move on to the second part of the script.

As a follow-up activity, have the learners act out interviews using the questionnaire form.

Key : Suggested answers:

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QUESTIONNAIRE

Questions	**Answers**
Have you seen any films this week?	Yes, I have.
What film have you seen?	Harry Potter.
When did you see it?	The day before yesterday.
Have you done some Maths homework this week?	Yes, I have
When did you do it?	I did it yesterday.
What is your favourite school subject?	English.
Do you think this is a popular subject?	Yes, I think it is.
Have you been absent from school this week ?	Yes, I have.
When was that?	On Wednesday, November 15
Why were you absent?	Because I was sick.
Have you received any commendation this term ?	Yes.
For which subject?	English.
What was your mark?	16 out of 20.
Have you been punished this month?	No, I haven't.
What have you done?	I haven't done anything. wrong.

Note that all the questions beginning with when have answers with the verb in the past simple tense. The simple past tense refers to actions which are over and which took place at a definite time in the past.

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Say it clear p.98

Task 1

Make sure the learners have understood the question well. They will listen to you reading the dialogues and identify the appropriate form (weak or strong) of the auxiliary have which fits in each of the blank spaces.

Note that have is pronounced in its weak forms when used as an auxiliary in the present perfect tense, but it is always pronounced in its strong form when we use it to express obligation or possession.

Here is the key:

A. How long have you been in this school? (Either of the weak forms can be used.)

B. Well, I have been here for two years? (Weak form)

…Do you have to wear the school uniform ? (Strong form)

…It depends. Sixth formers don't have to. But students from other forms have to wear it. (Strong forms).

Please note that the letter v of the auxiliary modal have to is pronounced /f/ because of its assimilation to the voiceless consonant t of the word to.

Key to task 2

Intonation goes up on hi and yes.

Intonation goes down on Thanks, well, right, and Mmm... .

Task 3

The learners act out the dialogue in task 1 paying attention to stress and intonation.

Key to task 4

-Ask the learners to write their dialogues (questions and answers) in pairs before acting them out before the class. Ask them to put into practice what they have learned in Tasks 1, 2 and 3.

Practise p.99

The learners will ask for and give information using the adverbs yet and already. Simulate the spoken interaction in order to illustrate the use of these adverbs to your learners. Then have them act out as many dialogues as possible using the cues.

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Key to task 2

Pictures 1 and 10:

A: Has she ever been to Great Britain?/ Has she been to Great Britain before?

B: Yes, she has. Look, that's the souvenir she has brought from there

A: What is it?

B: A Top hat.

or No, she has never been there.

Picture 2: China Picture 6 : Texas in the United States

Picture 3: France Picture 7: Paris

Picture 4 : Russia Picture 8: Egypt

Picture 5: India Picture 9: New York Picture 10: London

Imagine p. 100

Task 1

The learners will complete each of the dialogues with an appropriate punch line.

Simulate the dialogues for the learners to check their answers. Then interact with them in order to make them grasp the jokes.

Key : 1- b / 2- c / 3- a

Key to task2

The aim of this task is to enable the learners to express reassurance using cues like Relax, Don't worry and Keep cool.

Patient: Doctor, I've swallowed a pencil. What shall I do?

Doctor: You should have an operation. It will be all right.

Patient: Doctor, I'm very nervous. This is the first operation I've ever had.

Doctor: Calm down/ It will be all right/keep cool.

Doctor: Have you had this problem before?

Patient: Yes, Doctor.

Doctor: How many times have you had it?

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Task 3

The learners will use "never" to express advice/ warnings. Interact with your learners about the picture of the bookmark to elicit to whom it is addressed, why a picture of a wolf is included it, why it is written in colour (Little Red Riding Hood).

Suggested key

Never go out at night.
Never accept sweets from strangers.
Never walk alone .
Never trust strangers.

Fun page p.101

The learners can read the cartoons on their own, but you can also exploit them in the classroom in order to make the atmosphere more relaxing.

Read and write I

Task 1

The focus will be on the use of the present perfect tense with just.
The learners will interpret the pictures and guess what has just happened.

Key

1 -They have just married. 2 -He has just got up.
3 -He has just arrived at the hotel. 4- He has just missed the school bus.

Key to task 2

Picture top left: A big crowd of fans has already gathered.
Picture top middle: This is Henry Grates. I'm speaking to you from Gatwick Airport.
Picture top right: He's walking down the steps, waving to his fans.
Picture middle right: A girl has just thrown a bouquet at Billy.
Picture bottom right: Billy's plane has just landed.
Picture middle left: Now, they can see him.

You can ask the learners to number the pictures in order to make the matching of the sentences and illustrative pictures on page 103 easier.

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Key to task 3

The present perfect is the tense which is most frequently used in Text 1 because the speaker reports actions that have just been completed at the moment of speaking and which have a connection with the present without mentioning any definite time in the past.
I'm speaking/they're shouting/ he's walking and waving
Speaking, shouting and walking refer to the present continuous. They describe actions taking place at the time of speaking.
'going to have' refers to the future with intent: Henry Grates has already decided to interview Billy..

Key to task 4

Obligation	Absence of obligation	Prohibition
-Children have to wear pinafores -We have to go to the playground. -When the bell rings, we must join the class quickly.	We don't have to wear school uniforms.	At breaks, we mustn't stay in classrooms.

Write it out p.102

A memo is the abbreviation for the word memorandum. The learners are asked to write another memo on page 144. See the model suggested in this book by going to the page of this book dealing with the Write it out task of page 144 of the textbook.

Read and write II p.104

Key to task 1

The advert is addressed to parents to persuade them to bring their children to school for breakfast.

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Key to task 2

Encourage the learners to use the conjunction but.

The schedules are different for the following reasons.

Student A studies Civics, but student B does not .

Student A learns Development Reading, but student B studies Composition.

The learners will identify other differences.

Key to task 3

The aim behind this task is to deduce the meaning of difficult words from context.

Left back means repeating the year all over again.

