



Teacher's Manual

International Language Homestays
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PREFACE

I very much hope that the following notes, which are unique to ILH teachers, will help you develop your expertise in this fascinating and very special teaching context. If you would like further assistance or information, please just contact me at the Student Reservations Office on 01843 227700 or email me at richardl@ilh.com.

In writing **Section One** of these notes I acknowledge a debt to Tim Murphey, whose book '**One-to-One Teaching**' (now sadly out of print) was truly inspired.

Happy teaching to you all!

Richard Lewis
Academic Director

NB: Section Three contains certain administrative and organisational points which are for your eyes only! The notes should, therefore, be kept in your possession at all times.

INTRODUCTION

This is the text from the brochure received by our students:

What does International Language Homestays offer?

Living in your teacher's home

We offer you the best and fastest way to learn a language, whatever that language may be. You live in your teacher's comfortable home in the country where that language is spoken and receive 15, 20 or 25 hours' individual lessons per week. Your course includes all meals and accommodation, and you participate fully in your host teacher's social and family life.

Course designed for you

Your teacher will give you lessons which suit you personally, reflect your interests and meet your needs. As you are the only student, the lessons will go at your pace. This way of learning is extremely effective and it is also very economical, since much less time is needed than in a school.

Intensive learning process

Because you are living in your teacher's home and using the language constantly, the learning process continues all day – not just during lessons, but all the time: during meals, on trips and when enjoying activities. You are sure to make very rapid progress.

Leisure activities

You can enjoy a wide variety of cultural and sporting activities during your stay. Interests such as theatre, music, tennis, golf and riding are taken into consideration when we choose your host teacher.

- **Dates** - any length of course at any time of the year, including Christmas and New Year.
- **Age** - no minimum or maximum age.
- **Languages and Countries** – courses available throughout the world.
- **Meeting Service** – transfers arranged direct to the teacher's home (also return).
- **Welcome Pack** – given on arrival.
- **Certificate and Course Report** – sent to you after your course.

Who are International Language Homestays courses suitable for?

Adults

An individually designed course in a teacher's comfortable home is far better than sitting in a mixed ability/age class in a school. Your individual teacher puts you at ease, focuses on your needs and helps you meet your personal objectives. As an adult learner you need fast progress, and fast progress is assured through this approach. If you are in work and need the language for general purposes you will find our courses highly suitable. Your host teacher will be carefully selected according to your age and profile.

Professionals

Our cost-effective courses are ideal for all professionals who need rapid results. For those who require a higher degree of specialisation and want a course orientated to their specific work area

and function, we offer the Executive Plus course. The Executive Plus course is typically for those in the areas of business, banking, marketing, finance, law, medicine, hotel and tourism etc. Individualised teaching, a very high standard of accommodation and a host teacher compatible with your professional background, together, provide the best possible course.

The Retired

Retired people welcome the privacy of a homestay and often feel more comfortable with older teachers. Our wide range of host teachers means that we can provide teachers of a compatible age in many interesting locations. Teachers can also be selected who share the same interests and who will be happy to organise suitable activities for you to take part in with them. This is a first class way for you to make progress in a language and to discover the country and its culture in congenial company.

Two People

You may wish to share your course with someone who has a similar language level - your husband/wife, a friend, or a relative. This is possible on our Two Student course.

Families

We have many host teachers with houses spacious enough to accommodate families. It may be that one person alone wishes to have classes, or perhaps two of you wish to take classes together. Those sharing the classes should have a similar language level and will come on our Two Student course. Those not having classes may come on our Family Bookings accommodation only basis. For very small children a child-minding arrangement is usually available.

Young People

Our courses are especially suitable for children and teenagers. We offer a totally safe environment in which parents can have complete confidence in the well-being of their children. Young students are matched up with a host teacher and family very carefully and invariably develop a special relationship with their 'second parents'. They need never get bored after class. Our host teachers are chosen because of their ability to offer interesting leisure time activities.

In July, in England, it is also possible to share the course with a youngster of a different nationality. This option is our Teenager Summer course.

Why choose International Language Homestays?

International Language Homestays is the largest and most professional language homestays organisation in the world, whose founder established this original approach to language learning in the early 1980's. Today no-one has more experience in this specialist form of language training. International Language Homestays provides a flexible and personal service with the expertise and sensitivity to choose the most suitable host teacher for you.

How does International Language Homestays work?

Student Reservations Office

The Student Reservations Office in the UK deals with all enquiries and processes all bookings. Its highly experienced, professional and multilingual team provides a service of the highest quality.

Local Organisers

Our system of dedicated Local Organisers, established by us over the years, has made it possible to offer successfully a really extensive range of language courses in many countries and locations. Each location is managed by a Local Organiser working exclusively for International Language Homestays. This unique system ensures that we offer only top quality host teachers and that the

right host teacher will be selected for you. Your course will be carefully supervised and supported from start to finish. You will also have the reassurance of knowing that, if you have any question or problem, at whatever time, your Local Organiser will only be a phone call and a short drive away.

Teachers

We have a wide range of host teachers, allowing us to cater for youngsters, adults - including a wide range of professionals right up to the most senior positions - and the retired. All our teachers have the necessary level of education and experience, are expert at giving individual tuition and offer a very high standard of accommodation. They are also chosen for their ability to make you feel welcome in their home.

Academic Support

Learning success is further guaranteed by our highly qualified academic managers, who provide in-house teacher training, equip each teacher with suitable course materials and give teachers the maximum academic support for each course.

For information:

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SECTION ONE

TEACHING WITH INTERNATIONAL LANGUAGE HOMESTAYS

PERSONAL COURSE

Through you, International Language Homestays offers language learners an opportunity that no other school, method or course can provide. It brings one (or perhaps two) people together with you, the teacher, on a personal basis for the purpose of learning or improving their language skills. The really important word here is “personal” and the fact that the learners live with you only serves to heighten the interpersonal nature of the course.

Learners want to learn a language in order to be able to communicate - and this generally means orally. The richness of the course you, as the teacher, are engaged in springs from the fact that communication is most successfully, and usually, done on an individual basis. After all, how often do we speak to groups of people at the same time in real life? How involved do we feel when we are a part of a group listening to a teacher? Without perhaps formulating it in so many words, both you and your student(s) realise that you are establishing a natural interaction situation. It is helpful to think that you have been brought together as individuals rather than as teacher and student. Your course will result in successful communication because of this very fact. Your success as a teacher will spring from your ability to adjust to your student not only linguistically but also emotionally and topically. You are not now in the conventional class teacher mode, always giving information regardless of who is in front of you. Your skill on an ILH course lies in ensuring that you and your student(s) adjust to each other to the maximum in a relaxing and humanly interpersonal way.

PRELIMINARY CONSIDERATIONS

Preparation

Both you and your student are likely to be more relaxed and the course more immediately productive if you can make as many preparations as possible before the course begins. ILH passes on as many details of the student as it can to you and recognises the importance of these details: it is, however, quite difficult sometimes impressing this importance on all the agents who direct students to ILH and the details received in some cases are unfortunately rather basic! However, you should expect to know your student’s nationality, age, supposed level, job or studies and interests. These details alone will help you to prepare for the first encounter and to plan the bones of the course. Knowing the age and level of your student will enable you to get together relevant course materials. Knowing the job or studies will give you a chance to read up on the subject beforehand, or, in the case of a specialised language course request, to get special literature that you can use from the public library, relevant companies or professional bodies. Knowing the nationality, and ideally the town or area where your student lives in that country, will help you to prepare some topics of conversation which will set your student at ease and create a feeling of empathy

Planning a timetable

In planning the actual course it is useful to bear in mind that, although flexibility, adaptability and adjustment are the key words, your student will most likely have more confidence in your professionalism if, in addition to the preparations mentioned above, you provide a timetable or framework which will give him/her a sense of security and which he/she can modify with you as the course evolves. Most students aim at improving their oral communication skills. However, it is difficult (and unnatural) to confine the course to just one area, e.g. speaking. There is a crossover between areas and reinforcement occurs through this. What we hear we may recognise

in reading and vice versa. It is thus important to vary the tasks, and hence the timetable, while of course giving emphasis to the area of primary concern.

Typically, your timetable will consist of regular doses of presentation, practice and production of new structures/language functions, work on pronunciation/stress/intonation, specific skills development (speaking, listening, reading, writing) and vocabulary extension. This could be divided up into blocks in a timetable grid, though in practice, of course, the skills practised and results obtained in any one phase will flow over into the other phases. It is a useful discipline, however, to propose different timetable categories based on the above to ensure that the student is kept constantly aware of the different options open to him/her and to ensure that your work doesn't become too narrow. Also, a timetable plan enables you and your student to decide on the start and finish times of the lessons and the break divisions. In a 15 hour programme you should aim at giving all the lessons in the morning before lunch when the student is fresh. On a 20 or 25 hour programme around 70 - 75% should be given before lunch. **Important: in a block of three hours' tuition you should allow two breaks of at least 15 minutes (see example below). This is especially true for low level and younger students. In no case should a block of teaching exceed an hour and a half without a break of at least 15 minutes.** The break time does not, of course, count as part of the formal lesson time. You should always advise your student well in advance if you plan to change the agreed schedule (do not leave it until the day itself). An example timetable is shown below.

TIMETABLE
15 hour programme

Student: Miss Maria Carmen Perez
Level: Intermediate
Aim: Generally improve her English
Week: 1

	09:00 - 10:00	10:15 - 11:15	11:30 - 12:30
Mon	<i>Local Orientation</i>	<i>Personal Profile</i>	<i>Diagnostic Test and discussion of learning aims</i>
Tues	<i>STRUCTURE: Revision of Past Tenses</i>	<i>Reading comprehension and discussion</i>	<i>Role-Play Pronunciation</i>
Wed	<i>STRUCTURE: Verb + ing</i>	<i>Verb + infinitive Biographical talk</i>	<i>Listening to the news & discussion</i>
Thurs	<i>STRUCTURE: Modals - must / have to</i>	<i>Exercises Prepare writing task</i>	<i>Dictation Stress and intonation</i>
Fri	<i>FUNCTION: Talking about future arrangements</i>	<i>Predicting the future - reading comprehension and discussion</i>	<i>Pronunciation Video work for comprehension and predicting</i>
Activities / visits: Visit to Marlowe Theatre, Canterbury; pub outing; excursion to Dover Castle on Saturday.			

Materials and equipment

The teaching materials you draw on for a given course should include, irrespective of which language you are teaching, the following:

1. A modern, comprehensive and user-friendly grammar; this will help you with your own grammar analysis, vital in the preparation of a structure or language function presentation, and will also help you provide good explanations as and when they are called for.
2. A suitable set of course books, covering the full range of levels, which can be used for source material relevant to your student's needs. They will provide contextualised structure/language function presentation and practice and, possibly, material that can be used specifically to develop listening comprehension, reading comprehension and writing skills. Naturally, such books should not be slavishly worked through page by page as in a school class (except, perhaps, in the case of beginners); rather, the gaps in your student's knowledge and ability should indicate the relevant units in the book to be worked on.
3. A book on pronunciation/stress/intonation, ideally with CDs.
4. A monolingual dictionary. You should keep a monolingual dictionary on the table at all times and encourage students to refer to this rather than the usual translation dictionary they bring with them.

There are also various aids and pieces of equipment that will be extremely useful (some indeed essential) for each course. These include:

- ◆ A teacher's notepad. In this you can note down points of pronunciation, grammar and vocabulary which come up while your student is speaking with a view to working on them later in the lesson (possibly in the last part). This procedure has the advantage of not interrupting the flow and struggle of meaning making and of softening the impact of negative error correction. It also becomes a good record of points to revise on an ongoing basis. You might also note down positive points as well as errors and this will help make the procedure more positive. Students may not realise that they used a difficult word correctly, for example. It gives them more confidence when you let them know.
- ◆ A student's note-book. This is largely catered for by the Personal Course Notebook issued by ILH. Your student should write, under relevant headings, grammar notes, personalised texts (see below), vocabulary items and collocations, phrases and idioms and notes on pronunciation/stress/intonation. This procedure should be done on a daily basis and will, in fact, build up into the student's own personalised course book. Many of the notes will incorporate the points you yourself have noted in your own notepad, as indicated above.
- ◆ A small whiteboard and dry-wipe marker pens. The whiteboard is excellent for writing grammar summaries, vocabulary and other notes on, which your student can then copy into his/her note-book. Office suppliers generally have a range of such boards. Alternatively, flip-charts or large squares of blank paper may serve.
- ◆ CD player. You will need the CD player to play commercially produced language CDs, for example, those accompanying a course book.
- ◆ A DVD player or video-recorder. This is extremely useful for playing such things as documentaries, dramas, films where worksheets can be constructed by you in advance for a variety of oral / aural activities.

Room and seating

Finally, you must decide where you are going to give the lessons. Your primary concern here is that you should be away from possible disturbances and ideally in a separate room, especially if you have children in the house. You will normally sit at a table. Now, a very important consideration comes into play while you decide on your seating arrangement at the table and this is related to teacher listening. A successful language teacher is one who listens intelligently by trying to find out what the student would really like to communicate. One of the keys to showing such attentiveness is eye contact. When your eyes are focussed on your student's eyes, it tells your student you are with them. Thus you must ensure that you are positioned in such a way as to be able to maintain eye contact with your student. As you may well be sharing a book together, the ideal positioning for this could be by sitting at right angles to each other, using the table corner.

One cannot stress too much the importance of intelligent listening, as this lies at the very heart of a one-to-one class. Your listening with good eye contact motivates your student to generate language, tells him/her that he/she has something valuable to share and thus raises confidence. It is really once more a question of adjusting to your student. You lead your student into improving his/her speaking ability by encouraging him/her to talk about him/herself, by asking questions the student will enjoy answering. The student will only do this consistently if you follow what he/she is saying. If you take your eyes elsewhere for too long when your student is talking, or if you are positioned in a way that prevents eye contact, you will be conveying the message that you are uninterested.

It is also a good idea not to sit in the same place for too long a time without movement. For one thing, a one-to-one class can become slightly claustrophobic and for another, unless the allotted period is broken up from time to time, attention and energy levels can decline if there is no physical movement. Therefore, it is important to make use of breaks to get up and move about, possibly to go and have a coffee or a walk outside. Equally, some activities, such as role-play, practising making a presentation or playing a game will lend themselves to moving about or standing up. Going off to use the DVD player/ video-recorder will also ensure movement. If your student is showing signs of poor attention or performance it is certainly time to change the activity and, ideally, to get him/her moving about. If you have another suitable room or teaching area, move class anyway from time to time

Personal Profile

(feel free to leave anything blank)

Full name: _____

Address: _____

Home phone: _____

Family (brothers/sisters; wife/children) _____

Studies and qualifications: _____

Profession: _____

Company: _____

Career goals: _____

Sports interests: _____

Musical preferences: _____

Other hobbies: _____

Native language(s): _____

Other languages spoken or read: _____

Where and for how long have you studied the current target-language? _____

What do you need the language for? (exams, travel, academic, business, science etc): _____

What must you do with the language? speak (teach, explain, argue, sell, present papers, talk on the telephone etc), write (letters, reports, faxes), listen (to lectures, radio, TV), read (reports, newspapers, manuals, textbooks, letters):

Who are some of the people you will be interacting with in the language? _____

What things would you particularly like to do in our lessons? _____

Thank you!

FIRST DAY OF CLASS

Assessing, briefing

You will already have a general impression of your student in terms of language level and personality-type, but the first lessons will give you a more formalised opportunity to talk and listen to your student and to assess his/her language needs. A useful opener is to produce a street map of your locality and to indicate where the main places he/she will want to find are e.g. banks, post office, railway station, cinema, tennis courts, places of general tourist interest etc. This will probably involve some comparison with the student's home town and will provide you with useful information and a good idea of oral competence. With a low-level student whose mother tongue alphabet is non-Roman some work on the alphabet may be indicated. This local orientation session could, depending on level, lend itself to a mini-lesson on asking for and giving directions, which could also be role-played and followed by the real thing on a walkabout in the afternoon. It would be very helpful at this point to present your student with a file of local information including bus and train timetables. For younger students, looking together at a map of the entire country will enable them to see where they are in relation to other cities, airports etc. If your student has not visited your country before, it will also be a good idea to work in an introduction to the monetary system, a discussion of general opening and closing times of banks, shops etc and any national rules and regulations or codes of practice you think relevant and useful.

Naturally, you will want to find out more about your student and a useful ploy here (for adult students) is to complete a personal profile together. As the topic of discussion is well-known to your student this has the extra benefit of helping get over the nervousness of speaking a foreign language in the opening lessons. The profile will also have the additional advantage of providing material to exploit later and of forming the basis for selection of other material. You will, of course, already have received a range of personal details about your student on the confirmation of booking from ILH and, to set your student at ease on this score, you **must** explain that the function of the personal profile is to expand on the details you already have. You will normally fill the form in yourself as your student speaks. On the previous page there is an example form: it should be stressed that it is really only suitable for adult students (18 years upwards).

On the first day it is also extremely useful to administer a diagnostic test pitched at your student's approximate language level, if you have access to such a test. These tests are issued by ILH for learners of English. The test indicates which grammar/language function items the student does not know within that level range and hence results in a ready-made grammar/language function syllabus for the course. If you would like to construct one based on a grammar/language function syllabus at different levels (e.g. the grammar/language functions contained in the different levels of a course book), please contact the ILH Reservations Office and ask for an example. Note that the diagnostic test is not to be confused with the ILH level assessment test, which students are invited to do in test conditions before arrival and to post to their allotted teacher. The level assessment test aims to give an accurate indication of level. The marking scheme for this test is to be found at the back of the manual. Please be aware that, for a variety of reasons, not all students will be able to do the level assessment test before arrival (please also see Section Two, Page 1).

STRUCTURE / LANGUAGE FUNCTION

Structural and functional approaches

Grammatical structure and/or language function generally forms the core of a course, unless your student has requested that work on this be incidental to other practice. Naturally, other types of work and practice will sprout out of this core and notes should be taken so that such work can be

done later on at the appropriate moment in the timetable. Similarly, if you have not been able to administer a diagnostic test and have planned the initial lessons around some generally useful structural items at that level, you will inevitably find that performance and feedback during these lessons will indicate further grammatical areas that need covering later on in the course.

