



The New

Scenario

Books One, Two, Three

***Really Using English*
Grammar in Context**

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So What is Language?

Language is me.

Language is you.

Language is people.

Language is what people do.

Language is loving and hurting.

*Language is clothes, faces,
gestures, responses.*

*Language is imagining,
designing, creating,
destroying.*

*Language is control and
persuasion.*

Language is communication.

Language is laughter.

Language is growth.

Language is me.

*The limits of my language are
the limits of my world.*

*And you can't package that up
in a book, can you?*

New Zealand Curriculum Development, 1980

What was the “Old” **Scenario**?

Here's the scenario: The **Scenario: English Grammar in Context 1, 2, 3** series was a classic. Written and manufactured in the 1980s, it was originally entitled “The Everything ESL Series.” What did “everything” encompass? Primarily, the basic to intermediate phrase and sentence structure of American English. The series presented, practiced, reinforced, and tested mastery of all the patterns and rules second-language adult and college learners would need to understand and produce comprehensible, effective, everyday and academic language, both oral and written.

To insure its effectiveness—its application to real-life communication and learning—all the grammar of the old **Scenario** was offered and reinforced in context. Each chapter began with a “Scenario,” a realistic or imaginary situation that included examples of all the relevant language structures. The carefully sequenced exercises that followed progressed from controlled and manipulative to communicative and expressive. After recognizing examples of the significant grammar, students learned to apply its patterns and rules to language production: They filled in blanks, provided appropriate word forms, added missing words, made necessary changes in sentence elements, arranged sentence parts, and matched questions with responses. In the activities that followed the exercises, they produced and performed conversations, wrote stories and compositions, worked on self- and peer-correction and editing; exchanged information, communicated feelings and ideas, got to know one another, and competed and cooperated in games. Especially in the most sophisticated activity ideas, the suggested tasks were multi-level. According to their own proficiency levels and learning objectives, participants could omit, change, complete, and/or go beyond any or all of them.

Why, then, a “New” **Scenario**?

Complaints, Complaints, Complaints, . . .

INSTRUCTIONS: Do you have any complaints about the old **Scenario**, any (or all) of the traditional grammar or grammar-in-context texts you've tried to use in the past, and/or your attempts to really teach or facilitate the acquisition of English sentence structure and phrasing? As you check the statements you can "relate to," you might want to add your own notes; the last box is for any other complaints you have:

CHECK THE BOX.	PROBLEM, SITUATION, DILEMMA, WORRY, COMPLAINT, ETC.
1.	<i>My students aren't ever at the same level in their language abilities—whether the lesson requires listening comprehension, clear pronunciation, speaking skills, reading for meaning, writing, cognitive thinking, or whatever. If the book and course suits <u>some</u> of them, it's inappropriate (too easy or too hard) for others. They act either bored or lost.</i>
2.	<i>If students are academically inclined, they think grammar study means "learning about the language." They want teacher-centered lectures and exercises in which they can "get the right answers." If they're not academics, they seem frustrated or self-conscious (afraid of making mistakes). They come off as shy and silent.</i>
3.	<i>Some students think grammar should "come naturally" without focused attention to rules and patterns. They want to talk, engage in activities, and play fun games. However, they're fossilized in their language habits so they don't really learn anything new or better—and they don't think they should "have to." They may resist doing homework and/or understanding the reasons for correction, both oral and written.</i>
4.	<i>The books I have are too big, too heavy, and/or too expensive. Even so, most of what they contain is print on white pages (with a lot of wasted space but little contrast). These texts feel daunting yet tedious. There isn't much motivating material. There aren't any surprises. To top it off, they don't even address the requirements of a credit course, mostly critical thinking and essay writing.</i>
5.	<i>Other books I've tried are just too small. We can "get through them" quickly but then there's not much to do during class time, as group work, and/or for homework. More importantly, students get bored with the "same old, same old" after one chapter. And they don't learn all they need to know to function in English!</i>
6.	<i>I'm feeling old and tired. I've taught the same old patterns and rules for years, and there's no excitement left. I don't have the time or energy to "entertain" my classes, to bring in additional materials and activities, or to keep thinking of ways to motivate real learning in reluctant or slow learners.</i>
7.	other