Key to task 4

Direct the learners' attention to the second paragraph of the text and the schedules on page 104. They will pick out details about the middle school/Junior High School system in the USA. The comparison with the Algerian middle school system will include all the elements mentioned in the text: subjects, timing, way of dressing, obligations and rights. Encourage them to use words like different, similar to, like and the same.

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Sequence three: I was wondering pp.105-112

Listen and speak pp.105-108

Task 1

Interact with your learners and have them interpret the pictures. Follow the procedure outlined in the second part of this texbook They listen to you reading the poem on page 174, and check their predictions.

Key

Picture1 is about air pollution. (Point out to the smoke from the exhaust pipe)

Picture two is about "green house effect".

Task 2

The learners will listen to you reading the poem again to fill in gaps.

Key

1- walking 2- thinking 3- looking 4- bus 5- up 6- chatting
7- laughing 8- happening 9- cloud 10- chatting 11- laughing.

Key to task 3

a - It is about the air pollution caused by the exhaust pipe of an old bus.

b- It is a negative expression.

c- The earth complains because it suffocates under the gas released by the exhaust pipes of cars.

d- Black cloud/ dirty/ exhaust pipe/ green house/ crime

As a follow-up activity, have the learners read the poem in front of the class.

Say it clear p.106

Task 1

In this task the focus will be on weak and strong past forms of the auxiliary to be: was and were.

Key

The strong forms of the past forms of to be are written in bold type.

A.What were you doing there? B. I was helping Meriem with her project.

A. Was it really difficult. B: Yes, it **was.** …

B. Yes, in fact, we **were** working …

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For further information about stress on auxiliaries like was and were go back to part one of this book

Task 2

Simulate the dialogue for the learners again paying attention to the pronunciation of the past forms of the auxiliary to be. Then have them act out as many dialogues as possible in pairs.

Task 3

The learners will personalise the dialogues following the model given in the textbook. All the forms of the auxiliary to be are weak.

Task 4

The learners will fill in the gaps with the past forms of the auxiliary to be: was, wasn't, were or weren't . They will check their answers as you read the dialogue. Read the dialogue again for the learners to recognise how the negative and positive past forms of the auxiliary to be are pronounced. The only strong form of the auxiliary is "were" in the response :" No, My grandparents were a very happy couple".

Practise p.107

Task one

The focus will be on the past continuous and the simple past tenses used together to narrate actions continuing over a period of past time and interrupted in the middle by other actions. (See language reference at the end of the textbook).

Procedure

Proceed step by step with this task. Direct the learners' attention to picture one and ask the question: What was the geography teacher doing yesterday at 10 o'clock? He was walking in the street. He was reading a newspaper. Have the learners ask and answer questions about what their friends and themselves were doing yesterday at particular periods of time? Write samples of the dialogues on board. Refer them back to picture 1 and ask them to find what suddenly happened to the teacher?

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Now simulate a dialogue like this one and have the learners act out it in groups.

A: Have you heard ? Our geography teacher was walking in the street. Suddenly he fell into a manhole.

B: What a pity!

Once they are familiar with the structure (B), interact with them and have them interpret pictures 2, 3 and 4.

Picture 1: What does picture 1 represent, a woman or a man? What was s/he doing ? Was she climbing the stairs or climbing on the ladder? Did any thing wrong suddenly happen to her? Yes, she fell down/she felt dizzy/sick…

Write the verbs you elicit from your learners on the board. They will use as cues in their interaction with one another.

Pictures 2 and 3

Follow the same procedure as for picture 1 above.

Suggested interpretations of picture 2

The man was walking in his office/study room. Suddenly he fell down.

The man was carrying a cup of coffee. Suddenly he dropped it down …

Suggested interpretations for picture 3

Farid and his father were painting the kitchen/living room. Suddenly his father fell down from the stool.

Farid and his father were painting one of the walls in the kitchen. Suddenly, his father dropped paint on his head. …

Once the learners have interpreted the picture, have them act out dialogues similar to the one suggested above. Copy sample sentences on board.

Task 2

The learners will combine each of the pairs of sentences elicited in task 1 to form complex sentences with the conjunction when.

Simulate the dialogue and illustrate to your learners how they can combine the pairs of sentences by writing an example on board.

The learners will combine the other pairs of sentences into complex sentences. Check that they have joined them correctly before having them act out the dialogues. Refer to the language reference at the end of the book if necessary.

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I was wondering, I was thinking are idiomatic expressions for making polite/ formal suggestions.

Task 3

Suggested answers

a- … when one of its engines caught fire/broke down.

b-Christopher Columbus was searching for a route to India when…

c - …when the teacher came in.

d… when a car killed it/ran over it.

Imagine p.108

Task 1

Interact with your learners and have them interpret the pictures. (e.g., What is wrong with the man in picture 2. He hurt his head. What happened to the boy in picture 3? He broke his leg? Tell me. What was he doing when he broke his leg? Follow the same procedure with the other pictures.

Once the learners have interpreted the pictures and elicited the necessary vocabulary, have them act out spoken interactions as suggested in the textbook. Apart from asking and answering questions, the learners will use the cues in the two boxes to express their feelings and reassurance.

Task 2

This is a follow-up task to task 1. The learners will imagine the type of advice or recommendation that the nurse (picture1) will give to each of the different patients represented in the pictures of task 1. Illustrate what you expect from your learners by giving an example (e.g., Picture 4: Patient: Doctor, what should/shall/I do now? Doctor: You should avoid watching TV for two or three weeks).

Fun page

Encourage the learners to read the fun page on their own by asking questions like the following: By the way, have you read the jokes on page 109? Are they funny or not? Why or why not? Which one is the funniest? If some learners show that they have already read them, the other learners will certainly be motivated to have a try at them too.

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Read and write I

Task 1

This first task focuses on the strategy of prediction. The learners will try to predict the general idea of four newspaper articles from their headlines. Interact with them to elicit their predictions.

