

# CONVERSATIONS IN CLASS



Third Edition



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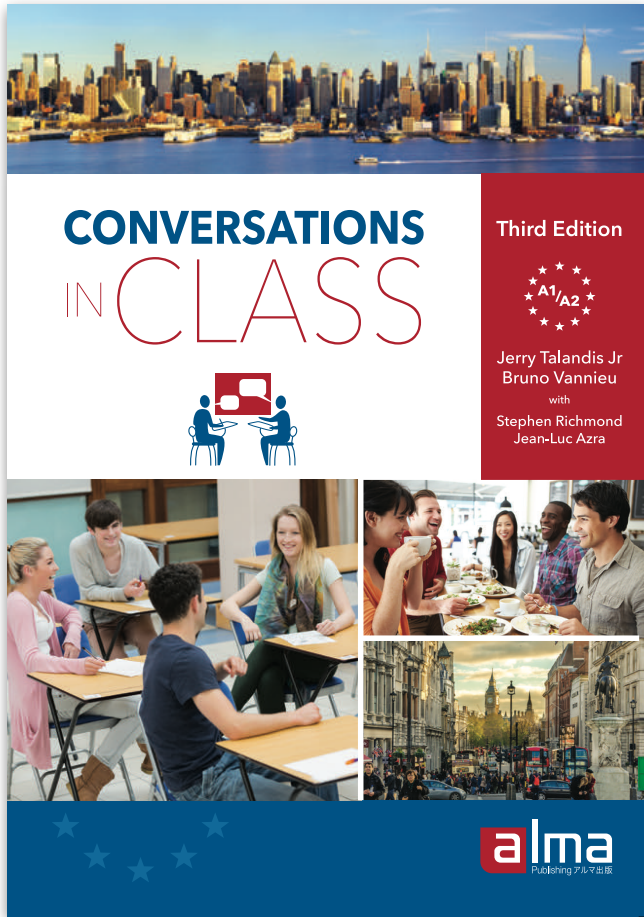
with

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# TEACHER'S BOOK



Version 3.0 (February 2017)



## Table of Contents

### Introduction

Scope & Sequence Q&A	2
Model Syllabus	3
Errata	5

### How do I teach the~

Preview	6
Model Sentences	7
Vary your questions	8
How about you?	9
Sounding Natural Notes	10
Guided Speaking Practice	11
Listening Practice	12
Speaking Time	13
Review Lessons	17

## Welcome to Conversations in Class!

We've created this teacher's book to help you get the most out of this textbook. It contains all of the background information, teaching notes, and tips you'll need for conducting smooth and successful classes.

For an overview of the scope & sequence, check out the **Introduction**, which includes a *model syllabus* you can use as a basis for creating your own plan for using the book.

In the **How do I teach the~?** section, you'll find in-depth breakdowns of each unit activity, including basic definitions, rationale, step-by-step directions, alternative ideas, and timing.

The **Notes for Teachers** section follows each page of the book and provides all the info you'll need to conduct each activity, such as lesson plans, answers, transcripts, and ideas for expansion.

Finally, the **How do I test** section provides a menu of options and advice for conducting speaking tests.

### Notes for Teachers

Let's Get Started!	18
The Golden Rules	20
Unit 1: Getting Acquainted	24
Unit 2: Daily Life	36
Unit 3: Hometowns	48
Unit 4: Travel	60
Unit 5: Free Time	72
Unit 6: Entertainment	84
Unit 7: Food	96
Unit 8: The Future	108

**How do I test my students?** 120

**Summary of downloadable worksheets** 128

**A request for feedback** 129

# INTRODUCTION

## What makes this textbook unique?

### Each unit revolves around a topic of daily life.

Students can quickly get to the stage of talking about their lives, which is something they can really enjoy.

**Each lesson is centered on a few basic question-answer structures, called *Model Sentences*.** These are presented in a simple and visual way so that students can infer grammar patterns at a glance.

**Variation vocabulary** allows students to then create many meaningful sentences. This combination of simplicity and flexibility is what brings about something rare in Japanese EFL classrooms: students actually having and enjoying interactive conversations in real time.

**Simple yet powerful pragmatic strategies are introduced and practiced.** These help students avoid making the kinds of mistakes which typically hinder conversation, such as long silences, overly short answers, and an over reliance on questions.

## What sorts of teaching contexts is this book appropriate for?

**Genuine low-intermediate students**, such as those commonly found in Freshman English courses at university. This is the main target audience, but the book can also be used with high school students or adult learners. **The content is targeted towards the A1~A2 levels on the CEFR scale<sup>1</sup> but can be used with a wider range, from pre-A1 up to B2, making this book ideal for mixed-level classes.** Since the content revolves around daily life topics, this text is also suitable for study abroad preparation classes. For lower level students, the content represents an achievable aspirational goal, while higher level students will use it as a starting point and focus more on mastering the pragmatic elements. This book seeks to build upon six or more years of EFL instruction and transform English from a subject to be learned into a skill to be used for making life better and more interesting.

## How long does it take to cover one unit?

**Each unit consists of three parts, and each part takes about 60 minutes to complete** depending on

CONTENTS	
1st CLASS   GETTING STARTED 最初の授業: オリエンテーション	03
THE THREE GOLDEN RULES 3つの「ゴールデン・ルール」	10
UNIT 1   GETTING ACQUAINTED 自己紹介をする	16
Exchanging basic information   1 Majors, school years, and clubs   2 Part-time jobs   3	
UNIT 2   DAILY LIFE 日常生活	28
Daily routines   1 Hardest / easiest days of the week   2 Spending time   3	
REVIEW   UNITS 1 & 2 復習	40
UNIT 3   HOMETOWN 故郷	42
Hometown attractions   1 Hometown likes and dislikes   2 Where to live in the future   3	
UNIT 4   TRAVEL 旅行	54
Travel experiences   1 Future travel ideas and plans   2 Planning a trip   3	
REVIEW   UNITS 3 & 4 復習	66
UNIT 5   FREE TIME 余暇の過ごし方	68
Talking about breaks   1 Favorite free time activities   2 Future hobbies   3	
UNIT 6   ENTERTAINMENT エンターテインメント	80
Music   1 Movies   2 TV, reading, and games   3	
REVIEW   UNITS 5 & 6 復習	92
UNIT 7   FOOD 食べ物	94
Recent meals   1 Likes and dislikes   2 Exotic foods and eating out   3	
UNIT 8   THE FUTURE 将来	106
Imagining life in five years   1 Discussing life issues   2 Dream jobs   3	
REVIEW   UNITS 7 & 8 復習	118
CONVERSATION STRATEGIES すぐに役立つ実用英語	120
GUIDED ROLE-PLAY CHARACTER CARDS キャラクターカード	124

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your teaching style, class size, and level of the students. If you teach one part per class, you should have some time left over for review and/or expansion activities.

## How much of the textbook can I cover in one university semester?

The book has been designed with a typical 15-week semester in mind. At a rate of three classes per unit, **you will be able to cover four units per term** and have a few classes left over for review, testing, or anything else you would like to do. Please refer to the following *Model Syllabus* for more details.

## What does the website have to offer?

At [cic-multimedia.com](http://cic-multimedia.com), students will be able to access all of the **audio tracks**, **photocopiable worksheets**, practice key vocabulary via **online interactive flash cards**, and download **full transcripts** of all the *Grammar & Usage Notes* and *Sounding Natural Notes*. In addition to all of these, the teachers' section of the site provides additional support, lesson activities, and downloadable resources.

<sup>1</sup> CEFR stands for the "Common European Framework of Reference," which is an internationally recognized standard for describing language ability. Please check [www.cambridgeenglish.org/cefr](http://www.cambridgeenglish.org/cefr) for more information, including a short introductory video.

# MODEL SYLLABUS- SPRING TERM

The following model syllabus represents how we envision this textbook to be used at the university level. **It is based on a typical 15-week term.** Whether or not you currently teach at a Japanese university, we hope you will find this model helpful as you construct your own syllabus. You can also download an editable version in .doc format in the *Teacher Site* section of [cic-multimedia.com](http://cic-multimedia.com).

## Course goals

*This class will help students improve their English conversation skills. Clear training in how to speak English like a native speaker will be given. Students will understand key differences between Japanese and Western cultural speaking styles in order to communicate more effectively. Students will also spend much time in class learning vocabulary and speaking with classmates about everyday life topics, such as: getting acquainted, daily life routines, hometowns, and travel. By the end of the term, if students work hard, they will be able to speak English more fluently, accurately, and with more complexity than they could at the start of the year.*

## Weekly Lesson Plans for Spring Term

1	<b>Course introduction:</b> goals, rules, grading <b>Textbook:</b> <i>Let's Get Started + Golden Rules</i>	9	<b>Quiz:</b> Unit 2 vocabulary <b>New: Unit 3 Part 1- Hometown attractions</b> <i>What's your hometown famous for?</i> <i>Are there any fun things to do/special foods to try?</i>
2	<b>Review:</b> 1st time greetings <b>New: Unit 1 Part 1- Exchanging basic info</b> <i>Where are you from?</i> <i>Where do you live now?</i>	10	<b>Review:</b> Unit 3, part 1 <b>New: Unit 3 Part 2- Hometown likes &amp; dislikes</b> <i>Do you like living in~?</i> <i>How about the people/weather?</i>
3	<b>Review:</b> Unit 1, part 1 <b>New: Unit 1 Part 2- Majors, school years, and clubs</b> <i>What's your major?</i> <i>What year are you?</i> <i>Are you in any clubs?</i>	11	<b>Review:</b> Unit 3, parts 1 & 2 <b>New: Unit 3 Part 3- Where to live in the future</b> <i>Where would you like to live in the future?</i>
4	<b>Review:</b> Unit 1, parts 1 & 2 <b>New: Unit 1 Part 3- Part-time jobs</b> <i>Do you have a part-time job?</i> <i>Typical follow-up questions</i>	12	<b>Quiz:</b> Unit 3 vocabulary <b>New: Unit 4 Part 1- Travel experiences</b> <i>Have you ever been abroad?</i> <i>+Typical follow-up questions</i>
5	<b>Quiz:</b> Unit 1 vocabulary <b>New: Unit 2 Part 1- Daily routines</b> <i>What time do you usually get up?</i> <i>How long does it take you to get ready in the morning?</i>	13	<b>Review:</b> Unit 4, part 1 <b>New: Unit 4 Part 2- Future travel plans &amp; ideas</b> <i>Where would you like to go next?</i> <i>+Typical follow-up questions</i>
6	<b>Review:</b> Unit 2, part 1 <b>New: Unit 2 Part 2- Hardest/easiest days of the week</b> <i>What's your hardest/easiest day of the week?</i> <i>How much time do you spend studying a day?</i>	14	<b>Review:</b> Unit 4, parts 1 & 2 <b>New: Unit 4 Part 3- Planning a trip</b> <i>What's a good way to go to Kumamoto?</i> <i>How long does it take to go to Osaka?</i> <i>How much does it cost?</i>
7	<b>Review:</b> Unit 2, parts 1 & 2 <b>New: Unit 2 Part 3- Spending time</b> <i>How much time do you spend studying a day?</i> <i>How often do you clean your room?</i>	15	<b>Final exam:</b> Units 1~4
8	<b>Mid-term exam: Units 1~2</b>		



# MODEL SYLLABUS- FALL TERM

## Course goals

This class will help students improve their English conversation skills. Clear training in how to speak English like a native speaker will be given. Students will understand key differences between Japanese and Western cultural speaking styles in order to communicate more effectively. Students will also spend much time in class learning vocabulary and speaking with classmates about everyday life topics, such as: free time, entertainment, food, and the future. By the end of the term, if students work hard, they will be able to speak English more fluently, accurately, and with more complexity than they could at the start of the year.

## Weekly Lesson Plans for Fall Term

1	<b>Course introduction:</b> goals, rules, grading <b>Review:</b> Units 1~4, Golden Rules	9	<b>Quiz:</b> Unit 6 vocabulary <b>New: Unit 7 Part 1- Recent meals</b> <i>What's your hometown famous for?</i> <i>Are there any fun things to do/special foods to try?</i>
2	<b>New: Unit 5 Part 1- Talking about breaks</b> <i>Where are you from?</i> <i>Where do you live now?</i>	10	<b>Review:</b> Unit 7, part 1 <b>New: Unit 7 Part 2- Likes &amp; dislikes</b> <i>Do you like living in~?</i> <i>How about the people/weather?</i>
3	<b>Review:</b> Unit 5, part 1 <b>New: Unit 5 Part 2- Favorite free time activities</b> <i>What's your major?</i> <i>What year are you?</i> <i>Are you in any clubs?</i>	11	<b>Review:</b> Unit 7, parts 1 & 2 <b>New: Unit 7 Part 3- Exotic foods &amp; eating out</b> <i>Where would you like to live in the future?</i>
4	<b>Review:</b> Unit 5, parts 1 & 2 <b>New: Unit 5 Part 3- Current &amp; future hobbies</b> <i>Do you have a part-time job?</i> <i>Typical follow-up questions</i>	12	<b>Quiz:</b> Unit 7 vocabulary <b>New: Unit 8 Part 1- Imagining life in five years</b> <i>Have you ever been abroad?</i> <i>+Typical follow-up questions</i>
5	<b>Quiz:</b> Unit 5 vocabulary <b>New: Unit 6 Part 1- Music</b> <i>What time do you usually get up?</i> <i>How long does it take you to get ready in the morning?</i>	13	<b>Review:</b> Unit 8, part 1 <b>New: Unit 8 Part 2- Discussing life issues</b> <i>Where would you like to go next?</i> <i>+Typical follow-up questions</i>
6	<b>Review:</b> Unit 6, part 1 <b>New: Unit 6 Part 2- Movies</b> <i>What's your hardest/easiest day of the week?</i> <i>How much time do you spend studying a day?</i>	14	<b>Review:</b> Unit 8, parts 1 & 2 <b>New: Unit 8 Part 3- Dream jobs</b> <i>What's a good way to go to Kumamoto?</i> <i>How long does it take to go to Osaka?</i> <i>How much does it cost?</i>
7	<b>Review:</b> Unit 6, parts 1 & 2 <b>New: Unit 6 Part 3- TV, reading, and games</b> <i>How much time do you spend studying a day?</i> <i>How often do you clean your room?</i>	15	<b>Final exam:</b> Units 5~8
8	<b>Mid-term exam: Units 5~6</b>		

## Errata for 1st Printing (March 15th, 2015)

**Please note the following minor errors that could be a source of potential confusion when using the 1st printing of this textbook (March 15, 2015).** All errors below have been corrected in the book's 2nd printing (September 15th, 2015). If you do not have a 2nd printing version, please obtain one by contacting Alma Publishing at [info@almalang.com](mailto:info@almalang.com).

See p. 128 to determine which version you have.

### Audio track numbers out of sync with CDs

- Due to audio content being longer than initially expected, a third CD was made. Unfortunately, the book had already gone to print, so there is a discrepancy with the CD track numbers.
- A textbook => CD audio track conversion table can be obtained by contacting the publisher at [info@almalang.com](mailto:info@almalang.com).

### Page 25

- The *Model Sentences* should be labeled as a *Sounding Natural Note*. It is referred to as such on the audio track.

### Page 26

- The *Vary your questions* activity should be labeled as *How about you?*

### Page 34

- In the *Sounding Natural Note* activity to practice intonation, the example dialog on the audio track differs slightly from the dialog students are expected to read in order to complete this exercise. This should not be a big problem because the exercise's main point is to practice intonation, which the students can do by reading the *Guided Speaking Practice* dialog at the bottom of the page. Nevertheless, if you think this might be a cause for confusion, you could write up the following transcript on the board:

**Yukiko:** What's your hardest day of the week?

**Janice:** Oh, it's definitely Monday because I have five classes and my part-time job in the evening.

**Yukiko:** Wow, that's got to be hard!

**Janice:** Yeah, it is. What's your easiest day?

**Yukiko:** It's probably Friday. I don't have any classes.

**Janice:** Wow! That's great. You're lucky.

### Page 78

- In the *Variation vocabulary* box, the translation for "take up swimming" is incorrect:

水泳を始める → **また**水泳を始める

suiei wo hajimeru     **mata** suiei wo hajimeru

## Errata for 2nd Printing (September 15th, 2015)

### Page 18

- In the *Guided Speaking Practice* activity, the substitution vocabulary in line 1 does not match: Ryota says he is from Chiba in panel 1, then in panel 2 he says he is from Misato, in Saitama Prefecture. When doing this activity with students, change either panel 1 or 2 to have it make sense.

### Page 104

- The *Sounding Natural Note* on this page is a review activity for *Golden Rule 3 (Talk about yourself)*, not *Golden Rule 2*, as indicated.

# HOW DO I TEACH THE "PREVIEW?"



## What is the "Preview?"

The *Preview* is a short manga-style dialog that appears at the start of every part of every unit. This dialog introduces the language to be covered during the lesson and exemplifies a sub-theme of the unit's overall theme. In short, it's a model of what the students will be able to do by the end of class. Furthermore, the three Preview dialogs in each unit blend together into one cohesive conversation.

## What is the point?

- **The Preview dialog promotes clarity of purpose.** By going through the dialog at the start of class, students can instantly see what they will be learning during the lesson.
- **It enables you to begin your classes in a student-centered manner.** Instead explaining what your students will be doing, they can jump right in and see for themselves.
- **Preview dialogs provide opportunities for review.** After students read through the dialog, you can point out previously studied language, such as various conversation strategies, examples of the *Three Golden Rules*, and other expressions.

## How can I teach this activity?

1. In pairs, students first read the Japanese translation aloud. This ensures comprehension and promotes peace of mind, especially with lower-level learners.

2. Next, students pair-read the English dialog aloud twice, taking care to switch parts after the first time.
3. Summarize the lesson's sub-theme in English. Using the Preview image above as an example, you could say:  
*"Okay, everyone, as you can see, in today's class we'll be focusing on two basic questions that people usually ask each other when meeting for the first time."*
4. (Optional) Point out some previously taught language and concepts. In this example, you could mention the conversation strategies in Lines 1, 3, and 5, the phrase "a city called" in Line 4, and the Golden Rule 2-style "+alpha" answer in Line 6.

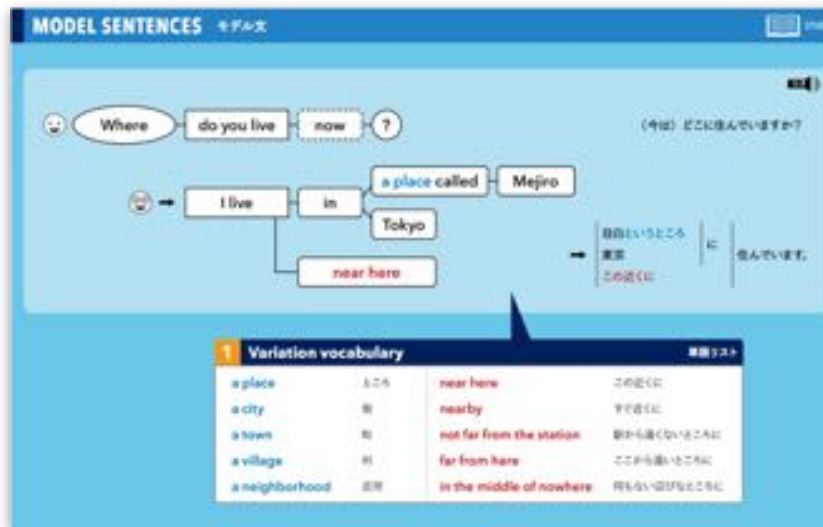
## How long will it take?

**Normally about 3 to 10 minutes**, depending on how you go about it and how long you spend on reviewing previously taught language.

## What are some alternative ideas?

- Have students pair-read the English first before looking at the Japanese translation.
- Ask students to cover the Japanese translation, then read the English and guess the meaning of the words. Vice versa can also work.

# HOW DO I TEACH THE “MODEL SENTENCES?”



## What are “Model Sentences?”

The *Model Sentences* represent the target linguistic content for each unit. They are presented visually in flow-chart form to make it easier for students to pick up underlying grammar structures at a glance:

- **Oval shapes** enclose question words
- **Sharp-cornered boxes** contain verbs and verb phrases.
- **Rounded-corner boxes** encapsulate other categories of language.
- **Boxes with dotted-line borders** denote optionality.

**Japanese translations** are provided to give students extra support and help teachers get through the presentation of new content more smoothly.

On each corresponding **audio track**, the English sentences are read out, followed by their Japanese translations. In most cases, the model sentences are followed by short explanations in Japanese of grammar and usage information. Photocopiable transcripts of these audio notes are provided in this book and online at [cic-multimedia.com](http://cic-multimedia.com).

## What is “Variation vocabulary?”

When applicable, color-coded lists of extra lexical items are provided that enable students to pick up new vocabulary within the context of the conversations they are learning. Students can use this content to ask lots of questions based on the same structure and make their answers more specific. In other words, the variation vocab allows students to do a lot with a little, therefore making it easier to keep conversations going. Note that there is

no audio track for the variation vocab- please have your students should repeat these items after you.

## Isn't the language too easy?

Your students have probably studied English for a long time during junior and senior high school, and some of the grammar and vocabulary in this book will already be familiar. However, after years of studying English as a subject, often with the goal of passing an entrance exam, students typically need a lot of work on actually using the language for real-time communication. Using even simple language automatically, without thinking, takes a lot of practice. Moving from the *knowing* to the *using* stage is what this book is all about, and simple language supports this goal. Think of it as “extensive speaking.”

## How do I teach this activity?

1. Play the audio track and pause it after each sentence. Students repeat to practice pronunciation.
2. Students then listen to the grammar & usage information on the audio track. Follow along with the English translations in this book and then summarize or expand upon the info as you see fit. Alternatively, photocopiable transcripts in both English and Japanese are available in this book and online at [cic-multimedia.com](http://cic-multimedia.com).
3. (optional) Brainstorm additional variation vocab items on the board.

## How long will it take?

**One to ten minutes**, depending on the complexity and amount of content involved.

# HOW DO I TEACH "VARY YOUR QUESTIONS?"



## What is "Vary your questions?"

The *Vary your questions* activity is a continuation of the *Model Sentences*. It allows students to learn alternate versions, either "open" or "closed," of every question presented. **Open questions** begin with *Wh~* words and usually result in a variety of different answers. They can be long or short replies. **Closed questions**, on the other hand, often begin with auxiliary verbs such as *do*, *are*, and *have*. Answers tend to be short *Yes-No* replies.

## What is the point?

- **Learning the open and closed forms of each question helps students speak more naturally.** Students who use more than one form during conversation will sound a lot better than if they constantly repeat the same one every time.
- **The *Vary your questions* activity promotes flexibility and awareness of conversational flow.** For example, one form can be used to introduce a new topic while the other can be used as a follow-up:  
*A: What kind of movies do you like?*  
*B: Oh, I really like action films.*  
*A: Cool. Do you like comedies?*  
*B: Yes, of course. I'm a big Jim Carrey fan.*

## How do I teach this activity?

There are several ways of going about it. Experiment with the various options below and see which ones work best for you:

### Option 1: Dictation practice

This approach provides a bit of listening and spelling practice.

1. Dictate the open or closed form; students write the questions in their books.

2. Put the answer(s) up on the board and give a moment for students to check their spelling.
3. (optional) Dictate some additional versions, if any.

### Option 2: Copy from the board

This approach is useful with lower-level students or if you are running short on time.

1. Write the open or closed form on the board; students copy it to their books. If there are other possible answers, you could put those up on the board as well.
2. Practice a bit of pronunciation by having the students repeat after you.

### Option 3: Brainstorming session

This approach works best if you have a bit of extra time and you would like the students to think about the answer before giving it to them.

1. In pairs, give students a couple of minutes to work out the open or closed form for themselves.
2. Ask several students for their answers, or have them write them on the board.
3. Confirm the answer(s) and go over a few alternatives, if any.

## How long will it take?

**Three to ten minutes**, depending on which approach you take and if you delve into optional answers.



# HOW DO I TEACH "HOW ABOUT YOU?"



## What is "How about you?"

This activity is the final step of in a sequence that enables students to master the *Model Sentences*. In addition, it provides time for answer personalisation as well as practice in using both open and closed question forms in a short and simple conversation.

## What is the point?

- **Students need time to plan what to say.** This activity provides that time in a number of ways. Students will write out full answers, fill in blanks, check off various options, or complete a mind-map. In any case, allowing students a bit of time to think about what they want to say will yield more fluent and effective conversations.
- **A bit of focused conversation practice helps students learn.** In the first two steps of learning new model sentences, students are mainly taking in new information from you. This activity gets them up and interacting again, refreshing the energy in the room and allowing them to pick up the new language at their own pace.

## How do I teach this activity?

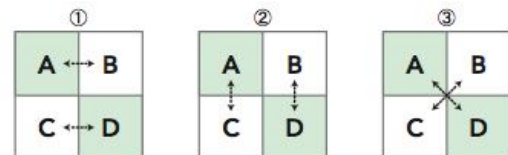
1. Give a few minutes for your students to fill out the "brainstorming" section of this activity. Go around the room as they write, providing assistance as needed.
2. Go over the model dialog by having the students repeat it after you.
3. Try the dialog out with a few students. This will model for everyone what to do.

If you think your students are up for it, feel free to vary the dialog a bit. Encourage your students to look at this model as a starting point. It does not

have to be rigidly followed. For example, you could ask one student the open question form while beginning with the closed for with another:

*You: So, (Yuma), where are you from?*  
*Yuma: I'm from Nagoya.*  
*You: I see. Do you live there now?*  
*Yuma: No, I live on campus in a dormitory.*  
*You: Okay, thanks. (Mari), how about you? Do you live in a dorm on campus?*  
*Mari: No, I live with my parents now.*  
*You: Oh, okay. Are you from Nagano?*  
*Mari: Yes, I am from a town called Izuna.*

4. Have students stand up and practice with several classmates. There are different ways of conducting this step:
  - Use a timer and have students mingle about, talking to as many people as they can within the allotted time.
  - Work in groups of four and do three rounds, with students sitting down when they are done with each one.



## How long will it take?

Usually about **5 minutes for the brainstorming stage**, and about **10 minutes for the conversation step**. Actual times will vary depending on the level and number of your students.





## What are “Sounding Natural Notes?”

The *Sounding Natural Notes* are simple tips and advice that have been drawn from the linguistic field of *pragmatics*<sup>2</sup>, which is the study of how language is used in social contexts. In a nut, they are all about the connection between conversation and culture. Topics covered in these notes include the *Three Golden Rules*, which focus on overcoming key differences in Japanese and English speaking styles, and various conversation strategies, which are short expressions that facilitate communication in important ways.

**The *Sounding Natural Notes* in this book are intended to help students increase their pragmatic awareness of English conversation**, not only to sound more natural, but ultimately to communicate more effectively within the new cultural space that students inhabit when using English.

Each note in the textbook represents an abbreviated version of a longer version on the audio track. **To ensure comprehension, the audio tracks have been recorded in Japanese.** Some notes are quite short and simple, while others are longer and more comprehensive and contain short practice activities. Photocopiable English transcripts are available in this book and online at [cic-multimedia.com](http://cic-multimedia.com).

## What is the point?

- **Understanding the connection between language and culture** can help students communicate more effectively. Simply put, the way conversations are conducted in English is quite different from the way they are conducted in Japanese. You can't just translate words and expressions directly and say them in the way you do when speaking Japanese.
- **Raising pragmatic awareness of English conversation** will help students not only sound

more natural, but communicate more effectively by overcoming typical areas of native-language interference.

## How do I teach this activity?

Here are two options for covering the *Sounding Natural Notes* in class:

### Option 1: Play audio, students listen

1. Play the audio track<sup>3</sup> from the while students listen.
2. Summarise the information using easy English you feel your students can understand. Use the full English transcript in this book to help guide you on what to say.
3. If there is a short activity associated with a note, have your students complete it.

### Option 2: Follow along with a full transcript

1. Prepare copies of the full transcript, either in English, Japanese (or both) and hand them out to your students.
2. Play the audio track while students follow along. If they are up for a challenge, have them look at the English version while listening to the Japanese explanation. Alternatively, they could follow along the full Japanese version, then pair-read the English version.
3. Summarise the information and lead students through any associated practice activity.

## How long will it take?

Usually **only a few minutes for shorter notes, and up to 10 minutes for longer ones** that contain short practice activities. Add more time if you wish to have students read over the English transcripts.

<sup>2</sup> Interested in learning more about the fascinating field of pragmatics? Check out the JALT Pragmatics SIG website at [www.pragsig.org](http://www.pragsig.org).

<sup>3</sup> All of the audio tracks can be accessed via the Teachers CD or online at [cic-multimedial.com](http://cic-multimedial.com).



## What is “Guided Speaking Practice?”

The *Guided Speaking Practice* task is a spin on the classic word-substitution drill for learning new vocabulary in context. It’s basically an interactive reading activity conducted in pairs. The main aim is to exemplify how the *Model Sentences* flow together during a conversation. Additional chunks of language are incorporated via rows of color-coded items. An audio track for the manga dialog featuring voices of native and non-native speakers serves as a model.

## What is the point?

- **Students need repetitive practice.** A primary goal of this textbook is to help students achieve an improved degree of automaticity when using basic English. Reaching the level where you can use words and expressions without thinking takes lots of practice. This task aims to help provide some of that practice.
- **Learning new words in context is a good thing.** Rather than memorising lists of disconnected vocabulary items, it’s more helpful to learn vocabulary you need right when you need it. Think of this drill as supporting the idea of “just in time learning.”
- **This drill recycles language and provides ideas for what to say.** Dialogs have been written to include the *Three Golden Rules* and various conversation strategies. In addition, the substitution vocabulary covers typical responses that gently extend the range of possibilities introduced in the *Model Sentences*, thus giving students ideas for self-expression.

## How do I teach this activity?

1. Play the audio track and have students follow along in the book.
2. (optional) Play the audio track again and have students repeat each line for added pronunciation practice.
3. If need be, go over the substitution vocabulary by having students repeat each item after you. You can do so horizontally to keep with the conversational flow, or vertically one column at a time, noting anything of interest. Using the example above, once such comment could be, “Notice the variety of prepositions of location in the 4th column.”
4. Have students read through the entire drill in pairs, taking care to substitute in the matching color-coded vocabulary each time they go through the dialog.
5. (optional) If you have time, have students brainstorm an additional line of content in pairs, then share these creations with the class.

### Notes:

- The first time you do this drill, model the read-through step with a few students so that everyone is clear on how to do it.
- Have students switch parts after each row or repeat the activity twice for added practice.
- Framing this activity with an analogy can help students accept its rationale. For example, you could talk about the need to practice scales on a piano or guitar, or doing lots of swings in a batting cage or driving range.

## How long will it take?

About **five to seven minutes**, depending on length and amount of repetition.

# HOW DO I TEACH "LISTENING PRACTICE?"

**LISTENING PRACTICE** リスニング

Listen to the dialog and fill in the missing words.  
下の会話の空所を聞き、空欄を埋めましょう。

A: So, where are you from?  
B: I'm from Chicago, but now I live here in Tokyo.  
A: Oh yeah? Do you live on campus?  
B: Yes, I live in a \_\_\_\_\_<sup>(1)</sup>.  
A: Really? Me, too. I live in the dorm for international students.  
B: Oh, I see. So, what's your major?  
A: I'm \_\_\_\_\_<sup>(2)</sup> in business.  
B: Oh, okay. I'm in the Education \_\_\_\_\_<sup>(3)</sup>.  
I'm in my third year.  
A: Yeah, me too. I'm studying here in Japan for a year.  
B: I see. Are you in any \_\_\_\_\_<sup>(4)</sup>?  
A: Yes, I'm in the judo club. I love martial arts.  
B: Wow, that's great. I don't have time for club activities.  
A: Oh yeah? Why not?  
B: I'm too busy with my \_\_\_\_\_<sup>(5)</sup>.  
I work at a cram school three times a week.  
A: Wow, you really are busy.  
B: Yes, I am... oh, look at the time! I gotta run.  
A: Okay! Have a good \_\_\_\_\_<sup>(6)</sup>.



**Useful expressions** 役に立つ表現

- martial arts 武道
- cram school 塾
- I gotta run 急がないと
- Have a good class 授業楽しんでね

## What is "Listening Practice?"

The Listening Practice activity serves several purposes. First, it's a chance for students to practice listening to native English speakers from three different countries. Next, it's a chance to hear a model conversation that brings together all three parts of a unit. Finally, this activity introduces additional "useful expressions" that can be used to make conversations even more natural sounding.

## What is the point?

- **Hearing a model conversation in three accents raises awareness that English does not belong to any one country.** Noticing slight variations between each version helps raise awareness of how English is spoken in the USA, UK, and Australia. From here, teachers can point to other varieties of world Englishes if they like.
- **Students can benefit from a model that exemplifies all of the language taught in the unit.** In this way, the Listening Practice task helps prepare students for the free conversation tasks that follow.
- **The Useful Expressions give students more options for expressing themselves** in addition to helping them comprehend the dialogs. These expressions highlight numerous set phrases that commonly come up within the context of each topic.

## How do I teach this activity?

1. Tell students that they will hear the following dialog three times, in three different accents. Have them listen and fill in the missing words.
2. Have the students repeat the *Useful Expressions* after you.
3. Play the three audio tracks in succession while students listen and write in their answers.
4. Go over the answers with the students. They should not worry too much about spelling- the main point is that they try their best.
5. In pairs, have students read the dialog aloud.
6. (optional) Ask students if they noticed any differences between each version. Give them a moment in pairs to come up with any examples. Go over the differences on the board, including how certain words are pronounced. These differences are highlighted in the audio transcripts in this book. For some fun, have the students repeat after the recordings, trying to match the different accents.

## How long will it take?

**About 8 to 10 minutes**, depending on how long you spend going over any differences between each version.

## What is "Speaking Time?"

The *Speaking Time* section in each part of every unit consists of a traditional speaking task designed to give students conversation practice. These tasks serve as the culmination of every lesson, where students put together what they have learned during class.

## What are the speaking tasks?

There are three types of tasks, each with a different amount of scaffolding (support):

### Personalize it! / Memorize & Perform



This is a highly scaffolded two-step activity where students work in pairs to first write and memorize a short dialog and then perform it for their classmates. In early units, the writing task usually consists of re-writing a *Guided Speaking Practice* dialog in a personalized manner. In latter units, the task is more open, where students are challenged to incorporate several required expressions.



After writing their dialog, students take a few minutes to memorize and rehearse it before presenting it in a small group or in front of the entire class.

## How do I teach this activity?

1. **Put students in pairs and give them a set amount of time to write their personalized dialog.** Point out the parts of the book where they can find needed language, such as the *Guided Speaking Practice* dialogs, the *Model Sentences*, or the *Conversation Strategies* section in the back. Remind them that they can also access

supplementary vocabulary lists via their smartphones at [cic-multimedia.com](http://cic-multimedia.com).

2. **Go around and help students as needed while they write.** This will give you a chance to monitor their progress and gauge when to move on to the next step of this activity. Tell students to raise their hands when they finish.
3. **Give the dialogs a quick look over and provide feedback as necessary.** This will give you a chance to fix errors and offer a bit of personalized grammar instruction. This may be difficult if you have a large class, but do your best to look over every dialog and give it your stamp of approval. Doing so will give students confidence and prepare them for the following performance step. **Note:** if some pairs finish quickly, tell them to get going with memorizing their dialogs while you continue checking the slower workers.
4. **Give students a few minutes to memorize their dialogs.** Using a timer will help give students a bit of urgency.
5. **Do a "dress rehearsal" by having all the students do their dialogs while standing up.** Once they can recite it perfectly with no mistakes or looking at their books, they can sit down.
6. **For the performance step, have each pair partner up with another pair.** After deciding who goes first (jan-ken-pon?), the first pair gives their books to the second pair and then stands to perform their dialogs. The second pair watches and gives feedback. If they notice a mistake, they should ask the first pair to repeat it until they get it right.
7. **After the first pair successfully completes their dialog, the second pair should give some feedback.** You may need to spend a bit of time at the beginning of the course on teaching your students how to do this. Things to look out for are: *fluency* (the overall smoothness and lack of noticeable pauses), *accuracy*, and *intonation*.
8. **Now the second pair takes its turn performing their dialog** while the first pair checks their accuracy and gives feedback.
9. (optional) If you think your students are up for a challenge, **have pairs perform for the entire class.** This will help build confidence and hold everyone accountable for the quality of their in-class effort. Use your warm personality and good humor to create a safe and fun atmosphere.



## How long will it take?

About **20 - 30 minutes**, depending on class size and ability.

### Interview & Report

This is spin on another traditional speaking practice activity, and it takes place in two steps. First, students interview each other in pairs using questions taught in a unit up until that point. Next, they switch partners and then present a short report on what their first partner said. A dialog template is provided to offer extra guidance for lower-level learners.

**SPEAKING TIME: Interview & Report** インタビューレポート

1 Interview a classmate and take notes of their answers:

Questions	Partner's answers
Where did you go?	
Did you go by yourself?	
What did you do there? (2 things)	
How long did you stay?	
How was it?	

2 Find a new partner and report on what your first partner said, like this:

- Who did you just talk to?
- I spoke with (インタビューした相手の名前).
- I see. What did he / she say?
- Well, he / she went to (場所) + (期間).
- Oh, really?
- He / She went with (誰と) and did (アタチノボウ).
- Uh-huh.
- He / She also (他に) (アタチノボウ).
- Cool.
- Yeah, I think so, too. He / She stayed in (滞在場所) for (滞在期間).
- I see. Sounds like he / she had a good time!
- Yes, I think so, too. He / She said the trip was (感想).
- Great!

Giving short presentations is a good way to develop the ability to make longer turns, which is an important element of sounding more natural in English. Additionally, listening to a short presentation helps students practice reactions and other active-listening skills.

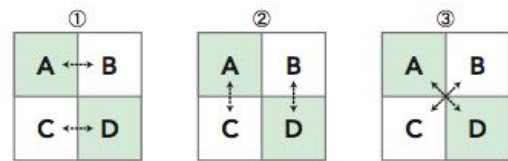
## How do I teach this activity?

- Begin by quickly reviewing the questions in the table by having students repeat after you.** Encourage students to use either the open or closed form of these questions as well as any other follow-up questions they can manage. Point out that collecting as many details as possible will result in more interesting reports.
- Since writing is involved, **you may find it helpful to put up and go over a few repair strategies**

**from page 122 on the board**, such as: *Pardon?*  
*What does ~ mean?* *How do you say ~ in English?*  
*How do you spell that?*

- In pairs, students interview each other and take notes in the spaces provided.** Again, encourage your students to go beyond the basic questions in the table to acquire more detailed info. Referring everyone to the *Getting More Details* strategy on page 123 may help encourage this.
- Walk around the room and monitor progress.** When everyone is done or nearly done, move on to the Report step.
- Students switch partners and complete the Report step.** The first few times you do this activity, it would help to model this step with a few students so that everyone is clear on what to do. The main idea is for each partner to take turns reporting on what their previous partner said. They should use the past tense and give as many details as possible. The other partner should work on actively listening by using various reaction expressions (page 121), or by showing interest via back-channel feedback sounds (uh-huh, mm-hm) and positive body language. Point out the dialog template, but also let everyone know they are free to go beyond this as they like.
- If there is time, repeat the activity for another cycle:** Students now interview their 2nd partner, then make reports to a 3rd partner after that.

### To summarize:



- Round 1:** A & B, C & D interview each other and take notes in their books.
- Round 2:** A & C exchange reports about B & D, while B & D exchange reports about A & C.
- (optional) A & C, B & D now interview each other, making notes in their books.
- Round 3:** A & D exchange reports about B & C, while B & C exchange reports about A & D.

## How long will it take?

About **15 minutes per cycle**, depending on class size and ability.

### Free Conversation

The free conversation task is just that- practice for speaking more fluently. This is the chance for students to work on using all the language they have learned in a particular unit without much, if any, scaffolding. This is why the *Free Conversation* task normally appears in Part 3 of a unit. All of the questions contained in a unit are listed for easy reference, often in open and closed forms.

**SPEAKING TIME: Free Conversation** フリートーク

1 Time to put it all together! Have a conversation like the one above with several classmates. Be sure to include as many of the following questions as you can.  
では、これまで学んだことを使ってまわりの会話練習をしましょう!上のリスニングの会話文を参考に、何人かのクラスメイトと話してみてください。以下の質問文をできるだけ多く使ってください。

Open questions 疑問詞を使った疑問文	Closed questions 疑問詞を使わない疑問文
Where are you from?	Are you from (Tokyo)?
Where do you live now?	Do you live (near campus)?
What's your major?	Are you majoring in (English)?
What year are you?	Are you a (1st year) student?
What clubs are you in?	Are you in any clubs?
Where do you work?	Do you have a part-time job?

2 If you have time, try the Guided Role-play activity on pages 124-127.  
もし時間があれば、124-127ページの「Guided Role-play」のアクティビティにもぜひ挑戦してみてください。

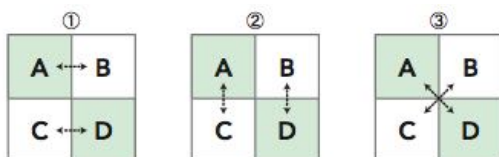
## How do I teach these activities?

It is up to you to decide on how best to conduct free conversation practice, and of course we encourage you to make use of successful activities you have done in the past. There are numerous ways to go about it, so feel free to go with what has worked for you in the past. As long as you get your students talking freely about themselves on the topics in this book, you can't go wrong.

That said, we do offer a traditional two-step activity that will help get you started: *timed conversations* and *guided roll-play*. What follows is one way of going about these tasks; feel free to do things your way! There are many good ways to practice conversation.

### Timed Conversations

- Working in groups of four, have students do three rounds, switching partners after each round:



- Alternatively, this could be done “speed dating” style, where students face each other in two rows and rotate clock-wise after each round.
- Use a timer that all students can see, such as an iPad, smartphone, or by projecting the free timer at [www.online-stopwatch.com](http://www.online-stopwatch.com) on to a screen.
- Set the timer for an amount of time you think your students can handle. 2 minutes or even 90 seconds may be all lower-level students can manage, whereas a more capable class can go on for 3, 4, or more minutes.