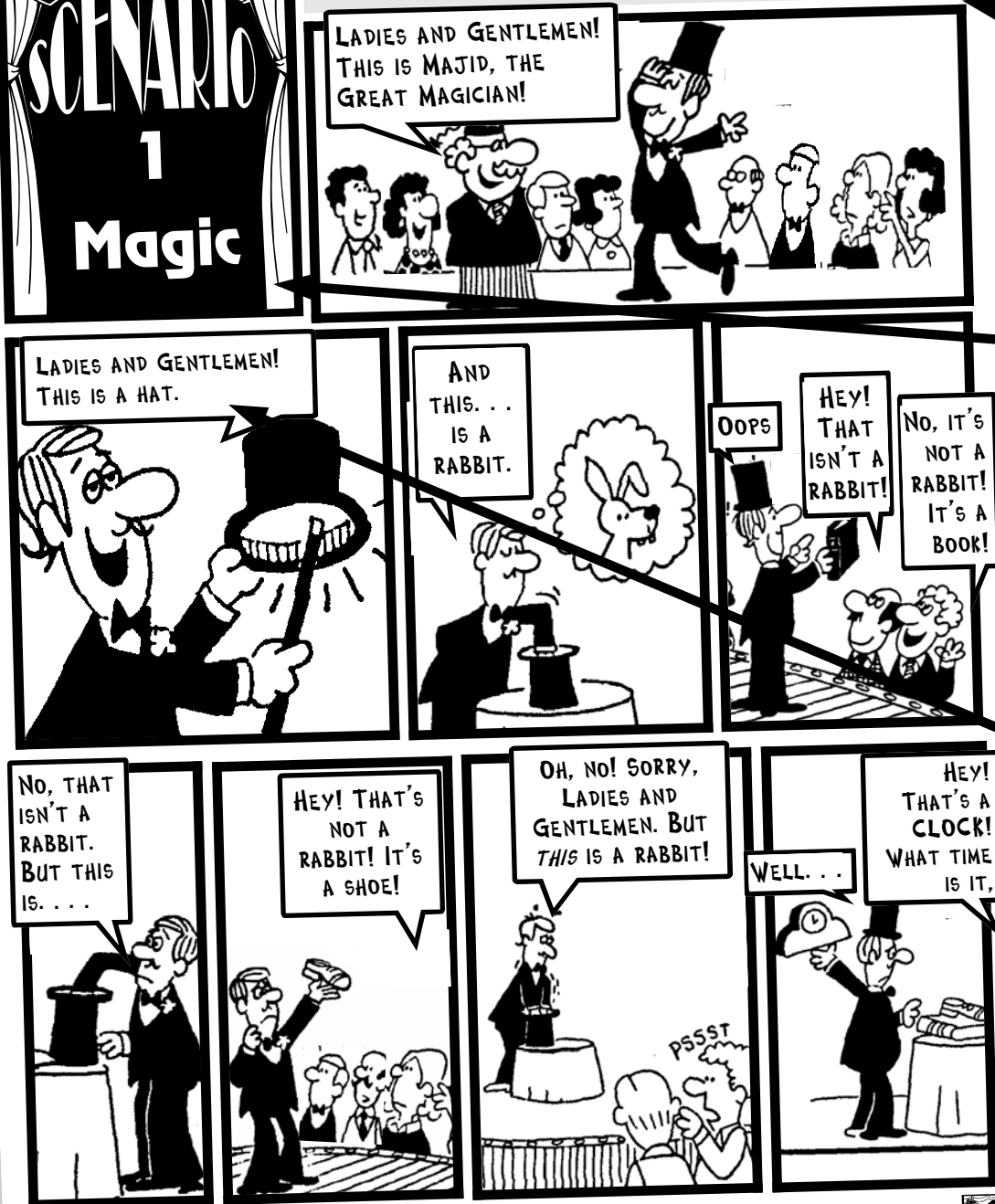
COMPLAINT 1: My students aren't ever at the same level in their language abilities—whether the lesson requires listening comprehension, clear pronunciation, speaking skills, reading for meaning, writing, cognitive thinking, or whatever. If the book and course suits some of them, it's inappropriate (too easy or too hard) for others. They act either bored or lost.