For those relatively new to language teaching, perhaps a quick word on the difference between the structural and the functional approach to describing and teaching language may be of benefit. In the more traditional structural approach, the structural forms of the language are taught in a progressive, block-building way and the meaning of these forms is illustrated to the student. For example, in English, the verb “to be” comes first, next comes “be + verb-ing” for something happening at the moment, shortly after this comes “be + going to + verb” for future and so on, in a graded progression of forms. The functional approach is diametrically opposed to this more traditional procedure. In the functional syllabus a number of meanings are defined which have immediate practical everyday application and the order in which they are presented depends on usefulness and frequency. Thus the opening units of the first level of an English course based on this approach may be “Introducing Someone”, “Talking About Yourself”, “Future Intentions” etc. The forms which express these meanings are called exponents and two or three exponents may be introduced under a given heading. For example, “Future Intentions” may be shown as expressed by “be + verb-ing”, “be + going to + verb” and “intend to + verb” all in the same unit. These exponents are graded according to complexity in a cyclical rather than linear way. Thus, the unit “Future Intentions”, may reappear in the second or third level of the course, containing more complex exponents each time, e.g. “will”, “will be + verb-ing” etc. In short, meaning comes first and form follows, rather than the other way round. Some course books, you will find, are based entirely on one or the other approach. But as is so often the case, teachers in general have eschewed theoretical extremes and adopted a more practical, common-sense stance by making a compromise and combining the best of both worlds. As it is teachers rather than theorists who write course books, this compromise approach is reflected in many of the course books you will come across.

Books

Whatever your views on how the language should be described and taught, it is essential to have a comprehensive grammar reference book at your disposal. You will constantly need this to provide analyses relevant to your presentations and summaries and also to give explanations on odd grammatical points that arise. If you are asked a tricky question unexpectedly the general procedure is to tell the student you do not know the answer offhand but will come back to it later. This will give you time to check in your grammar. Do not be tempted to bluff - your status will not be diminished by asking for time!

In using a commercially produced course book for teaching structure and/or language function, you should always bear in mind that only parts will be relevant to your student and, unless he/she is a beginner, you should not necessarily work through unit after unit religiously as in a group class. It is also important not to let the material dominate or become a daunting obligation. Each student will react differently to a course book and sensitivity to your student coupled with flexibility in the use of the course book is really the key to success. You should, perhaps, view a course book more as a source book, a source of useful material relevant to your particular student. Naturally, considering the diversity of students, it is a good idea to have as large a stock as you can manage of “source books”. It is also worth noting that the parts of a course book that you do not use for structure/language function work may be useful for other activities such as listening comprehension, reading comprehension, writing exercises, dictation and so on.

Personalised Texts - Personalised Course

In your one-to-one situation, you can in addition adapt texts and situations in a course book by changing them in line with the personal details and interests of your student. This can vary from first changing place or people’s names to restructuring the whole content. For example, a

dialogue based on an argument in a shop can be changed to include a similar personal experience of your student's in a shop (while retaining the key structure or language function under consideration). You can create the dialogue together and you should re-formulate your student's suggestions where necessary, giving the correct version of what he/she is trying to say. Either you or he/she can write this down. Ideally, this should be done in the student's note-book which then, in fact, becomes an individualised course book and a valuable resource for the student in the future. Needless to say, grammar summaries, notes on pronunciation, vocabulary points and so on can all be added in under relevant headings. In this way the personalised course book will grow from lesson to lesson and will provide a much more rewarding record of work for the student than a commercially produced book.

Drills

We move now briefly to drills. Drills, especially what is known as the three-step variety, are a very useful tool for reinforcing structure/language function work in the one-to-one situation, particularly at the lower levels. The three step drill requires a six-turn cycle to complete. In the following example we have a transformation drill going from positive to negative to interrogative:

Teacher	Student
1. We work	2. We don't work
3. Do we work?	4. We work
5. We don't work	6. Do we work?

After six turns you and your student have completed the three-step transformation. At this stage substitution could be introduced, repeating the six-turn cycle as follows:

She works.	She doesn't work.
Does she work?	She works.
She doesn't work.	Does she work?

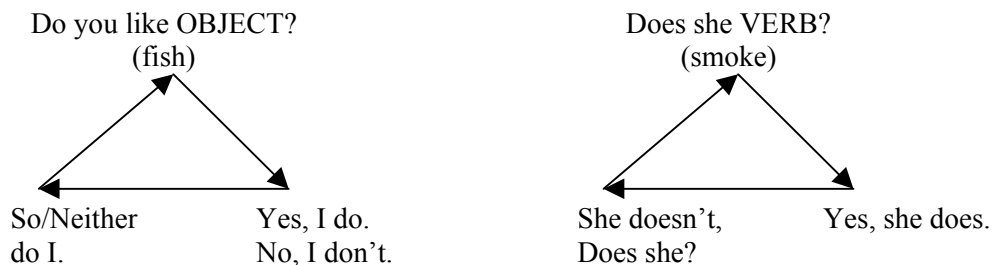
It can then be recycled through a further transformation:

She worked.	She didn't work.
Did she work?	She worked.
She didn't work.	Did she work?

Finally, substitution and transformation cycles can be integrated into the basic cycle, in this case the basic positive-negative-question cycle:

She works.	She doesn't work.
Has she worked?	She has worked.
He didn't work.	Did he work?

Such drills help students with formal manipulation and, in addition, allow them to practise stress and intonation. Many other similar drills can be constructed, as can short three-step dialogues on the following model:



Visuals

Lastly, it is well worth looking out for photographs in colour magazines which will help you with the presentation and practice of structure/language function points. These photos should be fairly large and with a clear focus of interest; there should not be too much cluttered detail in them. You will see which structure or language function a given photo lends itself to illustrating. It is best to mount the photo on card and write this structure/language function (or any other point) on the back. A particular photo can, of course, illustrate more than one structure/language function. These photos can be used time and again and are especially good at the lower levels.

Revision

As a footnote to this section, you should, in planning your classes, always try to recapitulate what was done in the preceding one, or re-use some of the material (or drills) in order to refresh the student's memory and give cohesion to the lessons. This applies particularly to structure/language function, but also, of course, to vocabulary, pronunciation and other points.

ORAL

The main aim

Speaking, of course, is the main business of an ILH course and it is true to say that the primary objective of almost all students is to improve their oral communication skills. Putting it simply, students want to speak a lot because they perceive that they will improve this way. With a teacher who encourages them to speak about things that interest them and who is an attentive, intelligent listener such improvement always does take place. If they speak a lot, confidence grows and they come to know how to express themselves better. This very basic and simple fact lies at the heart of a one-to-one course and is why, in the last analysis, the main attributes you, as an ILH teacher, need are an empathy with your student and an ability to adjust communication to his/her level. However, you do need to find the right stimulus for speaking. The following are some suggestions.

1. Questionnaires

The best thing about questionnaires is that they are 100% egocentric and so the student is automatically highly interested in the topic. This is the reason that so many magazines have questionnaires that readers fill in to find out how stressed, healthy, intelligent etc they are. Once the magazine has grabbed their readers' egos, they have got them hooked. For class purposes, the device is also very useful in that there is a true information gap - the student knows information which the teacher does not. The example on the following page concerns musical tastes and habits.

Questionnaires can be constructed by you or your student, or taken from magazines, books and newspapers. For English, there is a useful teaching book containing many questionnaires entitled "Speaking Personally" by Gillian Porter Ladousse, published by Cambridge University Press. An interesting variation on the use of questionnaires is for you to fill it in for your student while asking the questions, and then to have the student fill in the form for you while asking the questions.

What Music Do You Speak?

Tick if your answer is “yes”.

1. _____ I play an instrument. Which one(s)? _____
2. _____ I sing in a choir.
3. _____ I read music.
4. _____ I sing in the shower.
5. _____ I wake up to music.
6. _____ I go to sleep with music.
7. _____ I study with music.
8. _____ I play/played in a band.
9. _____ I take dance classes. What kind? _____
10. _____ I do aerobics.
11. _____ I have written a song(s).
12. _____ I read music magazines. Which ones? _____

Give approximate answers in minutes and/or hours per day

13. I listen to music on the radio for about _____
14. I listen to CDs/MP3 player for about _____
15. I watch music videos on TV for about _____
16. I watch other programmes on TV for about _____
17. What percentage (approximately) of the songs that you listen to are:
Instrumentals ____% in English ____% in other languages ____% ?

Tick which answer is true for you.

18. Do you play the same song several times in succession?
never ____ sometimes ____ often ____ very often ____
19. Do you choose music according to your activity?
never ____ sometimes ____ often ____ very often ____
20. Do you use music just for background?
never ____ sometimes ____ often ____ very often ____
21. Do you listen to classical music?
never ____ sometimes ____ often ____ very often ____
22. Does music ever disturb you?
never ____ sometimes ____ often ____ very often ____
23. On the back list your three favourite groups or singers at the moment (the one you like most first), your favourite song at the moment, and which artists you find most attractive visually.
Thank you.

2. Start-up conversational topics.

The following are some possible starting points for conversation, to be expanded upon. Not all may be interesting or relevant to your student. The goal is to keep your student at the centre of the content of communication and to use your skills as a communicator to keep him/her there.

Work

Tell me about your first job, your other jobs, your best job, the advantages and disadvantages, your present job. How would you change things if you were the boss?

Sport

Which sports did you begin with, do you prefer, why? What are the advantages and disadvantages? Competitive vs. non-competitive sports; money and sports; blood sports. What value is there in sports for you? Tell me about your greatest success. If you could be a professional, which sport would you choose?

Music

What instruments do you play, would you like to play, do you like the most? Have you had lessons? Who are your favourite musicians? Why? How much do you listen to recordings, radio? What music makes you think of different moments in your life? What do you think of video clips?

Travel

What countries have you visited? Tell me about your favourite places and trips, worst trip. Where would you like to visit if you had three months' vacation now? Where would you go and what would you do, and who with?

Media habits

How much do you listen to the radio and watch television? Which programmes? What would make you change the station? Which newspapers do you read? What sections? What do you think of the media today?

Personalities

What kind of people do you like most, dislike most? What kind get on your nerves and what kind charm you? What are their qualities and why do you like them? Has your personality changed a lot?

Plans and goals

What are your plans and goals for the forthcoming year, five years? Where would you like to be in ten years and in what situation? Have the plans you have had in the past come true? If you could change something, what would it be?

Literature

What authors and books do you like most (name your top five)? Why do you like them? Do you like books made into films, songs made into videos? What do you think of the literature you studied in school?

School

What do you remember most about your early schooling, good experiences and bad experiences? Did you like school when you first went (and then later)? What subjects did you like best and least? What teacher had the most impact upon you? Could you be a teacher? How would you be? What would you change about schooling?

Family

How many brothers and sisters do you have? Where are they and what are they doing now? What kind of parents do (did) you have? How were you raised? Do you like big families or small? Would you like to have many children? How does one bring up children?

Science and technology

How has science and technology changed your life, the good and the bad? Could you live without a car, a telephone, a word processor, a television, electricity? How do you feel about robots, test tube babies, clones, medical experiments on animals, the automation of industry and the loss of jobs? What new things would you like to see science and technology do?

Weather

Are you affected greatly by changes in the weather? Do you prefer warm southern climates or cool northern ones? Do you think weather has something to do with the mentality of a nation?

Sleep and dreams

How much do you sleep at night? Do you take naps? Do you dream a lot? Where do you sleep best? When?

Other topics: films, nature, history, psychology, zodiac signs, topics in the newspapers etc. Such topics may be introduced by such things as articles, pictures, postcards etc.

3. Biographical Talks

As a variation and extension of the above, there follows a list of suggested topics for biographical talks. As we have already seen, one-to-one provides an ideal context for the sharing of biographical material and stories. All students are rich in such material and find great satisfaction in sharing it. Remember also that such talks are not just monologues but may involve the narration of dialogues as well as growing as a dialogue between you and your student.

- My best learning experience
- My secret ambition
- My best friend
- My worst accident
- My worst illness
- My greatest regret
- My proudest achievement
- My hopes for the next 5 years
- My greatest disappointment
- My strongest belief
- My most important decision
- My city/town/village and what I like about it
- My country and what I like about it
- My closest call with death
- My biggest business risk
- My biggest inspiration
- My most memorable dream
- The most important lesson life has taught me
- The longest minute I have ever spent
- The best year of my life
- The strangest person I have ever met
- The most interesting person I have ever met
- The most courageous act I have ever witnessed
- The biggest crisis of my life

The person I admire most
The greatest help I have ever received
The thing that interests me most in people
The strangest coincidence in my life
How I overcame a weakness
How I overcame a fear
The last time I had a flat tyre
The last time I fell in love
The last time I felt envy
The last time I got angry
The last time I was terrified
If I had the chance ...
If I had the power ...
If I had the skill...
A place I would love to visit again
A person I would love to meet again
An era I would have like to have lived in
Something I will never do again
What I do with most confidence
What I hope to achieve this year

Unsuitable topics

A word of caution should be sounded at this point. There are some topics that you may realise are unsuitable for your student, given his/her personal circumstances. Sensitivity is all that is required here. However, you should **at all times** avoid getting caught out with politics. Allow your students to talk politics if they really want to, but you should under no circumstances be drawn into talking politics back to them. Politically you must be completely neutral. The subject of sex is obviously best avoided altogether. You should, finally, always speak on subjects in a non-judgemental fashion (e.g. you should not be condescending about certain pop singers when speaking to an adolescent).

4. Guided oral exercises

There is a wide variety of exercises aimed at guiding your student's oral output and such exercises can be adapted to their language level. The most obvious exercise for descriptive language is to use a picture that you think your student will be interested in. Or, better still, ask your student to produce a personal photograph for description, if this is possible.

Many commercially produced and easily available books contain sequenced picture stories for oral composition. DVD/ video is also useful here for students of at least Low Intermediate level. A short action (not dialogue) sequence from a film can be played and, at the end of the sequence, with the film stopped, your student can re-narrate what happened. Equally, DVD/video can be used for prediction. A strong storyline, possibly with an element of suspense, is helpful for this. You play a suitable bit of the film and pause the recording to ask "What's happening?" and "What's going to happen?" It is important that your student is clear about what is going on before predicting the next bit. As the film progresses, so the predictions will change. It is an interesting stimulus for discussion to examine how right or wrong past predictions were and to see how and why they have changed. At the end of the activity you can again ask your student to tell the story of that day's film sequence in his/her own words, using the past tense. This acts as consolidation of the language, particularly vocabulary, used in the activity.

5. Role-play

A role-play can be set up in a number of ways. In each case, though, the short interchange should be thoroughly rehearsed before you stand up or move into your acting positions and perform (and it is essential that you do role-play to the best of your acting abilities!).

It is best to keep the dialogue to between 4-8 lines, depending on the level of your student. A good idea is to find a picture with a strong situational content or where two people are reacting to each other in some way. The dialogue can be suggested by your student, with you re-formulating where necessary to give an acceptable version of what he/she is trying to say. Your student can then write down the (if necessary) re-formulated utterance on a piece of paper and the whole dialogue can be built up. Using the paper, you can then both rehearse your lines, bringing in body language and acting instructions as you improve. Finally, you can set up as many relevant props as is feasible in the room and act the dialogue out. If you have a video camera and a tripod (or a handy spouse) and are able to record your role-play, this will cap the activity. The replayed film can then be used for comment and, perhaps, improvement.

Needless to say, course book dialogue extracts, or better, extracts that have been personalised and adapted to the student's own experience (as suggested on p 1.9) can also be used for role-play. It is worth mentioning that, if there is a particular structure/language function, phrase or idiom which you have been studying recently and which seems to fit, you can yourself ensure that it is inserted in a suitable place in the dialogue.

6. Games

Games are particularly useful for lifting the spirits after a particularly demanding period of work and could be looked on as short oral breaks. They are especially good for low level students and often have the benefit of combining oral production with actions and objects. One such game is "Kim's Game". Here you place 20 objects on a tray. The student picks up each object, names and describes it and replaces it on the tray. After completing this with all the objects, you cover the tray and ask your student to tell you all the objects on the tray. A second (or third!) chance is possible.

Other standards are:

Twenty Questions - you think of an object that is animal, vegetable or mineral and your student has 20 questions (answered by yes/no) to guess the object; also reverse roles.

Quick-fire questions - you fire questions and your student avoids using yes/no; also reverse roles.

Coffee Pot - your student thinks of a word, you ask him/her questions. The student must bring the word into his/her answer but instead of saying it he/she uses the word "coffee pot" in the place of the chosen word. You guess what the "coffee pot" is.

Further short break word ideas are:

i) Make as many new words using letters from one long word, e.g.:

COMMUNICATION CAT MAN TIN

ii) Think of words that rhyme, e.g. hand - sand, land, band etc

iii) Last letter/next word: start with a word and, in turns, produce a new word starting with the last letter, e.g. book - kind - devil - lie. This game also acts as a kind of mental association game.

Pronunciation

We now move to pronunciation. An ILH course provides the ideal opportunity for work in this area and, indeed, it is essential to devote a set session to this on a regular basis. You will need to identify the particular sounds your student has difficulty with. This will, of course, depend on your student's mother tongue. As you have ever wider teaching experience with different nationalities, you will build up lists of likely pronunciation errors relating to a given nationality.

You should be aware that if a student does not have a particular sound in his/her own language, he/she finds it not only difficult to reproduce but also difficult to hear. The normal tendency is to put that sound into the nearest sound box in his/her language, e.g. an English speaker hearing the French word “grand” will, left to his/her devices, hear and say “grond”. You will therefore need to isolate specific sounds (consonants, vowels and diphthongs), demonstrate exactly how they are made, practise them and, finally, reintroduce them into context. It is useful here to use a phonetic transcription (your dictionary will normally list out a transcription) and to allocate the symbol to the sound you are isolating for practice (the sound, of course, may have nothing to do with spelling). Your student will thus soon become familiar with the different phonetic symbols relevant to him/her.

It is worthwhile underlining at this stage that the aim of your student should not be perfection, which for most people is obviously an unrealisable ideal. Most language learners need no more than a comfortably intelligible pronunciation, that is, a pronunciation that can be understood with little or no conscious effort on the part of the listener.

The basic strategy in pronunciation teaching is imitation, whether you are dealing with beginners or more advanced learners. The basic procedure is as follows: first isolate and label the sound, e.g. the English sound / θ /, as in Arthur; demonstrate this by exaggerating the articulation, by pushing the tongue out between the teeth further than is usual. Your student then imitates several times. If demonstration is not feasible, association with another sound may help; for example, to produce the French sound /y/ in “lune” you could ask your student to try /i:/ then /u:/ and run the two together into one sound. You may also need to add explanation to both demonstration and association. In fact, it often helps to explain the position of the tongue for a particular sound and such explanations can be supplemented by diagrams.