- Another idea is to vary the amount of time for each round. For example, you could have 3 minutes for the 1st round, 2 minutes for the 2nd, and 1 minute for the 3rd. This will push the students to increase their fluency.
- To help students focus and speak with more energy, it often helps to have them stand up while talking. This works especially well if you don't have access to a timer- just tell standing students to sit down after they finish their conversations. When everyone sits down, you'll know it's time to move on to the next round.





- Remember that you can use timed conversations at any point in a unit at any stage of a lesson. For example, it works great as a warm-up task at the beginning of class to review earlier material. In addition, the *How about you?* model dialogs can also be conducted in this manner.

## Guided Role-play

Another traditional activity for practicing speaking is role-play. Here students pretend to be another character while carrying out conversations. One of the great benefits of role-playing is that it engages the imagination and facilitates natural creativity and humor. Students get a break from always talking about themselves, which if done too much can become rather tedious. When students role-play, they are forced to move beyond canned conversations and improvise language on the spot, just as they do in real life. As a result, role-playing from time to time will help students develop the spontaneity and quick-thinking skills they will need to communicate effectively outside of class.

### Guided Role-play Character Cards キャラクターカード

**Use your imagination and creativity!** 想像力を働かせよう!

Practice thinking quickly and creatively in the moment with this fun guided role-play activity. It's also a nice break from talking about your own life experiences, as you usually do in this book. ここでは、ロールプレイ形式の「キャラクターカード」を使って、導入になったついでに早く自分の好きな職業や趣味に話を移す練習をしよう。このテキストでもっと練習しよう。友達と自分の経験を交えて話してみよう。楽しみながら、英語を話せるようになっていこう。

**Use this activity to:** キャクターカードの特徴

- Review language from any unit in this book.
- Build automaticity, fluency, and confidence.
- Have fun using English in creative ways!
- この練習にも使えます。
- よどみない会話をするための練習になり、自信につながります。
- 自由に想像を膨らませて英語を話してみよう!

- 1 Pick a card and look over your character's info. This is now "you."** 好きなキャラクターカードを1つ選んで、そのキャラクターのプロフィールを確認しましょう。今から、そのキャラクターの人物が「あなた」です。
- 2 Interact with your classmates in character. Begin with a greeting, then get acquainted:** そのキャラクターカードの人物になりきって、クラスメイトとお話ししましょう。まずは初対面の挨拶から始めて、話している人とのプロフィールを交換して知り合います。

Where are you from?

Where do you live now?

What's your major?

What year are you?

Are you in any clubs?

Do you have a part-time job?

Use the info on your character's card to help you make answers. キャクターカードのプロフィールを参考に話してみよう。
- 3 Go beyond the basic info on the card by using reactions and improvising extra details.** カードに書かれている基本プロフィール以外にも、何でも自由にプロフィールを付けて話をしていこう。リアクション豊かにも積極的に使ってみよう。次の会話例を参考にしよう。

A: So, where are you from, Roberto?  
B: I'm from Brazil.

A: Where do you live now?  
B: I live in Tottori Prefecture.

A: So, where are you from, Roberto?  
B: I'm from Brazil, from a city called **Sao Paolo**.

A: Really? I'm from Wakayama Prefecture, which is near Osaka.

B: I see. I live in Tottori Prefecture now, not far from the sea.
- 4 Review topics from any unit you've studied. Have fun improvising complete answers in-character!** 今までの授業で学んだことを思い出して練習しながら、ロールプレイの練習をしよう。キャラクターに合わせてアドリブで話しながら、自然な会話を試してみよう。



What do you like doing in your free time, Roberto?



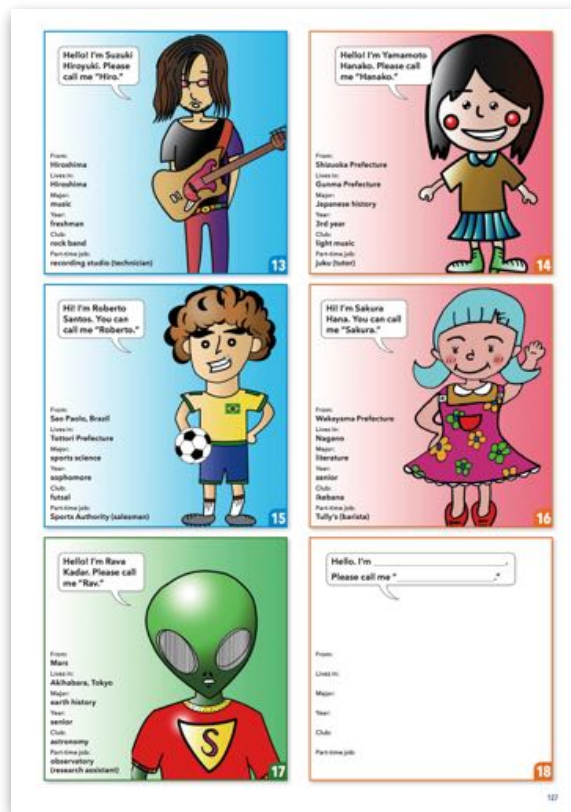
I love playing soccer.

Soccer's super amazing!

To facilitate the role-play process, we have included ready-made character cards which students can use to quickly create characters. These cards can be found at the back of the book, along with bi-lingual step-by-step directions for completing this task.

Each character comes with a list of basic information. This information corresponds to the *Model*

*Sentences* in Unit 1 (Getting Acquainted). One card has been left intentionally blank to encourage students to create their own original characters. A template of blank cards can also be found in this book. This can be photocopied, cut up, and given to students for making a set of character cards unique to your class.



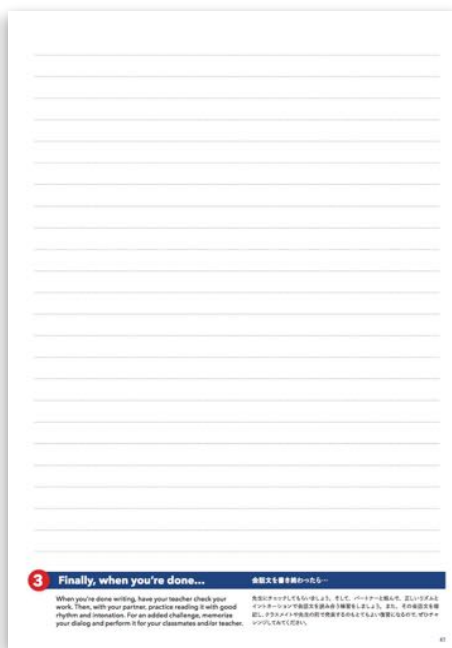
## Teaching tips:

- Conduct the role-play just as you would a regular timed conversation.
- The first time through, be sure to model the task with a few students. Demonstrate how to go beyond the basic information on the card. Encourage students to come up with extra details and questions on the spot.
- This activity works great as a review. Students will have a chance to improvise answers to questions they have already learned. You will find that it naturally brings out what they know in a fun and creative way.

## How long will it take?

**As long as you want!** 5 minutes to warm-up or fill time at the end of class, or 30 minutes of timed conversations- it' up to you!

# HOW DO I TEACH THE REVIEW LESSONS?



## What are "Review Lessons?"

The *Review Lessons*, which appear after every two units in the book, have been designed to help students consolidate what they have learned. After reviewing all pertinent language and *Sounding Natural Notes*, students then write out an extended dialog in pairs that blends the two units together into one coherent conversation.

## What is the point?

- This is an obvious point but is worth restating- **Without review, all the hard work students put in to learning English will gradually fade away.** As a result, to honor and protect their investment of time and energy (not to mention yours), there needs to be time spent in class for review and consolidation.
- Once in a while, **students (and you!) need a break from the normal class routine.** The *Review Lessons* provide that sort of break. It's a chance to hold a class that is unlike most others you'll be conducting.
- **Writing slows things down, giving time for students to play with the language they have learned.** You will find that even lower-level learners will appreciate the simple clarity of this writing task. It presents students with a puzzle of sorts to figure out- how can they use previously learned language in personally meaningful ways?

- The bi-lingual list of required items ensures that students review key elements, including various conversation strategies and the *Golden Rules*.

## How do I teach this activity?

1. Do Step 1 as an entire group, going back over the *Preview* dialogs, *Sounding Natural Notes*, *Guided Speaking Practice* and *Listening Practice* dialogs.
2. Have students complete the writing task in pairs. Go around while students write to help out as needed.
3. Check over the conversations when students finish and give some feedback.

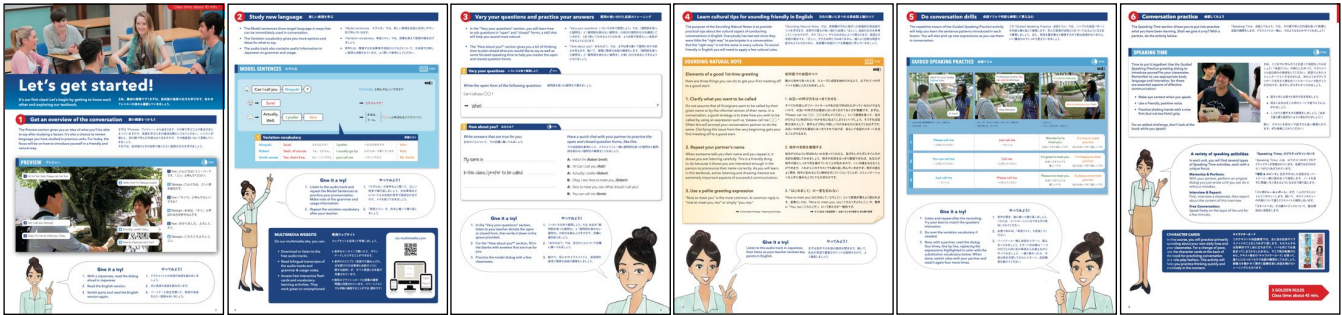
## What are some alternative ideas?

- Have students read their conversations aloud to you with good intonation and fluency.
- Working in groups of four or six, have pairs perform their conversations for their classmates.
- Use these dialogs as the basis of a speaking test (see page 120 of this manual for more ideas).
- If there is not enough time to finish the dialogs in class, have students complete it for homework.

## How long will it take?

**Step 1 should take about 30 to 40 minutes** depending on how thoroughly you cover preview units. The writing task in **Step 2 should take students about 45 ~ 50 minutes**, depending on their level.

# NOTES FOR TEACHERS: LET'S GET STARTED!



## A plan for your 1st class

**The *Let's Get Started!* unit has been created to help you get your class off to a good start.** In short, it will help you introduce this book to your students while simultaneously helping everyone break the ice. **It should take about 45 minutes to complete,** leaving you ample time for other traditional 1st-class activities and/or covering the *Golden Rules*, which are the key pragmatic principles upon which this book is based (see pages 9~15).

**Note:** Please refer to pages 6 to 17 of this manual for more detailed info on the elements that comprise each unit.

## NOTES FOR PAGE 3

### Preview

**The *Preview* section models the primary theme of each lesson.** Here the topic is conducting successful 1st-time meeting greetings. As the book progresses, these dialogs recycle previously taught vocabulary and concepts, making them ideal for moments of quick review.

1. In simple English, explain what the *Preview* section of each unit is all about.
2. Alternately, have pairs of students read the Japanese aloud, taking turns after each line. Then go over it again with simple English.
3. Follow the directions on page 3 to go through the Preview. They will now be clear what language they'll be focusing on in this lesson.

## NOTES FOR PAGE 4

### Model Sentences

**The *Model Sentences* represent the main linguistic content of each unit.** They are presented graphically with Japanese translations and variation vocabulary so that students can use them immediately in conversation. The accompanying audio tracks include short notes in Japanese that highlight pertinent points of grammar and usage.

1. Explain what the *Model Sentences* are.
2. Play audio track 1-1 and have students repeat after the recording. Pause the recording between each item if your students need more time.
3. Since the *Variation vocabulary* is not recorded, have students repeat these items after you. You can explain that these expressions are meant to provide optional ideas for what is possible.
4. Introduce the **ci-multimedia website** and if possible, have students check it out on their smartphones. Key features for students will be access to all audio tracks, interactive vocabulary practice activities, full bilingual transcripts of the audio grammar & usage notes, and downloadable worksheets. Emphasize that this is a resource they can use both in and out of class.

## NOTES FOR PAGE 5

### Vary your questions/How about you?

**These two activities can be thought of as extensions of the *Model Sentences*.** In *Vary your questions*, students will learn how to ask a question in its two forms, open and closed. The *How about you?* task provides time for students to personalize and practice the *Model Sentences*.

1. For the *Vary your questions* task, dictate the open form of "Can I call you~?" and have your students write it in their books: *What can I call you?* If you like, you can get into the differences between open and closed forms of a question (see page 8 of this manual for more info).
2. For the *How about you?* activity, give time for students to write their names and what they would like to go by. Model this process on the board for your name. Then, model the model dialog with a few students so that everyone knows what to do. Finally, have students get up and mill around, introducing themselves to their classmates. For an added cultural experience, teach them how to shake hands properly.

## NOTES FOR PAGE 6

### Sounding Natural Notes

**The Sounding Natural Notes are intended to do just that- helps students speak better English by providing instruction on key pragmatic principles,** including the *Three Golden Rules* and various conversation strategies. Here on page 6, the note covers three elements of a successful 1st-time greeting. In this way, students will come to understand key aspects of English communication more deeply.

1. Play audio track 1-2 and have students listen.
2. Summarize the information using easy English.

**Note:** If you like, you can also print out and photocopy a full bi-lingual transcript (available for download at [cic-multimedia.com](http://cic-multimedia.com)). The students could then follow along with that or read it aloud to each other in pairs. Try this approach if you notice your students dozing off while listening to the recording.

## NOTES FOR PAGE 7

### Guided Speaking Practice

**This conversation drill is designed to help students see how the Model Sentences flow together** in a communicative context and provide substitution vocabulary to expand possibilities for what can be said.

1. Play audio track 1-3 and have the students repeat each line to practice a bit of pronunciation.
2. Since the substitution vocab is not recorded, have the students repeat that after you. Comment on any expression as you see fit.
3. Model the first line of this exercise with a student so that everyone can see how this works- the idea is to read the dialog a total of four times while taking care to substitute in the color-coded items from each row each time through. To maintain coherency, remind students to stay within each row as they go through the dialog.
4. For added practice, have students switch parts and repeat the exercise.

## NOTES FOR PAGE 8

### Speaking Time

**Each lesson ends with a Speaking Time activity.**

While any activity will do, this book contains four traditional ones that appear in each unit (see pages 13 to 16 of this manual for more details). For now, have students complete the follow simple task to get a sense of what this activity is like:

1. Have students stand up and act out the Guided Speaking Practice dialog with as many classmates as they can within a set amount of time. Using a timer that everyone can see can help add a sense of urgency.
2. Alternatively, you could have everyone line up and face each other in two rows, rotating clockwise after each round.
3. For an added challenge, tell students to not look at the book when meeting and greeting. Despite the easy level of English, students may find this especially difficult. Work with them to improve eye contact, hand-shake form, and overall positive intonation and body language.
4. After everyone sits down, go over the various types of conversation practice activities that students will be doing in class, including the character cards at the back of the book. Briefly state the focus and purpose of each so that students will know what to expect.



## Overview

**The Golden Rules were devised to help your students overcome three key cultural differences in speaking styles.** The first rule deals with how silence is interpreted in conversation. The second focuses on answer length, and the third is concerned with patterns of turn-taking. All three rules are based on principles drawn from the linguistic field of **pragmatics**<sup>4</sup>, which is the study of social language use, or “the secret rules of language”. As noted researcher Bardovi-Harlig puts it, “L2 pragmatics is the study of how learners come to know how-to-say-what-to-whom-when<sup>5</sup>.”

**The Three Golden Rules section has been created to give your students a quick and easy overview of the pragmatic principles which form the core of this book.** They are intuitive and easy to understand but take lots of practice to master because they involve becoming aware of how one speaks and learning new linguistic habits.

**The following notes are intended to help you teach this section, which we highly recommend you cover in the first class of the year.** If you don't have the approximately 45 minutes it will take to go through it then, try at least to cover page 9. This will take about 15 minutes and not only introduce the basic ideas, but also give your students a crystal clear idea of what sort of English they'll be learning in your course. Later on, when you have more time, you can come back and go over each rule in turn.

## NOTES FOR PAGE 9

Here is a step-by-step plan you can use to cover page 9 with your students in the first class of the year:

1. Write the follow question up on the board:  
*What kind of English will we learn?*
2. In pairs, have students read Dialog 1 and then Dialog 2. After reading, the students should discuss which one is better, and why.
3. As students read and compare the dialogs, go around and privately elicit a few responses from them. Hopefully you will be able to get a few simple remarks, such as: “*Dialog 2 is friendlier.*”

<sup>4</sup> For more information on pragmatics, check out the JALT Pragmatics SIG website: [www.pragsig.org](http://www.pragsig.org)

<sup>5</sup> Bardovi-Harlig, K. & Mehan-Taylor, R. (2009). Teaching pragmatics. *English Teaching Forum* 2003(41:3).

### The Three Golden Rules 3つの「ゴールデン・ルール」

When someone learns a new language, they sometimes have a hard time sounding friendly or natural, even if their vocabulary and grammar are basically okay. Why is this?

One reason is that we unconsciously follow the communication style of our own native culture. While this is normal, it can lead to communication problems even if our words, grammar, and pronunciation are grammatically correct. As a result, an important part of successfully communicating in another language is learning how the “communication codes” in your native language differ from the codes in the language you are learning, and how to overcome these differences.

One of the aims of this textbook is to help you learn about three key differences between English and Japanese speaking styles. They are:

- 1) silence, and how we interpret it;
- 2) giving appropriate answers;
- 3) patterns of turn-taking.

You will learn to manage these differences by following what we call the Three Golden Rules of successful English conversation. Following these simple rules will make a big difference in how you sound when conversing casually in English.

To feel the difference Golden Rules make, read the following dialogs aloud with a partner. Which one do you think is better, and why?

英語で人と話すときに、語彙や文法はそれほど間違っていないはずなのに、なぜか会話がかたまりがちになってしまうということがあります。実はこれは珍しいことではありません。その理由を考えてみましょう。

大きな理由としては、知らず知らずのうちに母国語で会話するように英語を話してしまっている、ということが挙げられます。言語文化の違いが関わっているため、単語が違えば会話のやり方も違ってきます。しかも英語の正しい英語でも、日本語の会話のやり方で英語を話してしまえばうまくいかないのです。英語でスムーズなコミュニケーションをするためには、文法や語彙だけでなく、英語特有の会話のやり方も学ぶ必要があります。日本語を話すとは異なる英語のやり方を学ぶように、英語で話すときも英語のやり方で話すのを学ぶことが大切です。

このテキストでは、英語と日本語の会話のやり方の違いをしっかりと学び、英語のやり方を知ることができるようになるように学習を進めています。そのために本書では、以下の3つの重要な違いを挙げています。

- (1) 沈黙の意味のちがひ
- (2) 質問をもらったときの返答の長さや返答の仕方
- (3) 会話のやり取りの順番

この3つの「ゴールデン・ルール」のセクションでは、これら3つの違いを簡単に理解するための会話のやり方を学んでいきます。ゴールデン・ルールをしっかりと守ることで、英語での話し方が自然になるようにスムーズにできるようになります。

それぞれの違いを感じてみるために、以下の2つの会話文をパートナーと一緒に読んでみてください。どちらのやり方がいいと思いますか? その理由も考えてみてください。

**Dialog 1**

Andy: Do you play any sports?  
Taro: Yes, I play soccer.  
Andy: How long have you been playing?  
Taro: Since high school.  
Andy: Do you like soccer?  
Taro: Yes.  
Andy: Do you play now?  
Taro: No.  
Andy: Why not?  
Taro: I'm too busy.  
Andy: Why?  
Taro: Because... (silence)

**Dialog 2**

Andy: So, do you play any sports?  
Taro: Yes, I play soccer. I've been playing since high school.  
Andy: Really? I like soccer, too.  
Taro: Yes, it's a great sport, isn't it? I wish I could play more. Nowadays I don't have much time, however.  
Andy: Oh yeah? Why not?  
Taro: Well, I'm just too busy with... uh, hm... How do you say “part-time” in English?  
Andy: Oh, that's “part-time job,” I think.  
Taro: Yes, that's it! I'm too busy with my part-time job.  
Andy: I see. That's too bad. We're all so busy, aren't we?

1. Read the following dialogs aloud with a partner and notice how you sound and feel as you read them.
2. Discuss with your partner which dialog is better and why? What differences do you notice?
3. Listen to this audio track, which provides some Japanese commentary: [AAC3](#)



4. Now with the entire class, call on the students you just spoke with privately and ask them for their impressions. Write these up on the board and go over them.
5. Have each pair read the Japanese text above the dialogs aloud, taking turns after each line (“pair-reading”). Reading aloud will let you know they are really taking in the information and when they all finish.
6. Recap the text using simple English. Even though this is the first class, they should be able to follow along with you because they have just read the info in their native language. You needn't get too detailed here; simply emphasizing the connection between culture and language and the need to learn culturally appropriate ways of communicating should do the trick. End by answering the question you posed earlier on the board: **This year we'll learn how to be friendly in English.**
7. Finally, clinch the deal by playing audio track 1-4, which will summarize the differences between the two dialogs and make a case for why students should master the *Golden Rules* in order to sound

Notes for Teachers: Let's Get Started! 20

more natural in English. If you like, download and print out the full transcript of this audio track from [cic-multimedial.com](http://cic-multimedial.com). Following along a hard copy may help some students take in this information.



## English transcript of audio track 1-4

In Dialog 1, you probably noticed that while Taro's English was correct, he didn't sound friendly. His answers were short, and he never spoke about himself except when answering a question. At the end he remained silent because he did not know how to say what he wanted to say. If this conversation had taken place in Japanese, it wouldn't have been so shocking. In Japanese, it's often okay to sound hesitant and let your partner lead by asking many questions, especially if that person is of higher status, older, or doesn't know you well. However, in English, speaking in this way makes you come across as uninterested and uncooperative.

In Dialog 2, Taro gave longer answers, volunteered information about himself, and found a way to avoid long silences. His conversation partner, Andy, found it easier to get the conversation going and ended up having a positive impression of Taro.

Now, is the speaking style in Dialog 2 always better than the one in Dialog 1? Not necessarily. Each way is appropriate for its culture. Saying one way is better than the other at all times is like saying that driving on the right side of the street is best in all countries. All cultures have their own particular ways of doing things. When you speak a different language, you are temporarily in that language's world, a world often governed by a different set of rules, or "cultural codes".

Our cultural habits are very deep and largely unconscious, so you'll have to practice a lot in order to be able to apply English cultural codes when it matters, during real-time conversations outside of the classroom. On the following pages, you can look forward to a more detailed explanation of a few key differences between English and Japanese communication styles and how to overcome them. These solutions are so important that we have called them the "Three Golden Rules of English Conversation."

# NOTES FOR PAGES 10 & 11

## Golden Rule 1: Avoid silence

Here is one way you can go through pages 10 and 11 with your students. It will take about 15 minutes to complete and also serve to introduce students to the Conversation Strategies reference section in the back of the book.

1. Ask your students a rhetorical question: *So, everyone, what do you think is one of the biggest differences between English and Japanese?* Chances are no one will answer, so let the silence grow. After several quiet seconds go by, say *Yes! That's right! It's silence, and how it's interpreted. To see what I mean, check out the manga here on page 10...*
2. In pairs, have the students read the manga aloud, followed by the Japanese text below it, all the way to the middle of page 11.
3. After students finish reading, summarise the key point in easy English: *Let's look at this situation from Mayu's point of view. As you can see, there could be several reasons why she was silent, but none of these reasons are so bad. Bob, on the other hand, was not doing so well! For him, the silence was very uncomfortable and frustrating. He imagined the worst. How can we avoid this situation?*
4. Have students read the AFTER manga aloud in pairs as well as the bit of text below it.
5. Comment on the AFTER manga: *See what Mayu did? Just by using a few key expressions, she was able to avoid any difficulty. These kinds of expressions are called "conversation strategies." There are many that you'll be learning in this class.*
6. Direct students to the Conversation Strategies section in the back of the book, and have



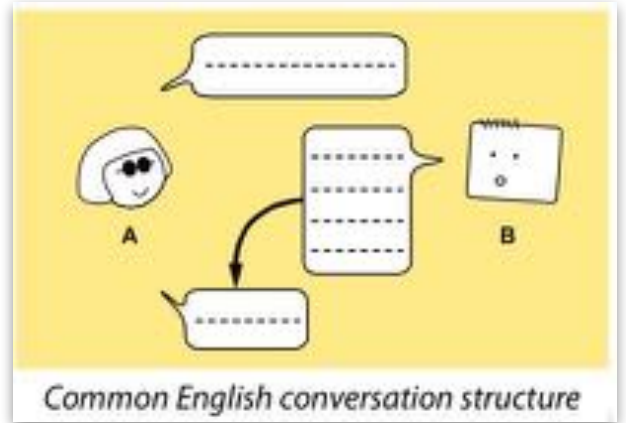
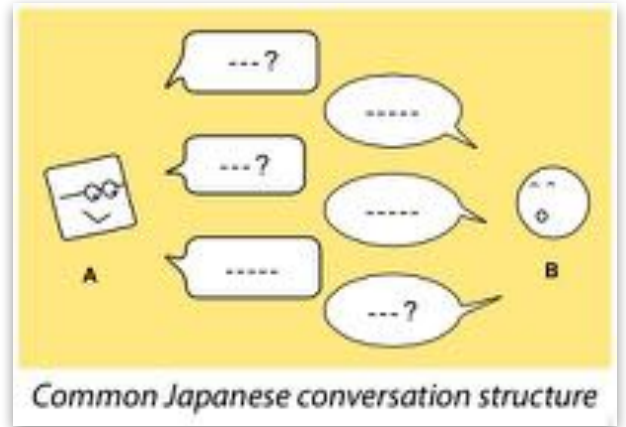
students pair-read the definition at the top of page 120.

7. Finally, ask the students to look over the strategies in pairs and find which ones Mayu used in the AFTER manga on page 11.
8. Give students a bit of time to explore the strategies, then go over the answers. If you'd like to avoid that awful silence that often arises when calling on students, get them ahead of time, as the students are working on the task. Then call on the students you already know have the correct answer. This is a face-saving trick that can lead to a more smooth classroom dynamic.
9. Wrap up this section by having everyone read *Golden Rule 1* aloud: *When asked a question, don't remain silent for more than a few seconds.*

**Answers:**

Mayu used the following strategies:

- Situation 1:** #7 Saying you don't understand (p. 122)  
**Situation 2:** #8 Getting needed vocabulary (p. 122)  
**Situation 3:** #4 Expressing uncertainty (p. 121)



**NOTES FOR PAGES 12 & 13**

**PRACTICE: GOLDEN RULE 1**  
 1. Read aloud the AFTER manga with a partner.  
 2. Give to the Conversation Language Partner on page 120. Write responses and then work with your partner.

**GOLDEN RULE 2:**  
 Give longer answers by adding one or two more sentences to your answer.

**Answer at least one implicit question** 少なくとも1つ「暗黙の質問」に答えよ。

**PRACTICE: GOLDEN RULE 2**  
 First, write down your answers to the questions below. Then, add one more sentence to your answers by answering some implicit questions. Then, with a partner, ask each other these questions.

**Golden Rule 2: Give longer answers**

Here is plan you can follow to cover pages 12 and 13 with your students. It will take about 15 minutes to complete and includes a short speaking task.

1. Have students read the manga aloud in pairs. Ask them if they can imagine what is going on here from each cultural perspective.
2. Next, students can pair-read the Japanese text aloud.
3. As the students read, draw these graphics on the board:

4. Summarize briefly by mentioning the following points:
  - a. In Japanese conversations, answers often become short in these situations: when speaking to someone of a higher social rank, in front of a group, or when meeting someone new.
  - b. In these situations, people share a common understanding that short answers may represent a sign of respect, modesty, or humility. These are all good things!
  - c. In the West, even in these types of situations, if you give such short answers, you will sound like you don't want to communicate. People talking with you will find it hard to continue a conversation. Westerners usually give more info in their answers, which makes it easier to find further conversation topics.
5. Set up page 13 by asking everyone: *So, how can you give longer answers?* Then have students pair-read the Japanese text in the mangas and below.
6. Go over the implicit questions with your students.
7. Do the practice exercise at the bottom of the page. Have a few students ask you these questions so you can model the types of replies you want to see. Then have each student stand and chat with several classmates.

- Wrap up this section by having everyone read *Golden Rule 2* aloud: *Give longer answers by adding one or two extra pieces of information.*

- Finally, go over the conclusion to the Golden Rules section on the bottom of page 15. As usual, a pair-reading approach works well because students are active, interacting with each other, and you will know that everyone has gotten the info.
- As a final point, remind students that while learning what the *Golden Rules* are is not difficult, mastering them will take time and lots of practice. They'll be revisiting each rule in every unit, each from the perspective of that unit's topic. If they work hard, their English will improve a lot. It's up to them!

## NOTES FOR PAGES 14 & 15

**GOLDEN RULE 3:**  
It's natural to sometimes talk about yourself.

**ゴールデンルール3:**  
自分について、時々話することは自然なこと。

**EXPLANATION:** It's natural to sometimes talk about yourself when you are speaking. However, using yourself as a topic of conversation is quite common in English speaking cultures. You should think that it's all right to talk about yourself when you are speaking. You should also think that it's all right to ask others to talk about themselves when you are speaking. You should also think that it's all right to ask others to talk about themselves when you are speaking. You should also think that it's all right to ask others to talk about themselves when you are speaking.

**EXPLANATION:** It's natural to sometimes talk about yourself when you are speaking. However, using yourself as a topic of conversation is quite common in English speaking cultures. You should think that it's all right to talk about yourself when you are speaking. You should also think that it's all right to ask others to talk about themselves when you are speaking. You should also think that it's all right to ask others to talk about themselves when you are speaking.

**PRACTICE: GOLDEN RULE 3**  
With a partner, read about the dialog below and compare the speaking styles.

**練習:** パートナーとペアで、下の対話について話し合い、話し方の違いを比較してください。

**Many questions**

Many: Where are you from, Bob?  
Bob: I'm from New York City. How about you?  
Many: Are you from Tokyo?  
Bob: No, I'm from Tokyo now. How about you?  
Many: How is Osaka? Have you been to Osaka?  
Bob: No, but I want to go this summer. Have you been to Tokyo?  
Bob: No, haven't, but I'll like it.

**Few questions**

Many: Where are you from, Bob?  
Bob: I'm from New York City.  
Many: Oh really? From Tokyo, huh? In Tokyo now.  
Bob: Yeah, I'm staying in Osaka these days.  
Many: Osaka? Great! I want to go there this summer.  
Bob: Yeah, you should. I think it's an exciting city.  
Many: You should visit Tokyo someday.  
Bob: Yeah, I'd like to. I've heard it's beautiful.

**EXPLANATION:** In this practice, you will compare two dialogues. The first dialogue has many questions, and the second dialogue has few questions. You should think that it's all right to ask others to talk about themselves when you are speaking. You should also think that it's all right to ask others to talk about themselves when you are speaking.



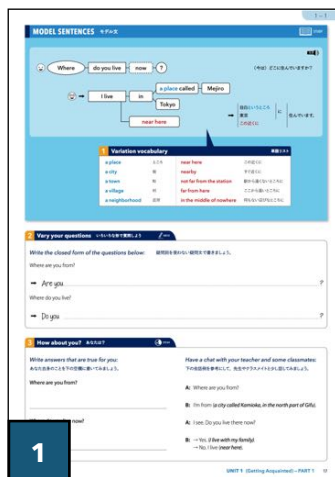
By comparison, the Golden Rules are simple and general guidelines for improving your English speaking skills. They are not meant to be taken too literally. It's important to understand that the Golden Rules are not meant to be taken too literally. It's important to understand that the Golden Rules are not meant to be taken too literally.

### Golden Rule 3: Talk about yourself

Here is plan you can follow to cover pages 14 and 15 with your students. It will take about 15 minutes to complete and includes a short reading-comparison task.

- Instead of wading directly into the explanatory text on page 14, try starting with the practice exercise at the top of page 15. Have the students pair-read the two dialogs and then briefly compare them. Again, that face-saving trick can work well here- approach a few confident-looking students in private, ask them what they think, get their answers, then call on them after you bring everyone together. Obviously, you are leading them to notice the difference between a conversation with many questions and one with very few. Note that while learning many questions in this course, students will also learn to not rely on them too heavily!
- Now that students have gotten the main point through completing the exercise, they will hopefully be more open to the explanatory text on page 14. Have them pair-read their way through it as usual.
- After they finish, review Golden Rule 3 by having everyone read it aloud: *It's natural to sometimes talk about yourself.*

# NOTES FOR TEACHERS: UNIT 1, PART 1



## Unit 1 Overview

The main overall theme for Unit 1 is “**getting acquainted**”. It combines three sub-themes into a single coherent conversation that is typically held between university students at the beginning of a new school year or term:

- Part 1: Exchanging living locations
- Part 2: Majors, school years, and clubs
- Part 3: Part-time jobs

In addition, instruction begins on the key pragmatic elements of this textbook, the *Three Golden Rules* and various conversation strategies. By the end of 24 this unit, students should have a clear understanding for how to make a good first impression when meeting and greeting another classmate in English.

## Unit 1, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will focus on exchanging living locations when meeting someone for the first time:

- *Where are you from?*
- *Where do you live now?*

In the two *Sounding Natural Notes*, students will also be introduced to two key conversation strategies:

- *Getting More Details*
- *Transitions*

A listing of all conversation strategies taught in this book can be found on page 123.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

## 1. Warm-up options

- Go over the *Sounding Natural Note* from the “Let’s Get Started” lesson (page 6)
- In pairs, read the *Guided Speaking Practice* dialog on page 7.
- Mingle about the room and practice meeting and greeting classmates.

## 2. Page 16:

- Preview
- Sounding Natural Note
- Model Sentences 1: *Where are you from?*

## 3. Page 17:

- Model Sentences 2: *Where do you live now?*
- Vary your Questions
- How about you?

## 4. Page 18:

- Sounding Natural Note: *Ask for more details*
- Guided Speaking Practice

## 5. Page 19:

- Model Sentences 2: *Where do you live now?*
- Vary your Questions
- How about you?

## 6. Expansion activity options

If you have time left over, try one of these ideas:

- Show students how to access and study Unit 1 vocabulary on the [cic-multimedia.com](http://cic-multimedia.com) website, then give students time to try this out under your supervision.
- Get a head start on their homework by beginning one of the photocopiable worksheets.

## NOTES FOR PAGE 16

### Preview

- For more on how to teach this section, please refer to page 6 of this manual.
- This dialog previews the main sub-theme of part 1, which is exchanging basic information about where you are from and where you live now. It also previews two conversation strategies that will be covered: *Transitions* (with “so”) and *Getting More Details* (see page 123 for more info).
- Things you could mention about this dialog:
  - Line 1: “So” is a transition, presumably from a greeting exchange like the one practiced in the “Let’s Get Started” lesson on p. 7.
  - Lines 3 & 5: “Oh really?” and “I see” are examples of *Reaction* expressions, a strategy that will be covered in part 2 of this unit. In addition, the questions asked in these lines are examples of the *Getting More Details* strategy that will be covered in this lesson.

### Sounding Natural Note: Transition to a new topic with “so”



#### English transcript of audio track 1-5

One key to sounding more natural in English is to transition smoothly from one topic to the next using certain words or expressions. There are many such words, but for now, an easy one to remember is “so”. This is usually used at the beginning of a sentence. It serves as a signal that a new topic is coming. A nice and friendly touch is to add your partner’s name afterwards. Listen to the following dialogs and compare what it feels like with and without “so”. The first dialog is not bad, but not great:

A: What’s your name?  
B: I’m Tom Smith.  
A: Where are you from?  
B: I’m from Toronto, Canada.

Now, listen to an improved version of this dialog:

A: What’s your name?  
B: I’m Tom Smith.  
A: So, Tom, where are you from?  
B: I’m from Toronto, Canada.

## Model Sentences



#### Romaji transcript of audio track 1-6

\*Where are you from?  
*Shusshin wa doko desu ka?*

I’m from Fukuoka.  
*Fukuoka shusshin desu.*

- It should be obvious, but just in case, you could remind students that “Fukuoka” can and should be replaced by each student’s actual hometown, the place where they were born.

## NOTES FOR PAGE 17

## Model Sentences



#### Romaji transcript of audio track 1-7

Where do you live?  
*Doko ni sunde imasu ka?*

Where do you live now?  
*Ima wa doko ni sunde imasu ka?*

I live in a place called Mejiro.  
*Mejiro to iu tokoro ni sunde imasu.*

I live in Tokyo.  
*Tokyo ni sunde imasu.*

I live near here.  
*Kono chikaku ni sunde imasu.*

#### \*\* Where do you live now?

Notice that the word “now” is in a box with a dotted-line border. In this textbook, words inside such a box mean that they are optional. You can use them or not depending on the nuance you are trying to express. In this question, the “now” is implicit, so it does not change the meaning if you use it or not. In other cases, however, words in dotted-line boxes can have a bigger impact on the meaning. If you are ever not sure about using dotted-line vocabulary or not, please ask your teacher

#### \*\* I live in a place called Mejiro.

In this answer, only use “a place called” if you think the listener may not know the place you are talking about. For example, it’s strange to say, “I’m from a



place called Tokyo.". It's better to say "I'm from a place called Mejiro, in Tokyo." Other words can be used instead of "place", such as city, town, village, and neighborhood.

## Vary your questions

For more on how to teach this activity, please refer to page 8 of this manual.

**Open form:** Where are you from?

→ **Closed form:**

Are you from ○○?

**Open form:** Where do you live?

→ Closed form:

Do you live in ○○?

## How about you?

- Again, the aim of this focused speaking task is to give students time to personalise their answers and to practice the Model Sentences in a very focused manner.
- Write "How do you spell~?" up on the board and have your students repeat this a few times. This will hopefully encourage them to ask you for help with spelling if need be.
- When students are done writing their answers, go over the model dialog with them.
- Model the dialog with several students. Feel free to switch up the open and closed forms of each question. For example, you could ask one student, "So, (NAME), where are you from?" Then with another student you could start by asking, "Are you from (CITY) too, (NAME)?" This will help students avoid following the model dialog too rigidly.
- Have students stand and complete this model dialog with several classmates. See page 9 of this manual for more ideas on how to vary this activity.

## NOTES FOR PAGE 18

### Sounding Natural Note:

#### Ask for more details



#### English transcript of audio track 1-8

In English conversation, longer answers tend to be better than short ones because they come across as more communicative. However, it will happen that your partner provides a short, vague answer. To help draw them out, try asking follow-up questions.

For example, if someone just replies "I'm from Tokyo" or "I live in Tokyo", you can ask:

Whereabouts?

(Dono atari desu ka?)

or

Whereabouts in Tokyo?

(Tokyo no dono atari desu ka?)

Also, if you haven't heard of a place your partner mentions, just ask "Where's that?" It's a friendly thing to do because it shows you are interested in communicating.

#### \*\*\* It's near Sendai

When describing where something is, referring to a well-known landmark will make your answer easy to understand. For example: "It's near Sendai" or "It's near the Japan sea." "Near" is very common, but there are other prepositions of location you could use, which can be found online at [cic-multimedia.com](http://cic-multimedia.com) (Unit 1, Part 1).

- Depending on your teaching philosophy, you may want to print out and use the full Japanese transcript for these notes, which can be downloaded from [cic-multimedia.com](http://cic-multimedia.com).
- If you have time and would like to cover more prepositions of location, write these items up on the board and go over them:
  - in (~ni)
  - near / nearby (~no chikaku)
  - (north) of~ (~no kita)
  - in the (north) part of~ (~no hokubu ni)
  - in the center of~ (~no chuuou ni)
  - not far from~ (~kara toukunai)
  - northwest of~ (~no hokusei)
  - just out of~ (~kara sukoshi hanareta)
  - somewhere in~ (~no dokoka ni)

## Guided Speaking Practice

- Play audio track 1-9 while students listen and follow along.
- For low-level students, it may help to go over the substitution vocab before they begin reading.
- Note the various prepositions of location used in column 4.
- If need be, remind students of how to work through this activity (see page 11 of this manual).
- **ERRATA:** In line 1, panel 1 of the substitution vocabulary, change “Chiba” to “the Tokyo area”. This will make it match correctly with panel 2. Sorry about this typo!

## NOTES FOR PAGE 19

### Personalize It!

- The primary aim of this pair-writing task is to help students consolidate the vocabulary presented in this lesson in a personalized manner.
- Go over the directions and make sure students understand what to do. The key point is to create an 8-turn dialog that contains these questions:
  - *Where are you from?*
  - *Where do you live now?*
  - *Whereabouts?*
  - *Where is that?*
- For now, students can model their dialogs after the *Guided Speaking Practice* dialog on p. 18. All they really need to do is to add in details that are true for them.
- Go around and help students complete this task as needed.
- When a pair finishes, have them raise their hands. Check their work and then ask them to memorise their dialog.
- If your class contains students at various levels of ability, you may find that some pairs finish quickly while others need more time. You’ll have to ask the early finishers to spend time memorizing while you help the slower pairs finish. At some point you’ll just have to move on with the activity.

### Speaking Time: Memorize & Perform

- This activity is basically a continuation of the *Personalize It!* writing task. While some pairs may have already started memorizing their dialog, it’s good to give everyone about 2 minutes of “study time” to make one final push. Use a timer of some

sort to provide a sense of urgency (an iPad or smartphone works great for this). You could also project the free timer at [www.online-stopwatch.com](http://www.online-stopwatch.com) on to a screen in your classroom.

- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes. If they look at their books or mess up, they should start again from the top. When successful, students can sit down.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy.

