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Background Information
Laubach Literacy International

The Beginnings

Literacy pioneer and missionary Frank C. Laubach discovered that literacy empowers people to improve and enrich their lives. His work began in the Philippines in 1930 and continued for more than 40 years, touching illiterate and impoverished peoples in 103 countries. Literacy materials developed in the local languages used charts with picture, word, and sound association. They also incorporated vocabulary development and comprehension exercises. Limited resources were overcome as literate adults accepted Dr. Laubach's EACH ONE TEACH ONE challenge and took on the responsibility of teaching an illiterate friend or neighbor.

An International Organization

In 1955, Dr. Laubach founded Laubach Literacy International (LLI). LLI specializes in the organization and management of educational programs and the development and publication of literacy and adult basic education materials. Laubach Literacy Action (L.L.A.), the U.S. program of LLI, serves adult learners through the efforts of more than 70,000 tutors. A similar national effort is carried out in Canada by LLI's partner, Laubach Literacy of Canada.

New Readers Press, the U.S. publishing division of LLI, distributes more than 250 English language literacy curriculum publications. It provides many of the materials used by tutors, including the Laubach Way to Reading series for basic literacy students, and the Laubach Way to English series for students who are learning to speak the language.

LLI supports adult literacy programs in Colombia, Mexico, India, Kenya, the Philippines, Sierra Leone, Bolivia, Nepal, Bangladesh, and Haiti. These programs teach reading and writing in the local language to thousands of adults and young adults. Programs are staffed and materials are developed by host country nationals. Instruction is geared to the needs and interests of the learners and takes place in settings that enhance the learners’ sense of belonging: at the library, co-op, cultural center, or under a shade tree.

Services and Support

Over the years, LLI has developed a complete range of adult literacy program models from one-to-one tutorial programs that focus on basic listening, speaking, reading, and writing skills, to problem-solving literacy programs that teach literacy as a means to meet specific individual or community needs.

LLI provides—and enables others to provide— the methods, materials, and services appropriate to the setting of each program and to the learners served by that program. Through the dissemination of these program models and the delivery of training, technical assistance, and support to a variety of adult literacy practitioners, LLI's impact on illiteracy in the U.S. and around the world is multiplied many times over.

By helping those who would make the considerable effort to gain control of the written and spoken word, LLI helps people to help themselves. Newly literate people can better meet their basic needs in health and housing, can gain employment or generate other means of support, can better preserve and utilize the land and other resources. Newly literate people
can strengthen families, communities, and cultures, and play positive and peaceful roles in the transformation of their societies.

Laubach Literacy International
Box 131
Syracuse, NY 13210
Laubach Literacy Action

Scope

Laubach Literacy Action (LLA) is the nation's largest network of adult literacy programs providing instruction through trained volunteers. LLA serves more than 750 communities in 45 states. In the 1986-87 year, volunteers taught 100,000 adults.

Target Audience

LLA programs serve persons with very limited skills. Most enter the program reading below the 4th grade level. Instruction in basic literacy, English for Speakers of Other Languages, and math are offered in one-to-one or small group settings.

Instructional Materials

Volunteers are encouraged to use instructional materials appropriate to the specific needs of the adults they are tutoring. Most basic literacy tutors use materials developed by New Readers Press. These include the Laubach Way to Reading series which was designed specifically for volunteer tutors working with adults who have extremely limited skills. The materials are self-paced and enable adults to master reading skills in a logical, sequential order. They also incorporate practice in everyday literacy tasks such as writing checks, filling out applications, and reading signs, recipes, and bus schedules. ESOL tutors use the Laubach Way to English series or other LLA-approved materials.

Volunteer Training

Workshops to prepare new tutors are offered by a national network of almost 1,700 certified trainers. In the 1986-87 year, LLA trainers volunteered their expertise to train over 37,000 new tutors. National staff and field-based consultants train volunteer leaders and staff of other agencies to plan and administer literacy programs and train new tutors.

Partners

LLA works with a wide variety of organizations at the local, state, and national levels. Partners in local programs include public education agencies, libraries, prisons, mental health centers, and service clubs. LLA also works closely with the U.S. Department of Education, the ACTION Agency, the Retired Senior Volunteer Program, the American Library Association, the Association for Adult and Continuing Education, Literacy Volunteers of America, Inc., and others to expand literacy efforts nationwide. Among the corporations and private foundations which have recently provided grants to assist LLA in its work are: Irvine, Chase Manhattan, Frohring, Pfizer, Chatlos, Gulf+Western, Gannett, Metropolitan Life, and Time.

Membership

LLA offers low-cost membership to both groups and individuals. All members receive copies of the quarterly Literacy Advance which shares articles of interest about literacy
activities and teaching methods from around the country. For information about membership benefits or fees, contact LLA at the following address or phone number.