To ensure that your student is perceiving and producing a given sound you may wish to contrast this sound with a counterpart sound, one with which it is often confused. For example, many learners of English confuse /i:/ with /i/. Thus, having practised these sounds individually it is possible to make up a set of “minimal pairs” (the meanings of the words are not important here):

1	2
/i:/	/i/
sheep	ship
bean	bin
cheeks	chicks
cheap	chip

Get your student to practise these words in pairs. Finally, as a listening test, make a random list of words on a piece of paper and read them out one by one, asking your student to write down the corresponding number matching the word you have said (1 or 2).

From this stage it is possible to reintroduce the sounds and words into context by preparing a text containing them which the student can read out loud after you. For example:

Dialogue - In a restaurant

Peter: What would you like to eat, Edith?

Edith: A meat sandwich.

Peter: Jean? Would you like a meat sandwich or a cheese sandwich?

Jean: A cheese sandwich, please, Peter.
etc.

Stress

It is now also possible to work on stress and intonation. English speakers are used to a stress-timed language, where the main stress falls at regular intervals on “important” words - nouns, main verbs, adjectives, adverbs, numbers. The syllables in the other words are then unstressed. Hence:

Would you like a meat sandwich or a cheese sandwich?

■ ■ ■ ■ ■ ■ ■ ■ ■ ■ ■ ■

Romance languages (French, Italian, Spanish), however, are syllable-timed, that is each syllable is of more or less equal importance. In these circumstances syllables that in English are unstressed are now stressed, viz the Spanish

“internacional”

■ ■ ■ ■ ■

as opposed to the English “international”.

■ ■ ■ ■ ■

These stress tendencies need to be demonstrated and practised both in individual words and in connected sentences as intelligibility can indeed collapse if words are not stressed correctly. It is a good idea when writing down new vocabulary with more than one syllable in English to write in the stress each time,

e.g. personally.

■ ■ ■ ■

In Romance languages, such as Spanish, the problem of any unusual stress is, in fact, solved by the use of an accent as part of the spelling,

e.g. “teléfono”.

■ ■ ■ ■

Intonation

At the same time, it is possible to highlight intonation patterns. Again it is a question of imitating your intonation, or the intonation of a native speaker on cassette. You should check on tonality (did the student divide the sentence correctly into separate intonation units, if more than one was used?); tonicity (did he/she get the tonic syllable in the right place?) and tone (did he/she get the right pitch movement - up or down - on the tonic syllable?). You will help your student if you give them something to see as well as hear, e.g.

See you tomorrow

It is best to use the more normal intonation forms in initial practice and leave the refinements till later.

To explore this somewhat complex area further you are advised to check out any useful handbooks relating to the language you are teaching.

Recording

Having practised reading a short text aloud (concentrating on specific sounds, stress and intonation patterns), it is a good idea to record your student’s performance on to a blank cassette. You may use not only a specially prepared text here but also any suitable extracts from the course

book you are using. It is best to record one sentence (or segment, if the sentence is long) at a time; get your student to rehearse the sentence or segment two or three times, then record, using the pause button before repeating the process with the next sentence or segment.

Correction

A final, very important point for consideration under the heading “Oral” is correction. Making mistakes is part of learning and both you and your students are aware that correction will lead to more accurate use of the language. Indeed, the more advanced your student is, the more he/she will generally expect to be corrected. However, the problems facing you, the teacher, in this area are various. How do you correct your student without inhibiting the ability to communicate (especially critical at low language levels)? How do you prevent your student feeling he/she is getting a slap in the face when you correct (this is obviously very critical in the one-to-one situation, where you must have a relaxed relationship with your student)? How do you decide which or how many mistakes to correct? How do you most effectively make a correction?

Firstly, you should bear in mind that a given student’s objective should not be perfection (normally a disastrously inhibiting ambition) but a level of accuracy that you judge to be attainable in a given student’s case. Your judgement will depend on both the level and personality of the student. A low level, shy and inhibited student’s aim will be an ability to communicate with some ease and this will take priority over consistent accuracy. A low level, extroverted and talkative student naturally has a communicative ability and will benefit from a certain amount of on-the-spot correction. This kind of gradation applies up the scale to the most advanced student. Actually, though, it can be very useful to ask your students how they feel about being corrected. Even though they may say they want to be corrected all the time, this will not prevent them feeling upset if you do too much of it or do it insensitively! One-to-one is the ideal situation for discussing correction. Students do not usually realise that there is a question of choice involved over correction and that correction can be tailored to their own personal needs.

Types of mistake

In deciding how to correct you should identify what kind of mistake your student is making. Clearly, when your student is speaking on an extended basis, as he/she will be when engaged in focussed conversation or biographical talks, as shown above in this section, you will be listening attentively to the message, not the medium. You should only intervene therefore when meaning is definitely not clear. Here, it is more important to correct mistakes which affect the meaning of several sentences than to correct small structural points inside one sentence. This is not to say, however, that you should not take notes on a piece of paper of structural, lexical or pronunciation mistakes (but not simple formal slips) while your student is speaking so that you can work on them later (unless the taking of notes itself inhibits your student). Indeed, this method of taking notes ensures that your course contains on an ongoing basis language items specifically relevant to your student and it certainly softens the impact of negative mistake correction.

At other times, when you are working on structure/language function, for example, you will be listening more attentively to the medium than the message. It is helpful here to divide mistakes in form into three categories:

1. Slips, which a student can self-correct. You should develop a set of signals, usually hand-signals, which will indicate a slip and, ideally, the type of slip to your student. A student soon becomes familiar with your own particular signals.
2. Errors, which a student cannot self-correct, but where it is clear which form the student wants to use and where the form in question should reasonably be known by your student at his/her level. Here you must teach or re-teach the form in question, though not necessarily at that moment.

3. Attempts, where the student has no real idea how to structure what he/she means, or where intended meaning and structure are not clear to you. Here you must probe for meaning and then re-formulate what the student is trying to say. This will inevitably lead to further practice and transfer to other contexts of the forms in the re-formulated sentence.

You will use your knowledge of your individual student to make the above divisions.

Self-correction

Regarding the effectiveness of correction, it is always better to get your student to self-correct wherever possible than to supply the correction yourself. Where errors and attempts, as defined above, need treatment, a short role-play activity can usefully be done (but not over done) from time to time. This consists of letting your student speak about something for a few minutes and then giving the information back to him/her in a re-formulated first person. For example, after your student tells you about his/her family, you might say something like this:

“Thank you, Hans, for telling me about your family. I’m going to tell you what I understood and then you can correct me or expand on it afterwards. I heard you say, *‘I have a big family. I am the middle child and it was nice to have older brothers and sisters to look after me and it was fun to help the younger ones....’*. “ The student may, in fact, have said, *‘My old brother look at me and I pay attention my little sisters.’* Re-formulated, the corrections are made without a slap in the face and, of course, the student listens to you very attentively and identifies with your role-play. What you say will be comprehensible, as it is information he/she already knows, even though it may be a bit beyond his/her level.

AURAL

Listening exercises

Undoubtedly, listening comes first in language learning. The normal development of language acquisition seems to be listening, speaking, reading and writing, although they are in practice seldom distinct from one another and they do contribute to each other’s development. There are a great many exercises you can use for improving listening skills. These range from exercises based on materials graded for level to graded exercises based on authentic TV or radio extracts. The following are some suggestions:

1. Prepared materials graded for level.

These can include texts from your course book that you are not otherwise going to use for structure/language function work. Many widely available books, usually slim volumes, contain listening comprehension texts at different levels with suitable exercises. They generally come with cassettes, but you can normally read the text out yourself if you do not have the cassette. You should note, though, that a change of voice is a good idea from time to time as students can become over dependent on your voice. The standard way of exploiting a suitable text for the purpose of developing listening skills is:

- a) Establish the context orally by way of a lead-in. Your ultimate aim here is to generate some emotional involvement in your student and any indirect way into the text, using their interests, studies, opinions or whatever to pave the way, will be of use. A picture, object or a very short snippet of text can help to set things up.
- b) Ask your student to listen for specific key pieces of information before playing the cassette/reading out the text. This can be done by writing out two or three key questions for the student to read and understand before proceeding to play/read out.

Note: If you do not pre-set questions but just play/read out and then ask comprehension questions, you are partly only testing the student’s memory, not developing a skill.

c) Further detailed questions can be given to the student to answer and, having studied them, the text can be played/read out another once or twice so that all the questions can be answered.

Needless to say, reading the text and a number of follow-up oral and written exercises can follow.

2. Radio: using the news.

The news is the most accessible broadcast and provides an excellent reason for listening for students of the intermediate level upwards. It is a good source of idiom and, especially as it may contain information about a student's own country, is intensely motivating. In choosing a radio broadcast, the two criteria should be, first, what broadcast is easiest and most clearly received, and, second, a broadcast with a single newscaster (if possible; for English, the BBC World Service is best).

News broadcasts generally have a structure. First, you hear the news headlines, next the news in detail and, finally, the main points are summarised again. Your first task is to teach your student to recognise these divisions, so first play the news and ask your student to say when the headlines end, when the news in detail starts and when the summary of the main points begins. When your student can do this, ask him/her the next time to say how many headlines and how many stories there are.

The next stage is to understand the main stories. For a few sessions you should play only the news headlines and concentrate each time on one item only. For example, first listen only for the main country that the report refers to. If the student has difficulty even at this stage you could pre-list out the countries on paper at random so that your student can mark the country, e.g.:

	GB	France	USA	India	Iraq
Story 1					
Story 2					
Story 3					
Story 4					
Story 5					

The next time, focus on people's names. When this is done satisfactorily, play the headlines through once, then repeat one by one, pausing each time to let your student tell you what it is about.

Once you arrive at the stage where you can deal with the main stories, you could begin by making a topic chart. Here you pre-list out the topics on a piece of paper at random so that your student can mark the right topic, e.g.:

	Diplomatic	Military	Politics	Sport	Crime	Entertainment
Story 1						
Story 2						
Story 3						
Story 4						
Story 5						
Story 6						

Next, you are ready to concentrate on one main story, usually the first story. You can again guide your student's listening initially by an instruction, e.g. Who? What? When? Where? On another day you can do the same with, say, Story 4 and so on. As your student gets more and more proficient he/she will give back more and more information to you. You can also allocate a particular story for study by topic, e.g. you ask your student to listen to the report on crime.

The final phase, suitable only for more advanced students, is to allocate a particular story and ask your student to take notes. At the end of the story he/she then has 5-10 minutes to reconstruct the news and then, finally, to read it out as a newscaster.

It should be noted that the above activities can be done often, even daily, but should not last more than 15-20 minutes at a time and only take up the best part of an hour when a full new reconstruction is envisaged.

3. TV

Everyone is conditioned to go into passive mode in front of a TV so you should never, in class time, just switch on the TV without any specific pre-set task. Normally, work with TV programmes will only be accessible to students of intermediate level upwards.

The news is the easiest item for students to understand and can be handled as shown above for radio. The next clearest item-type is the documentary, as long as the subject matter is not too abstruse. Then come plays and some films. It is best to avoid comedy (unless it is very visual) as this is generally inaccessible to students and is hence de-motivating. Naturally, you must be sensitive about subject matter in relation to your student's nationality. Many English teachers like using recordings of "Fawlty Towers", for example. However, they often do not appreciate that, unlike them, most Spanish people, especially older ones, cannot laugh at themselves and may secretly find the series offensive.

A further point to consider is that, for intensive class purposes, a short recording of about 5 minutes is generally sufficient. Beyond this students have to cope with too many situational, visual and cultural signals and tend to become passive. You can set up the activity as shown in 1 above. If you can make a worksheet containing part of the transcript with, for example, every seventh logical word taken out or any other fill-in or sequencing activity, so much the better. The aim is to turn naturally passive listening into active listening.

4. Active listening: beyond content

This is a slight extension of all that has gone before. Up to now we have concentrated on understanding content. One-to-one provides the ideal opportunity to develop a range of skills that go beyond simple "understanding". Here are some possibilities:

- a) Listen and signal when you hear a past tense, a third person -s, an -ing form, a rising intonation, a question etc.
- b) Listen and ask one question.
- c) Listen and remember one thing/word/phrase.
- d) Listen and re-tell in your own words.
- e) Listen and identify the feelings expressed by the speakers.
- f) Listen and describe the scene/speakers.
- g) Listen and complete the sentences in your own words.
- h) Listen and complete the graph/table/chart/diagram/questionnaire.

5. Dictation

This is a useful activity which involves not only listening but decoding sounds and recoding them in writing: a major task! In using a text for dictation you must feel happy, therefore, that the student has met all the vocabulary before at some time (this is only fair!). For this reason, it may be safer to use a course book unit you have already covered sometime previously, or even a personalised text that the student has written him/herself. The general procedure for giving a dictation is:

- a) Write out the proper nouns for the students to see. Explain the procedure you are going to follow.

- b) Read the piece out entirely once at normal speed. A chunk of 60-80 words is usually enough.
- c) Read out in logical segments next, pausing at the end of each segment to allow the student to write (pre-mark the segment divisions on your text). Make clear from the outset if you are going to read each segment once or twice at this stage and stick to your rule.
- d) Read the whole piece out as in b). Allow the student time to make any additions/corrections.
- e) Show the text to the student and ask him/her to write out any words spelt wrongly three times.
- f) (Optional) Pick up your student's dictation and ask him/her to spell out loud (without looking at the paper) two or three words that he/she has written out three times.

There are many interesting variations on the theme of dictation and those teachers who are interested in this and who read English should consult "Dictation" by Davis and Rinvolucri, published by Cambridge University Press.

READING

Uses of reading

Reading is an extremely useful activity in terms of language acquisition and this is particularly so in the one-to-one situation. By taking into account your particular student's level and interests you can use texts to:

- a) develop reading speed
- b) help extend vocabulary and recognize written symbols such as connectives
- c) involve reasons for reading which go beyond the sole aim of language learning, e.g. reading for information, pleasure, interest (these, in fact, are the usual aims of the native speaker)
- d) develop different reading skills in the post-elementary learner, e.g. skimming and scanning
- e) create psychological space for the student to escape into (often necessary in the close one-to-one situation)
- f) provide a vehicle for oral/writing work in the pre-reading and post-reading phases.

Choice of text

The first consideration is the choice of text, and here level is of great importance. The ideal text should be challenging but not too difficult. If the text is too difficult, then either the pace of the lesson will be slow, and boredom will set in, or the pace will be too fast, your student will not understand enough and frustration will result. It would be pointless giving your elementary student, who is interested in, say, ski-ing, an ungraded magazine article on this subject to read, even though knowledge of the subject will in fact make the article slightly more accessible to him/her. Therefore, for elementary to intermediate learners, you will need to use one or more of the following:

- a) Suitable graded texts from your course book which you are not using for other structure/language function purposes.
- b) Commercially produced readers or text collections graded to level.
- c) Authentic texts (texts not written for language learning purposes, e.g. from novels, newspapers etc) which you yourself simplify: these texts, of course, would need to be selected for each student in line with his/her interests.
- d) Advertisements or instructions taken from real life, where the language is relatively simple and where your questions or comprehension tasks are graded to level.

Three-phase procedure

Whatever the reading purpose, the most useful general approach to text exploitation is to divide the activity into three phases:

1. Pre-reading, 2. While Reading and 3. Post-Reading.

1. Pre-Reading.

This consists of getting your student personally involved in the text in some way and at the same time providing some language preparation. Visuals (e.g. diagrams, maps, photographs), answering questions and discussion relating to the subject (however indirectly) all play a part in pre-reading.

2. While Reading.

The most important thing to remember here is that reading should be done **silently**, not aloud. Only in this way will your student be able to devote full attention to the content of the text and gradually increase reading speed. A common problem for students is that they tend to read too slowly, whatever the text, and it is a good idea to set progressive time limits to help overcome this. As a rough guide, a slow reader reads a normal text at a rate of 150 words per minute, a fair reader at 250 words per minute and a good reader at 350 words per minute.

It is also useful to direct your student's reading on the first read through so that he/she gets the global meaning of the text. This is best done by setting pre-text questions (usually three or four) to be answered after the first reading; naturally, these questions will refer to key points only and may involve the function as well as the content of the text. After this you may then move to smaller units such as paragraphs, sentences and words.

The reason for this order is that the larger units provide a context for understanding the smaller units - a paragraph or sentence, for example, may help the reader to understand a word.

3. Post-Reading.

This phase follows on quite naturally in the one-to-one situation. The aim here is to consolidate or reflect upon what has been read and to further relate the text to the learner's own knowledge, interests or views. The work here really "grows out" of the text and may include any reactions to the text.

Generally, post-reading contributes to the writing, speaking and listening skills that the programme aims to develop. You may get ideas for post-reading work by asking yourself the following questions:

- a) Does your student know of a similar situation to that presented in the text?
- b) Does the text present a situation that calls for recommendations?
- c) Does the text present a situation that invites completion?
- d) Does the text present views that might need to be counterbalanced?

If the answer to any of these questions is "yes", then there is an opportunity for post-reading work. The work that the questions lead to may be discussion, writing, drawing a diagram, or any combination of these.

Cloze Test

An interesting test that can be administered some time later is a "Cloze Test", using a text already covered. For this, take a section of around 150 words. You will need to take out every seventh (or nearest) logical word (not proper nouns or unusual words) and copy out or photocopy the text with the words blanked out (use Tippex or similar when photocopying). You should number the blanks sequentially. The student on his/her own must read the text and write in the missing word in each blank space. This will provide excellent revision and sharpen his/her perception of the

type of word needed in a particular grammatical context (structure word, noun, verb etc). This paragraph, turned into such a test, would begin:

An interesting test that can be 1)_____ some time later is a “Cloze Test”, 2)_____ a text already covered. For this, 3)_____ a section of around 150 words. 4)_____ will need to take out etc.

Notice that, ideally, the blank should be of standard length each time and not reflect the length of the actual word that is missing (this will only be possible when you copy or type out the text). Notice too that sometimes various words can correctly fill each space (for 1, “given” and “done” are equally fine) and you should not necessarily accept as correct only the original word.

Reading styles

At the post-elementary stage you should start to train your student to adapt his/her reading style to the particular reading purpose. This involves setting your student tasks that encourage different reading styles such as skimming and scanning. Skimming means looking through a text quickly for the main points. An example of this would be going through the personal column of a local newspaper fairly rapidly for the very general purpose of seeing what it was about and whether there was anything of interest in it. Scanning means looking through a text for a particular piece of information. An example of this would be looking through a railway timetable for a particular train time - obviously you would not read all the timetable for this. The tasks you set before reading will provide your student with a purpose and determine the way in which he/she reads.