This being the first time they do this activity, you’ll need to spend some time teaching students how to do give feedback. For fluency, students could comment on the number of pauses and overall smoothness. For intonation and body language, students can remark about the voice quality (genki vs not-genki), body position, or eye contact. Grammar mistakes can also be corrected.

- If possible, take the performance a step further by having some of the pairs perform their dialogs in front of the class. Use your warm personality and good humor to establish a safe atmosphere. You’ll find that some students will be quite anxious, but as long as it’s not too much, they will greatly benefit from having completed a dialog of clean English in front of their peers.
- One way to frame this step to reluctant students is to emphasise how completing this task will help them build their confidence in speaking English.

### Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

- Show students how to access and study Unit 1 vocabulary on the [cic-multimedia.com](http://cic-multimedia.com) website, then give students time to try this out under your supervision.
- Get a head start on their homework by beginning one of the photocopiable worksheets, which are available online.



# NOTES FOR TEACHERS: UNIT 1, PART 2

**PART 2**

**PREVIEW**

**MODEL SENTENCES**

What is your major?

Are you in a club?

What year are you?

Vary your questions

**SOUNDING NATURAL NOTE**

If you don't know how to say something, ask!

How about you?

MODEL SENTENCES

Are you in a club?

Yes, I'm in the soccer club.

No, I'm not.

**SOUNDING NATURAL NOTE**

Showing interest with reactions

Guided Speaking Practice

Interests	Related Activities	Related Professions	Related Clubs
Reading	Reading a book	Teacher	Reading club
Music	Listening to music	Musician	Music club
Sports	Playing a sport	Coach	Sports club
Art	Painting	Artist	Art club
Technology	Using a computer	IT specialist	Computer club
Travel	Visiting a place	Travel agent	Travel club

**Speaking Time: Interview & Report**

Question	Partner's Answer
Where are you from?	
What year are you?	
What's your major?	
Are you in a club?	

Interview & Report

## Unit 1, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will focus on talking about their majors, school years, and clubs, all of which are typical topics of conversation for university students meeting for the first time.

- *What's your major?*
- *What year are you?*
- *Are you in a club?*

In the first *Sounding Natural Note*, students will review Golden Rule 1 (avoid long silences) and work on a common repair strategy for *Getting Needed Vocabulary* (page 122): *How do you say ~ in English?* In the second note, students will learn how to show interest in what their partner is saying by using common reaction expressions (page 123).

Wrapping up the lesson is an *Interview & Report* speaking task that will enable students to review part 1 content, practice making longer turns, and work on listening actively.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Quickly go over the 1st-time greeting on page 7 and the *Model Sentences* from part 1 by having students repeat after you.
- Working in groups of four, do three rounds of timed conversations with the part 1 content: students introduce themselves, then talk about where they are from and where they live now. Since this is a very short conversation, it would

help to have students stand while speaking, then sit down when done. This will let you know when to move on to the next round.

### 2. Page 20:

- Preview
- Model Sentences 1: *Where are you from? What year are you?*
- Vary your questions

### 3. Page 21:

- Sounding Natural Note: *If you don't know how to say something, ask!*
- How about you?
- Model Sentences 2: *Are you in a club?*

### 4. Page 22:

- Sounding Natural Note: *Showing interest with reactions*
- Guided Speaking Practice

### 5. Page 23:

- Speaking Time: Interview & Report

### 6. Expansion activity options

- Take a short vocab quiz on part 1 items.
- Make time for studying part 2 or even part 3 vocab.
- Have students record a short conversation on their smartphones which they can transcribe for homework.

## NOTES FOR PAGE 20

### Preview

- This dialog previews the main sub-theme of part 2, which is exchanging basic information about majors, school years, and club activities.
- Things you could mention about this dialog:
  - **Line 1:** "So" is a transition expression that was covered in part 1. It works well here if you imagine that the *Preview* dialogs in part 1 and 2 are connected. The "so" transitions away from *Where do you live now?* to a new topic, *What's your major?*
  - **Lines 2 & 3:** Notice how each speaker adds a bit of information to their answers. This is in accordance with *Golden Rule 2*.
  - **Lines 3 & 4:** The reaction expressions in these lines enable the speakers to sound more friendly.

### Model Sentences



#### Romaji transcript of audio track 1-10

What's your major?  
*Senko wa nan desu ka?*

I'm a literature major.  
*Bungaku o senko shite imasu.*

I'm an engineering major.  
*Kougaku o senko shite imasu.*

I'm majoring in engineering.  
*Kougaku o senko shite imasu.*

I'm in the Engineering faculty.  
*Kougaku-bu ni zaiseki shite imasu.*

#### \*\*\* I'm an engineering major.

If your major or faculty begins with a vowel sound, take care to say "an". For example:

*I'm an engineering major.*

*I'm an arts major.*



#### Romaji transcript of audio track 1-11

What year are you?  
*Nan nensei desu ka?*

I'm in my first year.  
*Ichi nensei desu.*

I'm a first year student.  
*Ichi nensei desu.*

I'm a freshman.  
*Ichi nensei desu.*

#### \*\*\* Freshman, sophomore, junior, senior

*These nicknames for school years at a high school or university are mainly used in the United States. Other English speaking countries tend to use first, second, third, or fourth-year student, as is done in Japan.*

### Vary your questions

**Open form:** What's your major?

→ **Closed form:** Are you a ○○ major?

**Alternatives:**

- Are you majoring in ○○?
- Is your major ○○?

**Open form:** What year are you?

→ **Closed form:** Are you a ○○?

**Alternative:**

- Are you in your ○○ year?

## NOTES FOR PAGE 21

### Sounding Natural Note:

*If you don't know how to say something, ask!*



#### English transcript of audio track 1-12

*When talking about majors and faculties, you may soon find yourself at the limits of your vocabulary, a situation that often results in long silences. However, as we learned previously, it's vitally important in English conversation to avoid silences of more than a few seconds. This is because silence carries a negative meaning in many English speaking cultures. So, if you want to say something but don't know how, just ask! Use the expression, "How do you say ~ in*

**English?** Your partner may know and help you. If so, then you can get back to your conversation. If not, try asking your teacher for help. Trust us, your teacher will be very happy to help you! If nothing works, then you'll have to pass and move on. Making an effort may not result in smooth conversation, but it is much better than remaining silent.

Example of an unsuccessful exchange:

A: What's your major?  
B: I'm a ... (long silence)  
A: Hm?

Example of a successful exchange:

A: What's your major?  
B: I'm a ... Sorry, how do you say "butsuri" in English?  
A: Um, is it "physics"?  
B: Yes, that's right! I'm a physics major.  
A: Okay, I see.

## How about you?

- Write "How do you say~ in English?" up on the board have your students repeat this a few times. This will hopefully encourage them to ask you for help with translating their majors and faculties if need be.
- A longer list of common majors and faculties can be found on the Unit 1, Part 2 supplementary vocabulary list at [cic-multimedia.com](http://cic-multimedia.com).
- Model the dialog with several students. Feel free to switch up the open and closed forms of each question as you talk with your students.
- Please check page 9 for ideas on various ways to conduct this activity.

## Model Sentences



### Romaji transcript of audio track 1-13

Are you in a club?  
*Kurabu ni haitte imasu ka?*

Are you in any clubs?  
*Nanika kurabu ni wa haitte imasu ka?*

Yes, I'm in the soccer club.  
*Hai, sakkaa-bu ni haitte imasu.*

No, I'm not in any club. I'm just too busy.  
*Iie, kurabu ni wa haiteimasen. Isogashi sugirun desu.*

### \*\*\* Are you in any clubs?

Notice that the word "circle" here is not used, which in Japan refers to an informal club. In English, there is no such distinction, so please use the word "club", even if it is a very informal one.

### \*\*\* No, I'm not in any club. I'm too busy.

Here is a tip for sounding more friendly in English: whenever you answer "no" to a question, add a bit more by always answering the implicit question "why not?" This will soften your negative reply and make for smoother conversation. For example, "No, I'm not in any club. I'm just too busy."

Some possible reasons why you are not in a club now are provided in the Variation vocabulary box below. Ask your teacher if you need help coming up with other reasons.

## NOTES FOR PAGE 22

### Sounding Natural Note: Showing interest with reactions

This note introduces *Reacting*, which is one of the most important conversation strategies of all (see page 121). When speaking with someone, it's vital to use reaction expressions because they help you show interest in what your partner is saying. People do this naturally without thinking in all languages. You can point this out to your students by noting some common Japanese reaction expressions, such as *Ee? Honto? Sou desu ne! Maji?! Without these sorts of expressions, it would be very hard to continue a conversation. Without them, much of the friendliness would be gone. This Sounding Natural Note introduces a few basic expressions that can be used at any time. In later notes, we'll revisit this strategy for reacting in different sorts of situations.*

- Play audio track 1-14 and have your students listen, or print out the full transcript and have them follow along (see page 10 for more info on conducting this activity).
- Have students repeat the listed reaction expressions after you. Point out that nearly any adjective can work in the *Sounds + ADJ* pattern. You may want to put a few examples on the board and go over them.
- This note also contains a short practice activity- have students read the two dialogs aloud in pairs. Encourage your students to notice how it felt to read each one; hopefully they will agree that #2 is better!



## English transcript of audio track 1-14

A vital ingredient of successful communication in any language is showing your partner that you are interested in communicating. In addition to positive body language such as eye contact and smiling, this interest is often verbally demonstrated by using short words or expressions that react in some way to what your partner says. You do this all the time in Japanese, maybe without realizing it. Expressions such as *sou desu ka*, *naruhodo*, or *hontou?!* are vital elements of friendly interaction in Japanese. To sound more natural, friendly, and interactive in English, you will need to learn and frequently use similar expressions. For now, here are a few to get you started. We will learn more as you go through this book.

Oh really? Oh yeah?

I see.

Sounds + (ADJECTIVE)

Sounds great!

Me, too! / Me, neither.

To see the difference these expressions make, listen to the following dialogs, then read them out loud with a partner. Which one feels friendlier to you?

### Conversation 1

A: What's your major?

B: I'm majoring in literature.

A: What year are you?

B: I'm a first year student.

A: Are you in a club?

B: No, I'm not in any club.

### Conversation 2

A: What's your major?

B: I'm majoring in literature.

A: Oh really? Sounds interesting. What year are you?

B: I'm a first year student.

A: Oh yeah? Me too! Are you in a club?

B: No, I'm not in any club. I'm too busy.

A: I see.

## Guided Speaking Practice

- Play audio track #1-15 while students listen and follow along.
- For low-level students, it may help to go over the substitution vocab before they begin reading.
- Note that a *Golden Rule 1* repair strategy appears in panel 1 (*Getting Needed Vocabulary*, page 122) because it may very well be useful in this

situation- students may not have a typical major or know how to say the name of their faculty in English.

- You could also point out the word *um* in panel 1- this is an example of a *Getting Time to Think* strategy (page 121), which will be covered later on. It's never too early to help students clean up the *eeto* from their English conversations!
- Panel 2 exemplifies a successful repair, but as you know, this isn't always going to happen. This could be a good moment to remind students that it's okay to ask for help and struggle a bit to find the right words- anything to avoid prolonged silence! If they get totally stuck, just say *Oh, never mind!* and move on.
- Afterwards, if you have time, you could brainstorm a bit of majors and clubs vocab with the students. Alternatively, remind students that additional items can be found on the Unit 1, Part 2 page at [cic-multimedia.com](http://cic-multimedia.com).

## NOTES FOR PAGE 23

### Speaking Time: Interview & Report

- Please refer to page 13 of this manual for a more detailed description on how to teach this activity.
- Since the students will be interviewing each other in pairs during the 1st step, you may find it helpful to go over again some basic repair strategies on the board that will help them stay in English while managing this task:
  - *Pardon?*
  - *Sorry, what does that mean?*
  - *How do you say ~ in English?*
  - *How do you spell ~?*
- In the 2nd step, students will change partners and report on what their first partner said. The idea here is to make a short "mini-presentation" to practice making longer turns and listening actively. Modelling the short dialog with a few students will help everyone understand what to do. Remind them to switch parts when they get to the end.
- It's not necessary to be too strict with following the example dialog. If students want to spontaneously ask follow-up questions while they listen, that should be encouraged.
- When done, it's possible to keep going for another cycle or two as time permits, or have a few pairs present to the class.



# NOTES FOR TEACHERS: UNIT 1, PART 3



## Unit 1, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, students will focus on talking about their part-time jobs: *Do you have a part-time job?*

In the first *Sounding Natural Note*, students will review *Golden Rule 2* by learning how to make longer answers within the context of talking about part-time work. In the 2nd *Sounding Natural Note*, some common implicit questions regarding this topic will be covered.

On page 27, the final page of this unit, the focus will be on pulling together all of the sub-themes in this unit into one coherent conversation. The *Listening Practice* activity provides a model for such a conversation (in three accents), while the *Speaking Time* tasks enable students to practice putting it all together.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- In pairs, read the *Preview* dialogs from parts 1 and 2 continuously, as if they were two parts of one conversation (which they are!).
- Have students stand and have a similar conversation with a few classmates. Begin with the 1st time greeting (page 7).

### 2. Page 24:

- Preview
- Model Sentences 1: *Do you have a part-time job?*
- Sounding Natural Note: *Give longer answers*

### 3. Page 25:

- Sounding Natural Note: *Implicit questions*
- Find the implicit questions

### 4. Page 26:

- Guided Speaking Practice
- How about you?

### 5. Page 27:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

- Try another conversation practice activity.
- Study vocabulary.
- Do a worksheet.
- Have students record a short conversation on their smartphones which they can transcribe for homework.

## NOTES FOR PAGE 24

### Preview

- This dialog previews the main sub-theme of part 3, which is talking about part-time jobs in a light way, as people often do when meeting for the first time. It's yet another bit of basic personal information that helps people situate each other and lay the groundwork for further interaction.
- Refer to page 6 of this manual for more guidance on how to conduct this activity.
- Things you could mention about this dialog:
  - **Line 2:** This is a good answer in line with Golden Rule 2: the phrase "as a waiter" answers the implicit question, "What do you do?"
  - **Lines 3, 5, and 6:** Reaction expressions add a feeling of friendliness to the interaction.
  - **Line 5:** This is a good example of Golden Rule 3 (Talk about yourself), something that will be covered in Unit 2. For now it's enough to notice how Rina was able to speak by taking the initiative to answer the question she posed in Line 1.

### Model Sentences 1



#### Romaji transcript of audio track 1-16

Do you have a part-time job?

*Arubaito wa shiteimasu ka?*

Yes, I work at a restaurant.

*Hai, resutoran de hataraitte imasu.*

Yes, I work at a restaurant as a waiter.

*Hai, resutoran de ueitaa to shite hataraitte imasu.*

No, I don't have time.

*lie, jikan ga nai node, shiteimasen.*

#### ❖❖❖ **I work at a restaurant as a waiter.**

When saying where you work, it's good form to add some extra information to your answer. One idea is to mention your job title using the "as a ○○" clause.

### Sounding Natural Note:

#### Give longer answers

- If you haven't covered the *Golden Rule 2* material yet on page 12 of the textbook, now would be a good time to do that. It will take about 15 minutes to do so and provide students with a thorough introduction to this concept. The *Sounding Natural Notes* in this part are all about tailoring *Golden Rule 2* to this specific topic of part-time jobs and providing more generic practice on the art of feeling and answering implicit questions. If you find your students need additional practice on this, consider doing the *Find the Implicit Questions* worksheet either in class or for homework (available online).



#### English transcript of audio track 1-17

*In English conversation, it's really important to give longer answers that contain at least one or two pieces of extra information, because doing so helps you sound more communicative and friendly. Always giving short answers makes you seem unfriendly, like you are not interested in talking. How can you give longer answers when talking about part-time jobs? Just answer one or more implicit questions that are connected with this topic.*

*To see the difference these expressions make, listen to the following dialogs, then read them out loud with a partner.*

*Not so friendly:*

*A: Where do you live?*

*B: Tokyo.*

*A: Do you have a part-time job?*

*B: No.*

*Much better!*

*A: Where do you live?*

*B: I live in Tokyo, near Shinjuku.*

*A: Do you have a part-time job?*

*B: No, I want to, but I don't have the time.*

## NOTES FOR PAGE 25

### Sounding Natural Note: Implicit questions

This *Sounding Natural Note* focuses on typical implicit questions that come up when talking about part-time jobs.

- Play the audio track and have students listen, or print out a full transcript for them to follow along with.
- When you go over the various questions and answers with your students, remind them that it's often the case that replies to their questions are short or vague. At those times, students should always be willing to ask implicit questions out loud. In other words, implicit questions floating in the ether can be turned into follow-up questions that get more details, which is a very good thing to do. For example:
  - A: *Do you have a part-time job?*
  - B: *Yes, I work at Starbucks.*
  - A: *Oh really? How often do you work?*
  - B: *I work...*



#### English transcript of audio track 1-18

The sentences below will help you answer some common implicit questions regarding part-time jobs. If you have a part-time job, two examples of implicit questions are *How often do you work?* and *Do you like your job? Why?*

If you don't have a part-time job, two examples of implicit questions are *Why not?* and *Where would you like to work?*

Use this vocabulary to help you make longer turns and sound more friendly in English. Be sure to ask your teacher if you need help coming up with alternative answers, or check the additional vocabulary list for Unit 1 at [cic-multimedia.com](http://cic-multimedia.com).

### Find the implicit questions

This is a unique activity that does not appear anywhere else in the book but is quite effective for helping students practice sensitivity and awareness to implicit questions. While an easy concept to grasp, students will often need extra practice in sussing out implicit questions. For that reason, photocopiable worksheets have been provided in each unit to

provide this extra practice. These can be used in class or for homework.

- Have your students complete this activity individually or in pairs.
- Go over the answers when everyone is done writing.
- **Note:** if you have a shy class that does not like to volunteer answers in a group setting, here are two workarounds:
  - Check in with a few students as they complete this task and make sure they have the correct answers. Then call on them later so that everyone can hear. Some students don't mind speaking out in class if they know ahead of time their answer is correct.
  - Since this task is not too difficult, it may work to have everyone answer at once, as a group. Just say, "Okay, everyone- what's an implicit question for the phrase 'at a hotel'?" Use this approach if you feel that most everyone knows the answers.

## NOTES FOR PAGE 26

### Guided Speaking Practice

- This dialog is structured to enable students to practice giving longer answers. Various typical reasons for not working part-time are given in column 1. Columns 2 and 3 showcase different ways that longer answers about work can be made.
- Play audio track 1-19 so that students can hear what the conversation sounds like. Have them repeat for extra pronunciation practice.
- As you go over the various vocabulary items, you can highlight what implicit questions are being answered: *What implicit question does "I work on weekends" answer?*
- Alternatively, after the students finish reading through this dialog, have them spend a bit of time in pairs identifying the implicit questions that each reply answers.

### How about you?

- As students brainstorm answers about their part-time jobs, remind them that they can pull vocabulary from the Guided Speaking Practice activity above or ask you: *How do you say ~ in English?*

- Modelling the model dialog with a few students will ensure that everyone is clear on how to go about this short task.
- See page 9 of this manual for options on how to conduct the short conversation portion of this activity.

## NOTES FOR PAGE 27

### Listening Practice

Refer to page 12 of this manual for guidance on how to conduct this task.



**Full transcript of audio tracks 1-20, 21, 22 (including answers and variations)**

- A: So, where are you from?  
 B: I'm from Chicago (**UK: London AUS: Melbourne**), but now I live here in Tokyo.  
 A: Oh yeah? Do you live on **campus (1)**?  
 B: Yes, I live in a dormitory (**UK: hall of residence**).  
 A: Really? Me, too. I live in the dorm (**UK: hall**) for **international (2)** students.  
 B: Oh, I see. So, what's your major (**UK: what are you studying**)?  
 A: I'm majoring in business (**UK: doing business**).  
 B: Oh, okay. I'm in the education faculty. I'm in my **third year (3)**.  
 A: Yeah, me too. I'm studying here in Japan for a year.  
 B: I see. Are you in any **clubs (4)**?  
 A: Yes, I'm in the judo club. I love martial arts.  
 B: Wow, that's great. I don't have time for club activities.  
 A: Oh yeah? Why not?  
 B: I'm too busy with my **part-time job (5)**. I work at a cram school three times a week.  
 A: Wow, you really are busy (**UK+AUS: you are really busy**).  
 B: Yes, I am... oh, look at the time! I gotta run (**UK: I better get going**).  
 A: Okay! Have a good **class (6)**.

- In step 1, go over the questions listed in the table. Point out that these are the open and closed forms of the Model Sentences. Either one is perfectly fine.
- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies.

### Step 2:

- If you have time, try the *Guided Role-play* activity. This will give students a break from always talking about themselves and give them an opportunity to work on improvising answers in the moment.
- Go over the directions on page 124.
- Model this task with a few students so that everyone is clear on how to improvise extra details.
- Have fun!

Guided Role-play Character Cards キャラクターカード

**Use your imagination and creativity!**  
 Practice thinking quickly and creatively in the moment with this fun guided role-play activity. It's also a nice break from talking about your own life experiences, as you usually do in this book.  
 Use this activity to:  
 • Review language from any unit in this book.  
 • Build automaticity, fluency, and confidence.  
 • Have fun using English in creative ways!

**想像力を働かせよう!**  
 ここでは、ロールプレイ形式の「キャラクターカード」を使って、違う人になったつもりで楽しく想像力を働かせ想像世界に自由を解けるセッションをしましょう。このテキストでいつもしているように、さらに自分の想像を交えてみてはいかがでしょうか。是非ぜひ楽しんでいきましょう。  
 キャラクターカードの特徴  
 • どの課の得意にも使うことができます。  
 • よどみないで覚えたことを活かせる練習になり、自信につながります。  
 • 自由に想像を広げながら英語を話して楽しみましょう!

- 1 Pick a card and look over your character's info. This is now "you."**

好きなキャラクターカードを1つ選んで、そのキャラクターのプロフィールを見ましょう。今から、そのキャラクターカードの人物が「あなた」です。
- 2 Interact with your classmates in character. Begin with a greeting, then get acquainted:**

Where are you from? Where do you live now? What's your major?	What year are you? Are you in any clubs? Do you have a part-time job?
---	---

Use the info on your character's card to help you make answers.  
 キャラクターカードのプロフィールを見ながら話しかけてください。
- 3 Go beyond the basic info on the card by using reactions and improvising extra details.**

<p>A: So, where are you from, Roberto? B: I'm from Brazil. A: Where do you live now? B: I live in Tottori Prefecture.</p>	<p>A: So, where are you from, Roberto? B: I'm from Brazil, from a city called Sao Paulo, which is near Osaka. A: Really? I'm from Wakayama Prefecture, which is near Osaka. B: I see. I live in Tottori Prefecture now, not far from the sea.</p>
---	---
- 4 Review topics from any unit you've studied. Have fun improvising complete answers in-character!**

今までの課で学んだことを思い出し使って演習しながら、ロールプレイの練習をしましょう。キャラクターに合わせてアリアドで話しながら、自然な会話を楽しんでください!



What do you like doing in your free time, Roberto?  
I love playing soccer at school.



Could I have something to eat?

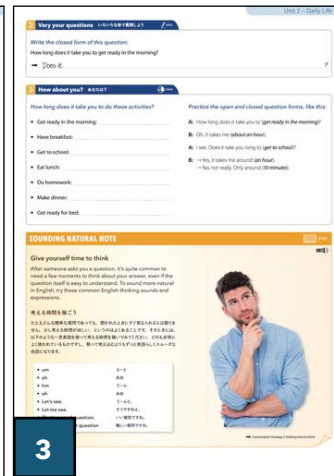
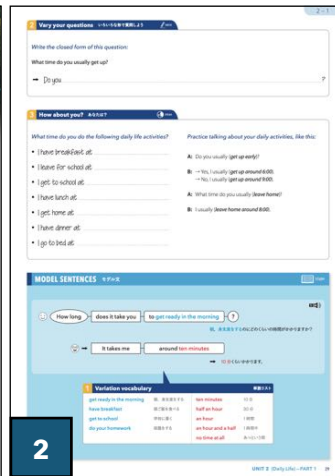
### Speaking Time: Free Conversation

#### Step 1:

- This activity is an opportunity for students to bring together all three parts of unit 1 into one coherent conversation. Feel free to conduct it in any way that works for you. Alternatively, check out page 13 for some ideas on how to go about it.



# NOTES FOR TEACHERS: UNIT 2, PART 1



## Unit 2 Overview

The theme of **daily life routines** is a good one for lower-level students to do in that it helps everyone get to know each other better. The basic "info exchange" nature of the topic makes it easy for students to practice getting in the rhythm of back and forth conversation. Think of it like riding a bicycle with training wheels. There are three sub-themes in this unit:

- **Part 1:** Daily routines (a typical day)
- **Part 2:** Hardest / easiest days of the week
- **Part 3:** How students spend their time

In addition, the *Sounding Natural Notes* spotlight the *Getting Time to Think* conversation strategy and provide more practice on Golden Rules 2 and 3 within the context of this topic. The *Reacting* strategy is also revisited, this time focusing on how to react with surprise or compassion. Overall, Unit 2 provides students with a topic they can easily talk about because talking about one's daily routines mean that there is always something to say.

## Unit 2, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about their daily routines in terms of time:

- *What time do you usually get up on weekdays / weekends?*
- *How long does it take you to get ready in the morning?*

The *Sounding Natural Note* on page 30 focuses on the *Getting Time to Think* strategy, with an overall aim of cleaning up unconscious use of Japanese thinking sounds, such as *eeto* or *nan darou*.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

### 1. Warm-up options

- Review Unit 1 content by doing several rounds of guided role-play conversations. See page 124 in the textbook for directions.
- Have a short vocab quiz on unit 1 vocabulary.

### 2. Page 28:

- Preview
- Model Sentences 1: *What time do you usually get up on weekdays / weekends?*

### 3. Page 29:

- Vary your Questions
- How about you?
- Model Sentences 2: *How long does it take you to get ready in the morning?*

### 4. Page 30:

- Vary your Questions
- How about you?
- Sounding Natural Note: *Give yourself time to think*

### 5. Page 31:

- Guided Speaking Practice
- Personalize it!
- Speaking Time: Memorize & Perform

### 6. Expansion activity options

- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets.

## NOTES FOR PAGE 28

### Preview

- This dialog previews the main sub-theme of part 1, which is talking about daily routines in terms of time. Students will be able to talk about what time they do typical daily activities and how long it takes to do them.
- Things you could mention about this dialog:
  - **Line 1:** "Hey, Paul! You look tired!" is a typical comment that people who know each other well can say to get a conversation rolling about typical daily routines. This was included to provide a realistic context for when someone would actually want to talk about daily routines outside of a language class. This would be a good time to emphasize the importance of context- it can be rude to just walk up to someone and ask them seemingly random questions! Another idea for opening up the topic of daily routines is "You look great!" Other opening expressions could be something to explore with your students.
  - **Line 2:** Paul adds some extra details to his answer. You can ask your students, "What implicit question is he answering?" This is a subtle way of reviewing *Golden Rule 2*.
  - **Line 3:** "Wow, that's tough" is a preview of a reaction expression that can be used to respond appropriately with compassion, which is covered in the *Sounding Natural Note*.
  - **Line 5:** Pausing/thinking sounds are used by Sylvie, previewing the *Sounding Natural Note* on this topic. In this lesson, students will learn other sounds and expressions they can use instead of unconsciously doing so in Japanese.
  - **Line 6:** The expression "I guess" is used as a means of softening an answer and showing a bit of uncertainty. Other similar expressions are "I suppose" or "I think."

### Model Sentences 1

#### Romaji transcript of audio track 1-23

What time do you usually get up on weekdays?  
*Fudan wa heijitsu nanji ni okimasu ka?*

What time do you normally get up on weekends?  
*Futsu wa shumatsu nanji ni okimasu ka?*

I usually get up around 7:30.  
*Fudan wa shichiji han goro okimasu.*

#### ❖❖ **What time do you usually get up on weekdays?**

While it's technically okay to ask or answer a question without "usually", "normally" or "around", it sounds very stiff and robotic if you do. In conversation, it's best to avoid being overly specific.

△ I get up at 7.

○ I get up around 7.

## NOTES FOR PAGE 29

### Vary your questions

**Open form:** What time do you usually get up?

→ **Closed form:**

Do you usually (get up early)?

- Using parenthesis is one way of indicating that other options are possible in this slot. Mentioning a few other examples when you present this answer would help students understand the possibilities, such as "Do you usually get up at 8?"

### How about you?

- Give students a few minutes to fill in the blanks with their own answers. Remind them to make note of times change from day to day; these differences can be brought up during conversations. For example, students might have breakfast at 8:00 during weekdays, but at around 10 am on weekends.
- Model the model dialog with a few students. Switch up leading with open and closed forms to keep students on their toes.
- Have students talk about their daily routines with several classmates, making sure to use both open and closed forms.

## Model Sentences 2

### Romaji transcript of audio track 1-24

How long does it take you to get ready in the morning?

*Asa, mijitaku wo suru no ni dono kurai no jikan ga kakarimasu ka?*

It takes me around ten minutes.

*Juppun kurai kakarimasu.*

#### \*\*\* It takes me around ten minutes.

The use of "you" and "me" in these Model Sentences is optional. Use these words if you need to make it extra clear about who you are talking about.

## NOTES FOR PAGE 30

### Vary your questions

**Open form:** How long does it take you to get ready in the morning?

→ **Closed form:**

Does it take you long to get ready in the morning?

#### Alternatives:

- Does it take you long?
- Does it take long?
- Does it take you long to get ready?
- Does is take long for you to get ready?

### How about you?

- Give a few minutes for students to fill in times for how long it takes them to do various daily activities. Emphasise that they don't need to be overly specific- just a general average will be okay. Alternatively, students can make note of how times vary from day to day.
- Remind students not to be overly specific with the times. Instead, they should make use of expressions such as "about" or "around" to sound more natural.
- Model the model dialog with several students before having everyone practice it a few times with different partners.

## Sounding Natural Note: Give yourself time to think

### English transcript of audio track 1-25

After someone asks you a question, it's quite common to need a few moments to think about your answer, even if the question itself is easy to understand. For example, while a question like "How long does it take you to have breakfast?" is not difficult, since this topic is not something most people regularly think about, it's natural to need some time to think of your reply. Here is a tip for sounding more natural in English: instead of unconsciously using Japanese thinking sounds such as *eeto* or *doudaro*, try these common English sounds and expressions: *um*, *ah*, *hm*, *oh*, *Let's see*, *Let me see*, *That's a good question*, *That's a difficult question*

- Being strict about avoiding Japanese thinking sounds will help your students clean up this aspect of their communication skills. It may seem like a subtle and insignificant point, but paying attention to such details will help raise awareness and lead to better sounding English, which in turn will help build confidence.



## NOTES FOR PAGE 31

### Guided Speaking Practice

- Play audio track 1-26 while students listen and follow along.
- For lower-level students, it may help to go over the substitution vocab before they begin reading.
- If need be, remind students of how to work through this activity (see page 11).

### Personalize It!

- The primary aim of this pair-writing task is to help students consolidate the vocabulary presented in this lesson in a personalized manner.
- Go over the directions and make sure students understand what to do. The key point is to create a 6-turn dialog which is modelled after the *Guided Speaking Practice* dialog. Several prompts

have been included to guide students on what they need to write.

- Go around and help students complete this task as needed.
- When a pair finishes, have them raise their hands. Check their work and then ask them to memorise their dialog.
- If your class contains students at various levels of ability, you may find that some pairs finish quickly while others need more time. You'll have to ask the early finishers to spend time memorizing while you help the slower pairs finish. At some point you'll just have to move on with the activity.

## Speaking Time: Memorize & Perform

- This activity is basically a continuation of the *Personalize It!* writing task. While some pairs may have already started memorizing their dialog, it's good to give everyone about 2 minutes of "study time" to make one final push. Use a timer of some sort to provide a sense of urgency (an iPad or smartphone works great for this). You could also project the free timer at [www.online-stopwatch.com](http://www.online-stopwatch.com) on to a screen in your classroom.
- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes. If they look at their books or mess up, they should start again from the top. When successful, students can sit down.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy. Review how to give feedback beforehand if needed.
- If possible, take the performance a step further by having some of the pairs perform their dialogs in front of the class. Use your warm personality and good humor to establish a safe atmosphere. You'll find that some students will be quite anxious, but as long as it's not too much, they will greatly benefit from having completed a dialog of clean English in front of their peers.
- One way to frame this step to reluctant students is to emphasise how completing this task will help them build their confidence in speaking English.

## Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

- Practice Unit 2 vocabulary at [cic-mulimedia.com](http://cic-mulimedia.com).
- Get a head start on their homework by beginning one of the photocopyable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.



Illustration: Yamada Yuichiro



# NOTES FOR TEACHERS: UNIT 2, PART 2

**PART 2**

**PREVIEW**

**MODEL SENTENCES**

**Vocabulary vocabulary**

**3**

**SOUNDING NATURAL NOTE**

**ANSWERING THE IMPLICIT "WHY?"**

**MODEL SENTENCES**

**Vocabulary vocabulary**

**3**

**SOUNDING NATURAL NOTE**

**REACTING WITH SURPRISE OR COMPASSION**

**GUIDED SPEAKING PRACTICE**

**3**

**SPEAKING TIME: Interview & Report**

**Interview a classmate and take notes**

**3**

## Unit 2, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about another sub-theme of daily life: their hardest and easiest days of the week. The first Model Sentence (*What is your hardest / easiest day of the week?*) opens conversation on this topic, while the second allows students to provide reasons for their answers using because (*My hardest day of the week is Monday because I have three classes*).

In the first *Sounding Natural Note*, students will focus on answering “why?”, which is one of the most common implicit questions. The next note revisits the Reacting strategy and provides expressions for responding appropriately to good or bad news, either with surprise or compassion. In addition, the important pragmatic aspect of intonation is touched up via a fun activity that will help students improve the quality of their voices when using English.

Wrapping up the lesson is an *Interview & Report* speaking task that will enable students to review part 1 content, practice making longer turns, and work on listening actively.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Review part 1 by having students do several rounds of timed conversations.
- Alternatively, use the Guided Role-play cards at the back of the book to review part 1 content.
- Take a short quiz on part 1 vocabulary.

### 2. Page 32:

- Preview
- Model Sentences 1: *What's your hardest day of the week?*
- Vary your questions

### 3. Page 33:

- Sounding Natural Note: *Answering the implicit "why?"*
- Model Sentences 2: *Are you in a club?*
- How about you?

### 4. Page 34:

- Sounding Natural Note: *Reacting with surprise or compassion*
- Guided Speaking Practice

### 5. Page 35:

- Speaking Time: Interview & Report

### 6. Expansion activity options

- Study vocab from part 2 or even part 3 at [cic-multimedia.com](http://cic-multimedia.com).
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- Work on another photocopiable worksheet.
- Do some more guided role-playing.

## NOTES FOR PAGE 32

### Preview

- This dialog previews the main sub-theme of part 2, which is talking about hard and easy days, and one's schedule in general.
- Things you could mention about this dialog:
  - **Line 1:** "So" is a transition expression that was covered in Unit 1. Again, this little word links this dialog to the one students practiced in part 1.
  - **Lines 2, 3, and 5:** Nice longer answers here... what implicit question are Paul and Sylvie answering in each case?
  - **Lines 6:** Sylvie reactions with compassion, previewing a revisit to the *Reacting* strategy.

### Model Sentences 1



#### Romaji transcript of audio track 1-27

What's your hardest day of the week?  
*Nan youbi ga ichiban taihen desu ka?*

It's definitely Monday.  
*Zettai getsu youbi desu.*

It's probably Monday.  
*Osoraku getsu youbi desu.*

### Vary your questions

**Open form:** What's your hardest day of the week??

→ **Closed form:**

Is (Monday) your hardest day?

→ **Closed form:**

Is (Monday) a hard day for you?

#### Alternatives:

- Are (Mondays) hard for you?
- Are (Mondays) difficult for you?

## NOTES FOR PAGE 33

### Sounding Natural Note: *Answering the implicit "why?"*



#### English transcript of audio track 1-28

*Again, a key to sounding more communicative in English is to give longer answers. You can easily do that by answering an implicit question or two. While there are many possible implicit questions for a given topic, usually there are one or two main ones.*

*When talking about hardest and easiest days, "why?" is the main implicit question. To sound more natural, simply provide a reason for why your day is especially hard or easy. Let's take a look at the Model Sentences below for some easy language patterns you can use for answering the "implicit why".*

### Model Sentences 2



#### Romaji transcript of audio track 1-29

My hardest day of the week is Monday.  
*Watashi no ichiban taihen na youbi wa getsu youbi desu.*

My easiest day of the week is Monday.  
*Watashi no ichiban rakuna youbi wa getsu youbi desu.*

My hardest day of the week is Monday because I have three classes.  
*Watashi no ichiban taihen na youbi wa getsu youbi desu. Nazenara, jyugyou ga mittsu aru kara desu.*

My easiest day of the week is Monday. I don't have any classes.  
*Watashi no ichiban rakuna youbi wa getsu youbi desu. Jyugyou ga nai kara desu.*

I don't have to go to class.  
*Jyugyou ni denakutemo ii kara desu.*

#### **❀ My hardest day of the week is Monday because**

#### **I have three classes.**

*The word "because" is commonly used to introduce reasons. However, in the course of daily conversation, it's okay to drop this word and state your reason as an additional comment. For example:*

- *My hardest day is Wednesday because I have four classes.*
- *My hardest day is Wednesday. I have four classes.*

## How about you?

- Write "How do you say~ in English?" up on the board have your students repeat this a few times. This will hopefully encourage them to ask you for help with coming up with reasons for why their days are easy or hard.
- Have students spend a few minutes filling in the blanks with answers true for them. Mill about the class, helping students express reasons that are true for them. In most cases one of the variation vocab items will suffice, but you never know...
- Model the dialog with several students. Feel free to switch up the open and closed forms of each question as you talk with your students.
- Have students practice the model dialog with several classmates. Having them stand up while speaking can help them stay focused.

## NOTES FOR PAGE 34

### Sounding Natural Note: Reacting with surprise or compassion

- This note introduces the conversation strategy Getting Time to Think, which is especially useful for helping students decrease the amount of Japanese they use out of habit while speaking English.
- Remember that if you want your students to have access to the full transcript of this and all audio notes, you can access these online at [cic-multimedia.com](http://cic-multimedia.com).
- The practice activity embedded within this note focuses on the importance of intonation. Set this up by stating that how you say a word effects its meaning. You could demonstrate by having students ask you how you are, then reply "great" in a super glum voice. While your English is fine, the message is not getting across because of the way you said the word. This is because in face-to-face communication, there is more than one channel through which meaning is conveyed. You have the words themselves, but you also have intonation- how they are said. Body language also plays a part.

- Have some fun with this rather unconventional intonation practice activity! It's perfectly fine to under and over act the model dialog to make a point that while a drab, bored-sounding voice is unacceptable, so is the other extreme- blatant over-acting often born of shyness and insecurity.



### English transcript of audio track 1-30

*Remember that a key element of sounding friendly in English is to react to what your partner says. There are many types of reaction expressions you could use, depending on the situation. When talking about hard or easy days, here are some ways to react with surprise or compassion to "good" or "bad" news.*

*When someone says something positive, you could say:*

- *Wow!*
- *You're lucky.*
- *That's great.*
- *That's fantastic.*
- *That's awesome.*

*When someone says something negative, you could say:*

- *Wow.*
- *Oh no!*
- *That's too bad.*
- *That's got to be hard.*
- *That's got to be (tough). (adjective)*

*A key point to remember with reactions is that intonation is everything. This is true because HOW you say something carries meaning. To realize the importance of intonation and to help you find your natural, positive voice, try the following exercise:*

1. *First, read the dialog in the manga below with a partner using a flat, monotone, disinterested voice. It's okay to sound like a robot!*
2. *Next, read the dialog again with extreme, over-the-top enthusiasm. Have fun over-acting!*
3. *Finally, read the dialog again with your natural, friendly voice, like you use with your friends.*

*A: What's your hardest day of the week?*

*B: Oh, it's definitely Monday because I have five classes and my part-time job in the evening.*

*A: Wow, that's got to be hard!*

*B: Yeah, it is. What's your easiest day?*

*A: It's probably Friday. I don't have any classes.*

*B: Wow! That's great. You're lucky.*

## Guided Speaking Practice

- Play audio track #1-31 while students listen and follow along.
- For low-level students, it may help to go over the substitution vocab before they begin reading.
- Note that panel 3 features a *Golden Rule 3* move, where Yukiko answers the question she posed in the first panel. Use this as an opportunity to remind students of the need to talk about themselves sometimes.

## NOTES FOR PAGE 35

### Speaking Time: *Interview & Report*

- Since the students will be interviewing each other in pairs during the 1st step, you may find it helpful to go over again some basic repair strategies on the board that will help them stay in English while managing this task:
  - *Pardon?*
  - *Sorry, what does that mean?*
  - *How do you say ~ in English?*
  - *How do you spell ~?*
- In the 2nd step, students will change partners and report on what their first partner said. The idea here is to make a short “mini-presentation” to practice making longer turns and listening actively. Modelling the short dialog with a few students will help everyone understand what to do. Remind them to switch parts when they get to the end.
- It’s not necessary to be too strict with following the example dialog. If students want to spontaneously ask follow-up questions while they listen, that should be encouraged.
- When done, it’s possible to keep going for another cycle or two as time permits, or have a few pairs present to the class.

### Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

- Have students write up a summary of what their partners said and prepare to present on this information in the following class as a review / warm-up activity.
- Practice Unit 2 vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available

for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.

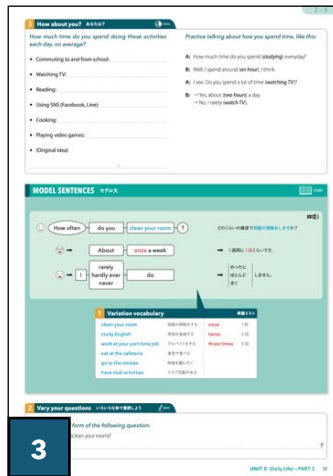
- Do some role-playing with the cards on pages 124~127.