SOLUTION 1-A: For less proficient or less confident learners, present an activity very simply—through demonstration rather than explanation. For those that get the idea quickly, add quick teacher commentary and questions, such as those in the sample call-outs below. These brief “mini-lessons” keep faster learners on their toes, making it harder for them to tune out or insist on moving to a higher level than appropriate. (Students need to accept that real “grammar learning” comes from their uses of language, not memorization of rules or being first to get “the right answers.”)

This is a reduced-sized page from **Scenario, Book One: Beginning to Use English Grammar in Context**. It's the first page of Chapter 1 = Statements with BE. What has been covered so far? Intro = "Meeting & Greeting." Letters of the alphabet, spelling aloud, personal introductions with telephone numbers, basic grammar terminology in BE statements.

SCENARIO 1 Magic

Statements with BE



Ask questions about grammar terms, such as “What’s a statement?” “What’s a singular form?”

Ask questions about the “**Scenario**,” (the context of the grammar presentation) such as “What’s a magician?” “What’s usually in his hat?”

From the very beginning, teach and/or model clear pronunciation features in fluent speech, such as “sound linking” and “reduced vowel sounds, as in /ðɪ zɪ zə hæʔ / and /ðæ sə klak /.

Such “mini-lessons” help establish the connection between “grammar” and “real-life language.”

Chapter 1 Language Function: Name a Thing



SOLUTION 1-B: Even the easiest (unstarred) exercises can be made more challenging and engaging by adapting the way in which they are presented or completed. As an example, the lowest-level students can do the following very basic recognition exercises by referring to the small pictures, by looking back at the **Scenario** on the previous page, and/or by copying the relevant words. On the other hand, learning might be accelerated if

- students try to complete the exercises from memory before looking back or checking the Answer Key, or
- they simply write what they think fits (from their own grammar knowledge) before getting the “correct” responses, or
- working in pairs, one student asks the other the items while the second “consults” the **Scenario** for answers.

Conversely, if time permits, even the most difficult (quadruple starred ****) activities might become doable for “slower learners” if you insert intermediary steps with effective teaching or learning methodology.

This is a reduced-sized copy of the next page of Chapter 1 of **Scenario, Book One**. The first few sections after each **Scenario** contain recognition exercises. The purpose of the first (1-A) is to ensure that learners understand the function of the sentence structures in the preceding **Scenario** and that they notice the grammar of the chapter that they are about to focus on. The second (1-B) checks that they “get” the content of the **Scenario**, including the point of the humor. (There are even “interpretation” items to accomplish this goal.) Typically, grammar explanations (in blackboard-like boxes) and sentence patterns follow; these are to use as models. Like exercises and activities, the “meat of the grammar” can be presented in ways that address the needs of “multi-level learners.”

1-A On the lines, write words from the **Scenario: Magic** on page 5.

1. This is Majid, the Great Magician!



2. _____ is a hat.



3. And this _____ a rabbit.



4. Hey! That _____ a rabbit!



5. No, it's _____ a rabbit.
_____ a book.



6. _____ not a rabbit!
_____ a shoe!



7. Sorry. But _____ a rabbit!



8. _____ a clock. What time _____ it?