VOCABULARY EXTENSION

Exercises

Considerable vocabulary is learnt through reading and, typically, vocabulary work is woven into the syllabus as and when the student or teacher wants it. However, it can be fun and highly useful to build into your programme work aimed at broadening their vocabulary alone - not at, for example, furthering good reading habits. After all, most learners perceive that what they want is “words”. Many fascinating exercises on vocabulary together with revision possibilities are suggested in the excellent book “Vocabulary” by Morgan and Rinvolucri, published by Oxford University Press. The techniques in the book can be readily adapted for the teaching of any language. The most appealing type of work for the one-to-one class is, perhaps, that which comes under the heading “Personal” and there follow some adapted examples from this section of the book quoted above:

1. Scars

Level: Elementary to High Intermediate.

- a) Tell the story of a scar that you have or that a close relative of yours has.
- b) Invite your student to think of how he/she got whatever scars he/she has (nearly everyone has a scar somewhere!). Give him/her a few minutes to bring his/her story back to mind.
- c) Your student then tells his/her story. Help with words, and write any accident-related vocabulary down, e.g. wound, bandage, stretcher, stitches, operate. Only write down words actually needed by your student.
- d) Ask your student to re-tell the story the next day using the new vocabulary.

There are many variations on this theme. “Hair”, for example, can produce plenty of material (How was your hair when you were eight? Can you remember the first time you visited a hairdresser?) Other themes for anecdotes include stairs, clothes and houses.

The above type of exercise is a powerful vehicle for vocabulary acquisition as the need for vocabulary comes from within the student, owing to the very personal nature of the experience he/she is trying to express. The vocabulary is not imposed from outside by you, the teacher. Hence, the student internalises the vocabulary and has strong personal reasons for retaining it.

2. Life Keywords

Level: Elementary to Advanced.

- a) Ask your student what date it is today. Write it down. Ask your student how old they were on that date, seven years ago.
- b) Now ask your student to write down ten key emotional or idea words and phrases that sum up his/her life now and further ten to sum up his/her life then.
- c) Ask your student to explain the words and their significance to you. You could also do the exercise yourself and explain to your student

Examples:

money	marbles
university	friends
family	school
friends	music
future	father
engagement	mother

3. Turn out your pockets

Level: Elementary to High Intermediate.

- a) Ask your student to list some or all of the objects in his/her handbag/wallet/pocket.
- b) Now ask your student to list the imaginary contents of the pockets or handbag of a famous or imaginary person: they should list 10-12 objects.
- c) Follow this by asking your student to give a short description of that person.

4. A job for a name

Level: Elementary to Advanced.

Write out a list of jobs and ask your student to find first names in their mother-tongue that fit the jobs:

publican architect printer jockey lawyer librarian plumber rat-catcher shoe-shine boy
barber undertaker farmer teacher driving instructor taxi-driver

5. Three of a kind

Level: Intermediate to Advanced.

- a) Ask your student to write down the title of three books that have affected him/her. Alternatively, he/she could choose three public figures, three towns, three languages etc.
- b) Ask him/her to write down five adjectives to describe each.
- c) After this, he/she should explain his/her choice of books to you.

Identifying vocabulary features

It is worth mentioning, finally, a scanning type of exercise for low intermediate students upwards which aims at identifying a particular vocabulary feature rather than at developing reading comprehension. A suitable text will have to be selected for this and you must make the exercise fit in with the particular needs of your student. This is particularly good for professional people interested in a certain specialised field. Things your student can be asked to identify are (examples in English):

- a) Collocations, either verb-noun collocations, e.g. to quote a price
to enter a market
or adjective-noun collocations, e.g. a well-established firm
an impressive record

This could lead on to a brainstorming session where other collocations are built up on a certain model, e.g.

verb + price:
to reduce the price
to lower the price
to slash the price
to raise the price

- b) Complex nouns, e.g. industrial relations tribunal
manufacturing industry
market research

- c) Words with a common root:
economy economist economic economical
politics politician political

- d) Lexical families: concept, advertising, campaign, media, budget, sales, agency
These can be sorted into groups or collocational pairs.

- e) References to past, present or future time, e.g.
Past; six years ago; then; formerly

The general procedure is for the student to write down the identified items, discuss them and do any extension work as shown in a) above. Finally, the student, under the appropriate heading, writes in his/her note-book the items considered most useful and thinks of ways in which he/she could use them. Daily revision of this vocabulary should be incorporated into the course.

WRITING

Writing for reinforcement

It is the case that most students on an ILH course primarily want to improve their oral communication skills and may not like or want to write. However, as we have seen when considering personalised texts, writing can further illustrate and reinforce structural input. Post-listening and post-reading activities also often involve writing. There is always a crossover and reinforcement in language learning and once students understand that, for example, what they say they may end up writing, they are usually amenable to doing some writing tasks. In any case, writing tasks represent very good homework activities (in fact, no student really wants to write on an extended basis under pressure while the teacher is waiting silently nearby).

Writing for communication

Having said this, it is possible that your student will be interested in practising writing as a communicative skill, rather than just as a consolidation of structure, reading or listening work already done. In this case, different types of writing, such as diaries, letters (informal and formal), postcards, speech-writing, memos and so on will need to be examined as representatives of the style your student will need to reflect. As with reading, the level of language in the writing models you consider will need to be roughly graded to level, though it is important to realise that there is no really accepted grading of writing skills as there is of vocabulary and structure. It is

best, if possible, to obtain a published writing course containing suitable models at different levels. It may be that your course book contains some models at the relevant level. Many course books have, for example, models of emails, informal letters, business letters and letters of complaint at different levels of difficulty. Failing this, you can write your own model, using language that you think is within the grasp of your student. Remember that in the one-to-one situation you have the golden opportunity to choose only the types of writing that interest your student and to tailor-make the practice for him/her. By and large, you will find that most students will not be interested in, and will not need to do, essay writing as in school.

Styles of language

From an elementary level, your student will need to distinguish between two basic styles of the language: spoken and written. For example, dialogues are spoken language written down, whereas a formal description or explanation (for a brochure, magazine etc) is genuine written language. In English, the basic distinction here is between contractions (e.g., won't) and full forms (e.g., will not), between short sentences and longer constructions, between informal and more formal vocabulary (e.g., kid/child, mum/mother, tell/inform, lots of/many etc).

Three phase procedure

The procedure for your writing lesson at all levels is to move through three stages: familiarisation, controlled/guided writing exercises, free writing. These stages are necessary because the one basic principle of writing is that it is a skill which has to be **taught**. It does not grow magically or inevitably out of extensive reading and free-writing.

The following is a brief example of a “home-made” model at approximately intermediate level, in English, integrated into the general writing lesson procedure. It illustrates a formal letter of enquiry.

<p><i>International Language Homestays Student Reservations Office, 38 Hawley Square, Margate, Kent CT9 1PH.</i></p>	<p><i>12 St Peters Road, Broadstairs, Kent CT10 3XB.</i></p>
<p><i>Dear Sir,</i></p>	<p><i>1st May 2009</i></p>
<p><i>I am interested in following a language course in France in September of this year and would, therefore, be grateful if you would send me your current brochure. My brother went on one of your courses last year and he was highly satisfied. He stayed in the Loire Valley region with the Lesueur family.</i></p>	
<p><i>As I speak hardly any French at all, however, I would like to know whether you accept near-beginners. I have never been to France before, but I am extremely enthusiastic to learn the language. Furthermore, I adore French food. Since I do not know France at all, I have no preference regarding the area of the country I go to.</i></p>	
<p><i>I look forward to hearing from you. Yours faithfully, Roger Brown</i></p>	

1. Familiarisation

- a) Linking words. Underline pronouns and draw a line back to any noun they refer to.
- b) Linking words. Find and underline formal synonyms of “so”, “and (also)” and “because”.
- c) Linking words. Find and underline a formal word with a “but” meaning.
- d) Paragraphing. Count the number of sentences per paragraph. Explain the main point of each paragraph and the reason for starting Paragraph 2.
- e) Style. Underline long forms (what would the spoken contraction be?). Underline two formal synonyms of “very”. Underline a formal synonym of “happy”, “I don’t mind which...”.
- f) Format. Describe the position of the addresses and date. How would the letter begin if you were certain of addressing a woman? Identify the formal sentence which means you want a reply.

This is a formal letter. How would you end an informal letter (e.g. to your sister)? How would you end a letter beginning “Dear Mr Lewis”? Why does the example letter end “Yours faithfully”?

2. Controlled/guided writing

- a) Join each of the groups of sentences below into one long sentence using “As” or “Since”:

I would like to study biology.
I wish to become a nurse.

I suffer from an allergy to grass and trees.
I do not want to be in the country. etc.

(Example: Since I wish to become a nurse, I would like to study biology.)

- b) Change the first sentence of the letter to contain the following ideas:

take a holiday/Portugal/July/price list
study computer technology/from October/prospectus etc.

(Example: I am interested in taking a holiday in Portugal in July of this year and would, therefore, be grateful if you would send me your current price list.)

- c) Change the sentences “I have never been to France before, but I am extremely enthusiastic to learn the language. Furthermore, I adore French food.” to contain the following ideas:

Paris/visit/the main sights//Parisian people
play golf/play for the first time//being in the open air etc.

(Example: I have never been to Paris before, but I am extremely enthusiastic to visit the main sights. Furthermore, I adore Parisian people.)

3. Free writing

Two example tasks:

- a) Write a letter to a college (look up a suitable address in the telephone directory) enquiring about doing a computer studies course. Direct your letter to the Head of Computer Studies.

- b) Write a letter to a travel agency (again, use the telephone directory) enquiring if they offer a cruise in the Eastern Mediterranean. Mention you are a vegetarian.

Correction

We turn finally to correction. The important principle to remember here is that it is **not** necessary, and is indeed usually counter-productive, to underline **every** mistake made in red ink. You should not examine your student's work with a view only to finding errors. Firstly, look for what is well expressed and tick where appropriate. Remember that your student will be concentrating on content rather than form and it is hard initially to do two things at once. Slips not otherwise made will occur because of this, so do not get upset about them. Secondly, bear in mind the communicative aims of the lesson and, perhaps, correct only those errors that relate directly to those aims. Judgement is needed here in building student confidence. Nothing is more depressing or demotivating to the student than to get back a page of his/her writing covered in red ink.

In addition, it is far more effective to get your student to correct errors him/herself where possible. For this you will need to indicate the points for correction with a symbol. Again, you must use your judgement in deciding what to correct yourself and what you think your student can correct him/herself. The usual self-correction procedure is to underline an error (preferably not in red - choose another colour) and put a symbol in the margin, e.g.:

Sp	spelling	A	article	P	punctuation
W	wrong word	G	grammar	T	Tense
WO	wrong word order	^	something omitted	✓	well expressed

Naturally, the student must be given a list of your symbols and their meanings from the outset.

HOMEWORK

It is wise to ask adult students explicitly if they want homework or not, so that there is no misunderstanding over what they expect. Some students are very serious and want a lot, while others say they want it and do not do it. It is best not to be too authoritarian with adult students as this will upset the balance of your relationship. If they want homework and want you to go over it the following day each time, that's fine. If not, that's fine too. The obvious homework tasks are structure exercises, writing, reading and vocabulary exercises. As noted in the section on "Writing", if students are interested in learning communicative writing skills then the free writing stage here will clearly be best left for homework.

SECTION TWO

HEADWAY, INNOVATIONS, IN AT THE DEEP END & GO!

INTRODUCTION

International Language Homestays issues many of you with:

A) The first four books of the **Headway** series. These books are as follows:

Headway Elementary
Headway Pre-Intermediate
Headway Intermediate
Headway Upper Intermediate

OR

The first four books of the **Innovations** series. These books are as follows:

Innovations Elementary
Innovations Pre-Intermediate
Innovations Intermediate
Innovations Upper Intermediate

B) **In At The Deep End**

Should you have an Advanced level student, you will also be issued with an Advanced level book such as **Headway Advanced** or **Innovations Advanced**.

For those receiving young teenage students the three books of **Go!** course may be issued.

The overall function of these course books is to provide source material for grammar input/practice and skills development at the appropriate level. The **Headway** and **Innovations** series contain a plethora of well presented material, combining traditional methods of language teaching with more recent communicative approaches. They will be of help to all teachers - both experienced and less experienced. **In At The Deep End** is an oral-based course for professional people who want to improve their English in a work-related context. It is extremely simple to use and totally self-explanatory. The **Go!** series presents, practises and consolidates language through texts and communicative activities which reflect the interests and environment of young teenagers.

Naturally, the units you select from a given book should be in line with your particular student's needs and requirements. To help you select the appropriate units from the **Headway** or **Innovations** series for work on grammar and language functions, specially written Diagnostic Tests are available from the Academic Department at the Student Reservations Office. You should first decide which level book to use, taking into account the student's level classification, age and nationality. Normally, the classification Elementary, Low Intermediate, Mid Intermediate, High Intermediate, Advanced will be sufficient to indicate the correct book. However, other factors may come into play. For example, German-speaking students are often fast learners with a good grammatical grounding whose self-assessment frequently needs upgrading, e.g. from High Intermediate to Advanced. It should also be born in mind that Japanese students tend to classify themselves as Beginners or Elementary, even though they have studied English for six or more years. In reality they tend to be Intermediate in grammatical knowledge and reading/writing skills and Elementary at oral/aural skills. Furthermore, a young

French student of 14 years who classifies him/herself as Mid Intermediate may, because of his/her young age, really be Elementary to Low Intermediate. This will hopefully become apparent to you on the first day of your student's arrival after you have had a chance to chat to him/her.

Note that students are given a Level Assessment Test to do prior to coming on their course. Whenever possible, students will be instructed, usually via our agents, to send their completed test direct to their teacher. The marking scheme for this test is to be found in the Appendix at the back of the manual. This should give teachers a more accurate evaluation of level. All agents sending students will be encouraged to give the test to their students and to tell them to send it in (if time allows), but note that it may not be practical to expect that this will happen in every case.

On the first morning, after a further "get-to-know-you" session, the relevant Diagnostic Test can be given and will take about 45 minutes to complete. It can be quickly marked with the special marking sheet and the items which are wrong can be listed. Each item number corresponds to a unit, or part of a unit, in the course book and hence to a grammatical structure or language function. Consequently, the results of the test provide a ready-made grammar/language function syllabus which can be worked on during the course. For Advanced students, they may themselves choose the grammar they wish to work on from the index without doing a test if they prefer. No Diagnostic Tests exist for the **Go!** series and it may be advisable to work on the units in the appropriate level book chronologically, especially as there is a new episode of an ongoing story in every 4/5 units. Alternatively, a **Headway** or **Innovations** Diagnostic Test can be given at the appropriate level and the language points cross referenced to whichever of these books you are using.

USING HEADWAY

KEY-NOTES

Comprehensive Grammar Reference Section

The Grammar Section is a condensed grammar book which can be used for reference purposes at any stage of the student's studies. Even when the student stops learning systematically, but needs to refresh his or her English quickly, this section can be referred to for rapid revision.

The grammar areas are dealt with in more depth than is usually found in course books, but more concisely than is found in grammar books. The Grammar Section is cross-referenced to provide more detailed information about the forms and uses of the language introduced in each unit.

Innovative Skills Development Work

A skills development syllabus exists within the syllabus, providing balanced work in listening, reading, and writing.

Adult Interest

Topics have been selected to appeal to adult students.

Effective Teaching

For teachers, the key-note of **Headway** is its effectiveness. The units provide the following stages:

- ◆ presentation of new language
- ◆ concept checks and controlled practice
- ◆ skills work to revise the new language

- ◆ challenging skills development work

Effective Learning

For students, the key-note is accessibility and comprehensibility. It speaks directly to the students themselves. The contents page, headings, instructions, explanations, and questions are designed to guide students through the book with full understanding of what is expected of them and why. If they are made aware of the aims of the course and the elements that constitute language learning, their contributions will be all the more relevant.

The students are challenged to work out language concepts for themselves, to apply language rules in both controlled and free activities, and to contribute their own opinions and experiences.

The Organisation of the Course

The organisation of **Headway** is simple and logical. The **Presentation Section** is accuracy-based, and guides students to an understanding and practice of significant target items. The **Development Section** is fluency-based, and comprises one extensive activity for each language skill: *listening, reading, speaking* and *writing*. Skills work is also integrated, with listening and reading, listening and writing, writing and speaking, reading and speaking activities.

The four skills are systematically developed. The receptive skills work consists of authentic and semi-authentic material. Tasks are graded, and sub-skills such as *prediction, exploiting prior knowledge, summarising, scanning* and *skimming, guessing unknown vocabulary, exploiting topic sentences, and inference* are carefully developed. As well as there being *discussions* and *role plays* in the Speaking Development section, there are many free speaking activities throughout. Writing is also given special attention.

Great attention is given to the acquisition of a wide and useful *vocabulary*. This means in part the teaching and testing of discrete lexical areas, but more importantly, the development of vocabulary learning skills for students to continue learning lexis on their own.

Methodology

Headway incorporates and encourages what is generally considered to be a communicative methodology:

- ◆ Students are challenged cognitively.
- ◆ They are involved in the learning process.
- ◆ They are asked to contribute their own opinions, experiences, and feelings.
- ◆ They take part in real or realistic activities.

Accuracy versus Fluency

Accuracy work consists of presenting new structures, new functional exponents, and new lexis and their controlled practice, as well as remedial work and pronunciation practice.

Fluency work consists of the performance of real, or realistic, tasks which require language. During the lesson such tasks are realised as skills work, where the student's attention is on meaning, not form.

Without doubt, both of the above have their place in language learning. As a result of previous experience, students often equate language learning with learning grammar, and although this is not very useful as an end in itself, it is an excellent means to an end. Time spent focusing on the component parts will enable students to generate appropriate sentences of their own. However, language use consists of more than the sum of its parts, and that is why fluency work is also important. It increases students' confidence in their language use outside the lesson, and through

their involvement in the task and the interaction with other language users, the process of language acquisition and assimilation are taking place.

Accuracy Work in Headway

Language Review - Grammar Section

In each unit there is at least one Language Review page which summarises the newly taught grammatical item. At this stage grammar is closely related to the context in which it was introduced.

The grammar in each unit is given such prominence for several reasons.

1. It is the mechanism that generates the infinite number of sentences that we produce.
2. It is a tangible system, and can provide one element of a systematic approach to teaching a language.
3. It develops students' cognitive awareness of the language. Language is rule-based, and knowledge of the rules is the key to "generalisability" and creativity. Students can do a lot of work on their own outside the lesson if the grammar is presented in clear, digestible portions.
4. It conforms to students' expectations of language learning, and meets an often-heard request for "more grammar".
5. It will be of assistance to teachers in the planning of their lessons.