Illustration: Shimada Nami



# NOTES FOR TEACHERS: UNIT 2, PART 3



## Unit 2, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about how much time they spend doing various daily activities and how often they do them.

- *How much time do you spend studying a day?*
- *How often do you clean your room?*

The *Sounding Natural Note* on page 38 focuses on Golden Rule 3, giving students a chance to study a simple and basic technique for talking about themselves, the very one that was previewed in the Guided Speaking Practice dialog in Part 2, on page 34.

Finally, on page 39, all three parts of this unit are pulled together via the *Listening Practice* and *Free Conversation* tasks.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Do a short vocab quiz on parts 1 and 2.
- Review parts 1 and 2 by having students do a few rounds of free conversation.
- Use the guided role-play activity to give students a chance to review parts 1 and 2 and practice thinking creatively and quickly in the moment.

### 2. Page 36:

- Preview
- Model Sentences 1: *How much time do you spend studying a day / a week?*
- Vary your questions

### 3. Page 37:

- How about you?
- Model Sentences 2: *How often do you clean your room?*
- Vary your questions

### 4. Page 38:

- Guided Speaking Practice
- Sounding Natural Note: *How to talk about yourself*

### 5. Page 39:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

- Try another conversation practice activity.
- Study vocabulary.
- Do a worksheet.
- Have students record a short conversation on their smartphones which they can transcribe for homework.

## NOTES FOR PAGE 36

### Preview

- This dialog previews the main sub-theme of part 3, which is talking about how you spend time and how often you do certain daily life activities.
- Things you could mention about this dialog:
  - **Line 2:** "Hm, it depends" is a nice expression that can be used to express uncertainty. See *Expressing Uncertainty* on page 121 for more info.
  - **Lines 3 to 6:** This is a preview of a basic 4-turn sequence for how students can easily talk about themselves.
  - **Line 4:** Sylvie adds "in the library" to her answer. What implicit question is she answering with this phrase?
  - **Line 5:** Same for Paul's reply, "It's nice and quiet" - what is the implicit question here?

### Model Sentences 1



#### Romaji transcript of audio track 1-32

How much time do you spend studying a day?

*Ichi nichī ni dono kurai benkyō ni jikan wo kakemasu ka?*

How much time do you spend studying a week?

*Isshu kan ni dono kurai benkyō ni jikan wo kakemasu ka?*

I spend around two hours a day.

*Ichi nichī ni ni-jikan kurai jikan wo kakemasu.*

Around two hours a day.

*Ichi nichī ni ni-jikan kurai desu.*

I hardly ever study.

*Metta ni benkyō shimasen.*

#### \*\*\* Around two hours a day.

*When answering how long you spend time doing something, it's okay to drop the "I spend" in your answer. Native speakers do so all the time.*

## Vary your questions

**Open form:** How much time do you spend studying every day?

→ **Closed form:**

Do you spend (much time studying) every day?

**Alternatives:**

- Do you spend a lot of time studying?
- Do you study a lot every day?

## NOTES FOR PAGE 37

### How about you?

- Give students a bit of time to fill in the blanks with guesstimates for how much time, on average, they spend doing these activities.
- It might help to suggest a few ideas for the "original idea" option (listening to music, studying, exercising, etc)
- Modelling the model dialog with a few students will ensure that everyone is clear on how to go about this short task.

### Model Sentences 2



#### Romaji transcript of audio track 1-33

How often do you clean your room?

*Dono kurai no hindo de heya no souji wo shimasu ka?*

About once a week.

*Isshu kan ni ikkai kurai desu.*

I rarely do.

*Metta ni shimasen.*

I hardly ever do.

*Hotondo shimasen.*

I never do.

*Mattaku shimasen.*

#### \*\*\* About once a week

*A longer version of this answer includes the subject and verb: "I clean my room about once a week". Again, this is optional during conversation, where dropping subjects and verbs is quite common.*

## Vary your questions

**Open form:** How often do you (clean your room)?

→ **Closed form:**

Do you often (clean your room)?

**Alternatives:**

- Do you (clean your room) often?

## NOTES FOR PAGE 38

### Guided Speaking Practice

- Play audio track #1-34 for the students.
- This dialog is structured to model the *Golden Rule 3* structure expounded upon in the following *Sounding Natural Note*. The idea here is to showcase how easy it is to talk about yourself—simply resolve to answer every question you ask without being prompted to do so.
- Within the substitution vocab are several expressions that you may want to go over with your students before they begin reading this dialog in pairs.
- If you have time, you could have your students brainstorm an additional line of content.

### Sounding Natural Note:

#### *How to talk about yourself*

- Here we have a note dedicated to Golden Rule 3 that showcases a simple technique for how students can talk about themselves. This may seem like a difficult thing to do for many students, as it may feel unnatural to speak without having been given “permission” to do so via a question. Nevertheless, all they need do is follow the basic four-turn sequence to bring about a degree of interactivity to their conversations.
- As always, feel free to print out and use the full transcript with your students if you feel this will help them.
- This note has a short writing task embedded within it. Have students complete it in pairs. If possible, check their work and do a “Memorize and Perform” activity with them.



### English transcript of audio track 1-35

*One important key to sounding more natural in English is to sometimes talk about yourself. This is because native English speakers often vary from the basic question-answer conversation pattern in an effort to find common ground.*

*Talking about yourself, at a basic level, is easy to do! Take a look at this four-line example. Speaker A begins with a question, and Speaker B gives a “+alpha” long answer. In line 3, Speaker A reacts to Speaker B’s answer, then makes a personal comment by answering his own question from line 1. Speaker B then reacts and adds a personal comment about the same topic. Native speakers talk like this all the time, so the more you can do this, the better. For practice, read the example dialog out loud with your partner and then write your own similar version in the spaces below.*

## NOTES FOR PAGE 39

### Listening Practice

1. Go over the *Useful Expressions*.
2. Play the three audio tracks continuously and have students fill in the blanks.
3. Go over an differences between the three versions.



**Full transcript of audio tracks 1-36, 37, 38  
(including answers and variations)**

A: Hey! You look great this morning!

B: Oh yeah? **(UK: Really?)**

Thanks! Well, I **slept (1)** well last night, I guess.

**(UK: I must have slept well last night.)**

**(AUS: I slept well last night, I suppose.)**

A: That's good. What time do you usually go to bed?

B: Oh, I try to get to bed by 11... I need at least **seven (2)** hours of sleep **(UK: seven hours sleep).**

A: Yes, I know what you mean! I need at least eight or I feel really tired. Today is my **hardest (3)** day. I have three classes, my club, and then work.

B: Wow, that's **tough (4)**! What's your easiest day?

A: Hm... probably Friday. I only have one class in the morning.

B: Sounds nice! You have the **afternoon (5)** free **(AUS: off then).**

A: Yes, that's right! I usually do my homework then.

B: Great. **(AUS: I see.)** How much time do you **spend (6)** studying each week?

A: Hm... that's a hard question! Um, about ten hours, I suppose, on **average (7).**

B: Yeah, me too. I try to study one or two hours a day, if I can.

A: Oh! **Speaking (8)** of studying... I have to go to class now. Shall we meet later for lunch?

B: Great idea! See you in the cafeteria at noon.

A: Okay, later! **(AUS: See ya!)**

B: Bye!

### Speaking Time: Free Conversation

#### Step 1:

- This activity is an opportunity for students to bring together all three parts of unit 2 into one coherent conversation. Feel free to conduct it in any way that works for you.
- In step 1, go over the questions listed in the table. Point out that these are the open and closed

forms of the *Model Sentences*. Either one is perfectly fine.

- Also remember to point out that the activities in each of these questions can easily be changed to include other ones.
- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies.

#### Step 2:

- If you have time, try the *Guided Role-play* activity. This will give students a break from always talking about themselves and give them an opportunity to work on improvising answers in the moment.
- Go over the directions on page 124.
- Have students begin by doing a round of just "getting to know each other" using the info on each card. This will give everyone a chance to create their character's background story.
- Next, have students improvise complete answers to the Unit 2 questions listed in Step 1. Again, you may have to model this with a few students so that everyone gets how to do it.
- If possible, join the students as they role play their characters. Toss in some extra questions to help everyone create more details answers. Have fun improvising yourself and showing everyone how it's done. Your own enthusiasm will make a big difference for the success of this activity.

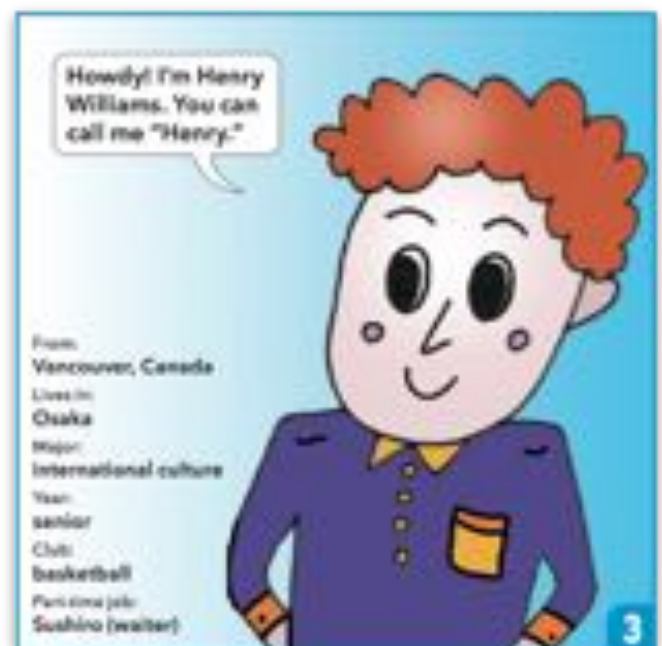
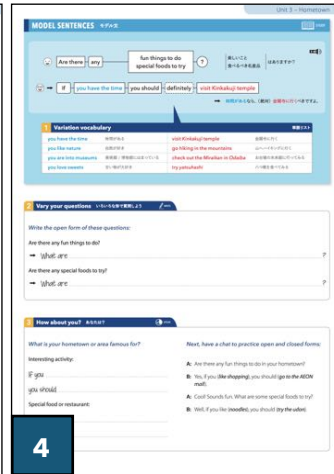
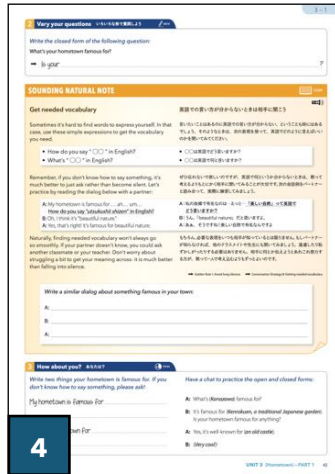


Illustration: Hashiya Tomoe



# NOTES FOR TEACHERS: UNIT 3, PART 1



## Unit 3 Overview

The main theme of this unit, **hometowns**, fits nicely with Units 1 and 2 as it is a topic that people often talk about when getting to know each other. The three sub-themes of the unit are:

- **Part 1:** Hometown attractions
- **Part 2:** Hometown likes and dislikes
- **Part 3:** Where to live in the future

As usual, the *Sounding Natural Notes* will provide further instruction and practice on the *Golden Rules* while also spotlighting three more conversation strategies:

- *Getting Needed Vocabulary* (Part 1)
- *Transitions with "How about ~?"* (Part 2)
- *Disagreeing Politely* (Part 3)

Overall, Unit 3 provides students with a topic they can talk about easily. Whereas Units 1 and 2 focus primarily on the exchange of basic information, Unit 3 sees students giving and expressing opinions at a basic level, which is a step towards more natural sounding conversation.

## Unit 3, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about what their hometowns or areas are famous for:

- *What's your hometown / area famous for?*
- *Are there any fun things to do?*

The *Sounding Natural Note* on page 43 focuses on giving students more review on *Golden Rule 1*, on a key repair strategy for avoiding prolonged silences.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

### 1. Warm-up options

- Short vocab quiz
- Review Units 1 and 2 via a free conversation activity of your choice

### 2. Page 42:

- Preview
- Model Sentences 1: *What's your hometown / area famous for?*

### 3. Page 43:

- Vary your Questions
- Sounding Natural Note: *Get needed vocabulary*
- How about you?

### 4. Page 44:

- Model Sentences 2: *Are there any fun things to do / special foods to try?*
- Vary your questions
- How about you?

### 5. Page 45:

- Guided Speaking Practice
- Personalize it!
- Speaking Time: Memorize & Perform

### 6. Expansion activity options

- Do a free conversation activity
- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com)
- Get a head start on their homework by beginning one of the photocopiable worksheets

## NOTES FOR PAGE 42

### Preview

- This dialog previews the main sub-theme of part 1, which is talking about what hometowns or areas are well known for. For review, it also includes a common repair strategy for getting needed vocabulary, something that will be needed as students talk about their hometowns.
- Things you could mention about this dialog:
  - **Line 1:** When talking about hometowns, it may well be necessary to reestablish where someone is from if they are not totally sure. Another option is to ask, "Where are you from again?" This presupposes that students have already exchanged this info in previous classes.
  - **Line 2:** Many of the things Japanese hometowns are famous for will be in Japanese, so it stands to reason that students may need help in expressing it in English. Again, remind them that their partner may not know the answer, so rather than lapse into silence or reach for a dictionary, it is better to just say "Oh, never mind" and move on.
  - **Line 5:** Many parts of Japan, including rural areas, are well known for their special foods.
  - **Line 6:** This line previews the "If you X, you should Y" pattern that will be practiced in this lesson.

### Model Sentences 1



#### Romaji transcript of audio track 2-1

What's your hometown famous for?

Anata no kokyuu wa nan de yuumei desu ka?

What's your area famous for?

Anata no chiiki wa nan de yuumei desu ka?

It's famous for Himeji Castle.

Himejijou de yuumei desu.

It's well-known for hot springs.

Onsen de yoku shirarete imasu.

\*\*\* It's famous for Himeji Castle.

Typical things that hometowns are well-known for include old traditional buildings, shopping areas, festivals, foods, and nature spots. If you can't think of anything your hometown is famous for, do a quick search online on your smartphone. Alternatively, you could talk about your prefecture or region instead: "Hokuriku is famous for lots of snow in winter."

## NOTES FOR PAGE 43

### Vary your questions

**Open form:** What's your hometown famous for?

→ **Closed form:**

Is your hometown famous for anything?

**Alternatives:**

- Is your hometown well-known for anything?
- Is there anything famous about your hometown?

### Sounding Natural Note:

#### Get needed vocabulary

- This note focuses on the *Golden Rule 1* repair strategy for dealing with that moment when you want to say something but can't find the words. This is a situation that can often lead to silence or a breakdown in the conversation, so it's important for students to understand what they can do to deal with it. Here the emphasis is on presenting a simple solution- just ask for a translation using "How do you say~in English?" The model dialog demonstrates how this is used, and the writing task provides a bit of focused practice. Naturally in the real world it won't always be the case where one's speaking partner will be able to provide help. In that case, students can be advised to ask another classmate or you. Students should be reminded that a bit of struggle to get one's meaning across is normal, and that by trying to find words they are demonstrating their interest in communicating, which is a very positive thing.
- For the writing task, have students work on it individually or in pairs. Go around and help as needed, then check their work as they finish. If you have time, do a quick *memorize and perform* activity. Having a few students stand and deliver their short exchanges from memory will encourage everyone to complete the task with more attention and care, lest they be called upon at some point.



## English transcript of audio track 2-2

Sometimes it's hard to find words to express yourself. In that case, use these simple expressions to get the vocabulary you need.

How do you say “○○” in English?

What's “○○” in English?

Remember, if you don't know how to say something, it's much better to just ask rather than go into silence. Let's practice by reading the dialog below with a partner:

A: My hometown is famous for ... ah... um... How do you say “utsukushii shizen” in English?

B: Oh, I think it's “beautiful nature”.

A: Yes, that's right! It's famous for beautiful nature.

Naturally, finding needed vocabulary won't always go so smoothly. If your partner doesn't know, you could ask another classmate or your teacher. If it becomes too much of a struggle, it may be better at that point to pass and move on.

Even if you struggle a bit to get your meaning across, it is much better to try than fall into silence. Asking for how to say something shows you are trying to communicate. This ultimately is more important than being perfectly smooth.

For a bit of practice, write your own version of this example dialog below. Use something famous from your hometown or area.

## How about you?

- Give students a few minutes to fill in the blanks with their own answers. Remind them to do a bit of searching online via their smartphones if they can't think of anything off-hand that their hometown is famous for. Alternatively, for students who are stuck in the belief that their hometowns are totally boring, ask them to talk about their home prefecture instead. This should be much easier for them.
- For the sake of prolonging conversation, have students write TWO things about their hometown or area.
- Model the model dialog with a few students. Switch up leading with open and closed forms to

keep students on their toes and remind them to improvise whenever they feel like it.

- Have students talk about their hometown attractions with several classmates, taking care to use both open in closed forms.

## NOTES FOR PAGE 44

### Model Sentences 2

- The *Variation vocabulary* box here is a bit tricky because of the need for coherency between the blue and red items. Unlike other variation vocab presented so far, not every expression will go with every other one. For example, it makes little sense to say, “If you love sweets, visit Kinkakuji Temple.” Lines have been added to this box to help students avoid erroneous combinations. In addition, the Japanese translations should minimize any potential problems.
- You could also point out that the word “definitely” is optional and should only be used emphasize one's strong opinion on their recommendation.
- Finally, summarize the audio grammar note by showing how this structure still makes sense if reversed: “You should definitely visit Kinkakuji temple, if you have the time.”



## Romaji transcript of audio track 2-3

Are there any fun things to do?

Tanoshii koto wa arimasu ka?

Are there any special foods to try?

Taberubeki meisanhin wa arimasu ka?

If you have the time, you should visit Kinkakuji temple.

Jikan ga aru nara, Kinkakuji ni ikubeki desu yo.

If you have the time, you should definitely visit Kinkakuji Temple.

Jikan ga aru nara, zettai Kinkakuji ni ikubeki desu yo.

### ❖❖ If you have the time, you should visit Kinkakuji temple.

The clause beginning with “if” in this model sentence is optional, but it makes for a smoother and richer answer if used. It can come at the beginning or end of the main clause:

- If you have the time, you should visit Kinkakuji Temple.

- You should visit Kinkakuji Temple, if you have the time.

## Vary your questions

**Closed form:** Are there any fun things to do?

→ **Open form:**

What are some fun things to do?

**Closed form:** Are there any special foods to try?

→ **Open form:**

What are some special foods to try?

### Alternatives:

- What are some (interesting<sup>6</sup>) things to do?
- What are some delicious foods in your area?

## How about you?

- Give a few minutes for students to fill in some info on an interesting activity and a special food. Remind everyone that they can recommend a great local restaurant if their area has no special food worth mentioning.
- Model the model dialog with several students before having everyone practice it a few times with different partners.

## NOTES FOR PAGE 45

### Guided Speaking Practice

- Play audio track 2-4 while students listen and follow along.
- For lower-level students, it may help to go over the substitution vocab before they begin reading because some of the expressions may be a bit difficult.
- The vocab in column 3 showcases different ways of asking the *Model Sentence* on page 44.
- Column 4 highlights a few different verbs that can be used- *check out, go to, visit*.

### Personalize It!

- Go over the directions and make sure students understand what to do.
- Go around and help students complete their dialogs as needed.

- When a pair finishes, have them raise their hands. Check their work and then ask them to memorise their dialog.

## Speaking Time: Memorize & Perform

- Do a 2 minute group "study time." This will ensure that the slow finishers have a chance memorize what they wrote.
- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy. Spend some time reviewing how to do this beforehand if needed. The feedback needn't be extensive in order to be effective. Short expressions such as "You spoke smoothly" or "Look at your partner more" can be taught. Consider making a handout of these feedback-giving phrases so that students can refer to them as they do this activity.

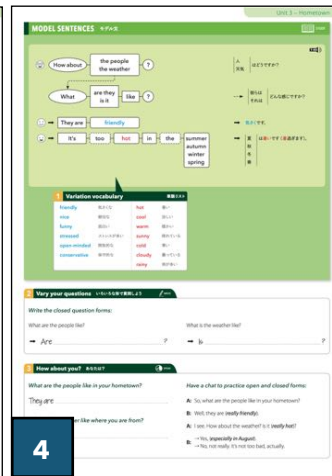
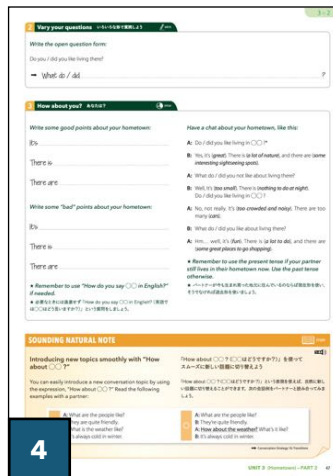
## Expansion ideas

- If possible, take the performance a step further by having some of the pairs perform their dialogs in front of the class. Use your warm personality and good humor to establish a safe atmosphere. You'll find that some students will be quite anxious, but as long as it's not too much, they will greatly benefit from having completed a dialog of clean English in front of their peers.
- Practice part 2 vocabulary at [cic-mulimedia.com](http://cic-mulimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.

<sup>6</sup> Other adjectives could work here as well, such as *exciting* or *relaxing*.



# NOTES FOR TEACHERS: UNIT 3, PART 2



## Unit 3, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about what they like and don't like about their hometowns. As a result, this lesson focuses primarily in helping students express their personal opinions about where they live, about how to give some basic reasons for why they like or don't like something:

- Do you like living in ~ ?
- How about the people / the weather?

The *Transitions* conversation strategy is the focus of the *Sounding Natural Note* on page 47. Here students will see how the simple question pattern "How about ~?" is actually a simple and powerful way of adding smoothness to the way one speaks.

Wrapping up the lesson is a traditional interview speaking task, where students will need to collect information about where their classmates are from.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Review part 1 by having students do several rounds of timed conversations.
- Alternatively, use the *Guided Role-play* cards at the back of the book to review part 1 content.
- Take a short quiz on part 1 vocabulary.

### 2. Page 46:

- Preview
- Model Sentences 1: Do / Did you like living in~?

### 3. Page 47:

- Vary your questions
- How about you?
- Sounding Natural Note: *Introducing new topics smoothly with "How about~?"*

### 4. Page 48:

- Model Sentences 2: How about the people / the weather?
- Vary your questions
- How about you?

### 5. Page 49:

- Guided Speaking Practice
- Speaking Time: Interview Three Classmates

### 6. Expansion activity options

- Study vocab from part 2 or even part 3 at [cic-multimedia.com](http://cic-multimedia.com).
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- Work on another photocopyable worksheet.
- Do some more guided role-playing.

## NOTES FOR PAGE 46

### Preview

- In Part 2, students will practice talking about their hometowns with greater detail, focusing primarily on making longer turns, i.e. practicing *Golden Rule 2*. This *Preview* dialog demonstrates some of the things that people usually mention when describing their hometown: a general evaluation, a nice feature or two, and what the people are like. Vocabulary to talk about the weather will also be covered.
- Things you could mention about this dialog:
  - **Line 1:** "So" is a transition expression that was covered in Unit 1. Again, this little word links this dialog to the one students practiced in part 1.
  - **Lines 2:** Ask students what implicit question these extra details answer.
  - **Line 3:** *Sounds + (adjective)* is a very useful reaction pattern that is easy to remember.
  - **Lines 5:** This is a nice expression to use in response to someone talking about what they like about their hometown. The pattern "*It seems like~*" can also be used to respond to less positive portrayals, such as "*It seems like a really boring place to live.*"

### Model Sentences 1



#### Romaji transcript of audio track 2-5

Do you like living in~?

~ ni sumu no wa suki desu ka?

Did you like living in~?

~ ni sumu no wa suki deshita ka?

Do you like living there?

Soko ni sumu no wa suki desu ka?

Did you like living there?

Soko ni sumu no wa suki deshita ka?

Yes, it's really pleasant.

Hai, honto ni kaiteki desu.

There is a lot of nature.

Takusan no shizen ga arun desu.

There are nice cafes.

Ii kafe ga ikutsuka arun desu.

No, it's too crowded.

lie, konzatsu shisugite imasu.

There is too much stress.

Sutoresu ga osugirun desu.

There are too many people.

Hito ga osugirun desu.

#### ❖❖ Did you like living in your hometown?

Remember to use the present tense if your partner is still living in their hometown and the past tense if they are not. If you are not sure, please ask: "Do you still live there?"

#### Other things you can point out:

- **Yes, it's really pleasant:** A simple and effective way to answer "Do you like living in your hometown?" is to use the "*It's + adjective*" structure. Add the optional word "*really*" to provide stronger emphasis.
- **There is a lot of nature:** You can easily add some extra pieces of information by using "*There is*" and "*There are*". Take care to use the correct form of the *Be* verb:
  - X: There are a lot of nature.
  - : There is a lot of nature.
- **There are too many people:** "*Too much*" goes with uncountable nouns, such as stress, whereas "*too many*" goes with plural countable nouns, such as people or cars.
- **What are they like? What's it like?:** Take care to use "*are*" with plural, countable nouns, such as "*people*", and "*is*" with uncountable nouns, such as "*weather*".

## NOTES FOR PAGE 47

### Vary your questions

**Closed form:** Do you / Did you like living there?

→ **Closed form:**

What do / did you like about living there?

**Alternatives:**

- What else do / did you like about living there?

## How about you?

- Have students spend a few minutes filling in the blanks with answers true for them. For the sake of practicing longer turns, encourage them to come up with three positive and three negative points: an overall evaluation using an adjective and some features using singular, plural, and/or countable/uncountable nouns.
- Remind everyone to ask for help if needed: *How do you say~ in English?*
- Go over the little note under the model dialog before you model it with students. This is just a reminder to be accurate with the verb tense they use.
- Model the dialog with several students. Feel free to switch up the open and closed forms of each question as you talk with your students.
- Have students practice the model dialog with several classmates. Having them stand up while speaking can help them stay focused.

## Sounding Natural Note:

### Introducing new topics smoothly with "How about ○○?"



#### English transcript of audio track 2-6

No doubt you are already familiar with the question "How about you?" This allows you to bounce the same question back to your partner that they asked you. But did you realize that "How about~?" can be used to introduce other topics in a smooth way? Use this question form to transition to a new related topic. You can then add an additional question to further narrow the focus. To see how this works, read the following sample conversations.

A: What are the people like?

B: They are quite friendly.

A: What is the weather like?

B: It's always cold in winter.

A: What are the people like?

B: They're quite friendly.

A: How about the weather? What's it like?

B: It's always cold in winter.

While the first sample is not bad, the 2nd one sounds much smoother.

## NOTES FOR PAGE 48

### Model Sentences 2



#### Romaji transcript of audio track 2-7

How about the people?

*Hito wa dou desu ka?*

What are they like?

*Karera wa donna kanji desu ka?*

They are friendly.

*Kisaku desu.*

How about the weather?

*Tenki wa dou desu ka?*

What's it like?

*Sore wa donna kanji desu ka?*

It's hot in the summer.

*Natsu wa atsui desu.*

It's hot in summer.

*Natsu wa atsui desu.*

It's too hot in the summer.

*Natsu wa atsusugimasu.*

#### \*\*\* in summer / in the summer

Using "the" is technically correct, but native speakers often leave it out in this situation.

#### \*\*\* It's too hot in the summer

"too" is optional in this answer pattern. Use it to add emphasis. Alternatively, you could say "really". For example:

It's too hot.

It's really hot.

## Vary your questions

**Open form:** What are the people like?

→ **Closed form:**

Are the people (friendly)?

**Open form:** What is the weather like?

→ **Closed form:**

Is the weather (hot in summer)?

### Alternatives:

- Are they (friendly)?
- Is it (hot in summer)?

## How about you?

- Give a few minutes for students to fill in the blanks with their own personalized answers.
- Model the model dialog with a few students, then have everyone practice it with several classmates. Again, this works quite well if you have the students stand while speaking and then sitting down when done.
- Encourage everyone to go beyond the model dialog if they are able, but make a point of using open and closed forms.
- If you notice students looking at their books while talking, encourage them to not do so for an added challenge.

## NOTES FOR PAGE 49

## Guided Speaking Practice

- Play audio track #2-8 while students listen and follow along.
- For low-level students, it may help to go over the substitution vocab before they begin reading. These items are intended to expand students' options for expressing themselves.
- If you have time, have pairs of students come up with an additional line of content. Pick a few good ones to perform their new content for everyone to hear.

## Speaking Time:

### Interview three classmates

- This is a classic interview activity to practice conversation. The act of taking notes slows things down for students and enables slower learners to keep up.
- Before beginning, note the *Golden Rule 1* repair strategies- students may need these when conducting their interviews. Feel free to add more if you like.
- You can run this activity in a variety of ways, such as setting a time limit for each round, or having students stand up and mingle until the task is completed. If students stand, encourage them to use a *shitajiki*, or something firm to write on as they take notes. Doing so will help improve body language as students speak to each other. Otherwise, students will tend to slump over to write on a desk while in the midst of conversation.

## Expansion ideas

- Have students give mini-presentations about the classmates they spoke with, either in small groups or in front of the class.
- For homework, students write up a short paragraph that reports on what their classmates said. These reports can be delivered in the following class as a review activity.
- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.



Illustration: Soukawa Emi



# NOTES FOR TEACHERS: UNIT 3, PART 3

**5**

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## Unit 3, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, preferences for where students would like to live in the future is the main topic of discussion.

The *Sounding Natural Note* on page 51 helps students agree and disagree with their classmate's choices. Additional practice on that four-turn *Golden Rule 3* sequence for talking about yourself takes place on page 52.

Unit 3 wraps up on page 53 with *Listening Practice* and *Free Conversation* tasks. By the end of this lesson, students will have the ability to speak smoothly and knowledgeably about their home towns.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Do a short vocab quiz on parts 1 and 2.
- Review parts 1 and 2 by having students do a few rounds of free conversation.
- Use the guided role-play activity to give students a chance to review parts 1 and 2 and practice thinking creatively and quickly in the moment.
- Have students give short presentations about the hometowns of classmates the interviewed in the previous lesson.

### 2. Page 50:

- Preview
- Model Sentences 1: *Where would you like to work in the future?*
- Vary your questions

### 3. Page 51:

- How about you?
- Sounding Natural Note: *Agree and disagree politely*

### 4. Page 52:

- Guided Speaking Practice
- Sounding Natural Note: *Talk about yourself*

### 5. Page 53:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

- Try another conversation practice activity.
- Study vocabulary online at [cic-multimedia.com](http://cic-multimedia.com).
- Do a worksheet.
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- In small groups, have students give short presentations about their hometowns.

## NOTES FOR PAGE 50

### Preview

- This dialog previews the main sub-theme of part 3, which is preferences for where students would like to live in the future and agreeing or disagreeing with those choices.
- Things you could mention about this dialog:
  - **Line 3:** Here is a preview of how to disagree politely.
  - **Line 4:** What implicit question does Miyu's reply answer?
  - **Line 5:** Again, Anika demonstrates how to disagree politely.
  - **Line 6:** This expression shows how you can have a bit of fun teasing someone if you know them well.

### Model Sentences 1



#### Romaji transcript of audio track 2-9

Where would you like to live in the future?  
*Shorai, doko ni sumitai desu ka?*

I'd like to live here.  
*Koko ni sumitai desu.*

I'd like to live in a big city like Tokyo.  
*Tokyo no youna daitoshi ni sumitai desu.*

I'd like to live in a medium-sized city like Hiroshima.  
*Hiroshima no youna chuukibo no machi ni sumitai desu.*

I'd like to live in a small city like Toyama.  
*Toyama no youna chisai machi ni sumitai desu.*

#### \*\*\* I'd like to live in a medium-sized city like Hiroshima.

Alternatively, it is quite common to say "midsize": I'd like to live in a midsize city like Hiroshima.

### Vary your questions

**Open form:** Where would you like to live in the future?

→ **Closed form:**

Would you like to live (in a city) in the future?

#### Alternatives:

- Would you like to live (in the city or the country)?

## NOTES FOR PAGE 51

### How about you?

- Give students a bit of time to fill in the blanks with where they would like to live in the future and why. You might find it helpful to go over the few suggested reasons or brainstorm some more on the board before students begin writing their personalized answers.
- Go around and help as needed as the students write.
- Modelling the model dialog with a few students will ensure that everyone is clear on how to go about this short task. As always, encourage students to use both open and closed forms as they speak.

### Sounding Natural Note:

#### Agree and disagree politely

- This note focuses on how students can agree and disagree with each other while they exchange ideas of where they would like to live someday. It emphasises the point that having a different preference is not a bad thing to bring up as long as it's done in a polite way.



#### English transcript of audio track 2-10

*The question about where you will live in the future brings up a natural opportunity to compare and contrast your preferences for places to live. Do you prefer living in the countryside or the big city? In your hometown or someplace else?*

*As you talk about where you would like to live someday, you can agree with your partner's choice using the "Yes, it must be + <positive adjective>" pattern. If you would like to agree and bring up a contrary point, do so by using the "But isn't it a bit + <negative adjective>?" pattern. To politely state your opposite opinion, use the "Personally, I prefer A" pattern. Politely agreeing and disagreeing will make you sound more communicative.*

## NOTES FOR PAGE 52

### Guided Speaking Practice

- This dialog is structured to showcase a typical sequence of stating and reacting to preferences.
- Listen to the audio track as usual, then practice a bit of pronunciation if need be.
- Lower-level students might benefit from some time spent on the substitution vocab. These expressions are natural extensions of what has been previously presented.
- After students finish reading this dialog, you could have them brainstorm an additional line of content in pairs and share it with the class.

### Sounding Natural Note: Talk about yourself

- Here we have another note dedicated to the *Golden Rule 3* technique for how students can talk about themselves. This repetition is intentional, as talking about oneself is not entirely natural for native Japanese speakers.
- As always, feel free to print out and use the full transcript with your students if you feel this will help them.
- This note has a short writing task embedded within it. Have students complete it in pairs. If possible, check their work and do a *memorize and perform* activity with them.



#### English transcript of audio track 2-12

Again, *Golden Rule 3* states that it's natural to sometimes talk about yourself. Let's practice that rule within the context of this unit's theme, hometowns.

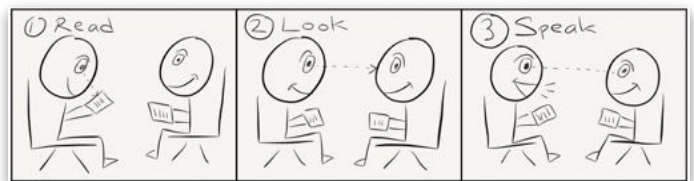
Notice the following four-line conversation exchange. A asks a question, B gives a long answer, then A responds by reacting and then answer his or her own question. B then reacts to that and adds some more detail to his or her own previous answer. If you read the example with a partner out loud, you can feel how this works. This is a very common way that native English speakers talk.

Finally, for added practice, write a similar four-line exchange using some of the agreeing/disagreeing expressions from above.

## NOTES FOR PAGE 53

### Listening Practice

- Go over the *Useful Expressions*.
- Play the three audio tracks continuously and have students fill in the blanks.
- Go over an differences between the three versions.
- (optional) Have students pair-read the dialog aloud in a "Read-Look-Speak" manner. This involves separating the acts of reading and speaking:
  1. Read lines silently, memorizing as much of them as possible.
  2. Make eye contact.
  3. Speak the line aloud while keeping eye contact.



Note that **it's totally fine to look at the text as many times as needed**; the main thing is to read, THEN speak. This is a technique used by actors to memorize lines of dialog. Having your students stand while doing this activity will help them focus. When everyone sits after finishing, you'll know it's time to move on.



**Full transcript of audio tracks 2-13, 14, 15  
(including answers and variations)**

A: Ah... where are you from again, Sylvie?

B: I'm from **Chicago**. How about you?  
**(UK: London) (AUS: Perth)**

A: I'm from **Broomfield, Colorado**.  
**(UK: Skipton, in Yorkshire)**  
**(AUS: Dubbo, in New South Wales)**

B: Pardon?

A: **I'm from a town (1) called Broomfield, which is between Denver and Boulder.**

**(UK: I'm from a small town called Skipton, which is near the Yorkshire Dales.)**

**(AUS: I'm from a small town called Dubbo, which is west of Sydney.)**

B: Oh, I see. Is your hometown famous for anything?

A: Well, it's close to the **mountains (2)**, so there are many good **ski** areas nearby.

**(UK: hiking) (AUS: skiing)**

B: That sounds great. Are there any other fun things to do?

A: No, not really! There is nothing to do at night. I don't like it there. It's too **boring (3)**.

B: Really? That's too bad. Where would you like to live in the future?

A: I'd like to live **abroad (4)**, in a big city like London.  
**(UK: Singapore) (AUS: New York)**

B: Well, that's cool, but I hear it can be a **stressful (5)** place to live.

A: Yeah, I suppose, but it's also very exciting. There are people from many **cultures (6)** there.

B: Yeah, it's a multicultural society, that's true.  
**(UK: Yes) (AUS: Yes)**

## Speaking Time: Free Conversation

### Step 1:

- This activity is an opportunity for students to bring together all three parts of unit 3 into one coherent conversation. Feel free to conduct it in any way that works for you.
- Go over the questions listed in the table. Point out that these are the open and closed forms of the *Model Sentences*. Either one is perfectly fine.
- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies.

### Step 2:

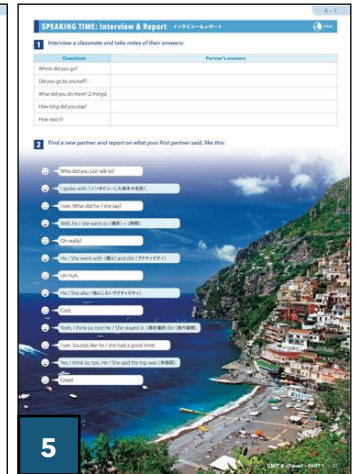
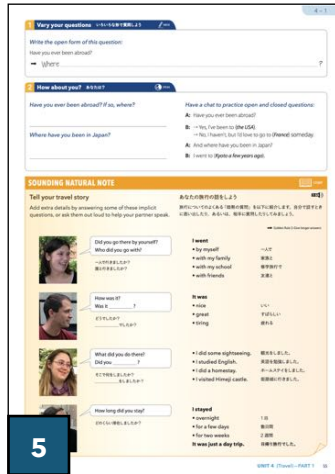
- If you have time, try the *Guided Role-play* activity.
- Go over the directions on page 124.
- Have students begin by doing a round of just "getting to know each other" using the info on each card.
- Next, have students improvise complete answers to the Unit 3 questions listed in Step 1.
- If possible, join the students as they role play their characters. Toss in some extra questions to help everyone create more details answers. Have fun improvising yourself and showing everyone how it's done. Your own enthusiasm will make a big difference for the success of this activity.



Illustration: Tanaka Tomohiro



# NOTES FOR TEACHERS: UNIT 4, PART 1



## Unit 4 Overview

Travel is the main theme of this unit, but each part will have students talking about a different sub-theme:

- **Part 1:** Past travel experiences
- **Part 2:** Future travel ideas and plans
- **Part 3:** Comparing different modes of travel

As usual, the *Sounding Natural Notes* will provide further instruction and practice on the *Golden Rules* in the context of talking about travel experiences. The note on page 64 also shines a light on how students can express uncertainty when they don't have a ready answer.

Overall, Unit 4 will give students the tools to enable them to chat about their past and future travel experiences and plans. Given the popularity of this topic, students will hopefully enjoy sharing their experiences and dream trip ideas with each other.

## Unit 4, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about their past travel experiences: *Have you ever been abroad?*

The *Sounding Natural Note* on page 55 focuses on helping students give longer answers in line with *Golden Rule 2*. The common implicit questions covered there can also be used as follow-up questions to bring out more details.

In *Speaking Time*, students do the *Interview & Report* activity, which will allow them to practice making longer turns and actively listen.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

### 1. Warm up options

- Have a short vocab quiz.
- Review Units 1~3 via a free conversation activity of your choice.

### 2. Page 54:

- Preview
- Model Sentences 1: *Have you ever been abroad?*

### 3. Page 55:

- Vary your questions
- How about you?
- Sounding Natural Note: *Tell your travel story*

### 4. Page 56:

- Guided Speaking Practice
- How about you?

### 5. Page 57:

- Speaking Time: *Interview & Report*

### 6. Expansion activity options

- Do a free conversation activity.
- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets.

## NOTES FOR PAGE 54

### Preview

- This dialog showcases the sub-theme of past travel experiences. In this part, students will be using the past tense to talk about previous trips.
- Things you could mention about this dialog:
  - **Line 1:** Saying your partner's name from time to time is a friendly thing to do. People like it when you remember their name!
  - **Line 2:** This is a model "no" answer: Yuma says no, but instead of ending there, he softens the negative answer by stating where he would like to travel someday. This is a subtle thing that promotes friendly conversation.
  - **Lines 4~5:** Yuma gives a short answer without any details, so Janice immediately asks him a follow up question. This is an example of making an implicit question explicit.
  - **Line 6:** What implicit question does "It was a school trip" answer?

### Model Sentences 1



#### Romaji transcript of audio track 2-16

Have you ever been abroad?

*Gaikoku ni itta koto ga arimasu ka?*

Have you ever been to Hiroshima?

*Hiroshima ni itta koto ga arimasu ka?*

Yes, I have been to Korea.

*Hai, Kankoku ni itta koto ga arimasu.*

Yes, I have been there.

*Hai, soko ni itta koto ga arimasu.*

Yes, I went to Hawaii last year.

*Hai, kyonen Hawaii ni ikimashita.*

No, I've never been abroad.

*lie, gaikoku ni wa itta koto ga arimasen.*

No, I've never been there.

*lie, soko ni wa itta koto ga arimasen.*

❖❖ When talking about past trips, you can use either the past tense (I went) or the present perfect tense (I have been).

The past tense is used when the focus is on the past action, so it's unnatural to have a sentence in this tense without mentioning when that action happened. For example: I went to Hawaii last year. Without "last year", the sentence would be strange.