Task 2

The learners will read the texts very quickly just as they would do if they were reading newspapers. In doing so, they check the predictions made in **task 1**

Headlines	Excerpts
Footballer breaks leg. Dog saves girl. Disco disaster Mary,14 , finds valuable object.	C D B A

Task 3

Interact with your learners and elicit the following: newspaper headlines are generally written in the present simple tense and in a telegraphic style in order to make the announcement of the news more dramatic. Once you have elicited their responses, have them re-write the head lines in full sentences using the appropriate tense (the simple past tense).

Task 4

Interact with your learners and elicit the tenses used in the texts. It is not necessary to deal with all the texts. Discuss the use of these tenses and refer them to the language reference at the end of the textbook if necessary.

Task 5

The learners will identify key words from the text to illustrate its general idea: courage. The words are as follows: didn't panic , phoned the fire brigade, sound the alarm, saved many teenagers.

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Task 6

The learners will read text A to identify the key words illustrating the idea that Mary was lucky.

Key: fell into a pothole - survived - saw gold necklace

Practise p.110

Key to task 1

She was hiking in the mountains when she fell into a pothole.

Key to tasks 2 and 3

In task 2, you brainstorm the idea of what was happening in the disco before the fire broke out. Interact with your learners and elicit their responses using the verbs in the box. Write their responses on the board. In task three, have them put their responses into a coherent paragraph starting with the sentence suggested as an introduction to one of the witness's report about the tragedy.

Suggested key

It was 9 o'clock. I was thinking about going back home. The disco was full of youngsters. Some of them were listening to loud music and drinking sodas; others were eating pizzas and chatting. In the middle of the disco many young people were dancing . Their friends were singing and shouting around them. Suddenly we smelt smoke. It was coming from the basement.

Key to task 4

Suggested answers:

Article C:...But the doctor told him, "Don't worry. The injury is not serious".

The learners can use other expressions of reassurance .

Article D:...It jumped out of one of the windows. It went to the neighbours' home and started barking . They came out and saw smoke coming out of Maya's house. …

Write it out p.110

Ask the learners to take text A and text B as models. Follow the procedure for dealing with writing tasks outlined in the second part of this book

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Read and write II

Task 1

Ask the learners to read the first text and to deduce the meaning of commendation from context. They read the text again to answer question a) in the textbook. Discuss with them about the text and with reference to their own school performance.

Key

Jane Hatkins earned a commendation for her performance in Mathematics.

b. Follow the same procedure as in task 1 above. The key is :

David got a detention because he was smoking in the classroom during the break.

Task 2

Follow the instructions. Direct the learners' attention to the fact that the activities have taken place this week at no definite time and that the week is not over yet. Also tell them that they will have to bring changes to the fifth sentence .It should read as follows: "Students in Class 3 D have practised singing in the choir for the whole week"

Key

A lot of things have happened at school this week. Students in Class1 have collected over 641 bottles. We have taken these to the town recycling centre. Students in class 3 have mowed the lawn. Students in Class 3D have practised at the choir for the whole week. So please come to encourage them on Saturday evening. Class 4 F have designed wall sheets for each of our classrooms. Class 5 B have helped the librarian (to) cover a lot of books. We are holding another meeting on March 21st. Please come with more ideas.

Task 3

Have the learners follow the model in task 2 above.

Key to task1

a- Yes, they are (e.g., Harry Potter has to wear a school uniform at school).

b- No, we don't depending perhaps on the school where your learners study.

c- Some of our subjects are the same, but some of them (some others)are different.

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Questions d) and e) are subject to debate.

The learners will read the text again and discuss about the Harry Potter films. Start the interaction.

Activate your English p.114

Follow the procedure outlined in the first and second parts of this book.

Key to task1

-Sit down. - Be quiet, please. - Close your books. - Look at the blackboard…

Key to task 2

1- I mustn't cheat during exams.

2- I must be quiet in the school library.

3- I mustn't talk when the teacher is writing on the board.

4- I mustn't be late to school.

5- I mustn't use my mobile in the classroom

6- I mustn't listen to music in the classroom

7- I must raise my hand before asking or answering a question.

8- I mustn't leave the classroom before the end of the lesson.

9- I mustn't smoke in the classroom.

Key to task 3

The learners will follow the instruction.

Activate your English p.114

Task 1

The learners will draw a map of their own school and describe the amenities which it includes.

Suggested answers to the school map included in the textbook

-The Science Laboratory is at the bottom of the alley (on the left side of the map)

- Classroom 1 is next to classroom 2. Or Classrooms 1 or 2 are at/on the corner of alleys 1 and 2.(Left side of the map)

- Classroom 4 is between classroom 3 and 5.

- The cafeteria is at the bottom of the alley (on the right side of the map)

- The staff room is opposite/across from (American English) the classrooms (3, 4 and 5).

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-The headmaster's office is next to the library.

-The football pitch is off the alley. Or the football pitch is near the cafeteria.

-The staff room is at/on the corner of the alley 1 and alley 2.

Task 2

Key: Student D is behind me . Student B is on my right . Student C is in front of me . Student E is on my left.

Task 3

The learners will draw a classroom map and describe where they sit.

Task 4

Follow the instructions.

Do the exercises and draw the rules pp. 116-121

Strategies pp.115-117

Dialogue 1

Interlocutor B. didn't grasp the meaning of the expression non-uniform day. So she asks for explanation/clarification.

Sorry, I didn't catch the meaning of non-uniform day. Can you explain it please?

Dialogue 2

Interlocutor B reformulates to confirm/check that s/he has understood what interlocutor A has told him/her.

So, you mean that we have to re-use the old things.

Dialogue 3

Interlocutor B uses the same strategy as B in dialogue 2 above. S/he reformulates to check that s/he understood the instructions.

Ok. First, I'll have to develop ideas in a draft paper….

Dialogue 4

Interlocutor B corrects what interlocutor B's misunderstanding.

Well, actually, I have said Algeria. It 's in North Africa.

Dialogue 5

Interlocutor B checks if interlocutor A has understood what s/he has said.

Do you understand what I mean?