Vocabulary Syllabus

Vocabulary is often the poor relation to structure in the language lesson. This is probably because the grammar is a closed set, while the vocabulary is an open set which consists of an infinite number of words.

There are tried and tested approaches for the testing of structure, but little attention has been paid to the acquisition of vocabulary. It has been speculated that at lower levels at least, students can convey more information with a knowledge of lexis than with a knowledge of structure.

Teachers can adopt one of the two approaches:

1. Teach students a lot of new words as often as possible, providing for adequate practice and revision.
2. Show students ways of approaching their own vocabulary learning.

Both are necessary, but obviously the second is more powerful. In **Headway**, there are many activities that introduce lexical areas. Examples of these areas are sports, the weather, adjectives of description, television programmes, accidents and illnesses.

The majority of the vocabulary work, however, concentrates on introducing students to the systems of vocabulary and vocabulary-learning strategies. They are of an *enabling* nature, and should train students to systematise their own acquisition. Examples of these are:

- ◆ dictionary work
- ◆ word construction: prefixes, suffixes, antonyms
- ◆ -ed and-ing adjectives
- ◆ compound nouns
- ◆ phrasal verbs
- ◆ nationality words
- ◆ synonyms
- ◆ base and extreme adjectives and their intensifiers
- ◆ guessing unknown vocabulary
- ◆ keeping vocabulary records

Fluency Work in Headway

The *Skills Development section* of each unit has two aims:

1. To provide further practice, both in the cognition and production of the target items introduced in the Presentation section and to show them in a wider context.
2. To develop students' abilities and proficiency in the four language skills and their integrated use, and to motivate students to use language for real purposes.

Reading and Listening

An important distinction when considering receptive skills is the difference between testing and teaching them, and the importance of the latter over the former. Broadly speaking, work done in the lesson *before* students hear or read a text will develop their proficiency, and work done *after* they have read or listened will test it.

Here are some of the factors which make a text more or less comprehensible.

- ◆ The amount of unknown language.
- ◆ The amount we already know about a subject. The less that is known, the harder it is to understand. If there is too much new information to absorb, we cut off.
- ◆ Our interest in the subject.
- ◆ Having a reason to read or listen.
- ◆ Understanding the context. Is it a newspaper article, an advertisement, a radio phone-in, two neighbours gossiping, a husband and wife out shopping? Such contexts are easier to reproduce for reading texts, as they can appear in their original form. Listening texts by their nature are ephemeral. It is our understanding of the context and our prior knowledge of the topic that allow us to predict. Again, the less we can predict, the harder it is to understand.

In **Headway**, pre-comprehension tasks evoke students' interest, bring previous knowledge to the fore, and give the context. Comprehension check questions test their global and detailed understanding, and the "What do you think?" questions invite students to give their own opinions and reactions.

To a certain extent, students can be helped in their reading and listening with part-skill work, and training them in appropriate comprehension strategies. The main improvement will come with practice, the development of their linguistic knowledge, and the confidence that comes from successful encounters with texts. The reading syllabus includes:

- ◆ skimming and scanning
- ◆ summarising main points
- ◆ exploiting topic sentences
- ◆ inferring meaning
- ◆ analysing style
- ◆ analysing discourse markers.

The listening syllabus includes:

- ◆ gist listening
- ◆ listening for specific information
- ◆ note taking
- ◆ summarising main points
- ◆ inference

Speaking

There is at least one fluency speaking activity per unit, but many of the pre-comprehension tasks and the ‘What do you think?’ questions lend themselves to extensive speaking practice.

There are many reasons why the speaking skill is the one given most prominence in the language lesson. Students are learning English because they want to use it, and when asked what they want from lessons, their answer is often ‘Conversation’. It is via the process of listening and speaking for real reasons that first languages are learned, and there is evidence to suggest that second-language acquisition might not be so different.

Fluency speaking activities in the lesson have several characteristics of real speech. There is an information gap to be filled, speakers need to listen carefully and amend what they are going to say, but above all there is a reason for speaking and hence a motivation to achieve a goal. Approximately half of the speaking activities are roleplays, (where students are given some information on the roles they are adopting and the aims they hope to achieve) and half are discussions. The advantage of role-plays is that, in theory, even the quiet students participate, whereas a discussion can falter with an unforthcoming student (on a one-to-one basis you will, in the role-play, have to take on one of the roles yourself). However, in discussions, if the topic is stimulating, students give their real opinions, and interact as themselves, not under the mantle of an assumed role.

Naturally the teacher should not interrupt to correct while these activities are proceeding.

Writing

Just as vocabulary is often the poor relation to structure in terms of language input, so writing is the neglected skill in many lessons and course books. There might be several reasons for this. Speaking is the skill given most prominence, and there is a feeling that writing is a waste of valuable lesson time. Situations for speaking activities are easier to predict for the general English student than occasions when they really might need to write. Furthermore, good writing is not the written form of spoken language, but has its own styles, conventions, and disciplines. Nevertheless, one does not wish to produce ‘chatty illiterates’, and our inability to predict accurately our students’ writing needs is no reason for ignoring the skill. Thorough and consistent practice should lead students to a certain awareness, and, hopefully, to an ability to write appropriately when the need arises.

The writing syllabus in Headway (from Intermediate level onwards) is largely independent of the language syllabus. That is, while the reading, listening, and speaking activities in the Skills Development section have the dual aims of revision of input and development of the skill, the writing activities concentrate mainly on the latter and form a self-contained syllabus. The activities are of two kinds.

1. Sample text leading to parallel writing.

A relevant text is dealt with first for comprehension, then analysed according to language, style, organisation, and convention. Controlled practice leads to the writing of a similar text. Examples of this are:

- ◆ formal letters
- ◆ informal letters
- ◆ describing a person
- ◆ describing a place
- ◆ discursive writing
- ◆ narrative

2. Exercises that practise the sub-skills of writing.

Written language is highly organised, in contrast to the spoken language, and does not tolerate error. Sentences are complex, and ideas are linked with cohesive devices. Written language is nearly always more formal, so students need to be able to recognise and produce a more 'frozen' style. At the intermediate level, this can be done only to a limited degree, and to a certain extent in writing it is a matter of learning formulas. Examples of these exercises are:

- ◆ punctuation
- ◆ linking devices of cohesion and opinion
- ◆ ordering of jumbled sentences
- ◆ sentence combination
- ◆ analysis of stylistic errors.

EXAMPLE UNIT

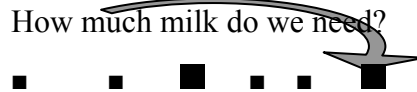
UNIT 4 – NEW HEADWAY PRE-INTERMEDIATE

- i) Expressions of quantity – Articles (grammatical structures)
- ii) Shopping – Prices (vocabulary and everyday English)

GRAMMAR

1. Begin morning with first grammar item – in this case expressions of quantity. **Don't overload!**
2. As a preparation, read the appropriate grammar reference section at the back of the Student Book (SB), to be found in Grammar Reference Page 133. Note: you may decide to concentrate on only some of the grammar / language functions in a given unit, depending on the results of the Diagnostic Test.
Perhaps the sections on buying things / prices and shopping are not necessary, or you have more important things to do and so may feel you want to cut this.
3. It is assumed that students will have some knowledge of expressions of quantity (it comes up at the elementary level), but that mistakes are still common. Note that if the student is finding real difficulty here go back to the previous level (in this case Unit 5 of New Headway Elementary).
4. It is always a good idea in any given unit to have a lead-in phase before opening the book to get the student as involved in the topic as possible. Always try to harness the student's own individual ideas, likes or dislikes, personality, experience etc as this intensifies the involvement and readiness to accept new language. In this case it might be appropriate to ask the student how often he/she goes shopping for food items, whether he/she goes to a supermarket or small shops and what he/she would buy on a typical shopping day. Continue the lead-in by using the Starter activity, alternating utterances with your student.
5. **Presentation** (How much / How many ?)
Open the book. Check vocabulary in the shopping list on Page 30 – take your student to the kitchen if necessary. Read out the dialogue yourself while the student listens and reads. Then

take parts as a role-play, swapping roles. Encourage good pronunciation of the questions, particularly the intonation.



Do question and answer on the dialogue ('How much milk do we need? – Two pints') and then get your student to ask you similar questions, where you give the answers.

6. **Grammar Spot**

Use the Grammar Spot to enable your student to deduce the rule. Then allow your student a minute (in silence) to match up the quantities with the shopping list. Go through the rest of the conversation, then do it again swapping roles.

7. **Second Presentation** (some/any, much/many, a few, a little, a lot of)

Read out the next conversation while the student listens. It would be a good idea again here to go into the kitchen, take parts of the dialogue and use them as a model as you go around the kitchen.

8. **Grammar Spot**

For 1, don't let your student write in the book. Instead, ask your student to list on paper seven count nouns and four uncount nouns. For 2, either transpose the grid onto paper to tick, or do orally. Ask your student to give some examples as you go along.

9. **Practice**

Do all the exercises orally first, then write in class or do for homework (use the Personal Course Notebook under the heading **Exercises**).

10. **Questions and answers**

Do these all orally. Perhaps follow up with writing out the questions and answers, in class and/or for homework.

11. **something / someone / somewhere**

This is optional, depending on how much time you have spent on the work so far and how able your student is. If he/she has struggled it might be best to leave this for another lesson.

12. **Town survey**

Clearly such group work is not possible in our one-to-one situation. However, this activity can be used as the basis for a mini-discussion with your student. First ask your student to talk about the town he/she comes from and ask him/her to make a few notes of important points. Alternatively, or additionally, ask your student to talk about the town where you are, if applicable, again getting him/her to make notes. After each discussion, ask your student to use the notes to give an extended account of each town.

This activity is optional. If you do not have time for it, perhaps ask your student to look at it for homework and prepare to speak on it first thing next morning by way of revision.

TIME SO FAR: you should have spent about an hour to an hour and a half on the above. A good student may have covered all the work. An average student may have needed a slower pace and some parts may have needed to be cut, as indicated.

NOTE: ALWAYS BEGIN EACH MORNING WITH REVISION

Leave the next grammar item (articles) to the next day. One main grammar point is enough for one day. **Don't overload!**

SKILLS DEVELOPMENT

The development of skills such as reading or listening comprehension is an end in itself, but in Headway it also harnesses the grammar points from the **Presentation** sections. In Unit 4 it would now be safer to use a previous unit, or one not otherwise used, for the reading or listening slot, as the work on articles will be left to the following day (see note above). Do the reading lesson in Unit 4 when you have fully completed the grammar in that unit. However, the Everyday English section could be done as a separate slot on the same morning.

When you return to **Reading** on another day, having completed the grammar presentation and practice, you will see that the work is well explained and relatively straightforward. As usual, though, proceed as follows:

- **Lead-in**
To obtain involvement. Ask your student which is his/her favourite shopping street. Discuss for a few minutes
- **Pre-Reading Task**
 1. Ask your student to match up the items in the grid orally. The point of this is to focus your student's mind on the theme of the text they are about to read and to introduce some related vocabulary.
 2. Discuss the headline and the introduction. This will help your student to predict the content of the text. The questions your student would like answered will help to direct his/her reading.
- **First Read**
Ask your student to read through the text quickly and silently to a) answer the questions he/she has written and b) summarise the main points of the article (3). To build up silent reading speed you may give a time limit at this stage.
- **Second Read**
Refer to the comprehension questions in 4 and ask your student to read through again more carefully, so that these questions can be answered.
- **Language Work**
As noted above, this (optional) exercise harnesses the grammar point treated at the outset of the unit.
- **Post-Reading Task & Lead-out**
This speaking activity can be used as the basis for a discussion (group work not possible) and represents a good lead-out from the reading comprehension lesson.

The above procedure could act as a model for all reading comprehension activities, regardless of texts or level:

Lead-in > Pre-reading task > First read for main points > Second read to answer comprehension questions > Language work (optional) > Post-reading task and lead-out

VOCABULARY AND LISTENING

This can constitute a separate Vocabulary slot in the timetable, and need not be done on the same day as other activities from the unit. Note that if you do not have the cassette you can read out the tapescript at the back of the book. These activities can be done orally, with perhaps one or two of the dialogues being set for writing in class. One or more of the dialogues could, as an end-piece, be used as the basis of a role-play. Try to act the dialogue out from memory rather than with reference to the book. It does not have to be exactly as shown in the book. Key vocabulary can be written up in the Vocabulary section of the Personal Course Notebook.

EVERYDAY ENGLISH

This can be seen as a continuation of Vocabulary and Listening, or could form its own oral slot in the timetable. Practise saying the prices, then do the next exercise as a dictation, reading out from the tapescript at the back of the book.

Make up conversations in the places indicated, using the ideas given. Again, these could lead to a role-play.

USING INNOVATIONS

Innovations is described by its authors as “a course in natural English” and claims to give students a language-rich, lexical and grammatical syllabus that stems from the kind of conversations that learners want to have. The aim of all four books in this series` is to promote understanding of natural spoken English and maximise students` ability to speak English with confidence. With this aim in mind, there are plenty of opportunities to use language in personal, creative and communicative contexts.

At all levels, the prime objective of Innovations is to promote communication. As a result, the starting point for the syllabus is not the usual list of tense-based structures, but rather the typical conversations students strive to have in English. What is then practised is the language (both vocabulary and grammar) that will help students to be able to have those conversations. At elementary level, for example, this means exposing students to more grammar than many other elementary coursebooks and introducing different tenses at an earlier stage in the book. However, these tenses are presented in simple ways within limited but natural contexts. The focus remains on learning typical dialogues rather than presenting all aspects of the grammar in one go. As far as vocabulary is concerned, there is a growing emphasis from Elementary level upwards of focusing on collocations, idiomatic language and fixed expressions. Throughout the Innovations series, there is a lot of recycling and expanding of language and the aim of this is to provide students with a very solid base in the conversations they will most need and want to have.

CONTENTS

Each of the books has 20 units, with the exception of the Elementary book which has 24. There are also regular Review units which give revision and further practice. These have been written to use in class time and have a number of speaking activities. From the Pre-Intermediate book onwards, the Review unit includes a valuable Learner Advice section in which, for example, the authors respond to the most frequently asked questions and comments from students about such issues as learning a language, the grammar v vocabulary debate and the pitfalls to be aware of when/if buying a grammar book.

At the back of the student`s book, there is a Grammar Commentary which doesn`t aim to be an exhaustive grammar reference but to provide useful advice and information to the student about

learning the grammar presented in the course. It also gives plenty of extra examples of how grammar is used in communication.

The Elementary book has a Pronunciation Introduction, linking in with the activities in this particular book, but could just as easily be used independently at other levels. The first page provides general advice about how to work on pronunciation and has a list of phonetic symbols. The next two pages provide photos, diagrams and descriptions of how to produce the individual sounds.

The Tapescript section features all the conversations, listening texts and most pronunciation exercises that appear on the audio CDs/cassettes.

The final section is the Expression Organiser which allows students to record and translate some of the most important expressions in each unit. They are also specifically encouraged to record complete phrases and sentences exactly as they are presented to ensure there is a clear context.

SKILLS WORK IN INNOVATIONS

READING

Texts are taken from a wide variety of sources and are topic-centred. There are pre-reading tasks to engage the student further in the topic eg. predicting specific content and key vocabulary to match with either a synonym or definition. The main tasks are meaningful and develop a variety of reading skills from Elementary level and aim to increase confidence in reading speed. The type of tasks include scanning quickly to find information, matching descriptions with photos, problem-solving, decision-making and assessing a writer's viewpoint.

LISTENING

As for the reading activities, listening contexts are varied, the tasks are meaningful and realistic and recycle the language focus of the particular unit. A student's interest is engaged in mini-tasks before the listening. Tasks while listening include note-taking for various purposes, listening for the speaker's opinion and/or preparing to express agreement or disagreement as a post-task activity.

SPEAKING

Apart from speaking tasks which are extensions of the reading and listening activities, there is useful practice, especially at elementary level, of using the tapescripts for pronunciation and intonation. Other tasks include writing and acting out a roleplay, continuing a roleplay spontaneously and questions and statements to promote extended discussion and exchange of opinions.

WRITING

Although there is no specific writing syllabus, many of the reading texts could act as writing models eg. descriptions of touristic places, email letters and letters to a magazine.

EXAMPLE UNIT

UNIT 4 - PRE-INTERMEDIATE

We imagine that our student gave an incorrect answer to question 7 in the diagnostic test which focuses on the use of present continuous for everyday future plans and arrangements.

BACKGROUND

Most students at this level have already met this use of present continuous, plus the “be going to (do)” form for intentions and to express determination. Even so, “will” is probably used to express future sense by students (at this and higher levels). It is unlikely that the present simple tense for future meaning has been learned – following time words eg “when he comes”: “after you finish” and when discussing fixed timetables involving travel, education and entertainment eg “ Your train leaves at 6pm next Saturday”: “The film starts at 8pm tomorrow night”.

THIS LESSON

- making arrangements with the focus on “How about....?” and “Shall we say..?”
- making arrangements with the focus on using the present continuous
- future time expressions
- feelings about the future

This will be making use of page 27, some of the time expressions on page 30 ex. 1 and ex 7 and 8 on page 31.

Omitted in the initial planning is the section at the beginning of the unit on telling the time, which is all of page 26. Our student can let us know if this is useful for him. The section on present simple with “hope” could be reserved for another morning when the main focus is on this tense. The same principle applies to the past time expressions on page 30, the listening activities on the same page and on page 31. These could be useful for work on the past simple at another time.

Included, apart from the above grammar points, is the vocabulary focus – “Special Days” and the related reading texts. This gives a change of focus and acts as a lead-in to an enjoyable speaking activity.

As a preparation for the main grammar point – present continuous for future meaning, the Grammar Commentary at the back of the student’s book gives some very succinct notes. These are fine as far as they go but it would be advisable to read the appropriate sections in a more comprehensive grammar book eg English Grammar in Use.

LEAD – IN (“How about...? Shall we say...?”)

The idea behind this stage is to engage the student as much as possible in the main focus of the lesson – talking about plans and arrangements. As a suggestion, introduce a real future plan you may have already discussed for later in the day or week bringing in the question “What time (shall we leave/meet etc)?”The teacher at this stage introduces the “How about...?” to answer this. Use the same or a different topic to reverse the roles in order to encourage the student to answer the “What time...?” with “How about...?” Focus on the intonation at this point and how much more relaxed and less direct this phrase is than a time phrase on its own such as “Nine o’clock” etc Continue the practice with the activity on page 27. Note that B should end each conversation by saying “OK. That sounds fine”.