Conversely, the present perfect tense is used when the focus is on the fact that you have had that experience. It is unnatural to mention in the same sentence when that experience happened. For example, you should not say "I have been to Hawaii last year." If you want to introduce that information, add another sentence using the past tense. For example: I've been to Hawaii. I went last year.

## NOTES FOR PAGE 55

### Vary your questions

**Closed form:** Have you ever been abroad?

→ **Open form:**

Where have you been (abroad)?

**Alternatives:**

- Where have you been in Japan?
- Where have you been in (PLACE)?

### How about you?

- Give students a few minutes to fill in the blanks with their own answers.
- Model the model dialog with a few students. Since most of them have likely not traveled abroad yet, it's good to lead with the open form and then use the closed form to follow-up for where they have traveled in Japan.
- Have students talk about their hometown attractions with several classmates, taking care to use both open in closed forms. If they can manage a few follow-up questions at this point, great, but this skill will be developed in the following activity.

## Sounding Natural Note: Tell your travel story

- This note is all about Golden Rule 2 in the context of travel stories. A number of implicit questions are listed, all of which can be made explicit as follow-up questions to gather more interesting details. Ideally it's on the speaker to take initiative to make longer answers, but the listener needs to be ready with follow-ups just in case.



### English transcript of audio track 2-17

*When your conversation partner asks you a question such as "Have you ever been to Hiroshima?", the basic answer is "yes" or "no". But if you only say that, you will come across like you don't want to communicate.*

*To sound more friendly and communicative, you should remember Golden Rule 2: add one or two pieces of extra information to your answers. To do that, you can answer one of the implicit questions on this page.*

*The most obvious implicit question, as shown in the Model Sentences, is "When?" In this Sounding Natural Note, you'll find four more common implicit questions.*

*Also, if you are the one who asked the original question, and your conversation partner gives you a short answer, you can also ask these questions out loud to gather more details. Hopefully they will appreciate your interest in their travel story and feel encouraged to talk more about it.*

## NOTES FOR PAGE 56

### Guided Speaking Practice

- This dialog is written to point towards a possible way of talking about travel experiences. Although there is not much room to bring in many follow-up questions, there are a few to exemplify what can be done.
- Listen to track #2-18 as usual, then practice a bit of pronunciation if need be.
- Lower-level students might benefit from some time spent on the substitution vocab.

- After students finish reading this dialog, you could have them brainstorm an additional line of content in pairs and share it with the class.

### How about you?

- This *How about you?* is a bit different than others up until this point. Instead of incorporating a short speaking activity, it focuses on giving time for students to recall some details of a trip they made, either abroad or domestic. In effect, it is a set-up for the *Speaking Time* task that follows on page 52.
- Give some time for students to fill in the mind-map about a past trip. If you think students are not familiar with mind-maps, it would help if you drew one on the board about a trip you made.
- A point to emphasize is that students do not need to write complete sentences in their maps- just a key word or two is enough.

## NOTES FOR PAGE 57

### Speaking Time: Interview & Report

- Since the students will be interviewing each other in pairs during the 1st step, you may find it helpful to go over again some basic repair strategies on the board that will help them stay in English while managing this task:
  - *Pardon?*
  - *Sorry, what does that mean?*
  - *How do you say ~ in English?*
  - *How do you spell ~?*
- In the 2nd step, students will change partners and report on what their first partner said. The idea here is to make a short "mini-presentation" to practice making longer turns and listening actively. Modelling the short dialog with a few students will help everyone understand what to do. Remind them to switch parts when they get to the end.
- It's not necessary to be too strict with following the example dialog. If students want to spontaneously ask follow-up questions while they listen, that should be encouraged.
- When done, it's possible to keep going for another cycle or two as time permits, or have a few pairs present to the class.

## Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

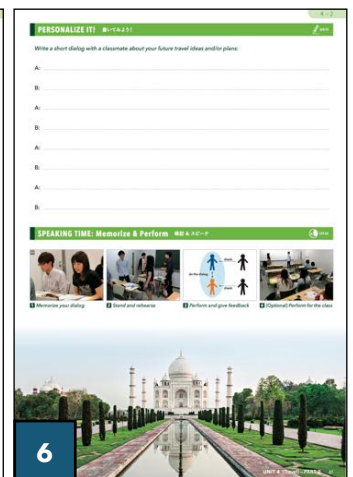
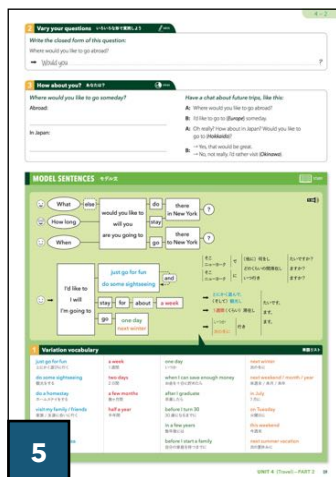
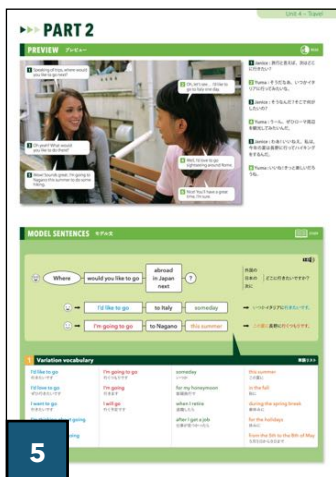
- Have students write up a report of their classmates' trips, which they can present about in the following class.
- Have students use the free *Google Maps* app on their smartphones to help them talk about their travel experiences. Photos and other info can easily be accessed, in addition to street-level views of places they went. Teach additional follow-up questions as needed.
- Encourage students to bring some of their travel photos to the next class, either printed versions or on their smartphones. These can be used during a warm-up or expansion exercise.
- Practice part 2 vocabulary at [cic-mulimedia.com](http://cic-mulimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127. Have students pretend their characters are rich and have been to many exotic locations.



Illustration: Shimada Nami



# NOTES FOR TEACHERS: UNIT 4, PART 2



## Unit 4, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about dreams and plans for future trips. As a result, the future tense will be emphasised.

- *Where would you like to go abroad?*
- *What would you like to do there?*
- *How long will you stay?*
- *When are you going to go?*

The *Sounding Natural Note* on page 60 focuses on *Golden Rule 3* by introducing a slight variation on the simple 4-turn sequence for talking about oneself: beginning with a statement as opposed to a question. The idea here is to encourage students to take a more active role during conversations.

In *Speaking Time*, students will write and memorize an 8-turn dialog using language from part, then perform it for classmates. By the end of class, students will have improved their ability to talk about their future travel experiences.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm up options

- Review part 1 by having students talk about previous trips using some photos they brought in.
- Alternatively, use the *Guided Role-play* cards at the back of the book to review part 1 content.
- Take a short quiz on part 1 vocabulary.

### 2. Page 58:

- Preview
- Model Sentences 1: *Where would you like to go abroad?*

### 3. Page 59:

- Vary your questions
- How about you?
- Model Sentences 2: *How about the people / the weather?*

### 4. Page 60:

- Sounding Natural Note: *Talk about yourself without waiting for questions*
- Guided Speaking Practice

### 5. Page 61:

- Personalize it!
- Speaking Time: *Memorize & Perform*

### 6. Expansion activity options

- Study vocab from part 2 or even part 3 at [cic-multimedia.com](http://cic-multimedia.com).
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- Work on another photocopiable worksheet.
- Do some more guided role-playing.

## NOTES FOR PAGE 58

### Preview

- In Part 2, the focus of travel conversation shifts to future dreams and plans. Students will primarily be using the future tense and learning some fine distinctions between various forms of it.
- Things you could mention about this dialog:
  - **Line 1:** "Speaking of trips" is transition expression that links this dialog to the one in Part 1.
  - **Lines 2:** Instead of replying straight away with an answer, Yuma gives himself a bit of time to think by saying "Oh, let's see." This is quite a natural thing to do given the nature of Janice's question.
  - **Line 3:** Janice replies with a follow-up question, making explicit an implicit question.
  - **Lines 5:** Janice shows initiative here by answering her own question without waiting for Yuma to say "How about you?" or another question. This is a good opportunity to re-emphasize the importance of taking initiative when speaking English- it shows you are interested in communicating. This sort of interest is the fuel that powers successful interactions forward.

### Model Sentences 1



#### Romaji transcript of audio track 2-19

Where would you like to go abroad?  
*Gaikoku no doko ni ikitai desu ka?*

Where would you like to go in Japan?  
*Nihon no doko ni ikitai desu ka?*

Where would you like to go next?  
*Tsugi ni doko ni ikitai desu ka?*

I'd like to go to Italy someday.  
*Itsuka Itaria ni ikitai desu.*

I'm going to go to Nagano this summer.  
*Kono natsu ni nagano ni ikutsumori desu.*

#### ❖❖ I'd like to go to Italy someday.

Saying that you would like to go somewhere hints that your potential future trip is just at the desire or idea stage, and that nothing has been planned yet.

#### ❖❖ I'm going to go to Nagano this summer.

Saying you are going to go somewhere means that you have a clear intention or plan in mind.

## NOTES FOR PAGE 59

### Vary your questions

**Open form:** Where would you like to go abroad?

→ **Closed form:**

Would you like to go abroad?

**Alternatives:**

- Would you like to go (to Hokkaido)?

### How about you?

- Give time for students to make notes about future foreign or domestic travel ideas or plans.
- Remind everyone to ask for help if needed: *How do you say~ in English?* This could come in handy because many students will not know how to pronounce foreign place names correctly.
- If you think most of your students need help with pronouncing the names of different countries, spend some time on that as you see fit.
- Model the dialog with several students. Feel free to switch up the open and closed forms of each question as you talk with your students.
- Have students practice the model dialog with several classmates. Having them stand up while speaking can help them stay focused.
- To liven up this activity, you could allow students to google up some images of dream destinations on their smartphones. Having photos present in the conversation helps make it more real and gives students energy.

## Model Sentences 2



### Romaji transcript of audio track 2-20

What would you like to do in New York?  
*Nyuuyooku de nani o shitai desu ka?*

What else would you like to do in New York ?  
*Nyuuyooku de hoka ni nani o shitai desu ka?*

What else will you do in New York?  
*Nyuuyooku de hokani nani o shimasu ka?*

What else are you going to do in New York?  
*Nyuuyooku de hoka ni nani o suru tsumori desu ka?*

How long will you stay there?  
*Soko ni donokurai no aida taizai shimasu ka?*

When are you going to go there?  
*Soko ni itsu iku tsumori desu ka?*

I'd like to just go for fun.  
*Tonikaku asobitai desu.*

I will just go for fun and do some sightseeing.  
*Tonikaku asonde soshite kankou shimasu.*

I'm going to stay for about a week.  
*Isshukan kurai taizai suru tsumori desu.*

I'd like to go one day.  
*Itsuka ikitai desu.*

I'm going to go next winter.  
*Tsugi no fuyu ni iku tsumori desu.*

### \*\*\* What else would you like to do?

If you use the word "else", this can be used as a follow-up question to get more details. For example:

A: So, what would you like to do in New York?

B: I'd like to do some sightseeing.

A: Oh yeah? What else would you like to do?

B: I'd like to go shopping in Times Square.

## NOTES FOR PAGE 60

### Sounding Natural Note:

*Talk about yourself without waiting for questions*



### English transcript of audio track 2-21

Here's another review of that key point for producing more natural sounding English- talking about yourself from time to time without waiting for a question (Golden Rule 3).

English speakers often take turns in a conversation talking about themselves. For example, if the topic is travel abroad, then each person will take turns sharing a personal travel experience. To sound more natural, it's a good idea to practice having conversations in this way. It will make your conversations livelier than if you only use the question-answer-question-answer pattern. When you are having a relaxed conversation in English, speaking about yourself without always waiting to be asked a question sounds friendly because you are volunteering information about yourself, showing openness. By taking the lead in being open, you give your partner permission to do the same. This is why it is seen as a friendly thing to do.

Be sure to react to what your partner says, however. This will show you are still listening and interested in what they are saying. For example:

A: I really want to travel around Europe someday.

B: Oh yeah? Me, too, I would love to travel abroad after I graduate.

A: I would love to visit France or Spain.

B: Sounds nice. I'd like to go to Australia.

Here the "Oh yeah?" is important because it shows speaker B is listening. Such reactions keep both speakers connected.

### Guided Speaking Practice

- Play audio track #2-22 while students listen and follow along.
- For low-level students, it may help to go over the substitution vocab before they begin reading. These items are intended to expand students'

options for expressing themselves and contain a number of different possible verbs that could be used: *I want to, I'm considering, I'm thinking of, I'm off to, I'm planning to, I'd love to, etc.*

- If you have time, have pairs of students come up with an additional line of content. Pick a few good ones to perform their new content for everyone to hear.

## NOTES FOR PAGE 61

### Personalize It!

- Go over the directions and make sure students understand what to do. Turn their attention toward the *Model Sentences* and *Guided Speaking Practice* dialog for ideas on what to write. Also emphasize the need for various conversation strategies, especially reactions and thinking sounds. Finally, put in a plug for longer “+alpha” answers and a 4-turn sequence with no questions.
- Go around and help students complete their dialogs as needed.
- When a pair finishes, have them raise their hands. Check their work and then ask them to memorise their dialog.

### Speaking Time: Memorize & Perform

- Using a timer, give everyone about two minutes of so to memorize their dialogs. This will ensure that the slow finishers have a chance memorize what they wrote.
- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy. Spend some time reviewing how to give this feedback beforehand if needed.

### Expansion ideas

- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopyable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- If you have time, spend a class where pairs of students present a short slide presentation on a dream trip travel itinerary. Where would they go if money were no object? Introduce them to travel websites such as *HIS* or *Lonely Planet* to help them get ideas. In addition, the free *Google Maps* app would do the trick, as most students have a smartphone these days.
- Do some role-playing with the cards on pages 124~127.



Illustration: Shimada Nami



# NOTES FOR TEACHERS: UNIT 4, PART 3

**6**

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## Unit 4, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, the focus of travel-related conversation turns to the nuts & bolts of planning a trip. Here students will talk about ideal modes of travel as well as travel times and costs:

- *What's the best way to go to Kumamoto?*
- *How long does it take?*
- *Do you know how long it takes?*
- *How much does it cost?*
- *Do you know how much it costs?*

Note how this topic follows on quite nicely from the future-oriented theme of part 2.

The *Sounding Natural Note* on page 64 bring attention to the conversation strategy of *Expressing Uncertainty*, which will help students avoid prolonged silences if they do not have a ready answer.

Unit 3 wraps up on page 65 with *Listening Practice* and *Free Conversation* tasks. By the end of this lesson, students will have the ability to speak more coherently about the popular topic of travel.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm up options

- Do a short vocab quiz on parts 1 and 2.
- Do a few rounds of free conversation to review parts 1 and 2. Use travel photos if possible.
- Do some guided role-playing.

### 2. Page 62:

- Preview
- Model Sentences 1: *What's a good way to go to Kumamoto?*

### 3. Page 63:

- Vary your questions
- How about you?
- Model Sentences 2: *How long does it take to go to Osaka? How much does it cost?*

### 4. Page 64:

- Sounding Natural Note: *Talk about yourself*
- Guided Speaking Practice

### 5. Page 65:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

- Try another conversation practice activity.
- Study vocabulary online at [cic-multimedia.com](http://cic-multimedia.com).
- Do a worksheet.
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- In small groups, have students give short presentations about their past travel experiences or future travel plans.

## NOTES FOR PAGE 62

### Preview

- This dialog previews the main trip-planning sub-theme. After chatting about future travel plans in Part 2, it follows that students would want to compare various modes of travel, travel times, and costs.
- Things you could mention about this dialog:
  - **Line 1:** Janice begins with a clear statement of a future travel plan. This establishes a clear context for talking about trip planning. This would be a good time to remind students about the importance of context- real life is not like the classroom, where students can ask any random question they like at any time. In a classroom that is okay because everyone knows it's for practice. Outside the class, however, is a different story. Without context, questions can seem random and even rude.
  - **Line 2:** Yuma's answer previews the comparative form that will be covered in this lesson.
  - **Line 3:** The "Hm" and "I think" soften Yuma's answer.
  - **Line 6:** Yuma's reply exemplifies a good way to express uncertainty- use an expression and offer a suggestion. This point will be addressed in the *Sounding Natural Note* on page 64.

### Model Sentences 1

#### Romaji transcript of audio track 2-23

What's a good way to go to Kumamoto?  
*Kumamoto ni iku niwa nande ikuno ga ii desu ka?*

What's the best way to get there?  
*Soko ni iku niwa nande ikuno ga ichiban ii desu ka?*

Well, you should go by plane.  
*Soudesu ne, hikouki de iku beki desu.*

Well, you could go by plane.  
*Soudesu ne, hikouki de ikuno ga ii kamoshiremasen.*

It's faster than driving.  
*Kuruma de iku yori hayai desu.*

It's faster and less expensive than driving.  
*Kuruma de iku yori hayaku natte, yori takaku nai desu.*

It's faster but more expensive than driving.  
*Kuruma de iku yori hayaku narimasu ga, yori takai desu.*

**❖❖ It's faster but more expensive than driving.**  
*When you recommend a way to travel somewhere, you can practice making longer answers by using comparative adjectives.*

*Use "and" to connect two positive or negative adjectives:*

- *It's faster and more convenient than going by train.*
- *It's slower and less reliable than flying.*

*Use "but" to point out contrasting points:  
good ⇒ bad or bad ⇒ good*

- *It's less convenient but more fun than driving.*
- *It's faster but more expensive than taking a ferry.*

#### **Here are some other grammar and usage points you could make when covering these Model Sentences:**

- **What's a good way to go to Kumamoto?**  
There is a slight difference in nuance between "a good way" and "the best way". The former is a bit more relaxed and open-minded about modes of travel, while the latter indicates that you are strongly interested in only the best way.

- **should / could**

Use "should" when you are very sure about which mode of travel is best. "Could" is used when you are not 100% sure; it's softer and is often used when making a suggestion.

- **more / less**

When using comparative adjectives, a general rule of thumb is to add "er" after one syllable adjectives and to use "more" or "less" with adjectives of two or more syllables. For example:

fast > faster  
*Hayai > Yori hayai*

more expensive > less expensive  
*Yori takai > Yori takaku nai*

Take care, however! There are some exceptions. For example, you need to use "more" or "less" with the adjective "fun":

Example of incorrect use:  
fun > funner

Example of correct use:  
fun > more fun, less fun

## NOTES FOR PAGE 63

### Vary your questions

**Open form:** What's the best way to go to Nara?

→ **Closed form:**

Is (the bus) the best way to get to Nara?

#### Alternatives:

- Is (MODE) the best way to get there?
- Is (MODE) a good way to get there?

### How about you?

- The brainstorming section of this task is a bit tricky this time, so be sure to explain it clearly to your students. The idea is to have students talk about the best way to travel to their homes from wherever they are now (school?). If students are from the same town as their school, have them describe how to get to where they live now (bus, bike, train, walk, etc). If they are from out of town, they can mention other modes of transportation.
- Go around and help as needed as the students write. Pay attention especially to students who are locals- they may need a bit of assistance on describing how to get from school to their home.
- Modelling the model dialog with a few students will ensure that everyone is clear on how to go about this short task. As always, encourage students to use both open and closed forms as they speak.

### Model Sentences 2



**Romaji transcript of audio track 2-24**

How long does it take to go to Osaka?  
*Osaka ni iku no ni donokurai jikan ga kakarimasu ka?*

How much does it cost?  
*Donokurai okane ga kakarimasu ka?*

Do you know how long it takes to go to Osaka?  
*Osaka ni iku no ni donokurai jikan ga kakaru ka shitteimasu ka?*

Do you know how much it costs?  
*Donokurai okane ga kakaru ka shitteimasuka?*

I think it takes around two hours by shinkansen.  
*Shinkansen de ni jikan kurai kakaru to omoimasu.*

I guess it costs over twenty-thousand yen.  
*Ni man en ijyou kakaru darou to omoimasu.*

It costs less than twenty-thousand yen.  
*Ni man en mo kakarimasen.*

It costs twenty thousand yen.  
*Ni man en kakarimasu.*

#### \*\*\* How much does it cost?

*If the place name is understood, it sounds better if you don't say it.*

**Here are some other grammar and usage points you could make when covering these Model Sentences:**

- **Do you know how long it takes to go to Osaka?**

Adding "Do you know" to the front of this question does not change its meaning significantly. These options are here because they are both commonly used.

- **I think it takes around two hours by shinkansen.**

Phrases such as "I think" or "I guess" are optional. They effectively soften your answer when you are not completely sure about your information.

## NOTES FOR PAGE 64

### Sounding Natural Note:

*When you don't know, say so*



**English transcript of audio track 2-25**

In Japanese, it's polite to spend a bit of time thinking about a question you have been asked, even if you really don't know the answer. In English, when you are asked a question you don't know the answer of, it's much better to say "I don't know" quickly rather than remaining silent (Golden Rule 1).

It's nice to add a short comment after "I don't know" to avoid sounding too abrupt. For example, you could say "You should check the Internet" or just make a very approximate guess. For example:

A: Do you know how long it takes to fly to Greece?  
 B: I don't know! It must be long...

A: How much does it cost to go to Hokkaido by bus?  
 B: Beats me! Around 10,000 yen, maybe?

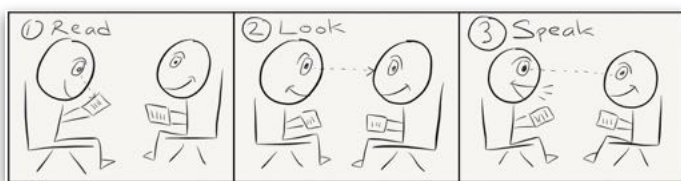
## Guided Speaking Practice

- This dialog is written to showcase how the *Model Sentences* work together. Note that Kenta speaks 2nd in panel 1 and 1st in panel 2. Going over audio track #2-26 before students pair read the dialog should help them avoid any confusion.
- Lower-level students might benefit from some time spent on the substitution vocab, especially on pronouncing the big numbers in column 4.
- After students finish reading this dialog, you could have them brainstorm an additional line of content in pairs and share it with the class.

## NOTES FOR PAGE 65

### Listening Practice

1. Go over the *Useful Expressions*.
2. Play the three audio tracks continuously and have students fill in the blanks.
3. Go over any differences between the three versions, which in this case pertain mostly to pronunciation.
4. (optional) Have students pair-read the dialog aloud in a "Read-Look-Speak" manner.



### Full transcript of audio tracks 2-27, 28, 29 (including answers and variations)

A: I went to Kyoto **last weekend (1)**.  
 B: Really? That sounds nice. How was it?  
 A: Oh, it was great. The weather was **perfect (2)**, and I did a lot of sightseeing. I took the night bus.  
 B: Fantastic. I'd love to go there myself.  
 A: Yes, you should!  
 B: Is the night bus the **best way (3)** to get there?  
 A: Well, you could also go by train, of course. It's more expensive but **faster (4)** than the bus.  
 B: I see... How long does it take by bus?  
 A: Um, around six hours.  
 B: And do you know how long it **takes (5)** by train?  
 A: I'm not **sure (6)**. Maybe two or three hours?  
 B: Wow, that's fast!  
 A: Yes, but it's much more **expensive (7)**. The night bus costs only 8,000 yen **round trip (UK: return)**.

### Speaking Time: Free Conversation

#### Step 1:

- This activity is an opportunity for students to bring together all three parts of unit 3 into one coherent conversation. Feel free to conduct it in any way you like.
- Go over the questions listed in the table. Point out that these are the open and closed forms of the *Model Sentences*. Either one is perfectly fine.
- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies.

#### Step 2:

- If you have time, try the *Guided Role-play* activity. This will give students a break from always talking about themselves and give them an opportunity to work on improvising answers in the moment.



# NOTES FOR TEACHERS: UNIT 5, PART 1

**UNIT 5**  
**PART 1**  
**Free Time**  
余暇の過ごし方

**6**

**MODEL SENTENCES**

How was your break?  
It was great. I had a great time.  
I had a relaxing break.  
I had a busy break.  
I had a good break.  
I had a nice break.  
I had a fun break.  
I had a wonderful break.  
I had a fantastic break.  
I had a memorable break.  
I had a special break.  
I had a unique break.  
I had a great break.  
I had a good break.  
I had a nice break.  
I had a fun break.  
I had a wonderful break.  
I had a fantastic break.  
I had a memorable break.  
I had a special break.  
I had a unique break.

**6**

**MODEL SENTENCES**

Are you happy to be back?  
Yes, I'm glad to be back.  
No, I'm not ready.  
I could use some more time off.  
I need a vacation from my vacation.  
I'm already home.  
I'm still on my way.

**7**

**LISTENING PRACTICE**

Listen to the dialog and fill in the missing words.

1. Hey, just going to see my friend. Can you see you again?  
2. Great to see you, this, that!  
3. How was your...?  
4. Oh, pretty good. Thanks. Got to get my business and visit my family.  
5. Sounds great. Are you...?  
6. Yeah, I'm glad to be back. I had a great time.  
7. How was your break?  
8. Did you have a good time?  
9. Yeah, I had a good time. I didn't have much because I had to be home every day. But I went to the Big Rock Festival. That was very cool.  
10. Really? Who did you go...?  
11. I went with some friends, Simon and Sophie. We had a great time.  
12. Did you have a good time at home?  
13. Yeah, I was okay. I spent time with my younger brother. We got...  
14. How about you?  
15. Yeah, it was a relaxing time.  
16. Yeah, it was. Just a...  
17. Summer.

**7**

## Unit 5 Overview

The main overall theme of Unit 5, **free time**, gives students a chance to talk about how their pastimes. Outside of the EFL classroom, when would students have occasion to actually talk about this topic? One such time is after a long break from school. After a winter or summer vacation, students greet each other again and naturally want to know what their friends did during the time away from classes. This unit has therefore been positioned at a point in the book where it would be the first unit covered at the start of the fall term.

- **Part 1:** Talking about breaks
- **Part 2:** Favorite free time activities
- **Part 3:** Future hobbies

The *Sounding Natural Notes* will provide further instruction and practice on the following points: how to talk about vacation time, reacting with echo questions, the *Golden Rules*, and the difference between hobby and free time activity. If you are tired of students telling you their hobbies are listening to music or sleeping, you will find this note of great use!

Overall, Unit 5 will teach students how to talk about what they do in their free time in a natural and authentic way.

## Unit 5, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will practice the classic "How was your summer break?" question. If you are not teaching this unit in the fall, you can modify it to fit whatever time of year you are in.

The *Sounding Natural Note* on page 68 provides a clear two-step pattern for how to give long and descriptive answers about one's vacation time activities. A *Listening Practice* dialog rounds out the unit and helps set up a final *Free Conversation* speaking task.

**Note:** The following plan assumes that you are beginning the fall term with the same set of students that you had in the spring. If not, you may want to cover the "Lets Get Started" lesson on page 3 before covering this unit.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

### 1. Page 68:

- Preview
- Sounding Natural Note: *How to talk about your vacation time*

### 2. Page 69:

- Model Sentences 1: *How was your summer break?*
- *Vary your questions*
- *How about you?*

### 3. Page 70:

- Model Sentences 2: *Are you happy to be back?*
- Guided Speaking Practice

### 4. Page 71:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

- Do another free conversation activity.
- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).

## NOTES FOR PAGE 68

### Preview

- This dialog previews a typical dialog that students have when meeting again after a long school break.
- Things you could mention about this dialog:
  - **Line 1:** "Long time no see" is a very common thing to say when meeting a friend again after a period of time has passed.
  - **Line 4:** Yumi's answer models a technique for giving a long answer- *overall impression + highlight*.
  - **Lines 5:** Sounds + (adjective) is a great pattern reacting to what someone says.
  - **Line 6:** "I could use more time off" is a common thing that people say after returning to school or work.

### Sounding Natural Note:

#### How to talk about your vacation time

- This note is yet another repetition Golden Rule 2. The spin this time is to provide students with a "formula" of sorts on how to reply to that classic question, "How was your break?"

#### English transcript of audio track 2-30

We often have a lot of free time during the long school winter, spring, and summer breaks. A natural way to talk about what you did during those times is to begin with a general overview first, using adjectives. This gives your partner a basic idea of how things went. For example, you could say your break was busy, fun, boring, or difficult.

Next, provide some more details by talking about a memorable experience or two. These could be positive (such as a trip, attending a concert, achieving something, spending time with family and/or friends) or negative (worked / studied hard, had an accident, didn't do much).

Next, be sure to help your partner talk about their experiences by asking follow-up questions. If someone gives you a short answer, you can help them talk more by asking for more details.

- If you get only a highlight, you can then ask "What else did you do?"
- If you get only a general overview, you can ask "What did you do?"

In the model sentences below, let's explore some language you can use to talk about what you did during your free time on a long school break.

## NOTES FOR PAGE 69

### Model Sentences 1



#### Romaji transcript of audio track 2-31

How was your summer break?  
Natsu yasumi wa dou deshita ka?

Oh, not bad.  
Ma, sore hodo warukunakatta desu.

It was okay.  
Maa maa deshita.

I got my driver's licence.  
Unten menkyo wo torimashita.

#### \*\*\* Oh, not bad

Here are some examples of adjectives being used to provide a general overview of your break. Again, these can be positive, neutral, or negative.

#### \*\*\* I got my driver's licence

Here is an example of a highlight from your break. Again, adding this extra information will help you sound more friendly.

### Vary your questions

**Open form:** How was your break?

→ **Closed form:**

Did you have a good break?

#### Alternatives:

- Did you have a good time this (summer)?
- Did you have fun during the break?

## How about you?

- Students may find it helpful to see some more examples of typical summer highlights and lowlights. Feel free to put them on the board. You can also refer students to [cic-multimedia.com](http://cic-multimedia.com), where more vocab is available. Also encourage students to ask you for vocabulary ideas: "Excuse me, how do you say~ in English?" is a powerful question!
- Give students a few minutes to fill in the blanks with their own answers. Go around while they write and help them come up with at least one highlight and lowlight from their most recent break.
- Model the model dialog with a few students. Switch up leading with an open or closed form.
- Make time for students to practice this model dialog with several classmates. As usual, encourage them to go beyond the model if they can. Hopefully by now in the course they will be able to do that.

## NOTES FOR PAGE 70

### Model Sentences 2



#### Romaji transcript of audio track 2-32

Are you happy to be back?  
*Modotte kite ureshii desu ka?*

Yeah, it's good to be back.  
*Hai, modotte kuru no wa ii mono desu.*

Yeah, it's good to be back, but I could use some more time off.  
*Hai, modotte kuru no wa ii mono desu ga, motto yukkuri shitakatta desu.*

No, not really.  
*lie, betsu ni.*

No, not really. I need a vacation from my vacation.  
*lie, betsu ni. Kyuuka ni mo kyuuka ga hoshii desu.*

I already miss my dog.  
*Mou sudeni uchi no inu ga koishii desu.*

I already miss sleeping in.  
*Mou sudeni yukkuri neru koto ga koishii desu.*

### ❁❁ I need a vacation from my vacation.

This expression is used when your vacation was filled with activity and you come home exhausted, in need of more rest.

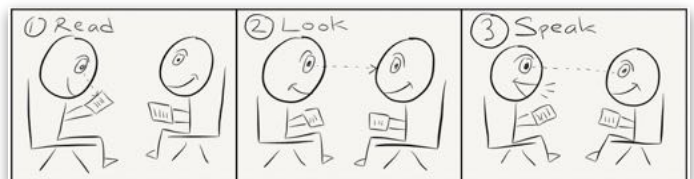
## Guided Speaking Practice

- Listen to audio track #2-33 as usual, then practice a bit of pronunciation if need be.
- Lower-level students might benefit from some time spent on the substitution vocab.
- After everyone finishes reading this dialog, you could have each pair brainstorm an additional line of content and share it with the class.

## NOTES FOR PAGE 71

### Listening Practice

- Since all three accents are virtually the same at the vocabulary level, it would be good to focus on differences in pronunciation.
- (optional) Have students pair-read the dialog aloud in a "Read-Look-Speak" manner.





## Full transcript of audio tracks 2-34, 35, 36 (including answers and variations)

- A: Hey, Jen! Long time no see! Good to see you again.
- B: Great to see you, too, Rafael!
- A: How was your **summer break (1)**?
- B: Oh, pretty good, thanks. I got my **driver's licence (UK: driving license)** and visited my family.
- A: Sounds good (**AUS: Sounds like a nice time**). Are you **happy (2)** to be back?
- B: Yeah, I guess so, but I wouldn't mind a few more days off!
- A: I know what you mean.
- B: Did you have a good break?
- A: Yeah, it was okay, **I guess (3)**. I didn't do much because I worked almost every day. But I went to the Fuji Rock Festival. That was very (**AUS: really**) cool.
- B: Really? Who did you go **with (4)**?
- A: I went with some friends, Simon and Sophie. We had a great time.
- B: **Excellent (5)**!
- A: Did you have a good time at home?
- B: Yeah, it was okay. I spent time with my younger brother. We just **hung out (6)**, mostly.
- A: Nice! Sounds like a relaxing time.
- B: Yeah, it was. Just a **typical (7)** summer.

## Speaking Time: Free Conversation

### Step 1:

- This activity is an opportunity for students to at length about what they did over a break period, so feel free to conduct it in any way you like. A series of timed-conversations with rotating partners is always a good approach if you don't have a better idea. NOTE: if you are covering this unit not right after a long break, then you could change the focus to the most recent one or talk about what students did last weekend. Alternatively, students could just imagine they are meeting for the first time after a break.
- Go over the questions listed in the table. Point out that these are the open and closed forms of the *Model Sentences*. Either one is perfectly fine.
- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies.

### Step 2:

- If you have time, try the *Guided Role-play* activity. This will give students a break from always talking about themselves and give them an opportunity to work on improvising answers in the moment.

## Expansion ideas

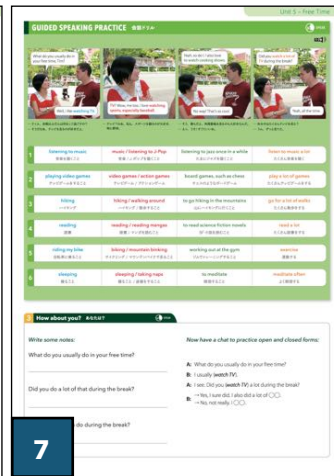
- Practice part 2 vocabulary at [cic-mulimedia.com](http://cic-mulimedia.com).
- Get a head start on their homework by beginning one of the photocopyable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.



Illustration: Nakayama Akari



# NOTES FOR TEACHERS: UNIT 5, PART 2



## Unit 5, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about how they usually spend their free time and then talk more in detail about what they did during their most recent school break. The idea here is to connect a conversation about free time to an actual situation, thus bringing it to life.

- *What do you usually do in your free time?*
- *Did you watch a lot of TV during the break?*

The *Sounding Natural Note* on page 73 revisits the all-important *Reacting* strategy, this time from the point of view of “echo questions,” or *shadowing*. An exercise to practice intonation is also included within this activity. The importance of using reaction expressions is also emphasised in the note on page 75, where students learn about the role they play when talking about oneself.

In *Speaking Time*, students will write and memorize an 4-turn dialog without using any questions, then perform it for classmates.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Review part 1 by having students do several rounds of timed conversations.
- Alternatively, use the *Guided Role-play* cards at the back of the book to review part 1 content.
- Take a short quiz on part 1 vocabulary.

### 2. Page 72:

- Preview
- Model Sentences 1: *What do you usually do in your free time?*
- Vary your questions

### 3. Page 73:

- How about you?
- Model Sentences 2: *Did you watch a lot of TV during the break?*
- Sounding Natural Note: *React with echo questions*

### 4. Page 74:

- Guided Speaking Practice
- How about you?

### 5. Page 75:

- Sounding Natural Note: *Find common ground by talking about yourself*
- Personalize it!
- Speaking Time: *Memorize & Perform*

### 6. Expansion activity options

- Study vocab from part 2 or even part 3 at [cic-multimedia.com](http://cic-multimedia.com).
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- Work on another photocopyable worksheet.
- Do some more guided role-playing.

## NOTES FOR PAGE 72

### Preview

- This dialog previews the main theme of this part, which is to talk about free time activities in general and then talk about how free time during the most recent break.
- Things you could mention about this dialog:
  - **Line 2:** Monique's response includes an echo question used as a strategy to gain time to think of an answer.
  - **Line 3:** Yumi answers the question she asked in Line 1, thus following *Golden Rule 3 (Talk about yourself)*.
  - **Line 4:** Monique's reaction (*Yes, that's a great show!*) is really important. Without it she would come across as too self-centered.
  - **Line 5:** Yumi connects the general topic of free time activities to a specific time- the most recent break.
  - **Line 6:** Notice how Monique shifts to the past tense when giving her answer.

### Model Sentences 1

#### Romaji transcript of audio track 2-37

What do you usually do in your free time?  
*Yoka wa, fudan, nani wo shite sugoshimasu ka?*

I usually watch TV.  
*Fudan wa terebi wo mimasu.*

What do you like doing in your free time?  
*Yoka wa, nani wo shite sugosu no ga suki desu ka?*

I like watching TV.  
*Terebi wo miru no ga suki desu.*

### Vary your questions

**Open form:** What do you usually do in your free time?

→ **Closed form:**

Do you usually (watch TV) in your free time?

#### Alternatives:

- Do you normally (watch TV)?
- Do you ever (play board games<sup>7</sup>)?

## NOTES FOR PAGE 73

### How about you?

- Give time for students to write down a few things they like to do in their free time.
- Model the dialog with several students. Feel free to switch up the open and closed forms of each question as you talk with your students.
- Have students practice the model dialog with several classmates. Having them stand up while speaking can help them stay focused.

### Model Sentences 2

#### Romaji transcript of audio track 2-38

Did you watch a lot of TV during the break?  
*Yasumi chuu, takusan terebi wo mimashita ka?*

Yes, I sure did.  
*Hai, mochiron mimashita.*

No, not really.  
*lie, amari mimasen deshita.*

#### \*\*\* Remember Golden Rule 2!

Whether you answer yes or no to this closed question, remember to add at least one extra piece of information. For example, if you watched a lot of TV during the break, what shows did you watch? Which video games did you play, and what music did you listen to? If you didn't do something, what did you do? Your ability to give longer answers is critical for sounding friendlier and more communicative.

#### \*\*\* Did you watch a lot of TV during the break?

This question connects the conversation back to the main topic of Part 1, which was talking about your most recent break from school. It allows you to talk about how you spent your free time during an actual period of time, not just in abstract. This question pattern works well as a follow-up question or to introduce a new topic.

<sup>7</sup> "Do you ever~" tends to be used with slightly unusual, unique, or not-so-common topics.

## Sounding Natural Note: React with echo questions

- This note shows how echo questions can be used as a reacting strategy. A fun exercise to review the importance of having proper intonation is included. Again, the idea here is to push students to either extremes, hoping that they find a happy medium that more resemble how they actually speak outside of class.



### English transcript of audio track 2-39

*Echo questions are a conversation strategy that helps you improve conversations in several ways. First, by repeating a keyword or phrase with a rising intonation, you can give yourself time to think of an answer.*

*In addition, echo questions are often used as reactions to show interest in what your partner says. As with all reactions, however, saying them with proper intonation is essential. This is because HOW you say a word affects its meaning.*

*To review this point, let's practice in the following way: With a partner, read the following dialog three times: first with a flat, monotone intonation, then with an over-the-top enthusiastic intonation, and finally with your normal, friendly voice. Have fun! For example:*

*A: I play guitar in a rock band during my free time.  
B: A rock band!? Wow, that is so cool.*

*Sounds boring and lifeless, doesn't it? Next, try going the other way and read the dialog with an overly enthusiastic voice:*

*A: I play guitar in a rock band during my free time.  
B: A rock band!? Wow, that is so cool.*

*Wow! That's too genki!*

*Finally, read the dialog in your natural, positive voice-not too drab, and not too excited:*

*A: I play guitar in a rock band during my free time.  
B: A rock band!? Wow, that is so cool.*

*We hope you had fun with this exercise! Remember-how you say words, your intonation, influences the*

*meaning of what you say. Avoid either extreme, and your English will sound much better!*

## NOTES FOR PAGE 74

### Guided Speaking Practice

- Play audio track #2-40 while students listen and follow along.
- For low-level students, it may help to go over the substitution vocab before they begin reading. Lots of typical free time activities are covered here. Hopefully students will see something that applies to them.
- If you have time, have pairs of students come up with an additional line of content. Pick a few good ones to perform their new content for everyone to hear.

### How about you?

- Give time for students to make notes about what they like to do in their free time in general, and also if they did that during the last break.
- Remind everyone to ask for help if needed: *How do you say~ in English?* This could come in handy because many students will not know how to pronounce foreign place names correctly.
- Model the dialog with several students. Feel free to switch up the open and closed forms of each question as you talk with your students.
- Have students practice the model dialog with several classmates. Having them stand up while speaking can help them stay focused.

## NOTES FOR PAGE 75

### Sounding Natural Note: Find common ground by talking about yourself

- Here is another spin on Golden Rule 3. In this note, the importance of using reaction expressions when talking about yourself is emphasized.
- Have the students listen to the audio track or else follow along a transcript that you provide from them.
- For extra practice, have pairs of students read out the "bad" and "good" dialogs to see what it feels like.

## English transcript of audio track 2-41

One of the main goals of most social interaction is to make a connection with the person you are speaking with. You do this by finding common ground, by finding something you are both interested in. Talking about free time activities is a particularly good way to do this with because we all do something when we are not busy.

In Japanese, when two people strive to find common ground, they often use many questions and short answers. In contrast, English speakers tend to talk about themselves in turn. However, when doing so it's vital to acknowledge your partner. To not do so would lead to two people talking past each other. This is not only unnatural, it is also considered a bit rude, like in the following example:

A: I really like sleeping a lot in my free time.  
B: I like playing baseball.  
A: I usually get up around 2 pm on the weekends.  
B: I practice everyday after school.