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Dialogue 6

Interlocutor A asks interlocutor B to remind him/her of a word that s/he has forgotten.

There is nothing to put in the blank spaces.

Dialogue 7

Interlocutor B asks interlocutor A to repeat what s/he has to check if s/he has understood what s/he has said.

Now, it's your turn. Say/repeat/explain what to do …

Here are some of the rules that your learners can draw from the analysis of the strategies used in the dialogues above.

(1) When I speak I sometimes check that my interlocutor has really understood me by asking questions such as: Do you understand ?Do you see what I mean?

(2) When I listen to someone I make sure that I have really understood him/her by asking questions such as: Sorry, I didn't catch the meaning of....Can/ Could you ....please?

(3) When I see that the listener has really understood me, I tell him:
Yes, that's right.

(4) When the listener does not understand me, I correct and give the right information as follows: Well actually/ No, that's not quite right.

(5) When I take part in a conversation, I don't remain silent; I show people that I'm thinking or looking for words by using expressions such as: So you think/mean we that ....?

Functional language p.118

Key to task 1

(1)must; (2)have to / must be; (3)mustn't; (4)mustn't; (5)don't need to/don't have to…

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The rules are as follows

To express obligation, I use “must” or “have to”; to express an absence of obligation, I use “don’t need to”/ “don’t have to”; to express prohibition, I use “ mustn’t”.

Key to task 2

Tips: To give advice I can use the imperative,(e.g., See the dentist regularly, or the modal should. (e.g., You should see the dentist regularly).

Rhythm ’n sound p. 119

Key to task1

a- / f∂l / / l∂s /

b- / l∂s / / f∂l / / f∂l /

c- / l∂s / / f∂ l/

d- / fUl/

e- / les / / les /

The learners can draw the following rules:

a -In adjectives ending with suffix ‘ful’ the suffix is not stressed, so I pronounce it / f∂l /, but in nouns ending with the same suffix I pronounce /fUl/.

b- In adjectives ending with suffix ‘less’ the suffix is not stressed, so I pronounce it / l∂s / , but I pronounce the comparative word ‘less’ as /les /.

Task 2

Suggested key

brown – from – cry – slow – grammar – scanner – press – clean – place – blue – small – train – state – flower – snow - swim – special – skirt

Examples: 1- br ® Britain 2- gl ® glue 3- st ® style

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Contractions p.120

Key to task 1

Dialogue A. A-Yes, I have.

Dialogue B A- Where have you been? B. I've been at school.

Dialogue C A. Look Mary's arrived. B. Look, the children have arrived.

The rules are as follows:

a-I don't use contractions for the auxiliary "have" when I ask yes-no questions.
b-I don't use contractions for the auxiliary "have" in Yes/No answers
c-I don't use a contraction for "have" when it expresses possession or obligation.
d- I use the contraction 've for "have" and 's for has

Key to task 2

	Adjectives	
Nouns	-ful	-less
Hope	Hopeful	Hopeless
Care	Careful	Careless
Cheer	Cheerful	Cheerless
Joy	Joyful	Joyless
Thought	Thoughtful	Thoughtless
Colour	Colourful	Colourless
Mercy	Merciful	Merciless
Fear	Fearful	Fearless
Help	Helpful	Helpless

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The rules are as follows:

In English I can form adjectives by adding the suffixes 'ful' or 'less' to nouns. Examples : care careless ; hope hopeful -The suffix "ful" expresses the idea that something is full of something else. -The suffix "less" expresses the idea that something is lacking in something else.

Sentence structure p. 121

Key to task 1

a- I've already spoken to my teacher about my project.

b- We haven't finished our history project yet.

c-We plan to form a reader's club in our school, but we haven't told the Headmaster yet.

d- Have you done your homework yet ? Or Have you done your homework already? The question with already expresses surprise that the work has already been done.

e-No. I haven't done it yet.

Here are the rules for the use of the adverbs yet and already with the present perfect.

- I use already in statements. In this case, the adverb already comes between the auxiliary have and the past participle. - I also use already in questions. In this particular case, the adverb already comes at the end of the question. When we ask questions with already, we usually express surprise that something has happened sooner than expected. - I use yet in questions to replace already. Yet comes at the end of the question. - I also yet use in negative sentences. Yet comes at the end of the sentence.

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Key to task 2

Meriem has broken her alarm clock, so she's often late at school these days.
Meriem and Mehdi were watching TV when they heard a strange noise.
Mehdi has broken his glasses, so he can't see well now.
Meriem was revising her lessons when her grandparents arrived.
Meriem has left the bird cage open, so the bird has escaped.
Mehdi and Meriem have washed their father's car, so it's clean now.
The plane had just taken off when one of its engines caught fire.
Note that the chronology here is expressed by the past perfect and the past simple. You can skip it if necessary.

-I can join two simple sentences with "so" to form a compound sentence as in a, c, e, f. So expresses result. -I can join two sentences with "when" to form a complex sentence as in b, d, g.

Project round-up p. 122

Follow the procedure outlined in the second part of this book and the instructions included in the project round-up and the project announcement pages.

Where do we stand now? pp.123-124

Test yourself p.123

Key to task 1

Mehdi: Hello, Meriem I haven't seen you for ages.
Meriem: I've just come back from Tlemcen.
Mehdi: Were you on holidays?
Meriem: Well, actually I was on a study trip.
Mehdi: Did you have a good time?
Meriem: Well, it was hard work, but really pleasant. Have you ever been to

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Mehdi: No, I haven't been there yet, but I'd like to go . How long did you stay there?
Meriem: Two weeks. By the way, did you see Youcef? I can't find him.
Mehdi: No, I haven't seen him since Monday.

Key to task 2

c-a-b-d.

Key to task 3

1-c; 2-a; 3-d, 4-b

Key to task 4

Work hard. You will get good marks.
You should take hot drinks when you have a cold.

Key to task 5

a- You must be polite with your teachers.
b-You don't need to pay the bus fare if you're disabled.
c-You must never trust a stranger.