Following this, have a look at the “Real English” box underneath (a regular feature in each unit) which gives repeat practice with the more formal “Shall we say..?”

USING GRAMMAR: PRESENT CONTINUOUS FOR EVERYDAY FUTURE ARRANGEMENTS

Focus on the form “be + - ing”. Establish with the student that we use this to talk about our everyday future arrangements – work arrangements, hair appointments, dentist and doctor appointments, holidays etc. Look back at the examples of the present continuous in “Making

Arrangements”. As the book tells us, this form is used with a small group of verbs, which are the ones used for the main exercise. Look at each sentence together, allowing the student to choose the right verb and read out the whole sentence with the right form of the verb. Encourage the use of contractions – “I’m, he’s, they’re” etc Students often find contractions difficult because of the pronunciation but need to be gently reminded that the more they try to use them, the more natural they will sound to the native speaker. Follow this with the “Practice” section as directed, alternating with the student in the A and B roles.

At this stage, G7 in the Grammar Commentary on page 166 can be used for the student to write notes from in his Personal Course Notebook under Grammar/Language Function for that day.

USING GRAMMAR: TIME EXPRESSIONS

This section, beginning on page 30, brings in past as well as future time expressions. It is probably best, as mentioned earlier, to keep to the future in this lesson. Allow the student to read all the expressions and to try to identify, without help, those which refer to the future. Orally, encourage the student to make example sentences with these using his own or your joint plans. You could perhaps lead the way by saying, “We’re having a break in a minute or two”. (This might not be strictly true!) Don’t be distracted by the student questioning the other time expressions. Say you will be returning to these in another lesson when the focus will be on the past simple.

Allow time for example sentences to be recorded in the Personal Course Notepad as before, encouraging as much personalisation as the student likes.

The last section in this grammar focus is “Feelings about the future”, which introduces “I’m really looking forward to it” and “I’m not really looking forward to it”. Hopefully these won’t be a cause of alarm for the student as we now have present continuous in its present time use. Start by looking together at the photos on page 31 with the speaking prompts in Ex 6. You may like to introduce other situations in a future sense such as job interviews, a party, a special birthday celebration and other events which create excitement or nervousness. After the photos and the speaking, look at Ex 7 together and allow the student time to look at the first part, which is matching sentence beginnings with endings for 1 – 4 and vice versa for 5 – 8. “To look forward to something/doing something” and the negative are in all likelihood new to the student. Obviously, if you, the teacher, choose two of the 8 situations and react positively and negatively with “I’m really looking forward to it” and “I’m not really looking forward to it”, the meaning should be clear to the student. The free practice asks the student about things he is looking forward to and anything he is “dreading”. This is almost certain to be new lexis for the student. Try to avoid a complicated explanation. Use mime and body language to convey meaning.

TIME SO FAR- about an hour and a quarter/an hour and a half.

As suggested earlier, certain sections of this unit could be more usefully used at a later date.

Moving on, after a break perhaps, to the reading and speaking tasks on pages 28 and 29, “Special Days”, which changes the focus to the receptive skills – in this case reading – and continue with both the teacher and student telling each other about their own “special” days.

NEXT DAY REVISION:

At the end of TODAY’s session, give the student 2 magazine pictures each with a small group of people – family groups would be ideal. Discuss and speculate with the student about jobs and lifestyles of the people in the pictures.

For homework, the student makes sentences about what each person's future plans are – personal and professional – using the present continuous form, as many future time expressions as possible and saying if he thinks the person is “looking forward “ or “ not looking forward to it”.

Example – “ I think this man is a successful business man. He's visiting another country for his company in a week's time. I think he's looking forward to it because I think he likes travelling”.

USING IN AT THE DEEP END

Oral Material

This coursebook contains a wide variety of work-related speaking tasks which are specifically designed for the one-to-one class. The book is designed to be used with adult professional people, so there is every likelihood that teachers receiving adult students on our language homestay courses will find it extremely useful. The materials are suitable for a wide range of language levels, from Low Intermediate to Advanced. The introductory notes indicate that many of the activities have also been used successfully with Elementary level learners.

Approach

It will be obvious that this book differs considerably from a General English coursebook, in that there is no preliminary controlled presentation/practice on a given grammar point or language function. Students are literally thrown in “at the deep end”. Having said this, there are some tasks whose usefulness depends on the student having time to prepare before the lessons. These are marked with a P in the Contents section. A student should make preparatory notes but not write full sentences. Key words generally work best. The activities provide a vehicle for what most students want to do, namely speak a lot and thereby improve their oral communication skills. However, a glance at the Contents list will show that the different activities lend themselves to practising specific language points, such as numbers, countables and uncountables, present simple, must, passive, comparisons and so on. It is suggested that notes should be taken during speaking tasks and further practice be carried out on those language points which clearly need attention. Typically, **English Grammar In Use** or a suitable coursebook could be used for such further practice.

Three Sections

The book is divided into three sections. Part One is entitled **One-to-One**. The activities in this section have been designed specially for the one-to-one class. The teacher can often play a very active role in this lesson, working alongside the student to produce a good text for future reference. The student will be providing the ideas and thoughts that they want to convey, and the teacher will be supplying unknown vocabulary and expressions, helping with the selection of appropriate grammar forms, rephrasing where necessary for clarity and precision and guiding the student towards a more economical use of language. Part Two is entitled **Pairwork**, but can still be used in the one-to-one class, as the teacher and student can each take a role. Part Two particularly concentrates on social English and telephoning. Part Three is entitled **Group work**, but again can be adapted to the one-to-one class if the teacher joins in the discussion. Learners who need to participate in meetings and discussions will find work in this section particularly relevant. Wherever possible, a student should perform the tasks as themselves rather than taking on the role of a fictitious character. For example, when negotiating “a contract of sale” the student is involved in buying and selling the actual products they deal in. Similarly, in discussions the student is expected to give their own views and relate their own past experiences.

Teacher's Notes

There are straightforward notes on using the book in the introduction and the work in each unit is totally self-explanatory. It is worth pointing out, however, that there is a Needs Analysis questionnaire to go through, also in the introduction, and this could be usefully done on the first morning of the course, possibly instead of the Personal Profile discussed previously in Section One. This can be logically followed by considering the Contents list together and identifying the tasks which look most worthwhile and relevant to the student, possibly prioritizing in relation to the time available on the course. The results of the Diagnostic Test could also be borne in mind here, since the test will indicate which grammatical areas the student is weak on. It may be, for example, that the test indicates a deficiency in the areas of countables and uncountables, will or first conditional. It would make sense, therefore, to concentrate on those tasks which practise these points.

Fitting *In At The Deep End* into the Timetable

Clearly, the book provides excellent material for the oral slots in the timetable. The amount the book is used will depend on the needs of each student, but the most likely scenario will be a combination of a suitable coursebook for controlled oral presentation/practice of grammar points, reading comprehension, vocabulary work etc. with **In At The Deep End** for work-orientated oral work, plus, of course, any other relevant material, discussion topics and so on.

USING GO!

Go!, is aimed at the 11 - 15 age group and describes itself as 'fresh, fun and bursting with energy'!

The three levels take students from Beginner to early Intermediate. Each level contains 50 short, easy-to-finish units, with each unit containing a main grammar point or vocabulary/skills focus.

The course is very colourful with a great variety of activities and exercises which encourage students to be active learners. There are also strong environmental themes and students share in the adventures of the Sea Watch kids.

There is also an ongoing story in cartoon form called Snowboy. This should provide scope for reading for pleasure.

EXAMPLE UNIT

Student's Book Two - Unit 11

a) *too/enough* + adjective

As there is only one main grammar point per unit, there is no danger of overload with this course. As usual, it is best to check out the structure in English Grammar In Use or a grammar reference book such as Practical English Usage before you begin.

Form: *too* + adjective/ adjective + *enough*

Meaning: Both *too* and *enough* grade adjectives; *too* grades the adjective to an impossibly high amount, so has a negative meaning; *enough* grades the adjective to a sufficient amount, so has a positive meaning.

Example: The shoes cost \$50. We only have \$30. = The shoes are too expensive.
My hands are big. These gloves are big. = The gloves are big enough.

b) Presentation & Practice

Either do a preliminary presentation or go straight to the dialogue and use it as a contextualization for the grammar point.

A preliminary presentation could consist of your miming simple actions or describing situations using *can't* and *can* to convey the concept of impossibility with *too* and sufficiency with *enough*.

For example: This table is very heavy. I can't lift it. It's too heavy.
The ceiling is very high. I can't touch it. It's too high.
This coffee is very hot. I can't drink it. It's too hot.

I'm intelligent. I can solve this problem. I'm intelligent enough.
I'm strong. I can lift this table. I'm strong enough.
I'm tall. I can reach the book. I'm tall enough.

Note: *enough* occurs in the dialogue with a negative verb which thereby negates the sufficiency and means impossibility. It might therefore be a good idea to move on to a combination of the above examples to convey impossibility in two different ways.

For example: The table is too heavy. I can't lift it. I'm not strong enough.
The ceiling is too high. I can't touch it. I'm not tall enough.
The coffee is too hot. I can't drink it. It's not cool enough.

If you go straight into the dialogue, first use the picture as a lead-in. Discuss it, get your student to say where they are, what they are doing etc. Make sure that the relevant vocabulary is checked/introduced, e.g. necklace, gloves, shorts, fit. Now:

1. Either read out the dialogue while your student follows, or if you have the cassette play the cassette.
2. Go through again and get your student to repeat after you or the cassette the sentences containing *can* and *can't*.
3. Do the vocabulary check.
4. Answer the questions orally.
5. Do the exercise orally first. Then either ask your student to write the sentences or set the exercise for homework.
6. Use the Personal Course booklet (Composition/Language Exercises Section) and get your student to write in as many words for clothes as he/she can, under the heading Clothes.
7. Practise the role-play together. Let the student be the customer and decide on an article of clothing that he/she wants. After running through a possible dialogue a couple of times orally at the table, using the book, tell your student you are now going to act out the dialogue without the aid of the book. Get up from your seats, use props if you can, and act out the dialogue as if you were in a shop. Perhaps record this on to a blank cassette and replay it after for comment or further practice.

USEFUL TEACHING WEBSITES

There are numerous websites which can give you free supplementary material to download which will give your lessons variety as well as meaningful learning activities for your students. Here are some of the most useful sites:

www.a4esl.org

This is excellent for grammar and vocabulary quizzes, exercises and puzzles for all levels.

www.global-English.com/best-free-tefl-websites

Does what it says on the tin!

www.onestopenglish.com

Although this one is NOT free but subscription-based, it has a lot to recommend it and is certainly worth paying for as there are literally thousands of resources to be found here. There is a monthly free-to-view news article adapted from The Guardian Weekly. Each article has a comprehensive set of language activities with answer key and is perfect for classroom or self-study. This site comes from the Macmillan Education Group.

www.usingenglish.com

Another good all-round site with lots of good and varied resources.

www.topenglishteaching.com

Vocabulary and grammar exercises, activities, worksheets, flashcards, lessons etc.

Recommended books for your grammar analysis and explanations are:

Low level:

Basic English Grammar / Eastwood & Mackin / OUP (simple grammar for low level students – contains practice exercises)

Collins Cobuild Basic Grammar / Collins (basic grammar with review exercises)

Essential Grammar In Use / Murphy / CUP (grammar explanations for elementary students – contains exercises)

The Good Grammar Book / Swan & Walters / OUP (minimal explanation but a lot of practice at low level)

Intermediate level:

English Grammar In Use / Murphy / CUP (grammar explanations and exercises aimed at intermediate students, but can be used with a wider variety of levels; all ILH teachers should get this)

How English Works / Swan & Walter / OUP (grammar explanations and exercises; less explanation and more practice than **English Grammar In Use**)

A Practical English Grammar / Thomson & Martinet / OUP (the original grammar for foreign learners; separate practice exercises available)

Oxford Practice Grammar / Eastwood / OUP (similar to **English Grammar In Use**)

English Grammar Word by Word / Chalker / Longman (1000 entries arranged alphabetically)

Practical English Usage / Swan / OUP (comprehensive reference work, for all levels of learner; highly recommended)

Advanced level

Advanced English Practice / Graver / OUP (the best grammar explanations and exercises ever written for advanced learners).

Advanced Grammar In Use / Hewings / CUP (grammar explanations and exercises for advanced learners)

A Communicative Grammar Of English / Leech & Svartvik / Longman (based on a notional/functional description of English – only recommended for use once you are thoroughly at home with traditional descriptions)

See also Appendix for a comprehensive list of recommended books.

IMPORTANT

Your student should **not** write in or keep any of the books loaned to them for their course.

SECTION THREE

ESSENTIAL POINTS AND PROCEDURES

Books and Materials

Many of you are issued with a basic set of course books for which a deposit is charged. The book you allocate to the student is **on loan** to him/her. The deposit is refundable when **all** the books are no longer needed and returned to the Local Organiser or the Student Reservations Office in Margate. It is essential therefore that students do not keep or write in the books lent to them and you are responsible for looking after the books while they are in your possession.

If students wish to buy a book they may do so, but you must telephone the Academic Director in Margate (01843 227700) who will tell you how much money to collect and then send on a book by post.

Specially written Diagnostic Tests corresponding to the course books (see notes above in Section Two) are available from the Academic Director. Please contact him on the above number. CDs may also be available from your Local Organiser or the Academic Director, whom you should contact regarding them.

You will undoubtedly wish to build up your own library of the teaching materials you like using. You may, indeed, wish to purchase your own copies of the course books and related Teacher's Books. A select bibliography of published EFL materials is given with these notes, but if you would like any advice on materials please contact the Academic Director at the above number. If the materials you wish to buy could be of general use to ILH then we will re-imburse you for the cost of purchase on condition:

- i) you first agree the purchase with the Academic Director, by telephone or post.
- ii) the materials become the property of ILH and are returned to your Local Organiser when you no longer need them, or as requested by the Academic Director.

Student Wallet

Together with the confirmation details of your student, you will receive a plastic wallet to give to your student. A letter accompanying this instructs you to write in your Local Organiser details on the card on front and explains what you should put into the wallet for your student. Included here is, in the UK only, the book 'Welcome to Britain', a pocket guide to Britain with 80 pages of essential language.

Hours of tuition per week

You are naturally expected to give your student(s) the number of hours per week, normally between Monday and Friday, that he/she has requested and paid for. Should you opt to make a particular outing or activity a part of the formal lessons then (as you are not actually seated at the table with books and other conventional teaching aids) it should be made clear to the student(s) - quite clear - that this is a part of the formal lessons and be seen to integrate into the teaching programme. Mealtimes do not count as a part of the formal teaching.

What constitutes a formal lesson?

A formal lesson is a distinct period of time when you and the student are seated at the table working from books or undertaking practice/conversation, or written work to the exclusion of all else other than the student's acquisition of and improvement in English. You should agree the times of the lessons with your student and ensure that there are adequate breaks between periods (these breaks are not counted as part of the teaching time). You must make sure that you are free

from interruption from other members of the family, visitors, telephone etc while giving the lessons.

Course Record

Please ensure that the Course Record is completed and returned promptly at the end of the course in one of the two envelopes provided (the other envelope is to be given to the student in which to return his/her questionnaire).

On the *Hoursheet & Work Report*:

- a) Ask your student to sign that he/she has received the Student Wallet and the Local Organiser details.
- b) Fill in the hours of formal class per day and ask your student to sign that he/she has received these hours.
- c) List the work done briefly but in detail (grammatical items, book title, level and page numbers, type of oral/aural work with materials/aids used etc.). Do not simply write, for example, 'New Interchange', or 'Oral', or put ticks and dittoes.
- d) At the end of each week list the visits, activities etc. that you or your family have done with your student.

This sheet constitutes an important record for future reference; its proper completion and return forms part of the agreement between you and ILH.

Course Report

This is on the last page of the Course Record. In completing this report, it is vital to bear in mind the fact that the section entitled PROGRESS MADE refers to progress relative to the course itself and the categories 'Maximum' etc. do NOT here refer to levels like Advanced, Intermediate etc. The place to put your assessment of your student's level is in the second section, LANGUAGE LEVEL AT COURSE END. A yardstick for determining your student's level may well be course books such as Headway; your student's ability to cope with the material at a given level and in specific skills areas should help you to indicate his/her level. Note that you may decide your student is one level in one area, e.g. speaking, and another level in another area, e.g. reading. Note too that reading does not refer to your student's ability to read aloud, but to his/her ability to read for comprehension. If you wish to make further comments on your student you may do so on the reverse of the form. It is very important that you do not give your completed report or a copy of it direct to the student. Any issuing of a course report to the student or his/her parents/sponsors must be done from the Student Reservations Office and be signed by the Academic Director.

Questionnaire

Students are given a course questionnaire as part of their initial documentation. You have been issued with two envelopes, one of which is to return your Hoursheet & Work Report and Course Report in, the other of which is to give to your student to return his/her questionnaire in. It is your responsibility to give your student this envelope and **to remind your student to complete and send the questionnaire on the last Friday of the course.** You are advised to make a diary note on this. **Note that your student must be allowed to complete the questionnaire confidentially and alone, not in your presence.**

Feedback results from each questionnaire received will be emailed both to you and your Local Organiser as soon as the questionnaire is received and the details entered into the database at the Student Reservations Office.

Student Absence Policy

If a student misses a class then you must ask them to sign the Course Record in the box relating to the day of absence to confirm that they themselves have elected not to have the class that day. If

there are mitigating circumstances (eg illness or unavoidable outside commitment) then you would normally be expected to make up the missed class during the rest of the course, providing this is feasible within the time available. This is at your discretion.

If a student does not arrive at the host teacher's home as booked the host teacher must inform their local organiser immediately. The local organizer will then inform the Student Reservations Office who will then pursue the matter. This is of particular importance with regard to visa (mainly non-European Economic Area) students as the Student Reservations Office must immediately inform the UK Border Agency (UKBA) of the student's non-arrival. Please note here that visa students who are 18 and over normally have a 'student visitor visa' in order to attend an ILH course in the UK. Students under the age of 18 have a 'child visitor visa'. Such students are liable for possible checks by the UK Border Agency (UKBA).

If a student leaves the course prematurely, or leaves for an extended period without explanation, you must also notify your local organiser immediately so that this information can be passed to the Student Reservations Office for investigation. Again, this is of particular importance with regard to visa (non-EEA) students as the Student Reservations Office must immediately inform the UK Border Agency (UKBA) if a student has left their course prematurely, or not fulfilled their visa obligation by missing a high proportion of their classes. Similarly, if there is any evidence that a visa student does not leave the UK on their booked departure day from your home this must be notified by you to your local organizer who will then inform the Student Reservations Office.