1-B On the lines, write true or false. *Fix the wrong sentences. Write the correct words.

1. This is a magician.
true.



2. This is a rabbit. false.



3. That's a book. _____



4. That isn't a rabbit!



5. It's a clock. _____



6. No, it's not a clock. It's a shoe. _____



*7. That's not a happy magician.



*8. This isn't a good magic show. _____



Grammar: **THIS, THAT, IT, BE**

This, that, and it are possible singular (single) sentence subject words. *Be* is a verb. Use the singular form of *be* after *this, that, or it*.

Use *this* for a thing in your hand or close to you. Use *that* for a thing farther away. Use *it* for the same thing later.

THIS

THAT

SINGULAR SENTENCES WITH BE

A NOUN IS A WORD FOR A PERSON, A PLACE, OR A THING. A SINGULAR FORM OF BE CAN COME AFTER A SINGULAR SUBJECT AND BEFORE A SINGULAR NOUN. THE SUBJECT AND THE NOUN NAME THE SAME THING.

SUBJECT	BE (SINGULAR)	NOUN
<i>This</i>	<i>is</i>	<i>a hat.</i>
<i>That</i>	<i>is</i>	<i>a rabbit.</i>
<i>It</i>	<i>is</i>	<i>an animal.</i>

SHORT FORMS WITH BE

that is = that's

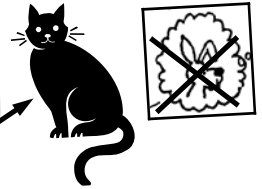
It is = it's

SOLUTION 1-C: Make use of sections of the text at various levels of difficulty or challenge (as indicated by stars * ** *** ****). Only the unmarked explanations, sentence patterns, grammar rules, vocabulary, exercises and exercise items, and activities are “absolutely essential” to the effectiveness of this grammar-acquisition program. Based on learners’ proficiency levels, goals, and interests—as well as the time available for class instruction, teachers and participants may choose to leave out, quickly skim, adapt, complete, and/or go beyond any or all of the other parts—during presentation, practice, reinforcement, review, in-class group work, homework, and/or any other teaching or language teaching and learning steps.

At various levels of difficulty, here are examples of the kinds of exercises and activities that may be used to practice very basic grammar—in this case, simple-present affirmative and negative singular statements with BE. Although the samples appear in order, one section (1-F) is omitted.

Here and on the next page are reduced-sized copies of the exercises and activities on pages 8 to 10 of Chapter 1 of **Scenario, Book One**. So far, students have expressly learned only sentence patterns for the simple-present forms (affirmative and negative) of BE in the singular third person (*this, that, it*). These structures are useful in “real life” for naming things—as well as for “correcting mistakes” in attempts to tell the words for singular nouns. The purpose of an exercise like 1-E is to help learners develop a “feel for the language”—a sense of which words go together; which elements are necessary, optional, or superfluous; etc. Eventually, this intuition helps learners to avoid or recognize their own mistakes. Exercise 1-G, in contrast, gives beginners the vocabulary they need to communicate while inviting more advanced students to acquire new words and phrases to express what they want to say.

1-E Circle the letters of all the possible words for the line in this sentence.



_____ a rabbit.

- a. This not
- b. Is not
- c. This is not
- d. This isn't
- e. That no
- f. That not is
- g. That's not
- h. That isn't
- i. It's not
- j. It isn't
- k. It not be
- l. It is not

1-G **VOCABULARY: THINGS.** Here are words for things. Make sentences with *be* for the pictures on the next page. Use *this, that, and it* in affirmative and negative sentences.

a book	a chalkboard	an eraser	an overhead projector
a bookmark	a clipboard	a file cabinet	a pencil
a briefcase	a clock	a globe	a pencil sharpener
a calculator	a computer	a notebook	a stapler
a cassette tape	a desk	a pen	a wastebasket (trash)