Assessment p.124

Follow the procedure outlined in the second part of this book and instructions 1 and 2 included in the assessment page.

Time for puzzles and limericks pp.125-127

Key for the crossword p.125

Across: 2-Given ; 3-Met; 5-Stood; 7-Written; 10-Found; 11-Left 12-Sung; 13-Thought; 14-Eaten
Down: 1-Said; 2-Gone; 4-Taught; 5-Slept; 6-Drunk 8-Taken 9-Seen

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Key for the pun p.126

Possible changes:- from CAT to DOG in three steps

CAT- COT- GOT- DOG

TAKE to GIVE in four steps

TAKE- LAKE-LOVE-LIVE-GIVE

HATE to LOVE in four steps

HATE – HAVE-HIVE-LIVE-GIVE

Tips about limericks pp.126-127

Read the limericks paying attention to their rhythmic patterns. As you do so , bear in mind that the rhyme depends on sound and not the spelling. Note that there is standard, predictable pattern that each limerick obeys. First, a limerick has five lines. Second, the first, second and fifth lines have one rhyme and the third and fourth lines have a different rhyme. Third, the rhythm and number of syllables in lines 1, 2 and 5 match, while the rhythm and number of syllables in lines 3 and4 also match. Fourth, lines 3 and 4 are comparatively shorter than the other lines of the limerick. Fifth, the last line is usually very important. It is the punch line of the limerick on which the humour of the limerick hinges.

Encourage the learners to learn the limericks. It is one way of learning rhythm and rhyme in English.

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FILE FOUR : AROUND THE WORLD

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File three: Around the world

Illustrative page, preview, project announcement and starters pp.128-131

Follow the procedure outlined in the first and second parts of this book.

Sequence one : This land is my land pp.132-138

Listen and speak: pp.132-135

Task 1

Interact with your learners and have them identify the countries on the map. (e.g., What does the map represent? What is the name of the country situated to the West /East/South …of Algeria?)

Task 2

The learners will listen to you reading the script on page 175, and fill in the table with appropriate information from the script.

Key

Location	Region	North Africa
	Bordering countries	Tunisia, Libya, Niger, Mali, Mauritania, Western Sahara, Morocco.
Population	Total	30 million inhabitants
	Density	12 people per square kilometre
Land	Area	2, 381, 741 Km2
	Regions of the country	The Tell, the Tell Plateau and The Sahara Atlas and the Sahara
	Highest peak	Mount Tahat in the Hoggar (3003 metres high)
Climate	In the north	Warm and dry in summer, mild and rainy in winter
	In the south	Very hot in daytime but very cold at night(in winter)

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Key to task 3

Pair work: The learners will speak from the notes in the table above. (e.g., How many inhabitants are there in Algeria? …)

Suggested answers :

- Algeria is a country situated in North Africa.
- It is bordered by Tunisia and Libya to the east, by Mali and Niger to the south, Mauritania and Western Sahara to the south-east and Morocco to the north-west.

It has a population of 30 million inhabitants and a density of 12 people per square kilometre. It covers an area of 2,381,741 square kilometres.

- The country has three regions from north to south: the Tell, the Tell Plateau, the Sahara Atlas and the Sahara Desert. Mount Tahat with its 3,003 metres is the highest peak.
- The climate is warm and dry in the summer, mild and rainy in the winter in the North but very hot in the South.

Say it clear p. 133

The learners will listen to you simulating the dialogues in the textbook to identify the right pronunciation of "er" in comparatives of adjectives .

Key

"er" in comparatives of adjectives is pronounced / ∂:/ (Apart from the r in smaller or larger than that of Oran, the letter r remains silent in all the dialogues. This exception is due to the fact that the "r" in smaller is followed by a word starting with a vowel.

Key to task 2

The intonation goes down (falling intonation) in Wh- questions. It also goes down in statements. It goes up in yes-no questions.

Intonation goes up when we go on listing items and goes down on the last item of the list that you mention. (e. g;, Intonation goes up as we list Mount Everest, the Djurdjura and goes down when you list the last item Mont Blanc.

Note: -est in superlative adjectives is pronounced as /ist/

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Practise p.134

Task 1

The learners ask and answer questions about their holidays using a dialogue model.

Task 2

Suggested dialogue:

A : Hello Omar !

B : Hi Samir ! I haven't seen you for weeks. Where have you been all this time?

A : Oh, I have just come back from Rome.

B : Where's that?

A: In Italy!

B: How far is it from Algiers?

A: It's about 1500 kilometres away.

B: What was the weather like?

A: It was wonderful !

Key to task 3

The teacher may give a gapped description of a country on the blackboard. The learners will fill in the blanks to get a coherent paragraph.

Example : I'd like to visit Cairo some day. It is the capital of Egypt . It is a huge city. It has 16 million inhabitants. It is situated in North Africa, thousands of kilometres away from Algiers. Like most tourists, I'm attracted by its Pyramids.They are located in one of the suburbs of Cairo, in the desert. The summer there is warmer than in Biskra. The city was founded by the Fatimids from Algeria in 969 A.D.

Imagine p.135

Key to task 1

A- Hello Brenda! When did you come back?

B- A week ago.

A- How was your stay in New York?

B- Not bad at all. New York is a wonderful city. How about you?

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A-Well, Anna and I visited Egypt and were really enchanted by the Pyramids It was breathtaking!

The learners will infer the meaning of the following words from context: fortnight, a couple of weeks, two weeks, breathtaking, exciting.

Key to task 2

A: Where did you spend your holidays?

A: How long did you stay there?

A: Is it in the United Kingdom?

A: Where is it situated and why did you choose to go there?

Key to task 3

There are many other alternative answers to this task.

A: Where did you spend your summer holidays?

B: In Tunisia.

A: How long did you stay there?

B: I spent a fortnight there.

A: Did you enjoy your stay ?

B: Oh yes? very much. It's a wonderful country with lots of tourist resorts and sandy beaches.

A: What towns did you visit?

B: Tunis, Carthage and Sousse.

A: How was the weather like?