Laubach Literacy Action
Box 131
Syracuse, NY 13210
(315)422-9121
Cultural Awareness

The examples below reflect contrasts between Asian, South American, and Arabic cultural patterns and our own. Realizing that these differences exist is important. When your student reacts differently from what you expected, examining your own behavior can perhaps lead you to a better understanding of the situation. It is also helpful to do some reading about the student’s country and culture.

Teaching involves two-way communication. Your student will understand that you do some things differently and will realize, if you behave in a caring manner, that you are not trying to insult her. She will also need help in adjusting to our culture. If you are aware of some of the differences between cultures, you are in a position to help your student make this adjustment.

While it is impossible to know what all of the cultural differences will be, the examples below illustrate some situations that can occur when people have different attitudes about things like time, space, or even what we would call honesty.

Vietnamese Feelings

Tact

I think my boss is mad at me, and I am very embarrassed and resentful inside. He must not like me. He told me that I was late yesterday morning and that he does not like me to be late. I should be on time after this, he said. This was extremely embarrassing for me.

In Vietnam my boss would have told me that he had not seen me at my place and guessed I was in the other room. I would have known what he meant, and I would not have been embarrassed. I would have tried to be on time after that.

Feelings

You Americans look directly at me when you are talking to me. This embarrasses me. If you respected me, you would not do this. You keep asking me questions about how I feel about things. This is also embarrassing. And you are always showing your feelings about things. You seem to have no self-control. You seem to have no regard for the other person’s feelings.

In Vietnam we would never tell you something which would upset you and make you feel bad. I will always agree with you, because this will make you feel good.

Birthdays

You Americans are always celebrating birthdays. I do not really know when my birthday is. We celebrated when I was a month old and again when I was a year old. Why bother after that? But, when my grandfather died, now that is very important. Now we celebrate this date every year. All our family members participate and it brings us together even more.
Colombian Feelings

Service

I have observed that Americans are shy before service people; they don’t feel comfortable being served. They accept almost anything and consider it bad manners to complain. Latins in general want to have good service and will complain more readily. [Service people in the U.S.] feel that it is just an accident that they are waiting on me and I am being waited on, for in the U.S. almost everybody will be in a service position sometime in his life. In Latin America, people will work as waiters and waitresses all their lives, and they are looked at as people in inferior positions.

Courtesy

When a person is used to the rhythm of Spanish and doesn’t know English well, English sounds brusque and curt; the intonation seems strange. We are a lot more flowery than you are. You have the concept that time is money, that time is scarce. The American will say “hello” and get right down to business. This appears impolite to us.

Actually, according to customs in the United States, the American thinks he is being considerate because he does not want to waste the time of the other person.

Distance

The American will stand at least a yard away from you, creating a cold atmosphere. The Colombian will stand right beside you and give you a pat on the back. It is not uncommon to find a Colombian backing an American across the room—each speaker trying to establish the proper conversational distance.

Iranian Feelings

Friends

The American’s reluctance to become emotionally involved with other individuals he calls friends and the compartmentalization of relationships as “friends from work,” “friends from school,” “friends from home” often appears cold and formal to us.

[In the U.S.], one must make a telephone call first to ask permission to come over. If I arrive unexpectedly, you will be surprised and might even ask me what I want.

In Iran we receive friends at any time. If someone drops in to visit, you attempt to have him eat something. And it would be an insult to the host to refuse.

Weakness

We never like to reveal our weaknesses. In attempting to avoid revealing my faults, I will make up a logical excuse if my work is not complete and feel completely justified in doing so. In Iran the professors expect such excuses and act accordingly. Here, a professor often loses all trust in the student if he first accepts an excuse and then learns that it is not true.

Respect

The average Iranian student loses respect for a teacher when he is too friendly and common with the pupils. The teacher is considered a venerable gentleman. We are shocked
at the casual atmosphere in the American classroom. Until I become accustomed to the differences, I will listen but not learn from such a professor.