	A	B	C	D	E
1					
2					
3					
4					

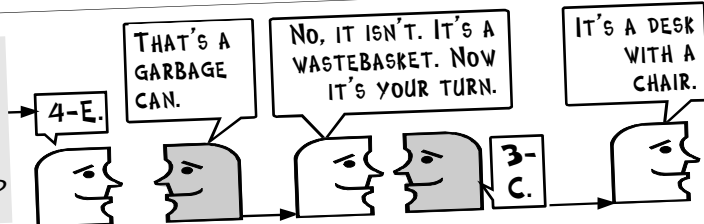
In contrast to the exercises on the previous page of this handout, these exercises are starred (* , ** , ***) because they demand more and offer more challenge.

In *1-G, participants can work in pairs as they "quiz" each other; they get to "learn by teaching" by monitoring their classmate's use of grammar and vocabulary.

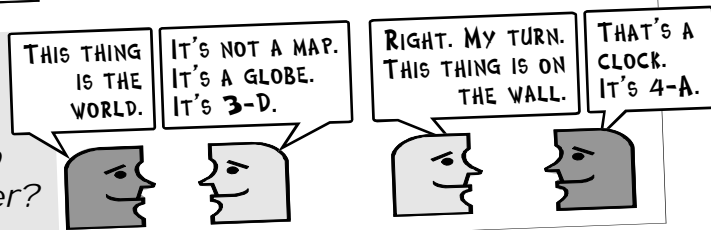
In **1-G, more advanced students can "show off" their use of more sophisticated grammar, such as prepositional phrases in longer sentences. The given examples in speech balloons offer variations on previously introduced patterns. Also, learners can benefit from "cooperative learning" by offering phrasing patterns and vocabulary that they (think) they already know; they may begin to "self-monitor" their own language production by helping out other learners with their attempts to communicate.

Activities **1-H and ***1-H are the most sophisticated in this section of the chapter. The first encourages effective listening and grammar monitoring by introducing the concept of a "sentence chain." The second requires learners to ask for and make use of new vocabulary as they try to name things in "real life."

***1-G** You can tell a number and a letter. Who can name the thing?



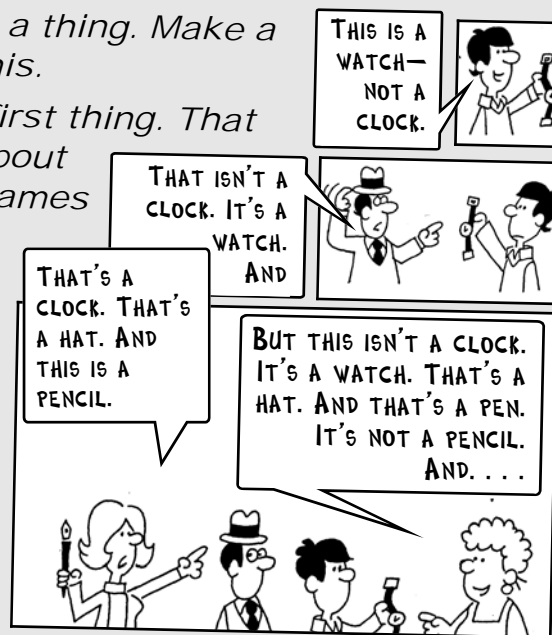
****1-G** You can tell about a thing. Who can name it? Who can tell the number and letter?



****1-H** Show or point to a thing. Make a sentence with this.

The next person tells about the first thing. That person makes a new sentence about another thing. The next person names the first and second things. That person makes a new sentence about a third thing. Continue in this way. Correct mistakes in grammar and vocabulary.

*****1-H** Name the singular things in the pictures. Use this, that, or it with be in affirmative and negative sentences. Tell the things in your classroom too.



ON THE DESK—THAT'S A VASE WITH FLOWERS, RIGHT?

YES, IT'S A VASE. IT'S NOT A POT OR A JAR.