In this example, there is no connection between the speakers. It is strange because they are talking past each other. To properly talk about yourself, you need to react first to what your partner says:

A: I really like sleeping a lot in my free time.  
B: Oh yeah? I like playing baseball.  
A: Baseball? Really? I usually get up around 2pm on the weekends.  
B: Wow, that's late. I practice everyday after school.

## Personalize It!

- Go over the directions and make sure students understand what to do. The goal here is to write a short 4-turn dialog with no questions.
- Go around and help students complete their dialogs as needed.
- When a pair finishes, have them raise their hands. Check their work and then ask them to memorise their dialog.

## Speaking Time: Memorize & Perform

- Using a timer, give everyone about two minutes of so to memorize their dialogs. This will ensure that

the slow finishers have a chance memorize what they wrote.

- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy. Spend time beforehand on teaching them how to give good feedback if you think this is needed.

## Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.

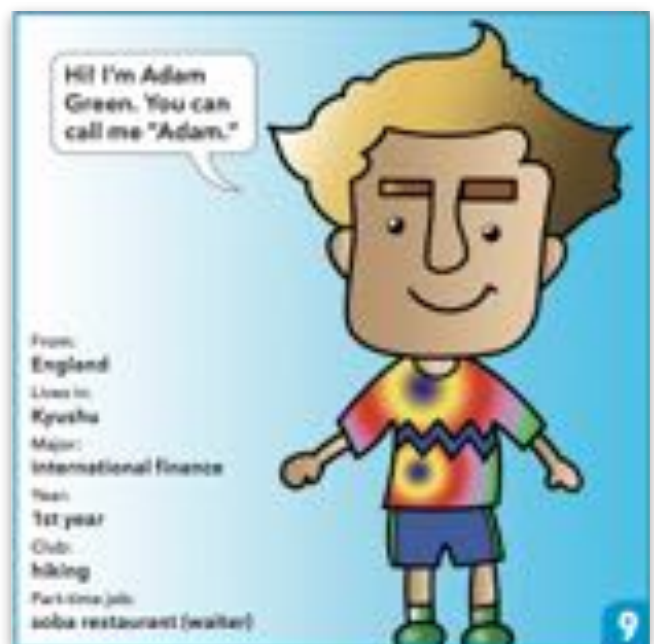
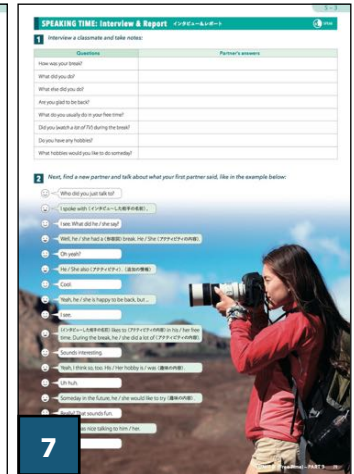
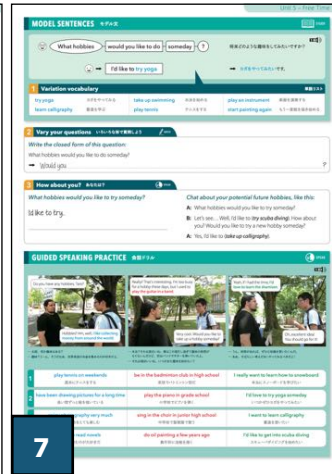


Illustration: Hayashi Yuna



# NOTES FOR TEACHERS: UNIT 5, PART 3



## Unit 5, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, the focus is on talking about hobbies:

- Do you have any hobbies?
- What hobbies would you like to do someday?

Since many Japanese students misunderstand what hobby really means in English, the *Sounding Natural Note* on page 77 helps clarify the subtle difference between *hobby* and *pastime*.

Unit 3 wraps up on page 79 with an *Interview & Report* speaking activity that will give students a chance to practice giving longer turns and listening more actively.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Do a short vocab quiz on parts 1 and 2.
- Do a few rounds of free conversation to review parts 1 and 2.
- Do some guided role-playing.

### 2. Page 76:

- Preview
- Model Sentences 1: *Do you have any hobbies?*

### 3. Page 77:

- Sounding Natural Note: *The difference between "hobby" and "free time activity"*
- Vary your questions
- How about you?

### 4. Page 78:

- Model Sentences 2: *What hobbies would you like to do someday?*
- Guided Speaking Practice

### 5. Page 79:

- Speaking Time: *Interview & Report*

### 6. Expansion activity options

- Try another conversation practice activity.
- Study vocabulary online at [cic-multimedia.com](http://cic-multimedia.com).
- Do a worksheet.
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- In small groups, have students give short presentations about their past travel experiences or future travel plans.

## NOTES FOR PAGE 76

### Preview

- This dialog lets students know that they'll be talking about hobbies in this lesson, both current and future ones.
- Things you could mention about this dialog:
  - **Line 2:** Monique replies with the present perfect tense, which shows that she began playing piano ten years ago and is still playing now.
  - **Line 3:** Yumi's reaction is nice and friendly. Then she talks about herself. This is the way to do it!
  - **Line 4:** Monique transitions to a new topic using "How about~". This works really nicely after Yumi indicates that she does not have a current hobby.
  - **Line 5:** Yumi's reply exemplifies a nice answer pattern- seek inspiration for a future hobby from something you've done in the past.
  - **Line 6:** "You should go for it" is a very friendly expression that students should use.

### Model Sentences 1



#### Romaji transcript of audio track 2-42

Do you have any hobbies?  
*Nanika shumi wa arimasu ka?*

Yes, I play the guitar.  
*Hai, gitaa wo hikimasu.*

Yes, I've been playing the guitar for ten years.  
*Hai, 10 nenkan zutto gitaa wo hiite imasu.*

Yes, I've been playing the guitar since I was in high school.  
*Hai, koukou no toki kara zutto gitaa wo hiite imasu.*

No, but I played the guitar when I was in high school.  
*lie, demo koukou ni ita toki gitaa wo hikimashita.*

No, but I used to play the guitar in high school.  
*lie, demo koukou de (koukou ni ita toki) gitaa wo hiite imashita.*

#### \*\* for ten years / since I was in high school

Remember that "for" emphasises the length of time, whereas "since" emphasises the specific beginning point.

#### \*\* when I was in high school

The phrase "when I was" is optional, and there is no difference in meaning if you use it or not:

*I played the guitar when I was in high school.*  
*I played the guitar in high school.*

## NOTES FOR PAGE 77

### Sounding Natural Note:

#### The difference between "hobby" and "free time activity"

- This note was created because many Japanese students do not have a clear idea of what does and does not constitute a hobby. The goal is to help students avoid making statements such as "My hobby is watching TV / listening to music / sleeping."



#### English transcript of audio track 2-43

"Hobby" is usually translated in Japanese as *shumi*. But the Japanese word *shumi* has a wider meaning that encompasses both "hobby" and/or "pastime (free time activity)". In English, there is a clear distinction: a hobby is an activity that you actively choose to do for your pleasure, one that also involves a degree of creativity of self-development. Passive activities, such as sleeping or listening to music, are not considered hobbies.

- X A: Do you have any hobbies?  
B: Yes, I like to sleep.
- O A: Do you have any hobbies?  
B: Yes, I play the guitar.

In the case of *narai goto*, those activities that you perhaps did not choose to do yourself, you should mention them to keep the conversation flowing by first adding something like, "It's not really a hobby, but..."

- A: Do you have any hobbies?  
B: Well, it's not really a hobby, but I've been playing the piano for 10 years.

## Vary your questions

**Closed form:** Do you have any hobbies?

→ **Open form:**

What are your hobbies?

### Alternatives:

- What kind of hobbies do you have?
- What sort of hobbies are you into?

## How about you?

- Have students make notes about a current and past hobbies. If some students don't have a hobby, encourage them to put down a *narai goto*. Again, these are activities that students do because they have to, not necessarily because they always want to.
- Go around and help as needed as the students write. Pay attention especially to students who are having a hard time coming up with hobbies.
- Modelling the model dialog with a few students will ensure that everyone is clear on how to go about this short task. As always, encourage students to use both open and closed forms as they speak.

## NOTES FOR PAGE 78

### Model Sentences 2



#### Romaji transcript of audio track 2-44

What hobbies would you like to do someday?  
*Shourai dono youna shumi wo shite mitai desu ka?*

I'd like to try yoga.  
*Yoga wo yatte mitai desu.*

#### \*\*\* I'd like to try yoga.

After saying what hobby you'd like to do someday, try to answer the implicit question "why?" if you can. You could use expressions such as:

- *I've always wanted to do that.*
- *I really enjoy* ○○.
- *I want to* ○○.

## Vary your questions

**Open form:** What hobbies would you like to try someday?

→ **Closed form:**

Would you like to try a new hobby someday?

### Alternatives:

- Would you like to try (scuba diving) someday?

## How about you?

- Go around and help as needed as the students write down a future hobby. Pay attention especially to students who are having a hard time coming up with one.
- Modelling the model dialog with a few students will ensure that everyone is clear on how to go about this short task. As always, encourage students to use both open and closed forms as they speak.

## Guided Speaking Practice

- Play audio track #2-45 and go over the substitution vocab if need be.
- After students finish reading this dialog, you could have them brainstorm an additional line of content in pairs and share it with the class.

## NOTES FOR PAGE 79

### Speaking Time: Interview & Report

- Since the students will be interviewing each other in pairs during the 1st step, you may find it helpful to go over again some basic repair strategies on the board that will help them stay in English while managing this task:
  - *Pardon?*
  - *Sorry, what does that mean?*
  - *How do you say ~ in English?*
  - *How do you spell ~?*
- In the 2nd step, students will change partners and report on what their first partner said. The idea here is to make a short "mini-presentation" to practice making longer turns and listening actively. Modelling the short dialog with a few students will help everyone understand what to do. Remind them to switch parts when they get to the end.

- It's not necessary to be too strict with following the example dialog. If students want to spontaneously ask follow-up questions while they listen, that should be encouraged.
- When done, it's possible to keep going for another cycle or two as time permits, or have a few pairs present to the class.

## Expansion ideas

- Have students write up a summary of what their partners said during the *Interview & Report* task. Students can then present this information at the start of the following lesson as a warm-up / review activity.
- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.

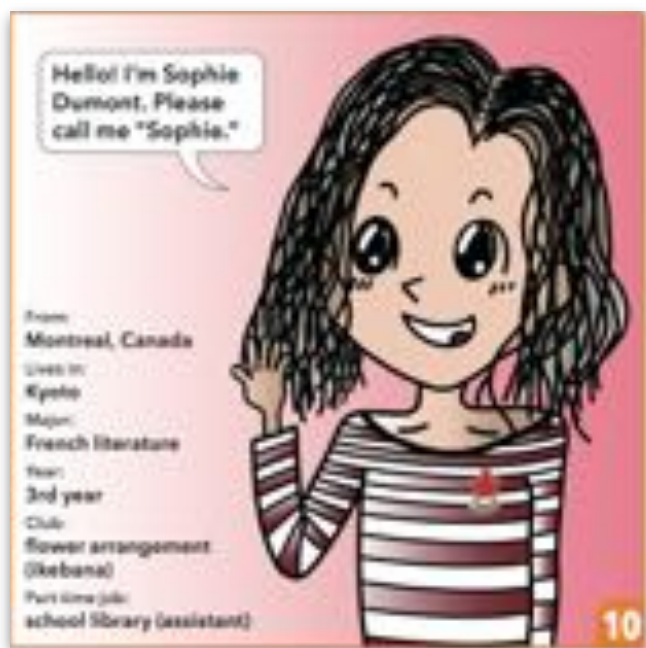
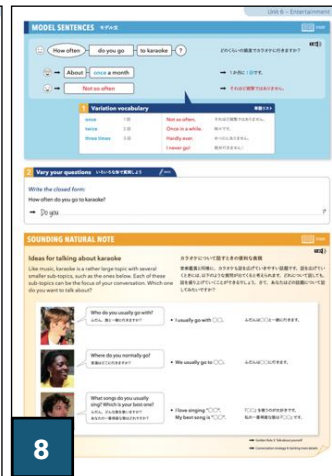


Illustration: Ishida Wakano



# NOTES FOR TEACHERS: UNIT 6, PART 1



## Unit 6 Overview

The theme of **Entertainment** is a good one for practicing English conversation because of its primacy in life. Talking about music, movies, reading, and games are things everyone does, so there is a natural intrinsic interest that can be tapped into. Entertainment is a broad theme, so each part covers different aspects:

- **Part 1:** Music
- **Part 2:** Movies
- **Part 3:** Reading, TV, games, social media

The *Sounding Natural Notes* in this unit provide ideas for how each topic can be developed further so that students can take conversations into directions of interest to them. In addition, the echo questions strategy is revisited, focusing on how it can be used to give time for thinking. Finally, students are challenged to talk for more turns in a row without using questions.

## Unit 6, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about music:

- *What kind of music do you like?*
- *How often do you go to karaoke?*

The *Sounding Natural Notes* help students take these topics into various directions of personal interest.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

## 1. Warm-up options

- Review Unit 1 content by doing several rounds of guided role-play conversations. See page 124 in the textbook for directions.
- Have a short vocab quiz on unit 1 vocabulary.

## 2. Page 80:

- Preview
- Model Sentences 1: *What kind of music do you like?*
- Vary your Questions

## 3. Page 81:

- Sounding Natural Note: *Talk about what you are interested in*
- How about you?

## 4. Page 82:

- Model Sentences 2: *How often do you go to karaoke?*
- Vary your Questions
- Sounding Natural Note: *Ideas for talking about karaoke*

## 5. Page 83:

- How about you?
- Personalize it!
- Speaking Time: *Memorize & Perform*

## 6. Expansion activity options

- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopyable worksheets.

## NOTES FOR PAGE 80

### Preview

- This dialog previews the main theme of part 1, which is talking about music and karaoke. This is a large topic that can go in multiple directions, so this dialog represents one possible way to begin.
- Things you could mention about this dialog:
  - **Line 1:** "So" appears again to provide a transition from the conversation in Part 1.
  - **Line 2:** "I really love AKB-48" is an answer to what implicit question?
  - **Line 3:** Notice how Maggie reacts to Junko's statement, politely presents her view of AKB-48, then offers up her favorite genre. This is good form.
  - **Line 4:** Junko picks up on Maggie's introduction of a new topic (rap music) and the conversation heads off into a new direction.
  - **Line 6:** In her reply, Maggie brings up the topic of karaoke, which introduces yet another possible road for the conversation to follow.

### Model Sentences 1



#### Romaji transcript of audio track 3-1

What kind of music do you like?  
*Donna ongaku ga suki desu ka?*

I like J-pop.  
*J-poppu ga suki desu.*

I'm into J-pop.  
*J-poppu ni hamatte imasu.*

I love J-pop.  
*J-poppu ga daisuki desu.*

#### \*\*\* I like J-pop.

For more musical genre vocabulary, please check the Unit 6 supplementary vocab list at [cic-multimedia.com](http://cic-multimedia.com).

#### \*\*\* I like / I'm into / I like

Notice that there is more than one way to say you like something. If you mix all of these ways as you speak, your English will sound more natural.

## Vary your questions

**Open form:** What kind of music do you like?

→ **Closed form:**

Do you like (rock and roll)?

**Alternatives:**

- Are you into (GENRE)?
- Have you ever heard of (GENRE, GROUP, PERFORMER)?

## NOTES FOR PAGE 81

### Sounding Natural Note:

#### Talk about what you are interested in

- Since music is such a large topic, there are numerous directions that conversations can follow. By now, students should have the ability to move a conversation by themselves, so all that is needed is a bit of guidance on where it can flow. This note provides a few such ideas. Feel free to brainstorm even more!
- To help students see various possibilities, put a mind map on the board and remind everyone that they can talk about any aspect they like.



#### English transcript of audio track 3-2

"What kind of music do you like?" is a good question to start off a conversation about music, but it's only an opener. From here, your conversation can flow in a number of different directions. It's up to you to decide which direction to take. Will you talk about current favorite artists? Musicians you used to listen to a lot? Live concerts you've been to? Or when, where, and how you usually listen to music?

The questions below will help you get started. These are some basic ideas, but the choice is up to you! Talk about what you are interested in, and use the English you have learned before. Have fun taking conversations in whatever directions you want!

## How about you?

- The brainstorming section of this activity provides students with some time to think about their current and past musical favorites as well as when, where, and how they listen to music.
- As students write, go around and provide assistance as needed.
- Model the model dialog with several students before having everyone practice it a few times with different partners. Remind them that they are free to take the conversation into different directions as they see fit.

## NOTES FOR PAGE 82

### Model Sentences 2



#### Romaji transcript of audio track 3-3

How often do you go to karaoke?

*Dono kurai no hindo de karaoke ni ikimasu ka?*

About once a month.

*Ikka getsu ni ikkai desu.*

Not so often.

*Sore hodo hinpan dewa arimasen.*

#### \*\*\* karaoke

Remember that this Japanese word is pronounced differently in different countries! For example, in the USA<sup>8</sup>, it sounds like "carry-oki".

### Vary your questions

**Open form:** How often do you go to karaoke?

→ **Closed form:**

Do you often go to karaoke?

#### Alternatives:

- Do you go to karaoke often?
- Do you karaoke a lot?

## Sounding Natural Note: Ideas for talking about karaoke

- Like musical favorites, a mind-map up on the board will help organize some of the subtopics.



#### English transcript of audio track 3-4

Like music, karaoke is a rather large topic that can flow into several directions, such as the ones below. For example, you could talk about who you usually go with, where you usually go, and some of the songs you usually sing. There are other ideas as well. The main thing is that you take this conversation into directions that are interesting to you. If you give longer answers and ask lots of follow-up questions, you can have a great time chatting about this fun form of entertainment.

## NOTES FOR PAGE 83

### How about you?

- Give a few minutes for students to fill in their personal info with regards to karaoke, helping out as needed.
- Model the model dialog with several students before having everyone practice it a few times with different partners.

### Personalize It!

- The primary aim of this pair-writing task is to help students consolidate the vocabulary presented in this lesson in a personalized manner.
- Go over the directions and make sure students understand what to do. The key point is to create a 8-turn dialog which is modelled after the *Guided Speaking Practice* dialog using language from this unit. Since there is no single way to go about it, encourage students to pick a sub-topic

<sup>8</sup> If you are not from the USA, how do you pronounce "karaoke" in your country? It will be helpful to show students how Japanese words are pronounced in other countries.

they are into talking about. For example, one pair might want to talk about favorite musicians while another could focus on karaoke. There are lots of possibilities here.

- Go around and help students complete this task as needed.
- When a pair finishes, have them raise their hands. Check their work and then ask them to memorise their dialog.
- If your class contains students at various levels of ability, you may find that some pairs finish quickly while others need more time. You'll have to ask the early finishers to spend time memorizing while you help the slower pairs finish. At some point you'll just have to move on with the activity.

### Speaking Time: *Memorize & Perform*

- Give everyone two more minutes of study time to make one final push to memorize their dialogs. Use a timer of some sort to provide a sense of urgency.
- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy. Note that you will need to spend time showing your students how to do this the first time you do this activity.
- If possible, take the performance a step further by having some of the pairs perform their dialogs in front of the class. Use your warm personality and good humor to establish a safe atmosphere. You'll find that some students will be quite anxious, but as long as it's not too much, they will greatly benefit from having completed a dialog of clean English in front of their peers.
- One way to frame this step to reluctant students is to emphasise how completing this task will help them build their confidence in speaking English.

### Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

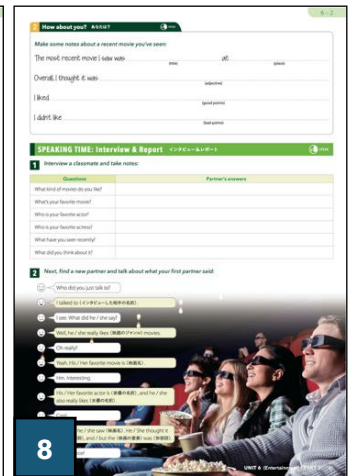
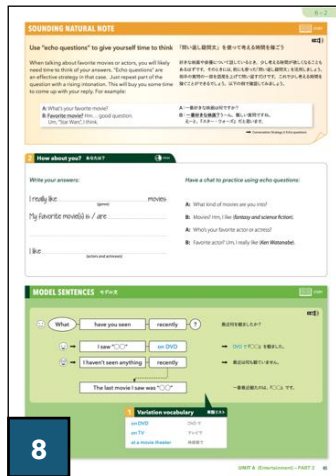
- Practice Unit 6 vocabulary at [cic-mulimedia.com](http://cic-mulimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.



Illustration: Morikawa Riho



# NOTES FOR TEACHERS: UNIT 6, PART 2



## Unit 6, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about their favorite movies, actors, and recently seen films.

In the *Sounding Natural Note* on page 85, students will learn how to use echo questions to give themselves time to think during conversations. This will help them fill the silence when considering their movie preferences.

Wrapping up the lesson is an *Interview & Report* speaking task that will enable students to review part 1 content, practice making longer turns, and work on listening actively.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Review part 1 by having students do several rounds of timed conversations.
- Alternatively, use the Guided Role-play cards at the back of the book to review part 1 content.
- Take a short quiz on part 1 vocabulary.

### 2. Page 84:

- Preview
- Model Sentences 1: *What kind of movies are you into? What's your favorite movie? Who's your favourite actor?*

### 3. Page 85:

- Sounding Natural Note: *Use "echo questions" to give yourself time to think*
- How about you?
- Model Sentences 2: *What have you seen recently?*

### 4. Page 86:

- Model Sentences 3: *What did you think about it?*
- Guided Speaking Practice

### 5. Page 87:

- How about you?
- Speaking Time: *Interview & Report*

### 6. Expansion activity options

- Study vocab from part 2 or even part 3 at [cic-multimedia.com](http://cic-multimedia.com)
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- Work on another photocopiable worksheet.
- Do some more guided role-playing.

## NOTES FOR PAGE 84

### Preview

- This dialog previews the main sub-theme of part 2, which is talking about movies.
- Things you could mention about this dialog:
  - **Line 2:** "Believe it or not" is a good expression to use when introducing a surprising bit of information.
  - **Line 4:** Junko uses multiple expressions to give herself time to think of an answer. This is natural, as it is not everyday that someone asks you to name your favorite movie.
  - **Line 6:** Junko previews a nice long answer about how to talk about a recently seen film.

### Model Sentences 1



#### Romaji transcript of audio track 3-5

What kind of movies are you into?  
*Donna eiga ni hamatte imasu ka?*

I love action films.  
*Akushon eiga ga daisuki desu.*

What's your favorite movie?  
*Okiniiri no eiga wa nan desu ka?*

I love "Star Wars."  
*Sutaa Uoozu ga daisuki desu.*

Who's your favorite actor?  
*Okiniiri no haiyuu wa dare desu ka?*

I love Johnny Depp.  
*Jonii Deppu ga daisuki desu.*

#### \*\*\* I love action films.

Of course it's also okay to use a different verb here. For example, if you like action films, you can also say "I really like action films", "I love action films" or "I'm really into action films." Using different ways to say the same thing will help your English sound more natural.

## NOTES FOR PAGE 85

### Sounding Natural Note:

Use "echo questions" to give yourself time to think



#### English transcript of audio track 3-6

"Echo questions" are an effective strategy that can be used to give yourself time to think of an answer, which is something that will likely come up in this topic. Just repeat part of the question with a rising intonation. This will buy you some time to come up with your reply. For example:

A: What's your favorite movie?

B: Favorite movie? Hm... good question. Um, Star Wars, I think.

Also remember to use other Getting Time to Think sounds that we learned back in Unit 2, such as um, ah, and hm.

### How about you?

- Write "How do you say~ in English?" up on the board have your students repeat this a few times. This will hopefully encourage them to ask you for help when chatting about movies.
- Have students spend a few minutes filling in the blanks with answers true for them. Mill about the class, helping students come up with the words they'll need. It might help a bit before hand to go over some more movie genre vocab on the board. Alternatively, you could refer students to the Unit 6 vocab list at [cic-multimedia.com](http://cic-multimedia.com).
- Model the dialog with several students. Even though open and closed forms were not focused upon in this unit, free to switch up the way you ask questions as you talk with your students. Students should be familiar with this idea by now.
- Have students practice the model dialog with several classmates. Having them stand up while speaking can help them stay focused.

## Model Sentences 2



### Romaji transcript of audio track 3-7

What have you seen recently?

*Saikin nani wo mimashita ka?*

I saw "○○" on DVD.

*DVD de "○○" wo mimashita.*

I haven't seen anything recently.

*Saikin wa nani mo miteimasen.*

The last movie I saw was "○○."

*Ichiban saikin mita no wa, "○○" desu.*

### \*\*\* recently

While the word "recently" can be relative, it is usually means in the past month or two.

## NOTES FOR PAGE 86

## Model Sentences 3



### Romaji transcript of audio track 3-8

What did you think about it?

*Sore wo dou omoimashita ka?*

It was funny.

*Omoshirokatta desu.*

It was funny and the acting was great.

*Omoshirokatta desu. Soshite engi ga subarashikatta desu.*

It was funny but the special effects were terrible.

*Omoshirokatta desu. Demo tokushu kouka ga hidokatta desu.*

### \*\*\* and / but

Remember that "and" connects two ideas with a similar meaning, either positive or negative. Use "but" to contrast a positive point with a negative one (or vice versa).

### \*\*\* the acting was great / the special effects were terrible

Remember that "was" goes with singular subjects, while "were" goes with plural ones.

## Guided Speaking Practice

- Play audio track #3-9 while students listen and follow along.
- For low-level students, it may help to go over the substitution vocab before they begin reading.
- Note that the movie titles are not exact translations- it's common, for example, for a movie filmed outside of Japan to have a title that makes sense to the Japanese audience, and vice versa. Have students use the English titles for practice. How the titles differ can also be a topic for conversation!

## NOTES FOR PAGE 87

### How about you?

- Write "How do you say~ in English?" up on the board have your students repeat this a few times. This will hopefully encourage them to ask you for help with coming up with opinions on recently seen films. If students ask you questions in private, take the opportunity to go over them on the board. You can be sure that each question asked will benefit everyone.
- Note that this activity does not contain the usual focused speaking exercise; it has been designed as a set up for the following *Speaking Time* task.

### Speaking Time: Interview & Report

- Since the students will be interviewing each other in pairs during the 1st step, you may find it helpful to go over again some basic repair strategies on the board that will help them stay in English while managing this task:
  - *Pardon?*
  - *Sorry, what does that mean?*
  - *How do you say ~ in English?*
  - *How do you spell ~?*
- In the 2nd step, students will change partners and report on what their first partner said. The idea here is to make a short mini-presentation to practice making longer turns and listening actively. Modelling the short dialog with a few students will help everyone understand what to

do. Remind them to switch parts when they get to the end.

- It's not necessary to be too strict with following the example dialog. If students want to spontaneously ask follow-up questions while they listen, that should be encouraged.
- When done, it's possible to keep going for another cycle or two as time permits, or have a few pairs present to the class.

## Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

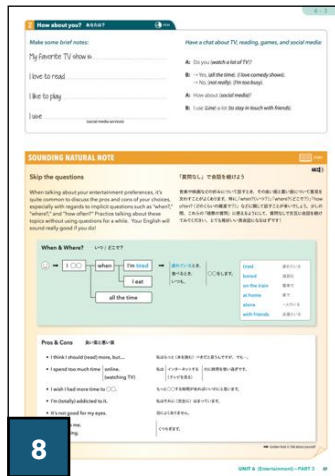
- After students interview several classmates, have them write up a summary of what was talked about. This can be presented in the next class as a warm-up / review activity.
- Practice Unit 6 vocabulary at [cic-multimedia.com](http://cic-multimedia.com), or get a head start on the vocab for Unit 7.
- Get going on a homework assignment by beginning one of the photocopyable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.



Illustration: Ishida Wakano



# NOTES FOR TEACHERS: UNIT 6, PART 3



## Unit 6, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about a variety of entertainment-related activities, including reading, watching TV, playing games, and using social media. They will see how easy it is to bring up many different topics using a few simple patterns of language.

- *Do you read a lot / watch a lot of TV / play any games / use social media?*

Like in parts 1 and 2, the *Sounding Natural Note* on page 89 helps students branch off into directions that are interesting to them via not using so many questions. The *Guided Speaking Practice* on page 90 models a six-turn no-questions sequence, and the *Sounding Natural Note* consists of a writing task to help students talk more about themselves.

Finally, on page 91, all three parts of this unit are pulled together via the *Listening Practice* and *Free Conversation* tasks.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Do a short vocab quiz on parts 1 and 2
- Review parts 1 and 2 by having students do a few rounds of free conversation.
- Use the guided role-play activity to give students a chance to review parts 1 and 2 and practice thinking creatively and quickly in the moment.

### 2. Page 88:

- Preview
- Model Sentences 1: *Do you read a lot / watch a lot of TV / play any games / use social media?*

### 3. Page 89:

- How about you?
- Sounding Natural Note: *Skip the questions*

### 4. Page 90:

- Guided Speaking Practice
- Sounding Natural Note: *The six-turn "no questions asked" challenge*

### 5. Page 91:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

If you have time left over, try one of these ideas:

- Try another conversation practice activity.
- Study vocabulary.
- Do a worksheet.
- Have students record a short conversation on their smartphones which they can transcribe for homework.

## NOTES FOR PAGE 88

### Preview

- This dialog previews the main theme of this lesson, which is talking about other forms of entertainment, such as reading, watching TV, playing games, and using social media.
- Things you could mention about this dialog:
  - **Line 2:** Junko's response is a good model for how to give a "no" answer- say no softly, then shift to another personal preference.
  - **Line 3:** Maggie picks up on Junko's subtle topic shift and goes with it, asking for more details. This shows she is interested in communicating.
  - **Line 5:** Maggie talks about herself, Golden Rule 3-style by answering her own question from Line 3.
  - **Line 6:** "I know what you mean" is a great reaction expression because it indicates empathy and solidarity. In other words, it's a friendly thing to say!

### Model Sentences 1



#### Romaji transcript of audio track 3-10

Do you read a lot?  
*Takusan hon o yomimasu ka?*

No, not so often.  
*lie, sore hodo hinpan dewa arimasen.*

Yes, all the time. I read mangas.  
*Hai, itsumo desu. Manga o yomimasu.*

Do you watch a lot of TV?  
*Takusan terebi o mimasu ka?*

Hm, sometimes I watch sports.  
*Un, tokidoki supootsu o mimasu.*

Do you play any games?  
*Geemu o shimasu ka?*

Yes, sometimes I play online games.  
*Un, tokidoki onraingeemu o shimasu.*

Do you use social media?  
*Soosharu media wo tsukaimasu ka?*

I use Facebook to stay in touch with my friends.  
*Feisubukku wo tsukatte tomodachi to renraku o toriaimasu.*

#### \*\*\* I read mangas

These model sentences represent some common ways to extend your answers and talk more about your favorite kinds of entertainment. They answer the implicit question, "What do you read, watch, or play?"

#### \*\*\* I use Facebook to stay in touch with my friends

This information answers the implicit question, "Why do you use Facebook" (or any other social media service for that matter).

## NOTES FOR PAGE 89

### How about you?

- Give students a bit of time to fill in the blanks with info that is true for them.
- Modelling the model dialog with a few students will ensure that everyone is clear on how to go about this short task.
- Although open and closed forms haven't been featured in this lesson, students should still feel free to use these. Switching up open and closed forms as you model the model dialog with your students will help remind them of this point. For example, you could ask one student "Do you watch a lot of TV?" while asking another "What TV shows do you like to watch?" Hopefully by now your students will have gotten the hang of this open/closed thing.
- Make time for students to chat for a while using the model dialog as a starting point.

### Sounding Natural Note:

#### Skip the questions

- This note is yet another spin on Golden Rule 3 and shows students how they can talk about themselves by not using so many questions. For example, if one person says they like to read, the other can reply by talking about when, where, and how often they like to read.



### English transcript of audio track 3-11

*As we have studied, a distinctive pattern of native-speaker English is to talk for a while without asking any questions. In order to do this, you need to increase your sensitivity to implicit questions related to the topic at hand. Talking about yourself then becomes a matter of simply answering these implicit questions from your point of view and experience. While taking turns talking about the implicit questions, you will find you won't need to use questions all the time to keep the conversation moving. If this sounds difficult, remember that you already do this naturally without thinking in your own language! If you can do it in Japanese, you can do it in English.*

*When talking about your entertainment preferences, it's quite common to discuss the pros and cons of your choices, especially with regards to implicit questions such as "when?", "where?", and "how often?" Let's go over the patterns below.*

#### **When & Where?**

*This answer pattern enables you to talk about when and where you do a particular activity. For example, "I watch TV when I'm tired" answers "when," while "I read mangas when I'm on the train" answers "where." The expression "all the time" answers the implicit question "how often;" Feel free to use any frequency adverb here, such as "sometimes", "occasionally", "hardly ever do", or "never do"*

#### **Pros & Cons**

*The following language patterns and expressions are great for talking about the pros and cons of your various entertainment choices.*

- Within the substitution vocab are several expressions that you may want to go over with your students before they begin reading this dialog in pairs.
- If you have time, you could have your students brainstorm an additional line of content.

### Sounding Natural Note:

#### ***The six-turn "no questions asked" challenge***

- This writing task provides more practice in conversing without using too many questions. It's rather ironic that students spend so much time learning questions only to not need them all the time, but this is the way native English speakers often talk, so it's a pattern worth learning.



### English transcript of audio track 3-13

*Notice that in the Guided Speaking Practice activity above, the speakers have a lovely conversation about entertainment yet don't use any questions. The basic pattern goes like this: a topic is introduced, then each person takes turns talking about their own preferences and experiences while at the same time reacting to what their partner is saying. Since this style of speaking does not come naturally for many native speakers of Japanese, we need to practice it more by taking "the no-questions-asked challenge". In the following activity, work with a partner to write a conversation of at least six turns that contains no questions. Begin with a statement, then go from there. Use the dialog above as a guide, as well as other vocabulary from this unit. In addition, you can find extra vocabulary at [cic-multimedia.com](http://cic-multimedia.com). When you're done, have your teacher check over your work. Good luck!*

## NOTES FOR PAGE 90

### Guided Speaking Practice

- Play track #3-12 and go over the vocab as usual.
- This dialog is structured to model a six-turn sequence with no questions. It begins with a statement and goes from there. After going through this activity, the students should be well prepared for the writing task that appears in the following *Sounding Natural Note*.

## NOTES FOR PAGE 91

### Listening Practice

1. Go over the *Useful Expressions*.
2. Play the three audio tracks continuously and have students fill in the blanks.
3. Go over any differences between the three versions, both pronunciation and vocabulary.
4. (optional) Have students pair-read the dialog out loud without looking at the text as they speak.



#### Full transcript of audio tracks 3-14, 15, 16 (including answers and variations)

- A: I like watching comedy when I'm tired.  
**Laughing (1)** a bit helps me relax.
- B: Yeah, I know what you mean. I find reading a good book is also very relaxing.
- A: Oh yeah? Me, too. But I don't have much time for **reading (2)** these days.
- B: I usually read while commuting on the train.
- A: Yeah, I do that sometimes, but I usually play **games (3)** on my phone.
- B: Sounds fun! What's your favorite?
- A: Well, these days I'm **into (4)** "Candy Crush".
- B: Oh yeah, I heard about that (**AUS: that one**). I'd like to try it.
- A: It's really **addictive (5)**! Watch out!
- B: Yeah...It's not good to play too much, I guess.
- A: Oh, listen- I **gotta (6)** run (**UK: must**). Message me on Facebook, okay?
- B: Okay, **sounds good! (AUS: no worries!)** See you later!
- A: Bye!

### Speaking Time: Free Conversation

#### Step 1:

- This activity is an opportunity for students to bring together all three parts of unit 2 into one coherent conversation. Feel free to conduct it in any way that works for you.
- In step 1, go over the questions listed in the table. Point out that these are the open and closed forms of the Model Sentences. Either one is perfectly fine.
- Also remember to point out that the activities in each of these questions can easily be changed to include other ones.

- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies.

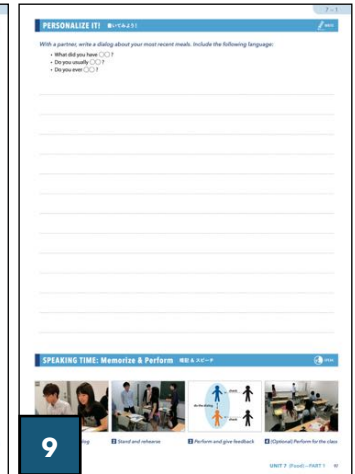
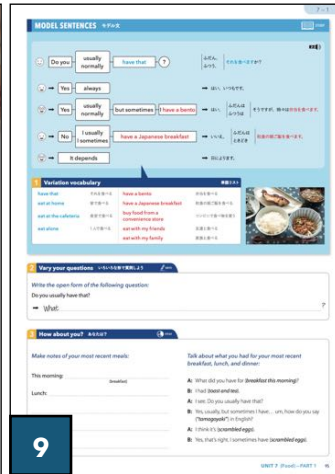
#### Step 2:

- If you have time, try the *Guided Role-play* activity. This will give students a break from always talking about themselves and give them an opportunity to work on improvising answers in the moment.
- Go over the directions on page 124.
- Have students begin by doing a round of just "getting to know each other" using the info on each card. This will give everyone a chance to create their character's background story.
- Next, have students improvise complete answers to the Unit 2 questions listed in Step 1. Again, you may have to model this with a few students so that everyone gets how to do it.
- If possible, join the students as they role play their characters. Toss in some extra questions to help everyone create more details answers. Have fun improvising yourself and showing everyone how it's done. Your own enthusiasm will make a big difference for the success of this activity.





# NOTES FOR TEACHERS: UNIT 7, PART 1



## Unit 7 Overview

Like entertainment in Unit 6, the theme of **food** is a good one for practicing English conversation because of its primacy in life. Talking about what we eat has a natural intrinsically interesting quality to it that can be tapped into. Food is also a good bridge to talking about culture. In this unit, the following sub-themes will be explored:

- **Part 1:** Recent meals
- **Part 2:** Likes and dislikes
- **Part 3:** Exotic foods and eating out

By now in the course, students should have a good idea of the basics on how to conduct a smooth and natural English conversation. As a result, the *Sounding Natural Notes* in this unit all focus on simply helping students extend their food-related conversations in personally meaningful ways. *Golden Rules 2* and *3* are especially emphasized.

## Unit 7, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about their most recent meals:

- *What did you have for breakfast this morning?*
- *Do you usually have that?*

In the *Sounding Natural Note* on page 96, students will learn how to use the simple “*Do you ever~?*” question pattern as a transition to new and interesting related topics. The embedded group writing task will help set students up for a final *Speaking Time* activity, in which a longer dialog is constructed based on the follow-ups that everyone had come up with.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

### 1. Warm-up options

- Review any of the previous units by doing some guided role-playing.
- Have a short vocab quiz.

### 2. Page 94:

- Preview
- Model Sentences 1: *What did you have for breakfast this morning?*

### 3. Page 95:

- Model Sentences 2: *Do you usually have that?*
- Vary your questions
- How about you?

### 4. Page 96:

- Sounding Natural Note: *Introducing new interesting topics with “Do you ever ○○?”*

### 5. Page 97:

- Personalize it!
- Speaking Time: *Memorize & Perform*

### 6. Expansion activity options

- Practice vocabulary at [cic-mulimedia.com](http://cic-mulimedia.com)
- Get a head start on their homework by beginning one of the photocopyable worksheets.

## NOTES FOR PAGE 94

### Preview

- This dialog previews the main theme of part 1, which is talking about recent meals. This is simple and natural way to get into the topic of food.
- Things you could mention about this dialog:
  - **Line 1:** University students are often hungry, so this is a very apt thing to say! It also implies that one did not eat for a long time, which therefore provides realistic context for talking about food.
  - **Line 2:** If someone says they are hungry, it's natural to wonder why... perhaps they skipped breakfast? There are other possible reasons. At any rate, Hiro's question is in response to the implicit question of why Tim was so hungry.
  - **Line 3:** Skipping breakfast is common among university students, so this sub-topic will be explored in this lesson.

### Model Sentences 1



#### Romaji transcript of audio track 3-17

What did you have for breakfast this morning?  
*Kesa, asagohan ni nani wo tabemashita ka?*

I had toast and coffee.  
*Toosuto wo tabete koohii wo nomimashita.*

I didn't eat anything.  
*Nani mo tabemasen deshita.*

#### \*\*\* I didn't eat anything.

Remember that after giving a negative answer, it's important to say something in order to avoid coming across as rude. Here you could say, for example, why you didn't eat anything:

- *I wasn't hungry.*
- *I didn't have time.*
- *I was too busy.*

## NOTES FOR PAGE 95

### Model Sentences 2



#### Romaji transcript of audio track 3-18

Do you normally have that?  
*Futsuu, sore wo tabemasu ka?*

Yes, always.  
*Hai, itsumo desu.*

Yes, usually, but sometimes I have a bento.  
*Hai, fudan wa sou desu ga, tokidoki wa bento wo tabemasu.*

No, I sometimes have a Japanese breakfast.  
*lie, tokidoki washoku no asagohan wo tabemasu.*

It depends.  
*Hi ni yorimasu.*

#### \*\*\* It depends.

If you give this answer, be sure to say what your opinion depends on. For example:

- *It depends on whether I have enough time.*
- *Sometimes I have leftovers.*

#### Another grammar point you could make here:

- This question presupposes that the object is clearly understood. It is meant to be used as a direct follow-up question. If the object is not clearly understood, then it should be clearly stated: "Do you normally have (tea)?"

### Vary your questions

**Closed form:** Do you usually have that?

→ **Open form:**

What do you usually have?

#### Alternatives:

- What do you normally have?
- What do you usually have for (MEAL)?

### How about you?

- The brainstorming section of this activity gives students a chance to recall their three most recent meals. Spending a bit of time on this will help the

subsequent conversation practice flow more smoothly.