B: Fine though sometimes too hot ; fortunately the hotel was comfortable.

Read and write I p.136

Task 1

The learners will identify countries in maps.

Key: The British Isles (1) The USA (2) Canada (3)

Task 2

The learners will read the text on page 137 and identify the different countries in map 1: Scotland, England, Wales, Northern Ireland (Ulster) and Southern Ireland (Eire)

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Task 3

a- Ulster (also called Northern Ireland) is part of the United Kingdom. Eire is the Gaelic name of Southern Ireland.

b-The United Kingdom is a monarchy but Eire is a republic.(see paragraph 2)

Practise p.136

Suggested answers

England is more populated than Scotland and Wales.

Wales is smaller than Scotland in area.

- England is the most populated country in the UK.

Northern Ireland is the smallest in area and population.

Write it out p.136

The task involves model writing. Refer the learners to the text on p.137 and use the procedure outlined in the second part of this book.

Read and write II

Task 1

Have the learners read the texts very quickly and let them interact using the questions in the task 1 as cues.

Task 2

Refer the learners to text on page 137 if necessary. They can also use dictionaries and geography books.

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Sequence two: New York, New York pp.139-146

Listen and speak pp.139-142

Key to task1

The Statue of Liberty (the picture on the left) and the U.N.Building (the picture on the right)

Key to task2

Number of boroughs: 6

Length of Manhattan: 13 miles

Width of Manhattan: 2 miles

People of Italian origin: Little Italy in Lower East Manhattan

People of Chinese origin: China Town in Lower East Manhattan

People of African origin: Harlem, in the west side of Upper Manhattan

People buy and sell there: The New York Stock Exchange, in Wall Street (the centre of American finance).

Representatives of different nations meet there to discuss world affairs in the U. N. Building (United Nations Secretariat Building, in Midtown Manhattan.

Say it clear p.140

Key to task 1

The letter r in more is not pronounced when more is followed by a word starting with a consonant. It is pronounced when more is followed by a word starting with a vowel. (e.g., more easygoing)

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Key to task 2

	The 1st syllable	The 2nd syllable	The 3rd syllable	The 4th syllable
Two syllable words	Careful Cheerful Patient Loyal Helpful Tactful Thoughtful Honest	Polite Sincere		
Three syllable words	Humorous Flexible Efficient Confident Lively Generous Practical Hardworking Rational Interesting Spontaneous Sociable	Amusing Efficient Reliable Creative		
Four syllable words		Considerate Intelligent Sympathetic Energetic	Open-minded	
Five syllable words		Imaginative		Enthusiastic

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Practise 110

Task 1

The map is not very clear. Please try to have a bigger map or have the one in the textbook drawn by a learner on the board or a bigger sheet of paper before the start of the class. Simulate a dialogue before the learners start doing the task.

Key to task 2

Suggested answer

Naima: Tell me Reda. Is Manhattan as fashionable and expensive as they say?

Reda: Oh, yes. It is the most fashionable and expensive borough of NewYork.

Imagine p. 142

Key to task 1

You can give numbers to the pictures before you start the class.

Top left picture: Run faster/ Be stronger /Jump higher

Top right picture: With the London Pass, you see more and pay less.

Middle left picture: Travel more comfortably and more safely with Air Algérie.

Down left picture: Wake up later and arrive earlier with the London Cabs

Down right picture: Hop on and have a less expensive and more exciting tour of London with the Big Bus Company.

Key to task 2

Refer to model advertisements in task 1 above.

Suggested situations: Practise sports-get up earlier-eat less grease and sweets-lose more weight-read more books-learn more(...).

Note that more is the comparative of much/many and that less is the comparative of little.

Jumbled words p.143

Key

1- Australia 2- Canada 3- Danemark 4- India 5- Egypt 6- Great Britain

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7-Sweden 8-Norway 9-South Africa 10-Turkey 11-USA 12-New Zealand
Follow up: Locating countries using an atlas. Example: It is situated in/on… bordered/ surrounded by…

Read and write I pp. 144-145

Key to task 1

- A monument, the Washington Monument (in the background)
- A Government building, The Capitol (in the foreground)
- A river, the Potomac
- A park , the Mall
- An avenue , Pennsylvania Avenue

-The White House is located at 1600 Pennsylvania Avenue.

-The Washington Monument is situated on the Mall, a large park.

Key to task 2

1a- There are fifty states (and not 51) in the USA.
1b- It is different from the other American cities because it belongs to no state.
1c-In the fifth paragraph.
1d-Tourists can have a full view of Washington from the Washington Monument because it is 169 metres high and overlooks the city..

Practise p.144

Simulate a dialogue for illustration.
A: What do you prefer, country or city life?
B: I prefer city life because it is easier and people are more attractive.
C: I prefer country life because it is quieter and people are more helpful there.

Write it out p.144

A memo (memorandum) is an interoffice letter. It is usually written from one employee to another employee in the same company. A memo must be short and clear. Refer to the second part of this book for information about letter format and conventions of letter writing. Here is a model memo:

We are happy that the government has decided to build a leisure centre in our region. This will help the children of our region to spend their time in more useful activities. But I consider that my town is the ideal place to build this leisure centre in. (1. Note memos have a positive beginning)

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My town is larger in population than the other towns in our region. It has more than 40,000 inhabitants. It has not public amenities. So our children play in the streets after school. …(2.Expose the problem)

The inhabitants are ready to help to build this leisure centre. So I think it will be cheaper to build it here than elsewhere in the region (3. Suggest a solution)

I'm sure that a leisure centre will make life in my town more cheerful and interesting. (4. State the advantages)

Here are other ideas that your learners can include in their memo:

1- Why the leisure centre is needed :

Our town is a remote and isolated place

No leisure centre, no theatre, no cinema …

No activities for young people

2- What improvements it will bring :

It will make the town less isolated : more people will come to visit the leisure centre

This will create more jobs; there will be less unemployment

The young people will be less idle; they will practise more sports and cultural activities.