Use of the student's mother tongue

Since the principle advantage of a student's staying with a teacher family is rapid progress in improving his/her knowledge of the language by virtue of isolation from his/her mother tongue, it follows that insofar as it is practicable a student should not be 'put in the way' of meeting other students of his/her own nationality. Likewise, the teacher family should avoid using his/her language unless it is imperative to do so and under no circumstances should a teacher family have any other foreign students staying in their house at the same time as there are ILH students staying there. We offer single (1 teacher to 1 ILH student) and sharing (1 teacher to 2 ILH students) and in the latter case we arrange that the two ILH students and the teacher family are as compatible as can be managed; therefore, other students are not wanted in the family home at the same time as ILH students.

A student's incidental expenses

Students are placed with the host teacher to live and learn in the family's home and to be treated as a full member of the family, which includes eating all meals with the family and sharing in the family's daily lives. However, it is not expected that the teacher-family pay for the student's incidental expenses such as entry fees to buildings and places of interest, drinks in the local café, ice creams, public transport fares etc. If it is felt necessary, it should be (gently) made clear to the student that he/she is to pay his/her way. A good ploy here, when proposing a visit involving an entrance fee, is to say what you are proposing beforehand, say what the entrance fee will be and ask your student whether this will be all right for him/her.

Illness

This, in our experience, is a rare occurrence and we hope that your local GP will assist should it prove necessary. There is a reciprocal arrangement for medical treatment in the EU and the student should have his/her European Health Insurance Card for this purpose. If not from the EU, your student should have medical insurance cover.

General and Fire Risk Policy

Please read the following policy carefully. You will find a Safety Information Check List in the student pack sent for each student, and you should go through this check list with each student on his/her arrival at your home.

General:

Host teachers have a duty of care to their students whilst staying in their homes. To this end, host teachers will identify and risk assess any potential hazards that may be inherent within their homes, gardens, garages and property in general.

The purpose of the risk assessment is to identify any hazards that residential students may be exposed to during their stay and to either eliminate the exposure or reduce it to an acceptable level.

The following are potential issues that should be considered when carrying out a hazard identification process:

- Access and storage of chemicals and substances
- Access and storage of prescribed medicines and/or drugs
- Use of catering equipment and utensils
- Access and storage of hand and power tools
- Trip hazards e.g. uneven or poor condition of floor coverings and surfaces
- Garden ponds or swimming pools

NB this list is not exhaustive and only a generic type starting point – all homes are different and have their own individual hazards.

Conversely, if the student has been prescribed medicine and/or drugs, then these will need to be kept securely and out of harm's reach to members of the host teacher's family or any other users of the property.

First Aid:

A first aid kit will be provided and its location brought to the attention of the student on day one of their stay. The below is an approved list of items that should be kept in a first aid kit:

<i>Amount</i>		<i>Item</i>
1	x	Guidance card
6	x	Individually wrapped sterile adhesive dressing
2	x	Sterile eye pads, with attachment
2	x	Triangular bandages
3	x	Safety pins
3	x	Medium sized individually wrapped unmedicated dressings
2	x	Large sized individually wrapped unmedicated dressings
1	x	Extra large sized individually wrapped unmedicated dressings
6	x	Individually wrapped Medi-Wipes
1	x	Pair of disposable gloves

Gas Appliances:

All gas appliances will be subject to an annual gas safety test by a competent person e.g. a member of the Gas Safe register.

Where a gas appliance is installed in sleeping accommodation a carbon monoxide detection device will be installed. If the device is battery powered then it will be tested weekly and the batteries changed at six monthly intervals or sooner if discharged/flat. The device will be demonstrated/tested on day one of the students stay.

Fire:

Automatic fire detection devices(s) will be installed at suitable locations in the host teacher's property's e.g. communal areas such as halls, stairs and landings. If the device(s) are battery powered then these will be tested weekly and the batteries changed at six monthly intervals or sooner if discharged/flat. The device(s) will be demonstrated/tested on day one of the students stay.

The host teacher will identify and bring to the students attention day one the fire escape route from the property and also a secondary escape route if applicable.

This will include demonstrating the opening operations of any doors and windows and also the location of an emergency light or torch.

Note: host teachers can contact their local fire station and arrange for a fire officer to visit. This is a free service. Advice is given about any fire risks in the home and the safest exit route(s) should a fire break out.

Students will be instructed on how to call the emergency services.

Insurance

It is the responsibility of the student, or his/her parents, to take out insurance for possessions, loss of money, accidents, medical emergencies (especially if from a non-EU country) etc before leaving his/her own country. Similarly, you should check that you are properly insured for the unlikely event of a student who is staying in your house accidentally causing damage. In cases of accidental, or malicious, damage to your house or property by an International Language Homestays student, we will certainly prove sympathetic and offer all possible assistance. However, International Language Homestays does not undertake to compensate a teacher-family financially for such damage. In cases where we agree that a claim is justified, we will certainly assist you in the furtherance of your claim with a third party.

We emphasize here that you must inform your home insurance company that you will host learners of English at your home, as there is normally a condition that requires the policyholder to inform the insurer of any changes that are likely to affect their insurance. By informing the insurers that you have or will have a learner of English on a short term basis you will not only be fulfilling your obligations to them but also give them the opportunity to re-assess your insurance premium. They might do this immediately or wait until the renewal date, depending on individual circumstances and the insurers being dealt with. The additional premium, if any, is usually small. Failing to notify an insurance company of changes can in some cases invalidate an entire insurance policy, or to a lesser extent it will certainly mean any claim made is more likely to be rejected. You will need to emphasize to your insurer the short term nature of the stay and the fact that this is a serious individual who has come from abroad to learn the language (i.e. not a university student likely to hold wild parties in your house!). One important point for you to establish is that your personal liability is covered in case of an accident causing physical injury in the home. Your insurance cover will thenceforward apply to anyone staying in your home on a short term basis.

House Rules & Mealtimes

It is both desirable and helpful if at the outset it is made clear to your student exactly when he/she is expected to appear at the meal-table. Similarly, that he/she knows when he/she may have a bath/shower and is acquainted with any other small but important details of a domestic nature that will assist him/her to integrate quickly with his/her teacher family.

Laundry

Students are told that they may give you items for laundering, as the members of your own family do. This would not normally include heavy items, such as trousers and jackets.

Arrival & Departure Details

It is important for us to have full information about a student's arrival and departure details, so should this information come directly to you, do, please, pass on all such information without delay. It will be very much appreciated.

Collecting & Returning Students

When you are collecting a student from an airport or railway station it is helpful, of course, to display the student's name, written in bold lettering, on a card to aid his identifying you. A meeting sign with a blank box to write in your student's name is issued to you for this purpose.

Fees paid to you by ILH and what the student has paid for the course

Embarrassing and difficult situations can arise if any discussion occurs between student and teacher regarding the percentage of fees paid which are actually received by the teacher family. Superficially, this can appear to be an inequitable division. Although such discussion should be discouraged on the grounds that both student and teacher have accepted the International Language Homestays offer, we find it helpful if all our teacher families have at least some idea of where the money goes. The following may be of help:

Out of every £100 (or the equivalent) paid to ILH approximately £45 is paid to the teacher family; approximately £25 goes to the selling agent and/or to newspaper advertising; £5 is paid to the Local Organiser responsible for teacher selection, placement and supervision. This leaves £25 out of which must be found salaries for office staff, accountancy fees, telephone, fax and computer bills, printing of brochures, notepaper, publicity materials etc, the cost of marketing the programmes at various Trade Fairs in Europe, the USA and the Far East, and, perhaps most important of all for the teacher family, the generation of sufficient cash flow to enable ILH to pay the teacher family immediately, irrespective of when (or even, sometimes, whether) ILH receives the fees. Bank transfers can take up to 4 weeks, during which time the student has completed his/her course and returned home. The final result gives a profit margin of 7% to 10% for the management, which is in accordance with normal business practice.

Tax

1. It is understood that you are not employed by ILH, but self-employed.
2. For the purposes of Tax Returns, we estimate that 60% of the money ILH pays to you as a teacher family is for accommodation, heating, lighting, meals and laundry. The remaining 40% is for the tuition given.

Accepting students directly without the knowledge of ILH

It may well be the case that student(s) who had come to you through International Language Homestays will have so enjoyed their stay with you that before they leave they will want to make arrangements to come to you the next year, or after their departure they may write to you directly asking if they may come to you for a specified period. We ask you to always request students to book through ILH for their repeat visit and, of course, it will follow that the student(s) will be assigned to you. However, should you opt to accept a student's direct booking without reference to ILH then this fact is sure to come to light (probably by reason of ILH contacting you to offer you a student for the very period when, unknown to ILH, you have accepted this direct booking) and your name would then be removed from ILH's records and you would receive no further students from ILH.

Your qualifications

Should the question arise, you are a teacher of experience, having been a teacher family for International Language Homestays since Whilst not every person is a qualified teacher in the sense of having a Teaching Certificate resulting from attendance at a Teacher Training College, it is the case that many of our teachers are so qualified and the remainder are holders of our International Language Homestays certificate, properly known as the 'International Language Homestays Certificate of Teaching Competence', without which you would not be placed on our

list of approved teacher families. If you do not actually possess this certificate, do, please, ask for one. Also a copy of the 'Terms of Agreement' between you and ILH.

Introductory TEFL Courses

Both CELTA and TESOL courses give preparation on how to teach English to speakers of other languages. CELTA stands for Certificate in English Language Teaching to Adults. It is awarded by Cambridge ESOL, which is part of the University Of Cambridge. TESOL stands for Teaching English to Speakers of Other Languages. It is awarded by Trinity College London. Both courses are widely regarded as being the best of the many TEFL courses available.

A full-time CELTA or TESOL course will take four to five weeks, while a part-time course can take from a few months to over a year. There will be about 100 hours of instruction and at least 6 hours of observed teaching practice. Both types of course are standardised so that the syllabus and assessment criteria are the same at any CELTA or TESOL training centre although some leeway is permitted in how the material is organised and taught. The cost of taking either can vary, however, depending on the number of trainees accepted on each individual course and the number of teacher-trainers allotted to the course.

The main difference between these two courses and other TEFL courses of the same length is that there is no single body that determines the syllabus or what is to be taught in the independent programmes. One thing to bear in mind is that a useful TEFL course must consist of the same hours of instruction as a CELTA or TESOL and have the observed teaching practice component.

Finding a conveniently located TESOL or CELTA training centre can be done easily online by entering either "tesol course locations" or "celta course locations" into the search engine.

Professional Development

The Language Show held annually at Olympia, London over 3 days (end of October – beginning of November) offers an opportunity to see the latest teaching resources plus a programme of 45 minute seminars throughout each day. Many of these are aimed at the EFL and TESOL teacher and the 2009 programme includes topics such as "Great results from task-based language teaching" and "Vocabulary and the advanced learner". Entry to the Language Show is free provided you register online in advance. Go to www.thelanguageshow/register for this plus complete programme to download. From the comfort of your own home, visit www.eslbase.com where, as well as the usual downloadable worksheets and activities found on many other websites, professional development topics can be found online. Recent topics include "Teaching receptive/productive skills"; "Teaching young learners; "Theory, methodology and issues" (a close look at some of the theoretical and practical issues in English language learning and teaching today).

The organisation English UK have an annual teachers' conference held in London in November of each year. This is a one-day event and many of the great "movers and shakers" in TEFL give workshops in the morning and afternoon of the conference. This is certainly a great event but the cost of £120 may rule it out for the majority.

More easily accessible support, costing nothing, can be found on the following website www.eslbase.com As well as the usual downloadable worksheets and activities, which are found on many other websites, this one offers professional development online on topics such as "Teaching receptive skills", "Teaching young learners", "Theory, methodology and issues" (a close look at some of the theoretical and practical issues in English language learning and teaching today), "Teaching productive skills". There is also "Eslbase forum", where you are invited to discuss and exchange teaching experiences and ideas and ask questions.

Registration with the Independent Safeguarding Authority (ISA) - for those hosting and teaching young students (up to and including 17 years of age)

Host teachers will undoubtedly have heard through the media of the new Vetting and Barring Scheme. This new scheme is of relevance to those ILH host teachers and who receive teenagers up to the age of 17 years of age. As of July 2010 relevant host teachers and their spouses/partners should register with the Independent Safeguarding Authority (ISA). For further information on registration host teachers should check the following web site:

http://www.crb.gov.uk/faqs/vetting_and_barring_scheme.aspx

For further information on the scheme, host teachers may also call the VBS call centre on 0300 123 1111

When an individual registers, a check is carried out to see if there is any relevant information from the police or referred information from other sources, such as previous employers or professional bodies. If there is no information the applicant will be informed that they are ISA-registered. Registration is transferable to other organizations and employers and is one-off. The cost of registration is £64.

From November 2010 it will be a legal requirement for individuals whose work involves young people to become ISA-registered. At this time ILH will issue a declaration form which relevant host teachers will be asked to sign and return to the Student Reservations Office confirming compliance with the new regulations.

Photocopying

A language school normally obtains a licence from the Copyright Licensing Agency for a fee which gives permission to teachers to photocopy text books for class use, up to a maximum limit. As ILH teachers are not employed by a school, this permission is not available to them. Consequently the photocopying of material from text books is not allowed on ILH courses, unless the book in question (usually activity or game type books) stipulates that photocopying is allowed.

Similarly, a language school may obtain a licence from the Newspaper Licensing Agency for a fee which gives permission to teachers photocopy newspaper articles for class use, up to a maximum limit. Again, as ILH teachers are not employed by a school, this permission is not available to them. Consequently the photocopying of newspapers is not allowed on ILH courses.

Complaint Against ILH

If you have a grievance or complaint against International Language Homestays you must put this in writing and send it to International Language Homestays. If you are not satisfied with the response or resolution, you may contact ABLS Accreditation and access their complaints mechanism (www.ablsaccreditation.co.uk). Your complaint to ABLS must be received in writing and signed by you. You should record whether action has already been taken by International Language Homestays and whether you are happy for the complaint to be copied to International Language Homestays.

Special note on young learners

Welfare

It goes without saying that the moral welfare of young persons must be carefully guarded and also their well being. As you are in effect 'in locum parentis', it is entirely justifiable that you stipulate when and where a young person goes out, alone or accompanied, the time a young person should be in at night, time for bed etc. Indeed, to treat them just as you would your own children. In most instances, the parents will have made certain stipulations known to you directly, or to International Language Homestays, before their child comes to the country. Young

students do, of course, have problems and worries - both real and imagined - peculiar to their age group and it goes without saying that one should be reasonable and sympathetic in what are clearly genuine and justified instances.

Homesickness

It may be that a young boy is feeling homesick - a feeling much increased by his having only just arrived with you, the strangeness - to him - of your house, the language, the food etc. So treat him in a kindly way and try to imagine how it must be for him. You can help by moderating the speed at which you speak and by being selective in the vocabulary and phrases you use when speaking to him. The English are renowned for shouting at foreigners in the mistaken belief that if one shouts loudly enough the foreigner must understand - not that we imagine any of our host teachers would resort to this inept technique! Guard against speaking to him exclusively in his own language (the occasional word or phrase is surely permitted), for the whole point of his being in the country is to improve his ability to communicate in the language. He may have some particular likes and dislikes where food is concerned and to offer him one of his favourites should help to cheer him up! Youngsters the world over are renowned for their healthy appetites and therefore please provide meals that are adequate in both quality and quantity. A word here about more mature students and food, wine with meals etc. We suggest that while the student is staying in your home you should not feel bound to produce wine or other alcoholic drinks with every meal simply because he is there, but to observe your normal eating and drinking habits with perhaps the occasional 'treat'. Youngsters who are incurably homesick after, say, three days may need outside assistance and if you consult ILH we will do what we can to help. Sometimes, the only solution is to have the parents contact him, but this should not be encouraged for, as has happened, if the parents make a habit of contacting the boy on a regular basis it is the more likely he will never truly settle in, but live from one comforting telephone call to the next. Should the boy become withdrawn and unco-operative, even uncommunicative to, to the extent of total silence, then do not hesitate to seek aid.

Poor motivation to study

Of course, many youngsters come on a course with the aim of having a good holiday and some show a marked reluctance to work at all. In such cases look first at your approach, methods and materials employed during the hours of formal tuition to see if there is room for change or improvement before admonishing the student! It could be that the student has brought with him/her a book that he/she is used to working from. Should that be the case, then incorporate the book into your programme of lessons. Insofar as it is practicable and in order to give the younger student an increased sense of order and stability, try to arrange for the lessons to be held at the same times each day. Indeed, it is no bad thing to do this with students of all ages, for they then know where they are, as does your family.

Theft

A problem met with on the rarest of occasions. If you suspect that a young student might be stealing the odd sum of money from your house then, of course, remove the temptation forthwith and tackle the problem there and then by speaking to the student about the matter. Needless to say, you should have well-founded suspicions before broaching such a disagreeable subject. The same approach would be appropriate if there is suspicion of other acts of dishonesty, improper behaviour and/or illegal acts.

Misbehaviour

Rare occurrences. However, there is inevitably the odd immature student who may give vent to his/her feelings and in the case of such an eventuality, please do not hesitate to get in touch with your Local Organiser. The student's medical history and background may be the cause of a particular incident and again it is advisable to contact your Local Organiser, or International Language Homestays, for advice or further information. Every effort is made to fully acquaint the teacher family with any foreseeable difficulties that might conceivably arise. Similarly,

should there prove to be a clash of personalities, or any other reason for the student's unsuitability and therefore not remaining with you and your family, do let your Local Organiser know without delay.