- As students write, go around and provide assistance as needed.
- When going over the model conversation, you can point out the use of the repair strategy to help avoid a bit of potential silence or breakdown regarding food names.
- While it's fine to want to say a Japanese food name in English, it is also not always necessary, especially if the students are talking with a non-Japanese person who is familiar with Japanese culture. Sushi is sushi, after all. It may help to put some common Japanese foods up on the board that do not need any translating: *sushi, tempura, miso soup, takoyaki, ramen, etc.*
- As usual, encourage students to not get too stuck on the model, as it is just a guide to help everyone get started.

## NOTES FOR PAGE 96

### Sounding Natural Note: Introducing new interesting topics with "Do you ever ○○?"

- This note introduces how to use a simple question pattern that everyone knows as a way of transitioning to related topics within the conversational flow.
- After listening to the audio (or following along with the full transcript), students will work in pairs or small groups to come up with a number of follow-up questions based on two related topics: skipping breakfast and cooking for oneself. If you have time, feel free to explore other related topics with your students.
- It may help to remind them that follow-ups are connected to answers. If they can imagine an answer to the main question, it will make it easier to come up with a relevant follow-up.
- While this exercise may take a bit more time than usual, it will really help make student conversations more personal, meaningful, and original. It's also a great opportunity to review question patterns studied in earlier units.
- Having each group write their questions on the board will enable everyone to benefit. Remember to have everyone photograph this board work with their smartphones!



### English transcript of audio track 3-19

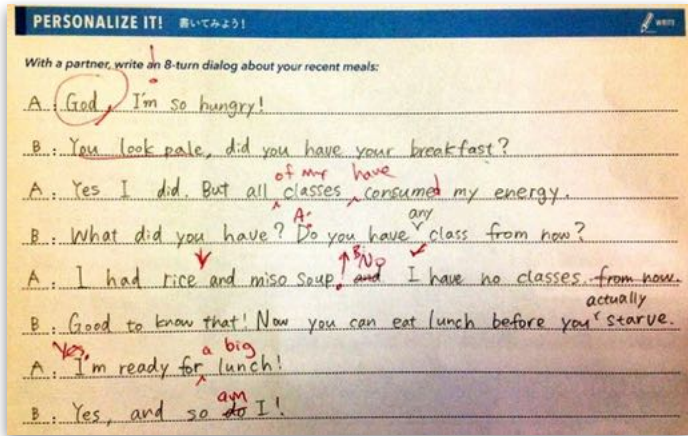
When talking about food, there are a number of possible avenues for the conversation to follow. A simple and easy way to introduce new interesting topics is using "Do you ever ○○?" This question is great for transitioning smoothly to new interesting topics that are a bit out of the norm and not so typical, such as eating pizza for breakfast, eating out, or skipping breakfast. Since this is a closed question, answers can be short, ranging from "Yes, all the time" to "Yes, sometimes" to "No, never". To sound more natural in English, you'll need to work on making an extra comment that provides more specific details.

After that, continue by asking simple follow-up questions. Take a look below for some ideas on how your conversations about eating could flow. What additional follow-up questions can you come up with?

## NOTES FOR PAGE 97

### Personalize It!

- The primary aim of this pair-writing task is to help students create a dialog based on food likes and dislikes that makes use of the language brainstormed in the previous *Sounding Natural Note* task. Now that students have had a chance to come up with their own follow-up questions, they can put a few of them to use in this task.
- Go around and help students complete this task as needed.
- When a pair finishes, have them raise their hands. Check their work and then ask them to memorize their dialog.
- The following photo shows one typical result of what you may find with your students. This sample was written by two 2nd year university students.



- In this actual sample, you can see the students did a nice job mimicking the opening line by changing “wow” to “God” for humorous effect. The “you look pale” in the second line was equally funny and original. The minor corrections made gave the teacher a chance to focus on form a bit directly with the students. It’s clear these students wanted to talk more, but due to the lack of space they crammed in two topics within two turns, which was confusing. The teacher suggested they split these up to basically add two turns to the overall length. Overall, the reactions were good, and the dialog flowed really well. You can tell these students had really internalized what they had learned all year.

## Speaking Time: Memorize & Perform

- Give everyone two more minutes of study time to make one final push to memorize their dialogs. Use a timer of some sort to provide a sense of urgency.
- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy. Remember to teach students how to give good feedback if need be.
- If possible, take the performance a step further by having some of the pairs perform their dialogs in front of the class. Use your warm personality and good humor to establish a safe atmosphere. You’ll find that some students will be quite anxious, but as long as it’s not too much, they will greatly benefit from having completed a dialog of clean English in front of their peers.

- One way to frame this step to reluctant students is to emphasise how completing this task will help them build their confidence in speaking English.

## Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

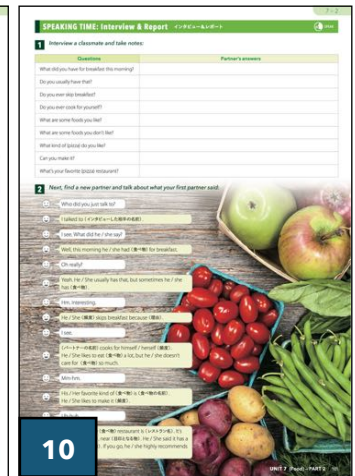
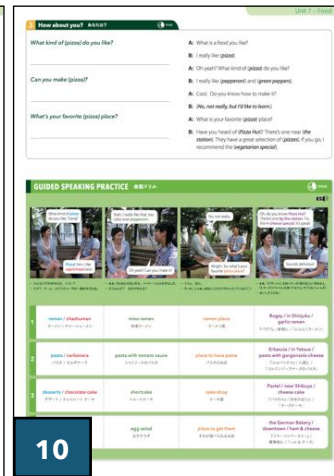
- Practice Unit 7 vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopyable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Encourage students to incorporate the follow-up questions they created during the writing activity on p. 96 in some free conversation practice.
- Do some role-playing with the cards on pages 124~127.



Illustration: Hayashi Yuna



# NOTES FOR TEACHERS: UNIT 7, PART 2



## Unit 7, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will learn how to talk at length about their favorite and least favorite foods: *What are some foods you like / don't like?*

In the two *Sounding Natural Notes* in this lesson, students will get some specific advice on how to talk at length about foods they dislike and like. With the former, it's a matter of explaining why they don't particularly like something; with the latter, it involves diving deeper into various sub-topics that arise naturally when discussing particular foods.

With the *Interview & Report* task at the end, students will have a chance to get to know what their classmates like and don't like to eat, all the while working on extended turns and active listening skills.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Review part 1 by having students do several rounds of timed conversations.
- Alternatively, use the Guided Role-play cards at the back of the book to review part 1 content.
- Take a short quiz on part 1 vocabulary.

### 2. Page 98:

- Preview
- Model Sentences 1: *What are some foods you like / you don't like?*
- Sounding Natural Note: *Talking about foods you don't like*

### 3. Page 99:

- How about you?
- Sounding Natural Note: *Talking about foods you like*

### 4. Page 100:

- How about you?
- Guided Speaking Practice

### 5. Page 101:

- Speaking Time: *Interview & Report*

### 6. Expansion activity options

- Study vocab from part 2 or even part 3 at [cic-multimedia.com](http://cic-multimedia.com)
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- Work on another photocopiable worksheet.
- Do some more guided role-playing.

## NOTES FOR PAGE 98

### Preview

- This dialog previews the main theme of part 2, which is talking about food likes and dislikes.
- Things you could mention about this dialog:
  - **Line 1:** "So" at the beginning connects this conversation to the one in Part 1.
  - **Line 3:** Hiro agrees with Tim's opinion by saying "me, too." This is one way of talking about yourself within the flow of a conversation. Of course you can disagree, too.
  - **Line 6:** Tim previews a way of talking about a food he doesn't like by referring to its smell and texture. Other reasons for not liking something will be explored in this lesson.

### Model Sentences 1



#### Romaji transcript of audio track 3-20

What are some foods you like?

*Sukina tabemono wa nan desu ka?*

I really like pasta.

*Pasuta ga honto ni suki desu.*

I like just about anything.

*Hotondo nan demo suki desu.*

What are some food you don't like?

*Suki dewa nai tabemono wa nan desu ka?*

I don't like fried foods.

*Age mono ya itame mono ga suki dewa arimasen.*

#### \*\*\* What are some foods you like?

*It's also possible to form this question in the singular: "What is a food you like?" However, using the plural form is more common. It is okay to answer with only one food item even though the plural question asks for "foods".*

## Sounding Natural Note: Talking about foods you don't like



### English transcript of audio track 3-21

*Remember Golden Rule 2 when talking about foods you don't like. There are two main implicit questions you could answer to provide longer "+alpha" answers. The first focuses on why you don't like something. Common reasons for not liking a particular food are texture, smell or taste. Use "I can't stand" or "I really hate" if you dislike a food very much. When talking about what you don't like about a food, use an adjective that refers to its taste and texture. If you can't eat a food for whatever reason, for example, because you are allergic to it, that is also a good thing to say.*

## NOTES FOR PAGE 99

### How about you?

- Write "How do you say~ in English?" and "How do you spell~?" up on the board have your students repeat this a few times. This will hopefully encourage them to ask you for help when chatting about food.
- Have students spend a few minutes filling in the blanks with answers true for them. Mill about the class, helping students come up with the words they'll need. It might help a bit before hand to go over some more types of food on the board. Alternatively, you could refer students to the Unit 6 vocab list at [cic-multimedia.com](http://cic-multimedia.com).
- Model the dialog with several students. Even though open and closed forms were not focused upon in this unit, free to switch up the way you ask questions as you talk with your students. Students should be familiar with this idea by now.
- Have students practice the model dialog with several classmates. Having them stand up while speaking can help them stay focused.

## Sounding Natural Note: Talking about foods you like



### English transcript of audio track 3-22

*When talking about foods you like, it's natural to want to go more into detail about them. Here are some general follow-up questions that will help you talk more about all sorts of popular foods. For example, if you like pizza, you could talk about what kind you like.*

*Another common sub-topic is talking about how to make something. Here the conversation can flow naturally into talking about recipes for dishes you can make. We have provided a few basic phrases to get you started, but be sure to ask your teacher for more help on how to talk about making food!*

*A third popular sub-topic is talking about good restaurants for your favorite foods. When recommending a place to eat, be sure to mention its name, location, some good features (such as atmosphere or menu items), or an especially delicious dish.*

*While these three sub-topics will work with all of the foods listed here, each food also contains other possible things to talk about. For example, with pizza or ramen, you could talk about places that deliver the food. Remember to ask your teacher for more ideas!*

- Margherita is a type of pizza commonly served in Japan that may not be familiar to people living outside of this country. In the USA, for example, pizza is more often ordered by its toppings<sup>9</sup>, such as sausage, mushroom, green peppers, etc.

## NOTES FOR PAGE 100

### How about you?

- Note that students do not have to speak only about pizza in this task. They can choose another favorite food to focus on.
- Write "How do you say~ in English?" up on the board have your students repeat this a few times. This will hopefully encourage them to ask you for help with coming up with names of pizzas

or other foods. If students ask you questions in private, take the opportunity to go over them on the board. You can be sure that each question asked will benefit everyone.

- Model the model dialog as usual with a few students so that everyone gets what to do.
- Have students complete the model dialog or something close to it with several partners. The idea here is to practice chatting in detail about foods they like.

### Guided Speaking Practice

- Play audio track #3-23 while students listen and follow along.
- This dialog exemplifies a possible conversation about a favorite food. The substitution vocab represents more ideas the students can learn from.
- After reading through the dialog, have students brainstorm some additional vocab items if time allows.

<sup>9</sup> Of course there are exceptions depending on where you go. "Hawaiian pizza" is one example.

## NOTES FOR PAGE 101

### Speaking Time: *Interview & Report*

- Since the students will be interviewing each other in pairs during the 1st step, you may find it helpful to go over again some basic repair strategies on the board that will help them stay in English while managing this task:
  - *Pardon?*
  - *Sorry, what does that mean?*
  - *How do you say ~ in English?*
  - *How do you spell ~?*
- In the 2nd step, students will change partners and report on what their first partner said. The idea here is to make a short mini-presentation to practice making longer turns and listening actively. Modelling the short dialog with a few students will help everyone understand what to do. Remind them to switch parts when they get to the end.
- It's not necessary to be too strict with following the example dialog. If students want to spontaneously ask follow-up questions while they listen, that should be encouraged.
- When done, it's possible to keep going for another cycle or two as time permits, or have a few pairs present to the class.

### Expansion ideas

- Have students write up a summary of what their partners said in the *Interview & Report* task and have them present on this information in the following class as a warm-up/review activity.
- Practice Unit 6 vocabulary at [cic-multimedia.com](http://cic-multimedia.com), or get a head start on the vocab for Unit 7.
- Get going on a homework assignment.
- Do some role-playing with the cards on pages 124~127.



Illustration: Hotta Ayaka



# NOTES FOR TEACHERS: UNIT 7, PART 3

**10**

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## Unit 7, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about exotic foods and eating out:

- Have you ever tried Kobe beef?
- Have you ever eaten at a French restaurant?
- Do you have a favorite restaurant / cafe?

There are two Sounding Natural Notes in this lesson. The first focuses on *Golden Rule 2* by helping students continue conversations after a “no” answer. In the second note, students will continue their practice of talking for a number of turns without using any questions (*Golden Rule 3*).

Finally, on page 105, all three parts of this unit are pulled together via the *Listening Practice* and *Free Conversation* tasks.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm up options

- Do a short vocab quiz on parts 1 and 2
- Review parts 1 and 2 by having students do a few rounds of free conversation
- Use the guided role-play activity to give students a chance to review parts 1 and 2 and practice thinking creatively and quickly in the moment

### 2. Page 102:

- Preview
- Model Sentences 1: *Have you ever tried Kobe beef? Have you ever eaten at a French restaurant?*

### 3. Page 103:

- Sounding Natural Note: *Continuing conversations after a “NO” answer*
- Model Sentences 2: *Do you have a favorite restaurant / cafe?*

### 4. Page 104:

- Sounding Natural Note: *Remember to talk about yourself!*
- Guided Speaking Practice

### 5. Page 105:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

- Try another conversation practice activity
- Study vocabulary
- Do a worksheet
- Have students record a short conversation on their smartphones which they can transcribe for homework

## NOTES FOR PAGE 102

### Preview

- This dialog previews the main theme of this lesson, which is talking about exotic foods and eating out.
- Things you could mention about this dialog:
  - **Lines 2 and 5:** These replies exemplify a helpful technique for keeping the conversation going after a NO answer- just change the subject!
  - **Line 6:** Hiro's long reply contains answers to several implicit questions. Which ones?

### Model Sentences 1



#### Romaji transcript of audio track 3-24

Have you ever tried Kobe beef?  
Kobe gyu wo tabete mita koto ga arimasu ka?

Have you ever eaten at a French restaurant?  
Furansu ryoriten de shokuji wo shita koto ga arimasu ka?

Yes, I have. It was delicious.  
Hai, arimasu. Oishikatta desu.

No, I haven't, but I'd like to.  
Iie, arimasen ga, tabete mitai desu.

No, I haven't, and I don't want to.  
Iie, arimasen shi, tabete mitaku arimasen.

#### \*\*\* No, I haven't, and I don't want to.

*This is a very strong statement, so if you say this, be prepared to say WHY you don't want to try this type of food. For example:*

A: Have you ever tried natto?  
B: No I haven't, and I don't want to. It smells terrible!

## NOTES FOR PAGE 103

### Sounding Natural Note: Continuing conversations after a "NO" answer

- This note is yet another spin on Golden Rule 2 and shows students how they can subtly change the subject to keep conversations flowing after a NO answer.



#### English transcript of audio track 3-25

*"No" answers tend to put a drag on conversations because they introduce a bit of uncertainty and may also signal an unwillingness to communicate. For example:*

A: Have you ever been to a Mexican restaurant?  
B: Ah, no I haven't.  
A: ???

*A hard NO answer like this puts a bit of pressure on the speakers. For example, in which direction should the conversation flow from this point? Who will speak next, and what should they say? This bit of uncertainty can lead to an extended silence where both partners are waiting for the other person to say something.*

*One typical technique for dealing with this is to ask your partner the same question back:*

A: Have you ever been to a Mexican restaurant?  
B: No, I haven't. Have you?

*This "bouncing" strategy allows the conversation to remain in flow.*

*Another smooth technique is to follow your NO answer with a personal comment, in the style of Golden Rule 3. For example:*

A: Have you ever been to a Mexican restaurant?  
B: No, but I'd like to. / No, and I don't especially want to. / No, but I have eaten at a Vietnamese restaurant once.

*This technique works well because it offers some clear ideas for how the conversation can continue. It also signals that you still want to communicate. It is a way to stay within the topic even if your answer is NO: I haven't done this, but I have done that. This is something English native speakers do a lot- it's a good way of keeping the conversation going.*

## Model Sentences 2



### Romaji transcript of audio track 3-26

Do you have a favorite restaurant?  
*Okiniiri no resutoran wa arimasu ka?*

Do you have a favorite cafe?  
*Okiniiri no kafe wa arimasu ka?*

No, not really.  
*lie, toku ni arimasen.*

Yes, I like “○○.”  
*Hai, “○○” ga suki desu.*

Yes, I often go to “○○.”  
*Hai, “○○” ni yoku ikimasu.*

It’s a Japanese restaurant near Shibuya Station.  
*Shibuya eki no chikau no nihon ryoriten desu.*

It’s cheap and the food is delicious.  
*Yasukute, ryori ga oishiin desu.*

#### ❁❁ **No, not really.**

*As mentioned previously, it's important to say something after you give a NO answer. Here are some ideas for things you could say here:*

*A: Do you have a favorite restaurant?*

*B: No, not really.*

*B: No, not really. Do you?*

*B: No, not really. There are several places I like, such as Burger King and Mos Burger.*

## NOTES FOR PAGE 104

### Sounding Natural Note:

#### Remember to talk about yourself!

- This note yet another reminder for students to talk about themselves from time to time and not rely too heavily on questions. This is something they have been practicing all year, but the constant review because this way of speaking does not come habitually to many Japanese learners, especially if they are speaking with a *sempai*, to someone they don’t know well, or to you, the teacher!



### English transcript of audio track 3-27

*Although we have spent a lot of time learning questions in this textbook, remember that it's also quite common to skip them sometimes. This is how English is often used- you need questions to push a conversation forward, but there are times when you can go 4, 6, or more turns without using one. These back-and-forth sequences are what give your English conversation an added interactive quality. While this may be a simple idea to understand, it takes lots of practice before you can do it automatically, without thinking. The following Guided Speaking Practice activity provides a good example for you to learn from.*

### Guided Speaking Practice

- This dialog (track #3-28) is structured to model a six-turn sequence with no questions. It begins with a question and goes from there.
- Within the substitution vocab are several expressions that you may want to go over with your students before they begin reading this dialog in pairs, especially how to pronounce the exotic foods in column 2.
- If you have time, you could have your students brainstorm an additional line of content.

## NOTES FOR PAGE 105

### Listening Practice

1. Go over the *Useful Expressions*.
  2. Play the three audio tracks continuously and have students fill in the blanks.
  3. Go over any differences between the three versions, both pronunciation and vocabulary.
  4. (optional) Have students pair-read the dialog out loud without looking at the text as they speak.
- Since there is only one difference in vocabulary between the three versions, you may want to focus on differences in pronunciation.
  - If you have time and interest, remember that you can use these *Listening Practice* dialogs to open a door to different varieties of world Englishes. Hopefully hearing how English is spoken around the world will help your students appreciate their beautiful Japanese accents.



## Full transcript of audio tracks 3-29, 30, 31 (including answers and variations)

- A: **Wow (1)**, I'm so full! I had too much to eat for lunch.
- B: Really? What did you have?
- A: I had a big bowl of ramen, some gyoza, and cake for **dessert (2)**.
- B: Oh yeah? Do you usually eat so much **at lunch?**  
**(UK: for lunch)**
- A: No, not usually, but this morning I **skipped (3)** breakfast, so I was really hungry.
- B: Yeah, I do that sometimes, too.
- A: Normally I'll just have something light, like soup and salad, but today was special.
- B: I had some Thai curry for lunch.
- A: Really? Oh, I can't eat that. It's too **spicy (4)!**
- B: Oh yeah? It wasn't bad, though. I quite enjoyed it.
- A: Yeah, well, I don't like spicy food.
- B: Really? **Too bad for you! (UK: Too bad!)** Have you ever tried Mexican food?
- A: No, never. Is it spicy?
- B: It depends on the dish. You should try it. There's a great Mexican place near the station. It's cheap, and the food is **delicious (5)**.
- A: Alright, sounds great. I'll give it a try.

may have to model this with a few students so that everyone gets how to do it.

- If possible, join the students as they role play their characters. Toss in some extra questions to help everyone create more details answers. Have fun improvising yourself and showing everyone how it's done. Your own enthusiasm will make a big difference for the success of this activity.



## Speaking Time: Free Conversation

### Step 1:

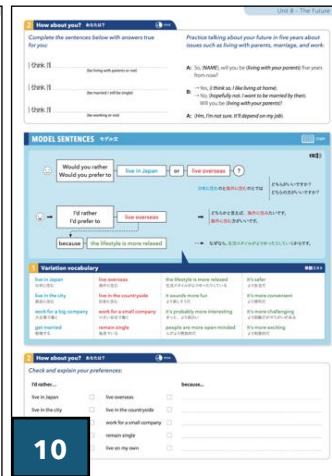
- This activity is an opportunity for students to bring together all three parts of this unit into one coherent conversation.
- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies. Hopefully the work they have put into making original follow-up questions will bear fruit during this activity.

### Step 2:

- If you have time, try the *Guided Role-play* activity. This will give students a break from always talking about themselves and give them an opportunity to work on improvising answers in the moment.
- Go over the directions on page 124.
- Have students begin by doing a round of just "getting to know each other" using the info on each card. This will give everyone a chance to create their character's background story.
- Next, have students improvise complete answers to the Unit 7 questions listed in Step 1. Again, you



# NOTES FOR TEACHERS: UNIT 8, PART 1



## Unit 8 Overview

In this final unit of the book, the theme of “future” is explored in ways that are hopefully relevant to your students. They will have a chance to discuss their opinions on various life issues that they’ll be dealing with in the coming years. Because topics are broad and wide-ranging, the vocabulary introduced in the *Model Sentences* and *Variation Vocabulary* sections are designed to help students get discussions started. It will be up to them to show what they’ve learned over the course of this book to take conversations in personally meaningful ways.

- **Part 1:** Imagining life in five years
- **Part 2:** Discussing life issues
- **Part 3:** Dream jobs

In each part, treatment for a limited number of specific life issues is provided, such as marriage, living at home, ideal qualities in a job, and parenthood. Vocabulary for a typical range of opinions is given. We encourage you to explore other issues of interest in a similar manner.

## Unit 8, Part 1 Overview

In part 1 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about their most recent meals:

- *What did you have for breakfast this morning?*
- *Do you usually have that?*

In the *Sounding Natural Note* on page 96, students will learn how to use the simple “Do you ever~?” question pattern as a transition to new and interesting related topics. The embedded group writing task will help set students up for a final *Speaking Time* activity, in which a longer dialog is

constructed based on the follow-ups that everyone had come up with.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Photocopies of worksheets

### 1. Warm-up options

- Review any of the previous units by doing some guided role-playing.
- Have a short vocab quiz.

### 2. Page 106:

- Preview
- Model Sentences 1: *What did you have for breakfast this morning?*

### 3. Page 107:

- Model Sentences 2: *Do you usually have that?*
- Vary your questions
- How about you?

### 4. Page 108:

- Sounding Natural Note: *Introducing new interesting topics with “Do you ever ○○?”*

### 5. Page 109:

- Personalize it!
- Speaking Time: *Memorize & Perform*

### 6. Expansion activity options

- Practice vocabulary at [cic-multimedia.com](http://cic-multimedia.com)
- Get a head start on their homework by beginning one of the photocopyable worksheets.

## NOTES FOR PAGE 106

### Preview

- This dialog previews the main theme of part 1, which has students imagining what their lives will be like in five years. In this lesson, students will be exchanging ideas and opinions about various life issues they'll soon be facing.
- Things you could mention about this dialog:
  - **Line 1:** "I was wondering, (NAME)" is a nice transition expression to a new topic.
  - **Line 3:** Trang expresses uncertainty about where she'll be living. This is a strategy that will come in especially handy in this unit.
  - **Line 4:** Yumi introduces a new topic using "How about~?" This is a smooth thing to do after Trang's uncertain answer. Students need to pick up on these sort of things- when to dive deeper and when to move on are communication skills that come with practice.
  - **Line 5:** Trang gives a reason for her choice using "because", which is something students will be doing in this lesson.

### Model Sentences 1



#### Romaji transcript of audio track 3-32

Will you still be living with your parents five years from now?

*Go nen go, mada ryoshin to issho ni sunde iru deshou ka?*

Do you think you'll be living with your parents in five years?

*Go nen go, ryoshin to issho ni sunde iru to omoimasu ka?*

Yes, probably, if I'm not married by then.

*Hai, osoraku sou desu. Moshi, sono toki made ni kekkon shite inakattara.*

No, probably not. I hope to be living by myself then.

*lie, osoraku sore wa arimasen. Sono toki made ni wa hitorigurashi wo shite itai desu.*

### ❄️ Will you still be living with your parents?

Only use the word "still" if your partner is currently living with their parents.

## NOTES FOR PAGE 107

### Variation vocabulary

- This box of substitution vocabulary was so big that it needed to go on a separate page from the *Model Sentences* on the previous page. This is due to the complexity of the topic- discussing life issues requires more space than simple exchanges of basic facts.
- In short, **the blue items** bring up the five main issues that are covered in this lesson: living with parents, future living place, work, marriage, and parenting.
- **The red and green items** contain two parts each. First there is a short reply indicating a range of probabilities, everything from *probably* to *I don't think* so. Next, sample reasons are provided, with each issue getting a red and a green one to indicate different shades of meaning. For example:
  - A: *Will you be living with your parents in five years?*
  - B: *Yes, probably, if I'm not married by then.*  
OR: *No, probably not. I hope to be living by myself then.*
- *You may find it helpful to comment upon the various answer patterns used in the red and green items. Each are similar in meaning, but there are slight differences in nuance:*
  - *If I'm not ~ by then.*
  - *I want to~*
  - *I'd like/love to~*
  - *I hope to~*
- Remind students that not every reason matches with every issue!
- In general, it's not possible to list all of the possible reasons here. This list is meant to be suggestive. Students will need time to come up with reasons that are true for them.

## Sounding Natural Note: If you're not sure, say so!

- This note brings back the *Expressing Uncertainty* strategy for another look. This will be needed when imagining what the future holds.



### English transcript of audio track 3-33

When talking about future plans, it's quite likely you'll face a situation where you are just not sure about your answer. This is completely normal, but take care to not fall into a long silence while thinking of your answer. Remember Golden Rule 1: avoid silence by saying something quickly. One way to express your uncertainty is to use one or more of the expressions below. Using these will not only help you avoid silence, but also give you a few moments to think of something to say.

- I'm not sure.
- I don't really know.
- I can't really say right now.
- It'll depend on my work.
- It'll depend on whether I (find the right person).

Note that the phrase "it'll depend on~" is an especially good way to provide more detail on why you are not sure about something.

A: Do you think you'll be a parent in five years?

B: Hm... I'm not sure. It'll depend on whether I find the right marriage partner.

## NOTES FOR PAGE 108

### How about you?

- The brainstorming section of this activity gives students a chance to consider three issues they'll be dealing with in the future: living with parents, marriage, and work. All they need to do at this stage is to decide which choice is more likely. If they can manage to come up with a reason to back up their choice, so much the better, but they will be focussing more on this aspect in the following *How about you?* task on this page.
- As students write, go around and provide assistance as needed.
- When modelling the model dialog with students, try to tease out some reasons for why students made particular choices. If students have a hard time, you could ask them, "What is a good/bad

point about ~?" This simple follow-up can often help get students unstuck. Again, however, reasons will be addressed shortly.

- As usual, encourage students to not get too stuck on the mode when talking to each other, as it is just a guide to help everyone get going.

### Model Sentences 2



### Romaji transcript of audio track 3-34

Would you rather live in Japan or live overseas?  
*Nihon ni sumu no to kaigai ni sumu no to dewa dochira ga ii desu ka?*

I'd rather live overseas.  
*Dochira ka to ieba, kaigai ni sumitai desu.*

Would you prefer to live in Japan or live overseas?  
*Nihon ni sumu no to kaigai ni sumu no to dewa dochira no hou ga ii desu ka?*

I'd prefer to live overseas because the lifestyle is more relaxed.  
*Kaigai ni sumu hou ga ii desu. Naze nara, seikatsu sutairu ga yori yuttari shite iru kara desu.*

#### ❖❖ because the lifestyle is more relaxed

There are many possible ways to explain why you prefer this or that. Most answers involve using adjectives. A few common explanations are listed below. Be sure to ask if you need help expressing what you want to say: "Excuse me, but how do you say ○○ in English?"

### How about you?

- Here is another short discussion task to help your students come up with reasons for particular life choices.
- As students write, go around and provide assistance as needed. Like before, you can help everyone by focusing on the pros and cons of each choice. For example, what are the pros of living in Japan, of living overseas? It may help to go through one of the issues in this way, putting pros and cons up on the board.
- When modelling the model dialog with students, try to tease out some reasons for why students made particular choices, as before.

- As usual, encourage students to not get too stuck on the model when chatting with each other, as it is just a guide to help everyone get started.

## NOTES FOR PAGE 109

### Personalize It!

- The primary aim of this pair-writing task is to help students create an extended 10-12 turn dialog based on the topics raised in this lesson. Point out that when they write, they should include the list of require elements. This will ensure that they are using language from the units and incorporating the *Golden Rules* and various conversation strategies.
- Go around and help students complete this task as needed.
- When a pair finishes, have them raise their hands. Check their work and then ask them to memorise their dialog.

### Speaking Time: Memorize & Perform

- Give everyone two more minutes of study time to make one final push to memorize their dialogs. Use a timer of some sort to provide a sense of urgency.
- For the rehearsal stage, have every pair stand and do their dialogs smoothly in one go, without any undo pauses or mistakes.
- For the performance stage, have students work in groups of four. Each pair should take turns doing their dialog while the other pair watches and then gives feedback on areas such as intonation, fluency, body language, and accuracy. Hopefully by now the students should know how to give good feedback; if not, you could review this process a bit before this step.
- If possible, take the performance a step further by having some of the pairs perform their dialogs in front of the class. Use your warm personality and good humor to establish a safe atmosphere. You'll find that some students will be quite anxious, but as long as it's not too much, they will greatly benefit from having completed a dialog of clean English in front of their peers.
- One way to frame this step to reluctant students is to emphasise how completing this task will help them build their confidence in speaking English.

### Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

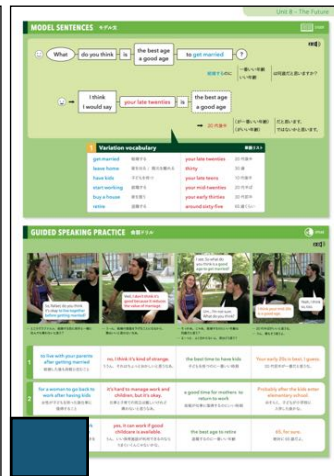
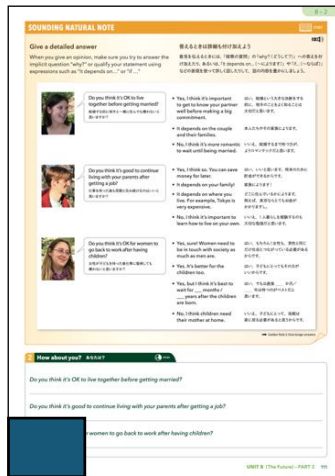
- Practice Unit 8 vocabulary at [cic-mulimedia.com](http://cic-mulimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.



Illustration: Nakayama Akari



# NOTES FOR TEACHERS: UNIT 8, PART 2



## Unit 8, Part 2 Overview

In part 2 of this unit, **which can be completed in about 60 minutes of class time**, students will learn how to talk at length about their favorite and least favorite foods: *What are some foods you like / don't like like?*

In the two *Sounding Natural Notes* in this lesson, students will get some specific advice on how to talk at length about foods they dislike and like. With the former, it's a matter of explaining why they don't particularly like something; with the latter, it involves diving deeper into various sub-topics that arise naturally when discussing particular foods.

With the *Interview & Report* task at the end, students will have a chance to get to know what their classmates like and don't like to eat, all the while working on extended turns and active listening skills.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm-up options

- Review part 1 by having students do several rounds of timed conversations.
- Alternatively, use the Guided Role-play cards at the back of the book to review part 1 content.
- Take a short quiz on part 1 vocabulary.

### 2. Page 110:

- Preview
- Model Sentences 1: *What are some foods you like / you don't like?*
- Sounding Natural Note: *Talking about foods you don't like*

### 3. Page 111:

- How about you?
- Sounding Natural Note: *Talking about foods you like*

### 4. Page 112:

- How about you?
- Guided Speaking Practice

### 5. Page 113:

- Speaking Time: *Interview & Report*

### 6. Expansion activity options

- Study vocab from part 2 or even part 3 at [cic-multimedia.com](http://cic-multimedia.com)
- Have students record a short conversation on their smartphones which they can transcribe for homework.
- Work on another photocopiable worksheet.
- Do some more guided role-playing.

## NOTES FOR PAGE 110

### Preview

- This dialog previews the main theme of part 2, which is basically an extension of part 1: discussing opinions on various life issues that students will soon be dealing with. Whereas part one involves making personal choices around such issues, part 2 focusses more on opinion exchange.
- Things you could mention about this dialog:
  - **Line 2:** Yumi's reply previews an answer pattern that will be covered in this lesson- state the cultural norm, then state your position vis a vis this norm.
  - **Line 3:** Notice how Trang offers her opinion without waiting for a question from Yumi. This is *Golden Rule 3* in action.
  - **Line 4:** "Okay, you have a point" is a good expression to use to politely acknowledge the validity of someone else's opinion. This sort of phrase helps build a positive feeling of trust even in the midst of differing opinions.
  - **Line 5:** Notice how Trang uses an echo question to give herself a bit of time to think of her answer.

### Model Sentences 1



#### Romaji transcript of audio track 3-35

Do you think it's okay to live together before getting married?

*Kekkon suru mae ni aite to ishho ni sunde mo kamawanai to omoimasu ka?*

Well, in Japan it's rare, but I think it's fine.

*Ma, nihon dewa amari arimasen. Demo, ii to omoimasu.*

Well, in Europe it's common, but personally I think it's not good.

*Maa, yooroppa de wa yoku aru koto desu. Demo, kojinteki ni wa yokunai to omoimasu.*

#### \*\*\* personally

The word "personally" is optional. Using it adds emphasis that you are expressing a personal opinion.

It is often used when your opinion differs from the prevailing view in your country. For example:  
"In Japan, it's common to live with your parents after you get a job, but personally I think it's not good."

## NOTES FOR PAGE 111

### Sounding Natural Note:

#### Give a detailed answer

- This note covers advice and a various range of possible answers for discussing life issues.



#### English transcript of audio track 3-36

Here are two points to keep in mind for sounding natural while exchanging your opinions with someone. The more you follow this advice, the better your English will sound.

1. Keep the conversation moving, even if you are not sure of your opinion. In many individualistic cultures, such as the United States, people are expected to have and exchange opinions about a variety of topics, even if they contrast with the prevalent ones in society. This is in contrast with many group-oriented cultures, where it's much more comfortable and expected to take the prevailing view. If you haven't yet formed an opinion on a topic or are simply not sure, it's okay to express this uncertainty.

Nevertheless, do try to keep the conversation moving. One way of doing that is by bouncing the question back:

A: So, do you think it's okay to live together before getting married?

B: Hm... tough question! I'm not sure, to be honest. I haven't really thought about it. What do YOU think?

2. Give a reason for your answer. In other words, when you give an opinion, make sure you try to answer the implicit question "why?" For example, compare the following answers to the question: "Do you think it's okay to live together before getting married?"

△ B: Yes, it's rare in Japan, but I think it's okay.

○ Yes, it's rare in Japan, but I think it's okay. Living together helps you get to know someone better.

In the "How about you?" activity below, you will have a chance to brainstorm some reasons for and against some of the issues raised in the Model Sentences.

## How about you?

Of course this task can be conducted as usual, with each student working alone to come up with answers. However, given the more challenging nature of the content, it may be better to work with other classmates to complete the brainstorming. Students may not have thought much about these topics, so having time to interact with other people will help them reflect on what they think. Along these lines, here a team board writing activity you could try:

1. Working in small groups, students brainstorm as many reasons for and against each topic as they can within a limited amount of time. Alternatively, assign each group to brainstorm only one of the topics.
2. After the brainstorming time ends, each group member takes turns writing a reason up on the board. **Note:** students cannot bring their books to the board- they must rely on their group-mates to help them recall words and spelling. This limitation ensures they get in a bit of speaking and listening practice.
3. After the reasons have been written on the board, go over them. Correct minor errors and offer alternatives as you see fit.
4. If possible, allow time for students to write down some of the reasons from other groups.
5. If time allows, have students practice discussing these issues and giving reasons to back up their opinions.

## NOTES FOR PAGE 112

### Model Sentences 2



#### Romaji transcript of audio track 3-37

What do you think is the best age to get married?  
*Kekkon suru no ni ichiban ii nenrei wa nan sai da to omoimasu ka?*

What do you think is a good age to get married?  
*Kekkon suru no ni ii nenrei wa nan sai da to omoimasu ka?*

I think your late twenties.  
*20 dai kohan da to omoimasu.*

I would say your late twenties is.  
*20 dai kohan de wa nai ka to omoimasu.*

I think your late twenties is the best age.  
*20 dai kohan ga ichiban ii nenrei da to omoimasu.*

I would say your late twenties is a good age.  
*20 dai kohan ga ii nenrei de wa nai ka to omoimasu.*

#### \*\*\* Your late twenties

*In English, each decade of life is broken up into three parts: early, mid, and late. For example:*

*Early 20s = 20 to 23*

*Mid-20s = 24 to 26*

*Late 20s = 27 to 29*

### Guided Speaking Practice

- Play audio track #3-38 while students listen and follow along.
- This dialog exemplifies a possible way that both *Model Sentences* can flow together within a conversation. Notice in column 3 how the 2nd *Model Sentence* is used as a follow-up question.
- Point out some of the different ways to express age in column 4.
- After reading through the dialog, have students brainstorm some additional vocab items if time allows.

## NOTES FOR PAGE 113

### Speaking Time: Interview & Report

- Since the students will be interviewing each other in pairs during the 1st step, you may find it helpful to go over again some basic repair strategies on the board that will help them stay in English while managing this task.
- In the 2nd step, modelling the short dialog with a few students will help everyone understand what to do. Remind them to switch parts when they get to the end.
- It's not necessary to be too strict with following the example dialog. If students want to spontaneously ask follow-up questions while they listen, that should be encouraged.

### Expansion ideas

Here are a few ideas for how you can productively fill any extra time:

- Have students write up a summary of what their partners said and prepare to present on this information in the following class as a review / warm-up activity.
- Practice Unit 8 vocabulary at [cic-multimedia.com](http://cic-multimedia.com).
- Get a head start on their homework by beginning one of the photocopiable worksheets available for this part, such as writing a dialog, recording a conversation, or finding the implicit questions.
- Do some role-playing with the cards on pages 124~127.

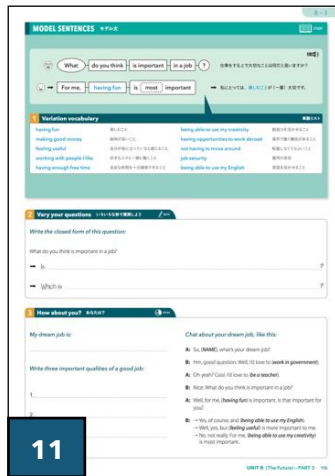
Hello, I'm \_\_\_\_\_  
Please call me \* \_\_\_\_\_ \*

From:  
Lived in:  
Major:  
Year:  
Club:  
Part-time job:

18



# NOTES FOR TEACHERS: UNIT 8, PART 3



## Unit 8, Part 3 Overview

In part 3 of this unit, **which can be completed in about 60 minutes of class time**, students will talk about exotic foods and eating out:

- Have you ever tried Kobe beef?
- Have you ever eaten at a French restaurant?
- Do you have a favorite restaurant / cafe?

There are two Sounding Natural Notes in this lesson. The first focuses on *Golden Rule 2* by helping students continue conversations after a “no” answer. In the second note, students will continue their practice of talking for a number of turns without using any questions (*Golden Rule 3*).

Finally, on page 105, all three parts of this unit are pulled together via the *Listening Practice* and *Free Conversation* tasks.

## Generic 90-minute Lesson Plan

### Things to bring:

- Equipment for playing the textbook audio tracks
- (optional) Handouts (vocab quiz, worksheets, etc)

### 1. Warm up options

- Do a short vocab quiz on parts 1 and 2
- Review parts 1 and 2 by having students do a few rounds of free conversation
- Use the guided role-play activity to give students a chance to review parts 1 and 2 and practice thinking creatively and quickly in the moment

### 2. Page 114:

- Preview
- Model Sentences 1: *Have you ever tried Kobe beef? Have you ever eaten at a French restaurant?*

### 3. Page 115:

- Sounding Natural Note: *Continuing conversations after a “NO” answer*
- Model Sentences 2: *Do you have a favorite restaurant / cafe?*

### 4. Page 116:

- Sounding Natural Note: *Remember to talk about yourself!*
- Guided Speaking Practice

### 5. Page 117:

- Listening Practice
- Speaking Time: *Free Conversation*

### 6. Expansion activity options

- Spend some time reflecting on the progress students have made over the course of the year.