Read and write II

Key to task 1

A: c B: c C: d

Key to task 2

a-November, b-The District of Columbia (answer to be inferred from the text)

Key to task 3

One hundred and five years later, Englishmen went to live there.

Six years later, she agreed.

Key to task 4

A summary is usually less than 10% of the original text. It is written in one's own words. So have the learners read the text again . Ask them to close their books. Then interact with them to elicit their own responses to the text .Write these responses on the board. Ask them to join these responses into a coherent summary using the linking words provided in the textbook.

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Sequence three : What a wonderful world ! pp.147-154

Listen and speak pp.147-150

Key to task 1

The Pyramids (Egypt)
Hanging Gardens Iraq (Babylon)
Statue of Zeus (Greece)
Temple of Artemis (Turkey)
Mausoleum of Harlicarnassus (Greece)
Colossus of Rhodes (Greece)
Pharos Egypt (Alexandria)

Key to task 2

Monument	1. The Great Pyramid	2. Statue of Zeus
Location	Giza (Egypt)	Greece
Age	2560 B.C +2005 A.D	450 B.C +2005 A.D
Architect	Unknown	Libon
Material	Stone	Gold and ivory

Key to task 3

1-The Great Pyramid was built on orders by Pharaoh Khufu in 2,560 BC. It is located at Giza in Ancient Egypt and it is made of stone. It has a pyramidal shape, and it was 145.75 metres high when it was built. It is 135.75 meters high now.

2- The statue of Zeus, located in Greece, was built by Libon in 450 BC. It is made of gold and ivory. The statue itself is 13 metres high and its base is 1 metre wide and 6.5 meters long.

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Say it clear p.148

Key to task 1

Intonation goes down at the end of exclamations.

Key to task 2

1- What a monument!

What an impressive monument!

How impressive!

2- What a bridge

What a beautiful bridge!

How beautiful!

Practise p.149

Key to task1

A: Wow! What an impressive monument!

B: I quite agree with you. It's really impressive! What's its name?

A: The Eiffel Tower.

B: And how high is it?

A: It's 320 meters high.

B: How old is it?

A: It's 116 years old.

B: Well, I think it is the highest monument in the world.

A: I don't agree with you. It is one of the highest monuments but not the highest.

Tips

The Statue of Liberty : New York, 46 meters high, (built between 1875 and 1884)

The Eiffel Tower, 324 meters high , built in 1889, made of iron

Golden Gate: 67 meters high, 8 kilometres long (above sea level), built between 1933 and 1937 , made of steel

Tower Bridge, 244 long, built (between 1886 and 1894

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People always see it on TV…
Please note that opinions are different from facts. So we can't say: In my opinion , the Golden Gate is 8 kilometres long.

Key to task 3

– It is the Royal Mauretanian Tomb (or Mausoleum).
– It is situated in Sidi Rached, 13 kilometres east of Tipasa.
– It was built by Juba II, between the third and the first century BC to house the body of his dead wife, Cleopatra Selene.
– It is a large circular monument with a conic shape. The circumference of its base measures 185.50 metres and it is 60 meters in diameter. The monument is approximately 33 meters high.

This basic information could generate more questions and answers.
This is naturally a group task wherein each group reporting its own findings to the class.
The data collection generated by this exercise could be used as a stepping stone for Project Task 3 : A fact file about a monument (Cf. p. 130 of the textbook)

Read and write I
Key to task 1

Picture	Name	Adjective
Top left	Square	Square
Top middle	Rectangle	Rectangular
Top right	Circle	Circular
Bottom left	Triangle	Triangular
Bottom right	Pyramid	Pyramidal

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Key to task 2

Characteristics	Questions
Age	How old is it?
Size/Length	How long/large is it?
Weight	How much does it weigh?
Height	How high is it?
Width	How wide is it? What is its width ?
Base area	-How is its base area(shape)? -What's the shape of its base area?
Purpose	-What was it built for? -Why was it built?

Key to task 3

Words in bold type	References	Words in bold type	References
They(line 2) They(line 3) Those(line 3) It(line 6) It(line 9)	The three pyramids The three pyramids The Seven Wonders The Great Pyramid	It(line12) It(line14) Them(line14) They(line16) They(line17)	The Menkaure pyramid The Queen's chamber The Queen's & the King's chambers The pyramids of Giza The pyramids of Giza

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Write it out p.152

Simulate a presentation for the learners to let them know what you expect from them. e.g., Ladies and gentlemen. We are standing in front of the most famous monument in Algeria. Its name in Arabic is Makam Eshahid. In English it means the Martyrs' Sanctuary. It was built in … (continue the description of the monument).

Read and write II p.154

Tasks 1 and 2

The learners will read the text and single out details about the Sahara as it was years ago. Interact with them to elicit from them information about what it is like today. In task 2, they will use the information elicited in task 1 to write a coherent paragraph about the Algerian Sahara.

Snapshots of culture p.155

Task 1

The learners will read the text first. They will close their books to be questioned about information contained in the text.

Task 2

Follow the instruction and make sure the learners understand the major differences between British and American English.

Task 3

Use task 2 as a model.

Activate your English pp.155-156

As it has already been mentioned in the first part of this book. This section involves self-study as well as class work. So have the learners do the tasks at home and check their answers in the classroom if necessary.

Key to task 1:

Canada – The United Kingdom – Nigeria – Kenya – Zimbabwe – India –Australia – New Zealand (from left to right and from top to bottom).

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Key to task 2

Country	People	Adjective	Language
Morocco	Moroccan	Moroccan	Arabic and Berber
Canada	Canadian	Canadian	English and French
Portugal	Portuguese	Portuguese	Portuguese
Belgium	Belgian	Belgian	French and Flemish
Pakistan	Pakistani	Pakistani	English and Urbu
Wales	Welsh	Welsh	English and Welsh
Ireland	Irish	Irish	Gaelic and English
China	Chinese	Chinese	Chinese

Note that there is no established rule for the words derived from the names of the country. Sometimes the name of the people, the adjective and the name of the language are the same and sometimes they are totally different,

Key to task 3

Follow the instruction. The paragraph can start as follows: My ideal city will be a city on a hill. It will have many green spaces, gardens and parks. It will also have many public amenities. ….