TERMS OF AGREEMENT

For host-teachers accepting students from International Language Homestays

1. The student's room will be that inspected by the Local Organiser. Linen and towels will be provided by the family and will be changed, and the room cleaned, regularly, in accordance with the family's usual schedule.
2. Meals will be supplied on the basis of full board: breakfast, light lunch, cooked, substantial evening meal. The student must eat with the family.
3. Light laundry should be done, if requested, together with the family's usual laundry schedule. Heavy items, such as jackets and trousers, and ironing, may be reasonably excluded.
4. No other foreign students, paying guests or au pairs shall be accommodated at the same time as those introduced by International language Homestays. If special circumstances obtain, these must be discussed with the Local Organiser.
5. The teacher may not engage in full or part-time employment while he/she is providing a course for and teaching a student placed by International Language Homestays.
6. In cases where the teacher-family is requested by International Language Homestays to meet a student from an arrival point other than a local railway station or local meeting point and or/return him/her there, the teacher-family will be reimbursed appropriately. No transfer costs will be reimbursed if such a transfer is requested privately by the student but has not been requested by International Language Homestays.
7. Teacher-families must ensure that their students have the name and telephone number of the Local Organiser from the first day, and also the telephone number of the Student Reservations Office in England - (0)1843 227700. The Local Organiser should be contacted immediately if any problems arise. If a family takes their student with them for a stay at another location, over the weekend or at any other time, they must give their contact telephone number to the Local Organiser.
8. In the event of the teacher's qualifications being queried by the student, it must be made clear that all International Language Homestays teachers, in addition to whatever other academic qualifications they may have, possess the International Language Homestays 'Certificate of Teaching Competence'.
9. If any suitably qualified/experienced family member wishes to teach a student on a specific course as well as or other than the designated teacher who signs below, this must in each case be discussed and agreed beforehand with the Local Organiser. Such a family member must request the ILH 'Certificate of Teaching Competence' (see above).
10. The teacher must give the stated number of hours of teaching as stipulated by the Local Organiser and by the letter of confirmation. If there is a discrepancy between what the Local Organiser has confirmed by telephone, and what is stated in the written confirmation, the teacher-family must ask the Local Organiser to contact the Student Reservations Office, England, rather than relying on the student's word as to what the correct number of hours should be.

11. The family undertakes as far as possible to contribute to their student's improvement in the language outside the formal class time, on a social basis. Any costs incurred by the student on an outing or a visit (entrance costs, refreshments, extras at pub/restaurant etc,) will be payable by the student. This will not include sharing petrol costs on a family outing (unless a student specifically asks to go to a relatively far location), or restaurant costs where part of the full board arrangement is offered in a restaurant, all of which costs will be the family's responsibility.
12. In the event of a booking which requires the private use of a bathroom for the student (currently known as Private Bathroom Option), the bathroom will be for the sole use of the student, and not shared with a third party.
13. The teacher must complete the Course Record in accordance with the instructions given on the facing page of this document. If the student refuses to sign the Hoursheet & Work Report to confirm the number of lessons received, the Local Organiser must be informed immediately. The completed Course Record must be returned at the end of the course to the Student Reservations Office, England, in the envelope provided.
14. If the student cancels or cuts short his/her stay for any reason, or International Language Homestays feels that a change of family would be in the student's interests, payment will be made to the family on a pro-rata basis for the actual number of days the student is with that family and the number of hours taught. In the event of a student cancelling prior to arrival, International Language Homestays is under no obligation to make payment to the teacher-family with whom that student had been placed.
15. Under no circumstances is the teacher-family to discuss with the student fees paid to the family by International Language Homestays, or the price charged to the student by the booking agency. All queries must be addressed directly to International Language Homestays.
16. In a case where a family feels they should be financially compensated for unforeseen expenses of whatever kind caused by their student, International Language Homestays will give every assistance in the furtherance of all justified claims, but does not undertake to provide financial compensation.
17. The teacher-family undertakes not to accept direct bookings from students first introduced to them by International Language Homestays. In the case of a student wishing to return to a teacher-family for a subsequent course, the teacher-family in question will request the student to book with International Language Homestays.
18. If a host teacher has a grievance or complaint against International Language Homestays they must put this in writing and send it to International Language Homestays. If they are not satisfied with the response or resolution, they may contact ABLS Accreditation and access their complaints mechanism (www.ablsaccreditation.co.uk). Their complaint to ABLS must be received in writing and signed by them. They should record whether action has already been taken by International Language Homestays and whether they are happy for the complaint to be copied to International Language Homestays.

I agree that these terms and conditions will apply to every student sent to me by International Language Homestays.

I hereby acknowledge that I am self-employed in this capacity and that I am responsible for any taxes, Social Security payments and any other State deductions.

APPENDIX

The following pages contain a list of recommended books for the Teaching of English as a Foreign Language (TEFL) .

RECOMMENDED BOOKS

General

One-to-One / Wilberg / Thomson-Heinle Language Teaching Publications Series
A Training Course For TEFL / Hubbard et al / OUP
Teaching English One-to-One / Osborne/ **Modern English Publishing**

GRAMMARS AND GRAMMAR PRACTICE

Low level:

Basic English Grammar / Eastwood & Mackin / OUP (simple grammar for low level students – contains practice exercises)
Collins Cobuild Basic Grammar / Collins (basic grammar with review exercises)
Essential Grammar In Use / Murphy / CUP (grammar explanations for elementary students – contains exercises)
The Good Grammar Book / Swan & Walters / OUP (minimal explanation but a lot of practice at low level)

Intermediate level:

English Grammar In Use / Murphy / CUP (grammar explanations and exercises aimed at intermediate students, but can be used with a wider variety of levels; all ILH teachers should get this)
How English Works / Swan & Walter / OUP (grammar explanations and exercises; less explanation and more practice than **English Grammar In Use**)
A Practical English Grammar / Thomson & Martinet / OUP (the original grammar for foreign learners; separate practice exercises available)
Oxford Practice Grammar / Eastwood / OUP (similar to **English Grammar In Use**)
English Grammar Word by Word / Chalker / Longman (1000 entries arranged alphabetically)
Practical English Usage / Swan / OUP (comprehensive reference work, for all levels of learner; highly recommended)

Advanced level

Advanced English Practice / Graver / OUP (the best grammar explanations and exercises ever written for advanced learners).
Advanced Grammar In Use / Hewings / CUP (grammar explanations and exercises for advanced learners)
A Communicative Grammar Of English / Leech & Svartvik / Longman (based on a notional/functional description of English – only recommended for use once you are thoroughly at home with traditional descriptions)

English - English Dictionaries

Oxford Basic English Dictionary / OUP (beginner to pre-intermediate)
Longman New Pocket English Dictionary / Longman (pre-intermediate to intermediate)
Collins Cobuild Learner's Dictionary / Collins (intermediate)
Longman Active Study Dictionary of English / Longman (intermediate to advanced)
Oxford Advanced Learner's Dictionary / OUP (upper intermediate to advanced)

Course books

Cutting Edge / Cunningham and Moor / Longman (5 level course with the emphasis on communication and putting knowledge into practice)

English File / Oxenden, Latham-Koenig & Seligson/ OUP (4 levels now available, beginner to upper-intermediate; focuses on communicative, high-frequency language)

Headway / Soars / OUP (the current best-seller – 6 levels now available, including Headstart for beginners). Forms major part of ILH's basic issue.

Innovations /Dellar, Walkley / Thomson Heinle - 5 levels now available. Recommended for ILH courses.

Inside Out / Kay, Jones et al / Macmillan (Pre-Intermediate to Advanced, course built around structured work on grammar and vocabulary)

International Express / Taylor & MacFarlane / OUP (4 levels; aimed at professional adults who need English for work, travel and socialising)

Lifelines / Hutchinson / OUP / (3 level general English course for adults and young adults)

Reward / Greenall / Macmillan (5 level course claiming to be one of the most comprehensive English language teaching courses available today)

FOR TEENAGERS:

Go! / Elsworth & Rose / Longman (3 levels)

Project English / Hutchinson / OUP (3 levels)

Tenses, Idioms, Phrasal Verbs, Prepositions

Collins Cobuild Dictionary of Phrasal Verbs / Collins (goes with the dictionary mentioned above)

Collins Cobuild Phrasal Verbs Workbook / Goodale / Collins (this original book pioneered a new approach to teaching phrasal verbs)

Collins Cobuild Prepositions / Collins

Idioms Organiser / Wright / Thomson-Heinle (the most comprehensive idioms practice book for intermediate and more advanced students)

Phrasal Verb Organiser / Flower / Thomson-Heinle (perhaps the best book so far on teaching and practising phrasal verbs)

Pictures of English Tenses / Fletcher / EE (3 levels, elementary to intermediate)

General Oral Work

Cambridge Skills for Fluency – Speaking 1,2, 3 & 4 /Collie & Slater / CUP (pre-intermediate to advanced)

Conversation / Nolasco & Arthur / OUP

Conversation Gambits / Keller & Warner / Thomson-Heinle

Discussions That Work / Ur / CUP

Ideas / Jones / CUP (speaking and listening activities)

In At The Deep End / Hollett et al / OUP (specifically for people who need English for work; very popular with ILH teachers and now part of our basic issue)

Making Polite Noises / Fletcher / EE

Speaking Personally / Porter Ladousse / CUP (based on questionnaires)

Pronunciation, Stress, Intonation

English Phonetics and Phonology / Roach / CUP (practical and comprehensive)

How To Teach Pronunciation / Kelly / Longman (an introduction to teaching pronunciation)

Intonation Practice / Thompson / OUP (intonation presented in a practical way that assumes no previous knowledge)

Ship Or Sheep / Baker / CUP (the best book on pronunciation, stress and intonation; billed for intermediate students, but can be used with a wide span of levels; highly recommended)

Tree Or Three / Baker / CUP (same format as Ship or Sheep, but for elementary learners)

Listening Comprehension

Dictation / Davis & Rinvoluceri / CUP (a new look at dictation)

Elementary Task Listening / St Clair Stokes / CUP (for elementary students)

Task Listening / Blundell & Stokes / CUP (for intermediate students)

Reading Comprehension

Basic Comprehension Passages / Byrne / Longman (graded reading passages with exercises)

Cambridge Skills for Fluency – Reading 1,2,3 & 4 / Greenall & Pye / CUP (develops reading skills at pre-intermediate to advanced levels)

Reading Power / Mikulecky & Jeffries / Longman (beginner to intermediate)

True Stories Series / Heyer / Longman (beginner to intermediate; real-life stories with teacher's notes)

Graded readers (adapted novels and original stories) for all levels are also produced by all major publishers. Recommended is the Oxford Bookworm Library (OUP), containing many classics, e.g. 'The Woman In White'.

Vocabulary Extension

A Way With Words Resource Packs/ Redman & Ellis / CUP (two photocopiable resource books at low intermediate/intermediate and intermediate/upper intermediate levels)

English Vocabulary In Use / McCarthy, Dell, Redman / CUP (elementary, pre-intermediate & intermediate, upper intermediate and advanced levels)

English Vocabulary Organiser / Gough / Thomson-Heinle (words, collocations and multi-word expressions)

Vocabulary / Morgan & Rinvoluceri / OUP (resource book for teachers)

Writing

Cambridge Skills For Fluency – Writing 1, 2, 3 & 4 / Littlejohn / CUP (pre-intermediate to advanced)

Feedback / Sherman / OUP (intermediate to advanced)

Get Ready To Write / Blanchard & Root / Longman (beginners - sentences to paragraphs)

Ready To Write / Blanchard & Root / Longman (high beginners – low intermediate)

Ready to Write More / Blanchard & Root / Longman (intermediate – high intermediate)

English For Business

Business Basics / Grant & McLarty / OUP (elementary to pre-intermediate)

Business Matters / Powell / Thomson-Heinle (intermediate/ upper intermediate)

Business Objectives / Hollett / OUP (for low intermediate students)

Business Opportunities / Hollett / OUP (for intermediate students and above)

Business Options /Wallwork / OUP (upper intermediate)

Getting Ahead / Jones-Macziola and White / CUP (for low intermediate students)

New International Business English / Jones & Alexander / CUP (upper intermediate)

Management and Marketing / Mackenzie / Thomson-Heinle (intermediate and above)

Financial English / Mackenzie / Thomson-Heinle (intermediate/upper intermediate)

The Language Of Meetings / Goodale / Thomson-Heinle (upper intermediate students; highly recommended)

Telephoning In English / Naterop & Revell / CUP (low intermediate students and above)

English for Company and Contract Law / Chartrand, Millar & Wiltshire / Sweet & Maxwell

Key Terms in Human Resources / Flinders / York Assoc (intermediate and above)

Check Your Vocabulary for Law / Riley / PCP

Check Your Vocabulary for Business / Riley / PCP

Check Your Vocabulary for Banking & Finance / Riley / PCP

Check Your Vocabulary for Computing / Riley / PCP

Check Your Vocabulary for Hotels, Tourism & Catering Management / Riley / PCP

Examinations

Cambridge:

PET

Objective PET / Hashemi & Thomas / CUP (lower intermediate; written for updated PET exam)

PET Preparation and Practice / Ward / OUP

Focus on PET / Fried-Booth / Longman

First Certificate

New First Certificate Masterclass / Haines & Stewart / OUP

Focus On First Certificate / O'Connell / Longman

New Success At First Certificate / O'Neill, Duckworth & Gude / OUP

Certificate in Advanced English

Focus On Advanced English CAE / O'Connell / Longman

Advanced Masterclass CAE / Aspinall & Capel / OUP

Proficiency In English

New Proficiency Masterclass / Gude & Duckworth / OUP

Objective Proficiency / Capel & Sharp / CUP

TOEFL (Test of English as a Foreign Language):

Cambridge Preparation For the TOEFL Test Third Edition / Gear & Gear / CUP

Longman Introductory Course for the TOEFL Test / Phillips / Longman (intermediate level)

Longman Preparation Course For The TOEFL Second Edition / Phillips / Longman (high intermediate – advanced)

Longman Complete Course for the TOEFL Test / Phillips / Longman (high intermediate – advanced)

TOEIC (Test Of English For International Communication) :

Longman Preparation Series for the TOEIC Test second Edition / Lougheed / Longman (Introductory Course; Advanced Course; More Practice Tests)

Building Skills for the TOEIC Test / Richardson & Peters / Longman

Oxford Practice Test for the TOEIC Test / OUP

IELTS (International English Language Testing System)

Focus on IELTS / O'Connell / Longman

Cambridge Practice Tests for IELTS - 1,2 & 3 / Jakeman & McDowell / CUP

How To Prepare For IELTS / De Wit / British Council

IELTS Strategies For Study / Garbutt & O'Sullivan / National Centre For English Language Teaching And Research

Publisher Abbreviations

EE = English Experience

CUP = Cambridge University Press

OUP = Oxford University Press

PCP = Peter Collins Publishing

MARKING SCHEME FOR LEVEL ASSESSMENT TEST.

INTRODUCTION

Your student should have been given our Level Assessment Test to do by his/her booking agent. The instructions are that the test be done in 90 minutes without help, books or dictionaries. Once your student has completed the test, he/she is asked to send it to you directly (time permitting) prior to arrival. This should give you a more accurate evaluation of level and some useful information about your student. We hope your student will send you the test, though please understand that there may be a reason why this has not been possible. You should still give the relevant Diagnostic Test on the first morning of class.

SCORING

Give a mark out of 50 for the multiple-choice using the answers given above. Convert that mark into a level based on the following bands :-

1-12	Elementary
13-23	Low Intermediate
24-34	Intermediate
35-42	High Intermediate
43-50	Advanced

-Enter this information on the front of the student's test paper.

-Assess the writing as outlined in section 3 and assign a level from Elementary to Advanced. Enter this information on the front of the student's test paper.

-If the student is clearly a particular level on the multiple choice, no further action is necessary.

-If the student is on the boundary of two levels for the multiple choice, look at the writing in more detail to decide which level to assign.

-REMEMBER THAT AN ACCURATE PICTURE OF LEVEL CAN NOT BE FORMED UNTIL A LESSON HAS TAKEN PLACE, SO USE THE TEST AS A GUIDE TO LEVEL RATHER THAN A HARD AND FAST, UNCHANGEABLE ASSESSMENT.

SECTION 2: ANSWERS TO QUESTIONS 1-50.

1C 2C 3D 4C 5B 6C 7B 8B 9A 10B 11A 12B 13D 14A 15C 16A 17D 18C
19A 20B 21B 22A 23D 24C 25B 26A 27C 28D 29C 30B 31C 32B 33C 34A 35B 36C 37C 38D
39C 40B 41C 42B 43C 44A 45C 46C 47B 48C 49C 50B

SECTION 3: WRITING ASSESSMENT

-The assessment of the writing exercise is to support or modify the level achieved in the multiple choice section by giving the student a freer context in which to demonstrate his/her grasp of English. Therefore you do not need to analyse and mark it in great detail.

-Read through the composition once to get a general impression of how well the student has:-

-achieved the task set

-used appropriate and correct grammar

-used appropriate vocabulary

-In order to assign a specific level, use your knowledge of English and, if necessary, refer to the index, word list and/of grammar checklist of the textbooks you have.

-Remember to look at what they **can** do rather than what they **cannot** do. **Specific problems will be caught in the diagnostic level test you administer.**

Here are examples to give you ideas of how to assess level in a freer context.

ELEMENTARY –

Hello. Here is Jean-Marie, the student of you. I have 16 year. My family is 5. The mother, the father, the brother, the sister and I. There is a dog. Father he is a business. Mother is a homelady. My town is Paris and my home well big. I like sport and I play the foot. In future, I will be a big manager.

PRE-INTERMEDIATE –

Dear my teacher,

I am Jean-Marie your student. I am 16 year old. We are 5 in my family – mother, father, brother Louis and sister Marie-Claire. Also, a dog! My father it is good businessman but my mother stays in home. We are living at Paris in a big apartment. I like sport and I play often football. In future, I will be as my father – a good businessman.

To the next time!

MID-INTERMEDIATE –

Dear teacher,

My name is Jean-Marie and I will be your student soon. I am a 16 years old. I tell you now of my family. In fact, we are 5 persons – mother, father, my brother Louis and my sister Marie-Claire. I have a dog too! My father is a successful businessman in the chemical industry. My mother is staying at home because she cares for us. We live in Paris where there is an apartment. My hobby is sport and I play football a lot. My future is business to be as my father.

HIGH INTERMEDIATE –

Dear Mrs Jane!

I am pleased to introduce myself. My name is Jean-Marie. I'm 16 years and I am coming to you next month. Now I would like to talk of my family. We consist of 5 members but we also have a dog. My father has been a long time a business man in the chemicals industry. He is very good and successful in his job. My mother is a housewife but she used to be a sales person. My hobby is sport and I love playing football as often as possible. My future career will be in business. I would like to be like my father.

Sincerely

ADVANCED –

My dear teacher,

I am looking forward to meeting you. I am, of course, your next student Jean-Marie. I'm 16 years of age and actually I live with my family. There are 5 of us (but 6 as I should include my dog!) My father works for a company specialising in chemical products. My mother used to be in sales but she gave up work when I was born. I have a younger brother and sister, which makes me the eldest! We have lived in Paris for many years and have a spacious apartment near the Champs Elysee. I'm very interested in sport and play football whenever I can. My ambition is to follow in my father's footsteps.

I'll see you soon!