## NOTES FOR PAGE 114

### Preview

- This dialog previews the main theme of this lesson, which is talking about dream jobs and qualities of good jobs. The idea is to help students reflect on their future careers in a way that gets them thinking about what they really want to do.
- Things you could mention about this dialog:
  - **Line 1:** "Speaking of the future" is a nice transition expression that links this dialog to the one in part 2.
  - **Line 2:** Yumi uses an echo question to give herself a bit of time to think of her answer.
  - **Line 3:** Trang's enthusiastic reaction is a very friendly move to make and helps encourage Yumi to keep talking.
  - **Line 5:** Trang does not wait to talk about herself.

### Model Sentences 1



#### Romaji transcript of audio track 3-39

What is your dream job?

*Risou no shigoto wa nan desu ka?*

I'd love to be an architect.

*Zehi, kenchikuka ni naritai desu.*

I'd love to have my own company.

*Zehi, jibun no kaisha wo mochitai desu.*

I'd love to work in education.

*Zehi, kyouiku ni tazusawaritai desu.*

#### \*\*\* I'd love to be an architect.

*If you already know the exact job you want to do, good for you! Just say the job name.*

#### \*\*\* I'd love to have my own company.

*You can also answer with an expression about the type of job you'd like to have someday.*

#### \*\*\* I'd love to work in education.

*Finally, you can just mention a field of interest if you don't know the exact job you'd like to have.*

## NOTES FOR PAGE 115

### Model Sentences 2



#### Romaji transcript of audio track 3-40

What do you think is important in a job?

*Shigoto wo suru uede taisetsuna koto wa nan da to omoimasu ka?*

For me, having fun is important.

*Watashi ni totte wa, tanoshimu koto ga taisetsu desu.*

For me, having fun is most important.

*Watashi ni totte wa, tanoshimu koto ga ichiban taisetsu desu.*

#### \*\*\* most

*The word "most" is used when you want to give added emphasis to your point. You can have several important points, but use "most" only with the number 1 most important one.*

### Vary your questions

**Open form:** What do you think is important in a job?

→ **Closed form:**

Is (having fun) important in a job?

→ **Closed form:**

Which is more important in a job, (having fun) or (job security)?<sup>10</sup>

#### Alternatives:

- Is (JOB QUALITY) important for you?
- Is (JOB QUALITY A) more important than (JOB QUALITY B)?

### How about you?

- Have students write their dream job as well as three qualities they find important in a job.
- As students write, go around and provide assistance as needed.
- Model the model dialog as usual, helping students express job qualities. It may help to put some on the board before students begin talking to each other.

<sup>10</sup> Although this question does not result in a typical yes-no answer, it is closed because the answer is either A or B.

- As usual, encourage students to not get too stuck on the model, as it is just a guide to help everyone get started.

## NOTES FOR PAGE 116

### Guided Speaking Practice

- This dialog (track #3-41) is structured to model an eight-turn sequence with no questions. It begins with a statement and goes from there.
- Within the substitution vocab are several expressions that you may want to go over with your students before they begin reading this dialog in pairs.
- Note that Speaker B speaks second in panels 1 and 2 but then speaks first in the 3rd and 4th panels. Listening to the audio track beforehand should clear up any possible confusion.
- If you have time, you could have your students brainstorm an additional line of content.

### Sounding Natural Note:

#### Take the final "no-questions" challenge

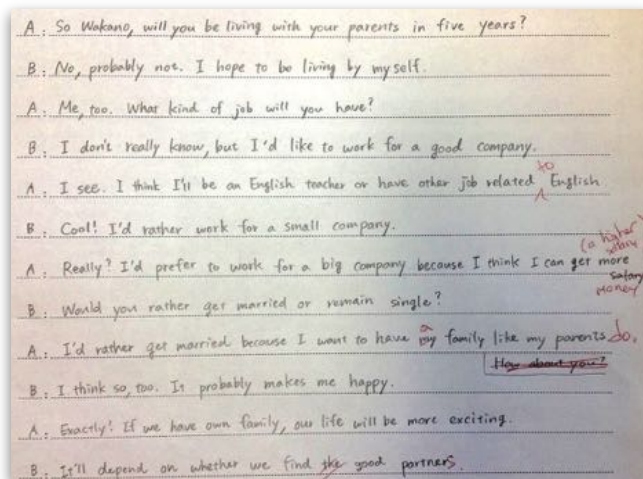
- This is the final *Golden Rule 3* related exercise in the book. In this task, students should work together in pairs to complete an eight-turn sequence without any questions. They have been building up to this point, so it should be within the realm of possibility. For support, students can use the *Guided Speaking Practice* dialog above as a model.



#### English transcript of audio track 3-42

To demonstrate your ability to converse without relying on questions, work with a partner to complete the following eight-turn sequence without using any questions. Begin with a statement about your dream job, then move into what you both find most important in a job. If you get stuck, please ask your teacher for help.

- The following screen shot shows an example of work produced by two 2nd year university students. Hopefully this will more or less be along the lines of what you can expect. Compare this dialog with those students were having earlier on in the course...



## NOTES FOR PAGE 117

### Listening Practice

5. Go over the *Useful Expressions*.
  6. Play the three audio tracks continuously and have students fill in the blanks.
  7. Go over any differences between the three versions, both pronunciation and vocabulary.
  8. (optional) Have students pair-read the dialog out loud without looking at the text as they speak.
- Since there are few differences in vocabulary between the three versions, you may want to focus more on differences in pronunciation.
  - If you have time and interest, remember that you can use these *Listening Practice* dialogs to open a door to different varieties of world Englishes. Hopefully hearing how English is spoken around the world will help your students appreciate their beautiful Japanese accents.



#### Full transcript of audio tracks 3-43, 44, 45 (including answers and variations)

- A: Will you still be living here after you **graduate (1)**?  
 B: Yeah, probably. It depends on my job situation. But in five years or so I hope to be living abroad.  
 A: Really? That's great. I'll **probably (2)** still be living with my parents.  
 B: Oh yeah? Are you planning to continue living with them even after you get a job?  
 A: Well, it's quite common where I'm from. **Personally, (3)** I think it's okay.  
 B: Interesting. I can't wait to get out on my own! What do you think is a good age to leave home?  
 A: Good question... after I get married, I guess. Maybe **your (UK: in your) late twenties (4)**?

B: Yeah, I agree. You need a good job in order to support yourself.

A: **For sure (5)**. What's your dream job?

B: Well, I'd love to work as a photojournalist, traveling the world and taking pictures.

A: Wow, sounds exciting! I take it you don't want to be **stuck (6)** behind a desk!

B: Oh, **you got that right! (AUS: you bet)** What's important for you in a job?

A: Well, not having to move, **believe (7)** it or not.

B: Really?

A: Yeah. I want to live and work near my parents so I can take care of them.

B: That's very **noble (8)** of you!

## Speaking Time: Free Conversation

### Step 1:

- Go over the questions from the unit one more time, then have students talk with each other about them in whatever manner you deem best.
- Encourage students to give longer answers by answering implicit questions, or to ask implicit questions out loud if their partner gives short replies.

### Step 2:

- If you have time, try the *Guided Role-play* activity. This will give students a break from always talking about themselves and give them an opportunity to work on improvising answers in the moment.

## Reflecting on progress

If you have a chance in your final class, take a moment to reflect with everyone about how much progress they have made over the course of the year. Students have gone from talking about what time they wake up and eat breakfast to discussing important life issues. We hope that by looking back at a year-long body of work, both you and your students will feel a big sense of satisfaction on the progress everyone has made.

If students did some recording throughout the year, now is a good time to go back and listen to some of the early ones made at the beginning of the year. By listening to themselves, students will be able to evaluate for themselves how well they progressed. Similarly, students can look over the transcripts of recorded conversations, tests, and review activities. Note that there are several ways to measure progress. You can look at **fluency** by listening for

gaps of silence in a recording. Obviously the fewer the gaps, the better the fluency. On a transcript of a recorded conversation, gains in fluency can be measured by the average number of words or turns per minute.

You can listen for **intonation** as well- how has this changed over the year? Do students still speak with wooden, flat voices, or are they sounding more like themselves when speaking English?

**Accuracy** is also another metric to look at. Are students making fewer grammar mistakes? While this has not been a main focus of the course, it is something to value because speaking English with fewer mistakes helps build self-confidence. Students can track their accuracy by looking over dialog transcripts.

**Use of the students' first language (L1)** during conversation is also something to examine. Most L1 tends to come up unconsciously when needing time to think (the dreaded *eeto*). How about now, at the end of the year? Are students still using L1 thinking sounds, or have they begun using English ones? If so, which expressions are they using?

Another great point to reflect on is the degree to which students have incorporated the key pragmatic elements from the textbook, the **Golden Rules** and various **conversation strategies**. If recordings are available, listen for these elements. They can also be highlighted on various transcripts the students have written. Which rules are they using with consistency? Can they use various repair strategies for avoiding silence? Are they able to consistently make longer answers? Can they sustain 4, 6, or more turn sequences without resorting to questions? Which conversation strategies do they often use? Are they constantly repeating only a few, or can they use a diverse amount of them? The degree to which students have incorporated these pragmatic elements will show how much smoother and more natural their English has become.



## Why bother with testing?

One of the most difficult aspects of teaching English in Japan, especially at the university level, is the strong sense among many students that simply having a conversation in a foreign language is beyond their ability. Throughout junior and senior high school, students are required to learn English as a subject, often for the purpose of passing an entrance exam. But actually using English for real communication with a foreigner? No way! Deeply internalized ideas such as *I can't do that, I'm just not interested, or I'm too shy* are quite strong and difficult for language teachers to break through. What can be done to help inspire students to realize they can actually hold real conversations, ones lasting several minutes where they speak, comprehend, respond accordingly, maintain eye-contact, and even smile from time to time?

## The case for regular speaking tests

One tool that teachers have to motivate their students, at least extrinsically, is the test. As Paul Nation (2013<sup>11</sup>) notes, testing is important because it provides the learners with feedback on their progress, motivates them to learn, lets the teacher know how everyone is doing, and is a means of providing grades for the course. In Japan, where testing forms a key pillar of the educational system, students have been conditioned to focus their efforts toward achieving high scores on exams. In other words, they will put energy into learning what they need to pass a test. What is not tested is considered less important than what is. While this is disheartening on one level, it is a reality that can be taken advantage of. If students will only put energy and effort into learning things they'll be tested on, then conducting well-designed conversation tests will help push students to practice the very skills they will need to communicate more effectively in English.

Having regular conversation tests during a semester or entire school year should be part of any language learner's training. Through such tests, students will discover that it is actually not that difficult to maintain an active role during conversation. As long as they apply a few basic guidelines that help create a good impression (such as following the *Three Golden Rules* and using various conversation strategies), they will be able to communicate more or less successfully.



Their minds will become open to the possibility that *yes, maybe I can do it, and hey, isn't speaking in another language actually kind of fun?* Conversation testing is therefore a form of extrinsic motivation that gives often reluctant students a clear purpose to study and use English for communication. Once students see and hear themselves actually using the language, the opportunity exists for them to cultivate a more sustainable intrinsic motivation for continued study.

## Qualities of a good speaking test

What makes for a successful speaking test? In writing about all types of tests in general, Nation (2013) mentions three characteristics of good ones: *reliability, validity, and practicality*. Let's examine each criteria in turn.

According to Nation, **reliability** means that if a test is given again without opportunity for further learning, the students will get about the same score. In other words, the test is not strongly affected by who gives or marks it, or where it is given. For speaking tests, some questions to consider regarding reliability are:

- Do your students understand the directions?
- Do they know what they'll be tested on?
- Do you have a set way of marking that is clearly understood by the students? Similarly, if you had your colleague give and mark your test, would the students still get about the same scores, all else being equal?
- Will your students take tests seriously?

Common themes amongst these conditions are clarity, transparency, and consistency. Speaking tests that exhibit these qualities can be said to be highly reliable.

<sup>11</sup> Nation, P. (2013). *What Should Every EFL Teacher Know?* Compass Publishing.



Next, let's take a look at **validity**. Nation defines a valid test as measuring what it is supposed to measure. For example, a speaking test should measure speaking skills. If it involves a large degree of other skills, then it is not valid. For example, if you want to assess your students' speaking skills and use a traditional multiple choice style test, the students will need to predominantly use knowledge that does not include actual speaking. This sort of test for speaking would therefore not be highly valid.

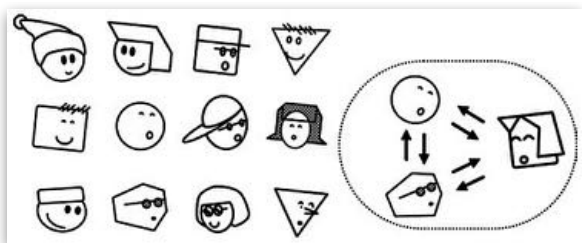
Finally, we have **practicality**. According to Nation, a practical test fits the following criteria:

- Easy to make and mark
- Easy for students to interpret
- Not expensive to produce
- Fits within time available

The practicality of a test is an important thing to consider in this busy day and age. A test may be super reliable and valid, but if it is too difficult to conduct, then its costs will outweigh the benefits.

Finding a balance between reliability, validity, and practicality is not always easy to do because these characteristics are often in conflict. As Nation notes, short tests and multiple choice exams may be highly practical, but are they reliable and valid? When push comes to shove, it is better to emphasize reliability and validity over practicality to the highest degree you are able.

### How should I conduct a speaking test?



A solid approach is to test students during class time, in a corner of the room apart from the other students, for short conversations lasting between one and five minutes each. If your class is small, it would be practical to assess each student one on one, but in most cases, students will be testing in pairs (or threes). In this approach, students can receive a mark on the spot for their performance. Prior to taking their turn on the proverbial stage with you, students rehearse and prepare. Afterwards, they can do some productive English activity, such as study vocabulary, complete a worksheet, or get a head start on a homework assignment.



There are several advantages to this apart-from-the-class approach:

- **The conversation test gives meaning and focus to the students**, both on test days and during regular classes. Students practice with greater intensity and enthusiasm because they know they will eventually be held accountable for their effort.
- Talking directly with you during a test can be nerve wracking, but **the experience will also provide a great confidence-building opportunity** as students face and overcome their fears and inadequacies.
- Despite the dread associated with tests, students will soon learn how easy it is to succeed if they simply master a very reasonable amount of information and show a willingness to communicate. There are no surprises, tricky questions, or "wrong answers." All that is asked is that students make an effort to communicate. **You will find that many rise to the occasion and exceed expectations.**
- **Students get instant, personalized feedback** that can help them identify areas of strength and weakness.

### How often should I give a speaking test?

This will depend on several factors, including your personal teaching style, class size, student level, and your overall willingness. This textbook has been designed with *Review Lessons* occurring after every two units. These special classes are ideal moments for giving a test. If the book is followed in its intended sequence, that would result in two testing days per 15 week university term- a mid-term and final exam, as it were. Of course you are free to test more often if you like. If you settle into an approach that works well and refine your marking and grading techniques, there is no reason you can't test your students more often. Ultimately, however, frequency is an issue you will need to decide for yourself.

## How can I mark speaking tests?

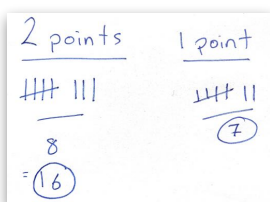
There are numerous ways to go about it. Different types of tests emphasize different aspects of conversation. How you go about marking your speaking tests will depend on what you prioritize. Whatever way you chose, make sure that your students are crystal clear about what is expected of them.

Typically, speaking tests are scored on a set of Likert-style scales. Each aspect of conversation is given a score of 1 to 5, then the points are totalled up. For example:

Fluency	1	2	3	4	5
Accuracy	1	2	3	4	5
Intonation	1	2	3	4	5
Content	1	2	3	4	5

As Nation mentions, it's not a good idea to look at too many aspects at once because it becomes too difficult to make reliable judgements. If you use such an approach, you will need to clarify what each number means and communicate this to your students. For example, what constitutes a 5 for accuracy? Is it the total absence of mistakes, or will you allow small ones to slide by? A good idea would be to write all this out in your notes and create a bilingual handout for your students so that they will know exactly what they need to do to get a high score.

### Open-ended marking



One challenge with marking speaking tests is balancing the strictly evaluative aspect with the motivational one. You want your students to do well and feel positive after a test so that they continue

putting effort into getting better. When the class has taken on a good dynamic, you may find that you end up giving scores within a very narrow bracket, say between 16 and 19. The occasional outstanding student can get a 20, while a poorer one a 12, but the bulk of the class will often get similar marks. Since there is not much variation between test scores, this could be potentially demotivating.

To counteract this situation, **you can try an occasional test marked in an open-ended manner.**

This means there is no top score, only a limited amount of time to collect as many points as possible. The onus is therefore on the student to come up with as much grammatically correct sentences within their allotted time. One idea is to give two points per correct turn, one point for a turn containing a small error, and zero points for a turn with a major mistake. Alternatively, you could just count turns that are mistake free. One advantage of open-ended marking is that it solves the problem of clustered test marks, which are not very motivating for students in the long run.

### What to measure?

**Here is a non-exhaustive list** of commonly assessed aspects of conversation and some ideas for how they can be reliably measured:

**Fluency** can be measured in several ways. First, you can look at the total number of turns or words, or you can measure noticeable gaps of silence. These are two sides of the same coin; students can get credit for speaking more or marked down for long gaps. Turns can be kept track of on a tally sheet, as can noticeable silences. If students record and transcribe a short conversation, they can calculate average words per turn, which can be tracked over time to measure progress. Another way of looking at fluency is in the quickness of student responses to your questions. If they respond quickly, then points up. If they lag, then points down.

**Accuracy** can be measured by counting the number of grammar errors. If using a Likert-type scale marking sheet, then a high score would mean the absence of any mistakes. Again, you'll need to clarify how strict to mark this point. Too strict and you'll run the risk of demotivating students; too loose, and this criteria won't have any meaning.

**Intonation** is all about how students speak, the quality of their voice. This is a good thing to measure because of problems Japanese learners typically have with speaking in a clear, positive voice. Most of the time they are either too flat or over-the-top genki. Making intonation part of a test would push students to work on this important part of speaking because how words are said affect their meaning. Before the test, it would be a good idea to model what each

score sounds like so that your students are clear what you are looking for.

**Content** is a score that measures use of required language. Having this metric on your test will encourage students to use taught language. For example, you could tally the number of times students use a *Model Sentence*, a conversation strategy, or give a longer “+alpha” answer. If you have a transcript to work from, you can look at the turns and give credit for extended sequences of conversation with no questions (*Golden Rule 3*). Another way to look at content is the degree to which students go beyond the basic taught language. For instance, are they just rehashing the *Guided Speaking Practice* dialogs, or are they bringing some innovation and originality to their conversation? As always, define clearly what “content” means for you and let your students know.

**Use of L1 (Japanese)** is another aspect you can measure by simply tallying the number of times you hear students speak their native language. A high score on this metric would mean the absence of any L1. If your students are having a hard time with staying in English, putting this aspect on the test will encourage them to clean up their act.

### Speaking test ideas

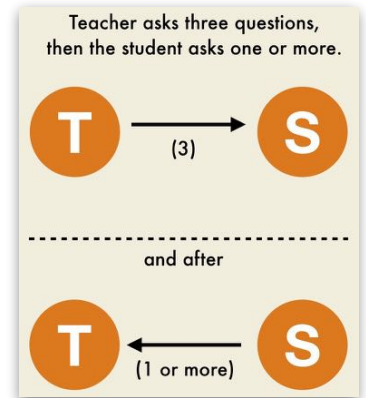
There are many ways to conduct a good speaking test, but none of them are perfect. Each has its pros and cons that need to be weighed and balanced against whatever criteria you want your students to focus on. In other words, think of tests as specific tools you can wield to elicit whatever aspect of conversation you feel your students need to work on most.

What follows is a menu of speaking test options that can be used with this textbook. For each option, we’ll lay out the methodology step-by-step and offer up an honest evaluation of its strengths and weaknesses based on its reliability, validity, and practicality. It is then up to you to try different ideas out with your students and determine what fits best with your teaching style and situation.

## ALTERNATE INTERVIEW

1. Ask three questions to the student.
2. The student then asks one (or more) questions back to you.

The main point of this test format is to put emphasis on quick answers, which is an important aspect of fluency. It’s also possible to emphasize intonation via a clear and positive voice. As such, it would be a good test to give near the beginning of the year. If students find themselves in trouble and don’t know what to say, they must use one of the taught repair strategies to avoid prolonged silence. This all sounds very simple, but students may not find it so easy once they are on stage and in the spotlight.



**Reliability:** If you use this format to encourage quick answers and fluency, make sure students know what you are looking for. Show them beforehand via a demonstration on how they will be marked. If you decide to give everyone an “overall” type of score, communicate to them what that really means. Also, be clear on how many questions you are expecting to hear from them. Taking part in the conversation and marking it at the same time is a tricky thing to pull off; it may take a bit of practice to develop your technique. Consider recording the tests on your smartphone as a backup to improve reliability.

**Validity:** In order to do well on this type of test, students will need to have a firm knowledge of the content they’ll be tested on as well as the ability to use repair strategies to get themselves out of trouble. Nevertheless, the structure of the interaction is quite rigid, so this format is not exactly a true test of one’s ability to engage in free conversation. It’s more of a focused tool for encouraging a specific end (quick reactions, good intonation, etc).

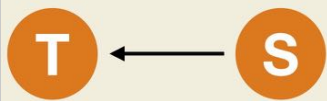
**Practicality:** This test format is easy to prepare and deliver, but it could be a bit tricky to mark because you are a part of the conversation. You’ll need a list of questions to ask and a marking sheet of some sort. If

you decide to record the test and mark it later, this will add to your work load. This format also suffers if you have a very large class, as it would take much time to get through everyone. One workaround to save time could be to conduct the interviews over more than one class period, say in the final 30 minutes of each class. Another idea to save time would be to have students come up in pairs or threes. You would still conduct it one-on-one as usual, but time would be saved when switching to the next student.

## QUESTION THE TEACHER

1. The student decides what to talk about and asks you X number of questions or talks about him or herself for X number of minutes.
2. You provide basic replies and reactions but do not actively lead the conversation.

Student leads the conversation while the teacher remains mostly passive.



This is a variation on the *Interview* test where the onus for leading the conversation is put on to the student. The

student can decide what sort of questions to ask and the general flow of the conversation. You provide appropriate reactions and replies but remain basically passive, forcing the student to do most of the heavy lifting. In effect, this test resembles that mini-presentation students give on the *Interview & Report* speaking task in each unit. To get a high mark, students will need to show initiative. Given the cultural factors in play, this is no small feat.

**Reliability:** This is a tricky thing to maintain because like the *Interview* test, you are taking part in the conversation while marking it at the same time. Again, you will need to let students know clearly what you are looking for. Fluency, intonation, and content are all areas that can be looked at, but the more things to mark, the less engaged you can be. You may want to consider recording the test so that you can be fully engaged in the moment and then do the marking later on.

**Validity:** This is a good test for speaking because students will need to work on taking initiative. This will be a big challenge for them given your *sempai* status. Japanese students do not normally take initiative during conversations with people in a

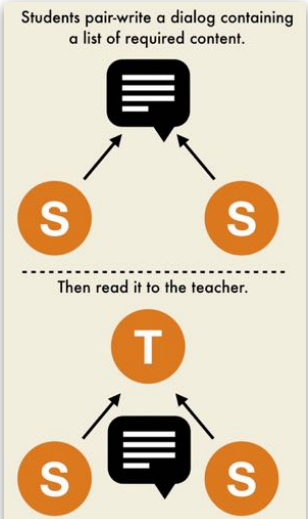
higher social position. Take that into consideration and prepare your students accordingly.

**Practicality:** Similar to the *Interview* test, this format is easy to prepare and give. The students will be responsible for driving the content of the conversations, so you just need to work on being in a reactive/passive mode. As mentioned above, marking can be tricky, so if you decide to record and mark later on, this will add more work to your day. Also like the *Interview* test, this format is not very practical if you have a very large class.

## WRITE & READ A DIALOG

1. Students pair-write a dialog that contains a list of required elements. One paper is used, and each student writes their own part, passing the paper back and forth as they construct the dialog together.
2. After writing, students practice reading the dialog until they can do so smoothly with good rhythm and intonation.
3. Students read the dialog aloud to the teacher who then provides feedback and gives a mark.

This is an exam format that works well in conjunction with the *Review Lessons* after every two units. It is especially useful with students at a very low level who do not yet have the capability to hold a basic conversation. The pair-writing process slows things down, promotes collaboration, and enables students to use a wider range of vocabulary than may otherwise be possible. During the reading stage, the students don't have to face you alone, and they can really focus on fluency and intonation. Certain variables can be tweaked to adjust the difficulty level. For example, you could not provide a list of required elements and see what students are able to come up with. The test could also be open-book or not, depending on what you think is best.





**Reliability:** This is a highly reliable test in that the directions are very clear and simple. Note, however, that who students get partnered with may influence the reliability to a degree. You may want to pair students up that are of reasonably similar levels of ability. Be on the watch for one student doing most of the work. Also take care to specify how you will mark this test. One idea is to use an open-ended scheme and give points for accurate sentences, required elements, and good intonation during the reading portion.

**Validity:** As a measure of speaking ability, this is not a valid test because it is primarily writing and reading based. However, that does not mean its validity as a learning activity is without merit. Think of this format as a tool that can be used to help really low level learners get a good handle on the basic structure of a conversation. Students who are taking your class because they have to and are demotivated in general will get a lot of good practice out of this test format. They will need to demonstrate a good working knowledge of the content in order to get a good mark, and the reading portion is a good way to focus on intonation and rhythm.

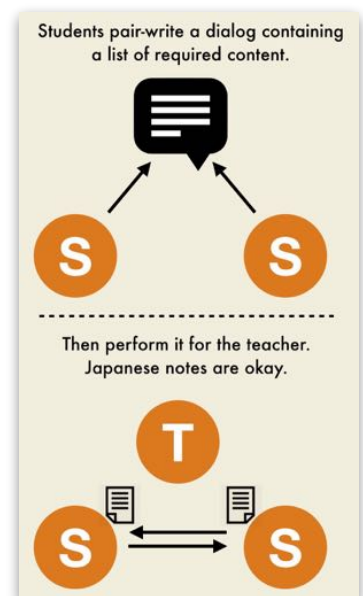
**Practicality:** This is an easy test to prepare, give, and mark. You will need to create a special handout upon which the students can write, then decide clearly how you will mark it. During the test, the students are doing all of the work, so you are free to monitor their progress. Typically pairs will finish at different times, so they can read for you when they are ready. Alternately, if you have a big class, you can do the moving around to save some time. You should also have something ready for the students to do in case they finish early.

## SEMI-MEMORIZED DIALOG

1. Students pair-write a dialog that contains a list of required elements. One paper is used, and each student writes their own part, passing the paper back and forth as they construct the dialog together.
2. After writing, students memorize the dialog and practice it until they can deliver it smoothly. They can also translate the dialog into Japanese.
3. Students perform the dialog to the teacher. They can look at their translation notes if need be.

This test format is quite similar to the *Write and Read a Dialog* test in that students work together to pair-write a dialog. There is an added challenge, however, in that they must memorize their dialog and perform it for you. However, students are permitted to look at a Japanese translation of their dialog as they perform it. This brings low level students a step closer to actual conversation and provides them with a valuable learning activity.

**Reliability:** As with the *Write & Read* format, this is a highly reliable test due to the clarity and transparency of the directions. Beware of vast gaps in ability between partners and try to minimize that as much as possible by assigning pairs. Also be clear on how you will mark their performances. What qualities will you look at? How can students get a high mark?



**Validity:** Compared with the *Write & Read* test, this format is a bit more valid as a measure of speaking ability, but it is still not there. Students are speaking to each other in English, yes, but it is not real conversation- it's a memorised performance. Nevertheless, for many students this will be a huge step forward. It will help them learn vocabulary, and give them an experience of speaking that can encourage them to reach higher next time.

**Practicality:** This is a highly practical format because it is easy to prepare, give, and mark. Prepare your testing paper and marking scheme, and you're good to go. For the speaking portion, have pairs come to you or move around to them, depending on the class size. If the dialogs are not too long, you will be able to cover a fairly large class.

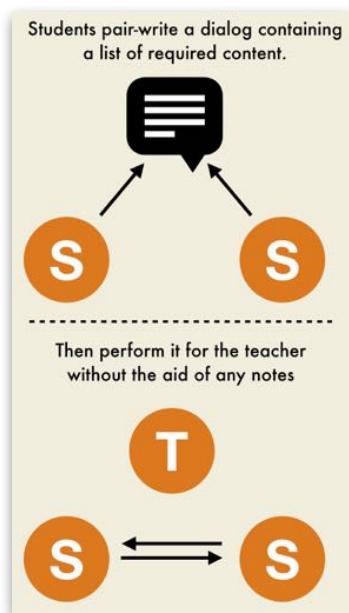
## MEMORIZED DIALOG

1. Students pair-write a dialog that contains a list of required elements. One paper is used, and each student writes their own part, passing the paper



back and forth as they construct the dialog together.

2. After writing, students memorize the dialog and practice it until they can deliver it smoothly.
3. Students perform the dialog to the teacher. They may not use any notes.
4. (optional) For an added challenge, as a random follow-up question to each student.



Of all the "write + speak" formats, this one is the most challenging. Here students must actually memorize their prepared dialog and deliver it without any supporting notes. As such, it is a good format to use for higher level students. For an added challenge, ask a couple of follow-up questions after the students perform their

dialog. This will give you a sense of how well they can speak off the cuff.

**Reliability:** Like the other tests of this type, this is a solidly reliable format if the students are clear on how they'll be marked during the speaking portion of the test. Since you are not participating in their conversation, you can put more effort into marking their performances. If you decide to challenge them with follow-up questions, make sure you'll be able to accurately assess what you are looking for. What aspects of conversation will you look at? Clarify that, let the students know, and you're all set. As with any pair test, take care to match the levels as best you can to avoid huge gaps in ability.

**Validity:** This format has a fairly high validity as a measure of speaking skill, but it is still not true conversation. To push it more in this direction, ask a few follow-up questions to see how the students react. Often they can seem pretty strong when they're on script, but how well can they speak when they go off it?

**Practicality:** This is a highly practical test that you can do with even larger classes. Naturally the more students you have, the shorter the dialogs should be, or else schedule the performances of more than one class. As with the other formats of this type, remember that you can have the students write and work on their conversation outside of class. For example, if you would like to test your students after completing Units 1 & 2, put students in pairs, have them start writing up their conversations in the textbook on pages 40-41, then hold the test the following week.

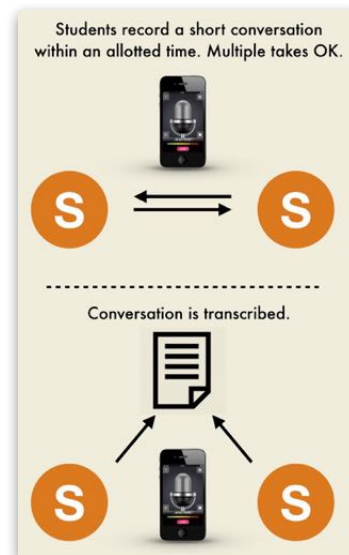
## RECORD & TRANSCRIBE

### Option 1:

1. In pairs, students have 20 minutes (or so) to record a short 2~3 minute dialog on their smartphones<sup>12</sup>. They can do as many takes as they want within the allotted time.
2. After the recording phase ends, students transcribe their conversation.
3. Students send you a copy of their recording and hand in their transcript, either by email (if typed) or by hand.

This testing format leverages the powerful pocket computers that nearly all students these days carry. In this 1st option, each pair has a set amount of time to record a short conversation.

They can do as many takes as they like until they are satisfied. This takes a bit of pressure off, as they can mess up a few times and keep going until they get it right. Once done, the recording is transcribed and then handed in, along with a copy of the recording. You then mark the test outside of class within the comfort of your own office on your own time.

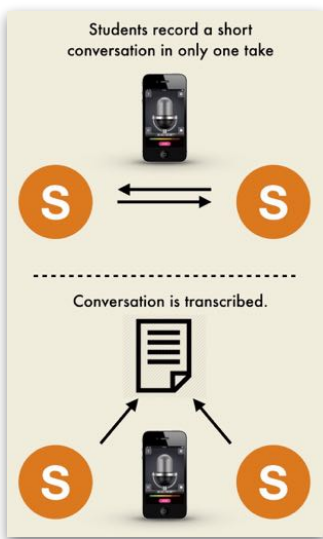


<sup>12</sup> Nearly all students have smartphones these days that contain a free built-in recording app. Recordings can easily be emailed or shared to a dedicated folder on Dropbox or another cloud storage service. If a student does not have a smartphone, they can pair with one who does.

In this format, students must listen to themselves speak at a deep level, as the transcribing process reveals each good and bad point. This testing format therefore contains a great deal of pedagogical benefit. In addition, the recordings can be listened to later on in the course, enabling students to self-evaluate their progress.

### Option 2:

Like option 1, with the only difference being that students are only given one take to record their X-minute long conversation. When everyone is ready, you give a signal for the recording to begin, then keep time with a timer that everyone can see. Once time is up, students must transcribe whatever they managed to record, warts and all. Naturally, this is a much more challenging test format, as students must be highly focused to conduct their conversation and record it successfully in only one go. Use this with higher level students to get a clear snapshot of their off-the-cuff speaking ability.



**Reliability:** This is a highly reliable format because the audio recording preserves actual performance. It can be listened to multiple times as you mark it, allowing for a more accurate assessment. To increase reliability of the transcription process, students will need to be taught a few conventions, depending on how accurate you want them to be. For example, do you want them to indicate long pauses? If so, how? How about simultaneous speech? How should laughter be transcribed? Going over some model transcripts ahead of time can help students understand how to go about it.

**Validity:** This is an extremely valid test format because it is a true measure of speaking skills. The transcribing process brings in some writing and listening, but these are simply in service of capturing a clear snapshot of their ability at any given moment.

**Practicality:** Determining the practicality of this approach to testing speaking is difficult to gauge because it depends on several factors, namely your organisational skills, willingness to deal with technology, and time outside of class for marking. If you have a huge class, this may not be a practical means of testing as it involves finding a system for collecting and managing digital audio files. If students email them to you, you'll need to set up a place to keep them, such as a cloud-based storage system like Dropbox<sup>13</sup>. This requires time and effort to set up.

If you can manage the technical and organisational aspects, however, this format could be a great way to go given its high reliability and validity, not to mention the built-in pedagogical benefits. In addition, if you are interested in classroom-based research, this approach would enable you to collect lots of data. Comparing student recordings made at the beginning and end of the year would give you a data-centric perspective on how your students did and ideas for how you can teach the course more successfully in the future.

## A ROLE FOR ROLEPLAYING

Another idea that can add an interesting challenge to any of the test formats described here would be for the students (and you, if necessary) to role play a character. This would encourage students to develop their creativity and improvisation skills, which are necessary elements for making smooth and natural

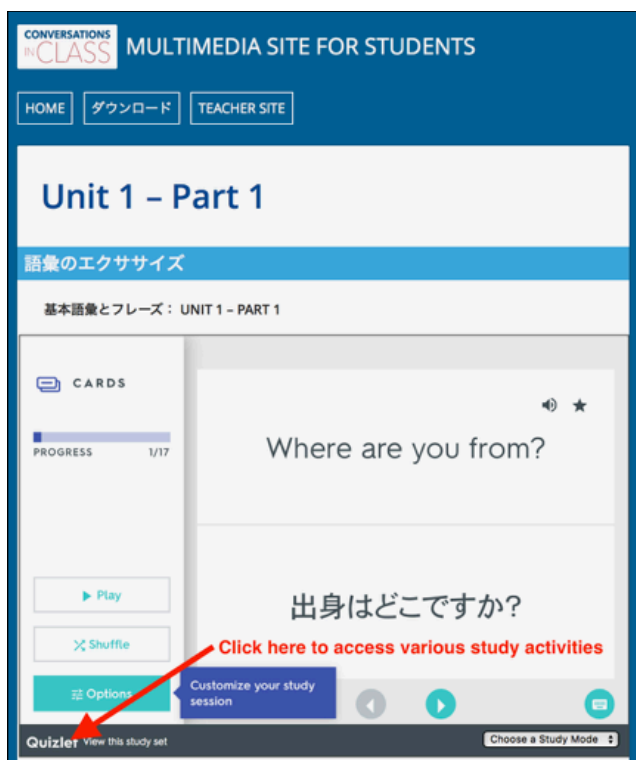


communication. Role-playing is baked into this textbook, so students should have familiarity with how to do it. In addition, if you happen to have a group of students that are studying a specialist area (such as pre-med, nursing, tourism, or hotel management), consider adding a roleplaying element to your speaking tests that enables them to act out particular scenarios in their field.

<sup>13</sup> See [dropbox.com](https://www.dropbox.com) for more information.

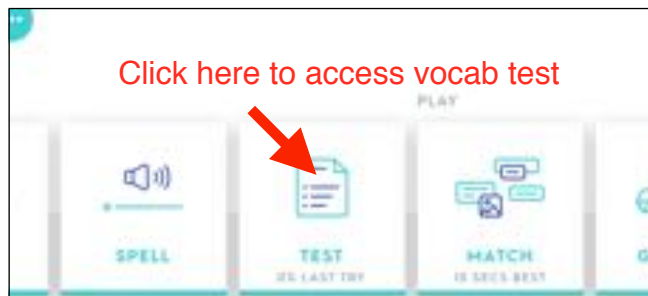
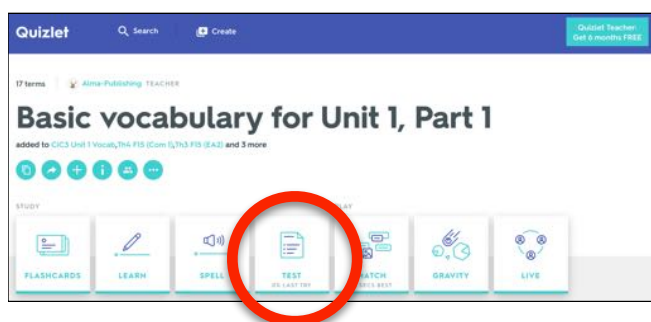
## CREATING VOCAB QUIZZES

Lists of key vocabulary for each part of each unit have been created on the free online flashcard service known as "Quizlet" (see [quizlet.com](https://quizlet.com) for more information). When you make a set of flashcards on Quizlet, it's possible to embed it on another website, like a YouTube video. The CiC3 sets have thus been put into the [cic-multimedia.com](https://cic-multimedia.com) website to make it easy for your students to access and practice vocabulary on their smartphones or computers outside of class.



One of the key features of Quizlet is the ability to practice vocabulary in different ways. Students can flip through the cards, practice writing and spelling, play games, and take a test. These tests can be taken by your students in class, and they take only a few minutes to complete. It's a great way to encourage them to practice English outside of class.

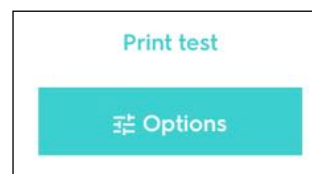
Begin by clicking the link in the lower left corner. This will take students to the actual set on the [quizlet.com](https://quizlet.com) website, like this:



Next, click the TEST button to bring up the set's test. It should look something like this:



By clicking the OPTIONS button, you can customize the test in various ways, such as choosing the question type, starting language, and number of items.



The easiest thing to do is have students complete the test on their smartphones and show you their score. Alternatively, you can print out a test ahead of time and make enough copies for everyone. Either way, this feature makes it really easy to assess vocabulary on a regular basis.

## Photocopiable worksheets are available for free download at [cic-multimedia.com](http://cic-multimedia.com)

As of April 2015, the following handouts are available to use either for in-class activities or for homework assignments. Note that each file is in .doc format; feel free to alter these worksheets to fit your teaching style and needs.

*I'm more than willing to post more handouts, if you have a good idea for one, please get in touch! I'm looking forward to hearing from you.*

Jerry Talandis Jr.  
[talandis@gmail.com](mailto:talandis@gmail.com)

## Transcription Paper

Use this handout anytime you would like your students to write out or transcribe a dialog. A generic list of required items has been provided; feel free to edit this list to fit your needs. Dialog writing is a great way to practice and play with new language, and regular transcribing assignments will help students develop listening skills and and greater self-awareness of their strengths and weaknesses. They also provide a handy record of performance that can be used at the end of the course for self-evaluation.

## Find the Implicit Questions

These handouts will enable students to work on their awareness of implicit questions connected to the topics in each unit. Modeled after the exercise on page 25, this worksheet is great for students who need extra practice in learning *Golden Rule 2* (give longer answers).

## Give Longer Answers

These handouts provide more *Golden Rule 2* practice by having students rewrite short dialogs that contain too many questions and short answers. The trick is to combine several turns into one.

## Talk About Yourself

These handouts give students some extra *Golden Rule 3* practice by having them write short dialogs containing few or no questions. This is ideal for students who are having a hard time learning how to talk about themselves.

## Conversation Analysis

These handouts are based on the *Listening Practice* dialogs in each unit. The aim is for students to analyze each conversation by identifying examples of the Golden Rules and conversation strategies.

## Blank role-play card template

If you would like your students to create their own character cards for guided role-play, simply photocopy and cut up this template of blank cards.



# A REQUEST FOR FEEDBACK

To: All users of CiC3  
From: Jerry Talandis Jr.  
Re: A request for feedback

February, 2017

Dear teachers,

Thanks so much for using *Conversations in Class*. We hope you have found this Teacher's Book helpful. You are currently using Version 3.0, which has been created to go with the textbook's 2nd printing (September 15th, 2015).

Any feedback you have on making this Teacher's Book better is most welcome. For example, what did you find especially useful? What sort of feature did you feel you missed or wanted more of? Did you spot any typos or confusing bits? Let me know, and I'll do my best to update the book in time for the next school year.

If there is anything you think we can do to make this a more useful resource, please let us know by sending me quick email: [talandis@gmail.com](mailto:talandis@gmail.com).

Thanks again!

Jerry Talandis Jr.

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