Key to task 4

France – Spain – Hungary – Italy and Germany are all in Europe.

India – Bahrain – Iraq – Singapore and China are all in Asia.

Encourage the learners to give as much information about these countries as possible.

Key to task 5

Mercury – Venus – Mars – Jupiter – Neptune – Earth – Saturn – Uranus – Pluto.

Key to task 6

Examples : The Earth is closer to the Sun than Mars.
Mars is farther from Neptune than Uranus.
The Earth is between Mars and Venus.
Saturn is nearer Jupiter than to Pluto.

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Research p.157

Tasks 1 and 2

This activity may prove time-consuming. We suggest you get the learners to simply focus on the Earth . The focus will be on using comparatives and superlatives and on reading and writing figures.

Do the exercises and draw the rules pp.158-161

Strategies pp.158-159

Task 1

The learners will make predictions on the basis of a newspaper headline from the Daily Mail.

Task 2

The learners will check their predictions made in Task 1.

Key to task 3

Text	Nature	Function
Text one	Introduction	It announces the general idea of the topic.
Text two	Conclusion	It summarises the main idea.

Key to task 4

The title of the text is Kasbash of Algiers Declared a World Heritage Site

The introduction is text/paragraph 1 on page 158 of the textbook.

The body of the text is missing. It consists of two developing paragraphs. One of them will be about the history of the Kasbah and the other about its location.

The conclusion is text/paragraph two on page 158.

Key to task 5

The body of the text is missing. See supra. task 4. Get the learners to write two developing paragraphs drawing from these ideas.

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The Kasbah was built in the sixteenth century by the Turks.
It is located on a hill in Algiers and dominates the harbour and the sea.
It is the oldest part of the city .
The Kasbah is famous for its history in connection with the Liberation War, for its architecture (houses, palaces, mosques, …) and its amazingly narrow streets.

Monitor a discussion about the reading strategies . Go through the strategies that your learners have used in tasks 1, 2, 3, 4 and 5. The importance is to make them aware that when we read we don't do the reading haphazardly . We read what we consider as interesting and useful for us. When we read we use the following strategies: guessing what the reading material in hand is about by looking at its title, its illustration, skimming through the first paragraph and perhaps the conclusion to have a general idea of the text and checking our predictions. If we consider that the reading material is worth reading, we take the decision to read all of it.

Rhythm n' sound p.160

Task 1

Words	/f/	/v/	/p/
Pharaoh	X		
Physics	X		
Photograph	X		
Shepherd			x
Prophet	X		
Sphinx	X		
Nephew	x (Am.Eng.)	x (UK.English)	
Autograph	x		
Phrase	x		
Stephen		x	
Phonetics	x		
Philosophy	x		

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Use the information in the box to draw the rules about the pronunciation of the digraph ph.

Task 2

/f/	/g/	Silent “gh”
Laugh Cough Tough Rough	Ghost Ghoul Ghetto Yoghurt	Night High Bought

Complete the rule about the pronunciation of the digraph “gh”according to the information in the box above.

Key to task 3

/ ϴ /	/ ð /	Silent
Thermometer Thanks Mouth Breath Teeth Thin	To breathe	Thailand Thames

The learners will draw the rules about the pronunciation of «th» by analysing the corrected version of the exercise above.

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Word formation p.161
Key to task 1

Older Longer Shorter Newer Slower Higher Quicker Taller Thicker	Wider Finer Larger	Sunnier Dirtier	Fatter Thinner	More / less boring More / less exciting More / less difficult More / less expensive Exception: Good --- better

Have the learners observe the corrected version of the task and draw the rules for the comparatives of adjectives.

Key to task 2

Suggested answers

A : Who do you think is the tallest student in our class?

B : I think it's Omar. He is 1.70 metre tall.

A : Who do you think is the most cheerful among your classmates?

B : It's Anissa. She keeps joking.

A : Who do you think is the slimmest student in the classroom ?

B : I think it's Ghania. She is a girl with a slender figure.

As you check the learners' answers, jot on the board sample sentences containing superlatives. Have the learners observe and analyse these sentences and draw the rules for the formation of superlative adjectives.

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Project Round-up p.162

Follow the procedure outlined in the second part of this book and the instructions included in the project announcement and project-round-up

Where do we stand now ? pp.163-164

Key to task 1

Linda: What do you think about building a library in our town?
Jasmine: I like the idea./ a library is an excellent idea/ I think it's a good idea.
Kader: I agree with you, but we have one already/ we have already one. So let's build a centre for the disabled instead.
George: I don't agree with you.

Key to task 2

Noun	Adjective	Question
Height Length Depth Width Size	High Long Deep Wide Big Large	How tall is it ? How long is it? How deep is it? How wide is it? How big is it? How large is it?

Key to task 3

a-Algeria is smaller than Britain in population; Algeria is bigger than Britain in area. Britain is bigger than Algeria in population. …
b- Cardiff is less populated than London. London is more populated than Cardiff.

Key to task 4

Liverpool, in Merseyside, is the third largest city in England. It's on the Mersey River, and its port is one of the most important cities in Britain.

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Key to task 5

In Germany and France, the same percentage of people go home for lunch.
The same percentage of people go home for lunch in Germany and France.

Questionnaire

Follow the procedure outlined in the second part of this book and the instructions included in the Where do we stand now ? section.

Fun pages pp.165-166

Time for a song

Try to have a recorded version of the song and have it played to the learners in the classroom.

Folktale: The wind and the sun.

This folktale can be exploited in the sequence devoted to the comparative of and the superlative of adjectives.

End of the year exhibition of projects and pictionaries p.167.

Please note again that the present edition of ***Spotlight on English***, ***Book Three*** is meant to be tried out, assessed by all parties involved and eventually amended. So your criticism is really welcome. Send it to the following E-mail **address :**

spothree_2005@yahoo.fr (– = 8)

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