1 From ESL workshop conducted by Rolena Black and Onalee Carter in June 1976 at Asilomar, CA.

2 There Is a Difference: 12 Intercultural Perspectives (Meridian House International, 1975), John P. Fieg and John G. Blair.
<table>
<thead>
<tr>
<th>Nationality</th>
<th>Etiquette/Taboo/Superstition</th>
</tr>
</thead>
</table>
| Asians (most)             | • may refuse a first offer of food or drink, expecting a second urging  
                            • may tend to reject compliments, feeling sincerely unworthy  
                            • may be overly generous, often beyond their means  
                            • revere old age and seek elders’ advice  
                            • may distrust use of checks or credit and pay everything by cash  
                            • may not mention their capabilities when job hunting because etiquette prevents it  
                            • do not like the color black  
                            • if Muslim, do not like to be touched                                                                                                                   |
| Chinese                   | • may feel that an apologetic look suffices for “Pardon me”                                                                                               |
|                           | • say red signifies good fortune, good luck, prosperity  
                            • say white is symbolic of death, paleness, colorlessness and is not used to wrap gifts  
                            • generally prefer even numbers to odd numbers                                                                                                         |
| Chinese and Filipinos     | • usually call each other by titles instead of names                                                                                                       |
| Japanese                  | • may avoid the number four because it means death                                                                                                          |
| Japanese and Koreans      | • may think a broken mirror is unlucky (it may portend divorce)                                                                                           |
| Japanese, Koreans, and Filipinos | • (as do Americans) use “Excuse me” and “Pardon me”                                                                                                      |
| Koreans                   | • consider white a symbol of purity, cleanliness, honesty                                                                                                  |
| Filipinos                 | • consider black clothing an expression of mourning  
                            • are sometimes afraid of harm happening to groups of three and may not allow pictures to be taken of three together                                       |
| Vietnamese                | • consider it taboo for anyone but a priest to touch someone else’s head  
                            • may look with disfavor upon a person who answers a request in the negative                                                                             |
Some Cultural Differences Which May Cause Misunderstanding

The following descriptions illustrate how many North Americans might view people from certain cultures, and how these people in turn may feel about us.

**Vietnamese, Cambodians, Japanese**

**How they seem to us**
- overly shy
- not always truthful, too ready to agree
- non-committal, evasive, too formal
- too anxious to please
- slow to take action
- too deferential to their male heads-of-household
- overzealous about education
- very family-oriented

**How we seem to them**
- too bold, too “nosy”—especially about their feelings
- too blunt, tactless, offensive, direct
- unmannerly, impolite, lacking in self-control
- hasty, unreflective in taking action
- disrespectful of elders and persons in authority; lax with children
- too casual about education
- uncaring about family

**Latin Americans**

**How they seem to us**
- rude and superior to servants and lower class
- inconsiderate of one’s time
- lacking in ambition
- too familiar, as shown by touching, embracing, standing too close
- overemotional
- too “flowery” in speech, letters
- a “limp” handshaker
- superstitious

**How we seem to them**
- too friendly with “inferiors”
- “clock-watchers”
- too tense; not fun-loving enough
- unresponsive
- cold, insensitive
- brusque, curt in speaking and in letters
- an overenthusiastic handshaker

**Europeans, particularly Yugoslavians, Greeks, and Scandinavians**

**How they seem to us**
- haughty, overbearing
- blunt, callous
- impatient to get ahead

**How we seem to them**
- people of a “young” nation without the national “heritage” they have
- too reserved
- not taking education seriously

**Iranians**

**How they seem to us**
- untruthful in their effort to cover error or weakness
- prideful about tradition, nation
- too casual as friends

**How we seem to them**
- distrustful of them
- not family-conscious enough
- cold and formal as friends
Summary of Teaching Steps for Conversation Skills

Listed below are the steps used in the Laubach Way to English series to teach dialog, vocabulary, and pronunciation. More detailed descriptions of each of these techniques are included on the following pages of the ESOL Teacher's Manual for Skill Book 1:

Dialog pp. 16-17 (Unit A)
Vocabulary p. 18 (Unit A)
Pronunciation pp. 48-49 (Unit D)

Dialog

1. Tutor models the whole dialog.
   Student listens.
2. Tutor models each line.
   Student repeats.
3. Tutor and student each take a role.
4. Tutor and student reverse roles.

Vocabulary

1. Tutor models the word in a sentence by using an object, a picture, or by doing an action.
   Student listens.
2. Tutor models the sentence.
   Student repeats.
3. Tutor asks a question.
   Student answers. (comprehension check)
4. Tutor reviews all previous words after each new word.

Pronunciation

1. Tutor models each sound with its words.
   Student repeats.
2. Tutor models minimal pairs.
   Student listens.
3a. Tutor speaks and gestures.* Example:

<table>
<thead>
<tr>
<th>Tutor says</th>
<th>Tutor gesture</th>
<th>Student says</th>
</tr>
</thead>
<tbody>
<tr>
<td>/a/ is one</td>
<td>stop/listen</td>
<td>one</td>
</tr>
<tr>
<td>say “one”</td>
<td>heartbeat</td>
<td></td>
</tr>
<tr>
<td>and is one</td>
<td>stop/listen</td>
<td>one</td>
</tr>
<tr>
<td>say “one”</td>
<td>heartbeat</td>
<td></td>
</tr>
<tr>
<td>and</td>
<td>stop/listen</td>
<td>one</td>
</tr>
<tr>
<td>sand</td>
<td>heartbeat</td>
<td></td>
</tr>
<tr>
<td>/e/ is two</td>
<td>stop/listen</td>
<td>two</td>
</tr>
<tr>
<td>say “two”</td>
<td>heartbeat</td>
<td></td>
</tr>
<tr>
<td>end is two</td>
<td>stop/listen</td>
<td>two</td>
</tr>
<tr>
<td>say “two”</td>
<td>heartbeat</td>
<td></td>
</tr>
<tr>
<td>end</td>
<td>stop/listen</td>
<td>two</td>
</tr>
<tr>
<td>send</td>
<td>heartbeat</td>
<td></td>
</tr>
</tbody>
</table>

3b. Tutor repeats same examples as above until student can identify the sound by saying the correct number.

3c. Tutor continues with other words containing either the /a/ or /e/ sounds. Student identifies which sound he hears by saying “one” or “two.”

4. Tutor selects a minimal pair that was taught above (sand, send) and says the word with the /a/ sound to the student. Student says the corresponding minimal pair word with /e/ sound.
   Tutor says other /a/ words already taught and student responds with /e/ word.
   Tutor and student switch roles. Tutor gives /e/ word and student responds with /a/ word.
   Tutor randomly says /a/ and /e/ words.
   Student responds with the opposite minimal pair.

5. Tutor models phrases and sentences.
   Student repeats.

* Slash marks indicate the sound of a letter; if there is no mark over a vowel, the sound is short.
Gestures

Hand gestures are important when working with an ESOL student who does not understand English command words such as listen, say, and repeat. The signals must be definite and clear, yet gentle.

Hand gestures carry many unsuspected meanings because of different cultural interpretations. The descriptions that follow have been selected as ones which we feel are most neutral and inoffensive. There are others which may work for you. During the tutor workshop, however, it will be helpful if everyone uses the same gestures.

1. **Listen:** Put one finger to your lips and the other hand behind your ear. Option: Say “Listen.”

2. **Stop:** Hold one hand with the palm facing toward the student. Do not hold it in front of your mouth while you talk, but rather, hold it to your side. The student does not repeat anything that you say with your hand in this position.

3. **Beckon:** Option: Say “Repeat” or “Say.”
   a. From the “Stop” position, turn your hand so the back of it is toward the student. This signals to the student “This is where you begin to repeat.” Begin, as you model what he will say, to slowly move your hand and arm downward and toward the student.
   b. At the end of the spoken pattern, pull your hand up by bending your arm to indicate to the student to speak. Do not move your fingers separately like waving backwards, as it is very offensive in some cultures.

You will find it worthwhile to use all these hand gestures initially with a very beginning student. In time, the student will understand what to do. Then use gestures only when introducing a new drill or exercise.

Examples:

<table>
<thead>
<tr>
<th>Gestures</th>
<th>For a Transformation</th>
<th>For an Expansion Drill</th>
</tr>
</thead>
<tbody>
<tr>
<td>stop/listen</td>
<td>T: This is a book.</td>
<td>T: Red. This is an apple.</td>
</tr>
<tr>
<td>beckon (a)</td>
<td>T: Is this a book?</td>
<td>T: This is a red apple.</td>
</tr>
<tr>
<td>beckon (b)</td>
<td>S: Is this a book?</td>
<td>S: This is a red apple.</td>
</tr>
</tbody>
</table>

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Toward Independent Speaking

In most exercises, the tutor initially asks the student to repeat exactly what she says. However, the final step is to have the student make a statement different from the tutor’s. This results in independent speaking. This is a step toward free speaking which is developed in the Free Reply Drills in the Laubach Way to English teacher’s manuals.

Listed below are sample drills from *Teacher’s Manual I*. Note that the tutor cue is different from the student response. A list of Recognition Items, which includes questions and cues for the student, appears on page 239 of the manual.

<table>
<thead>
<tr>
<th>Vocabulary vocal drills</th>
<th>Tutor Cue</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>book</td>
<td>book, I</td>
<td>This is a book.</td>
</tr>
<tr>
<td>I</td>
<td>I, This is a pen.</td>
<td>I’m a student.</td>
</tr>
<tr>
<td>bad</td>
<td>bad, bed</td>
<td>Is this a pen?</td>
</tr>
<tr>
<td>What’s this?</td>
<td>It’s a table.</td>
<td></td>
</tr>
</tbody>
</table>

It is important to use clear hand signals when working with a new exercise. An example of this procedure follows:

<table>
<thead>
<tr>
<th>Tutor gesture</th>
<th>Tutor says</th>
<th>Student says</th>
</tr>
</thead>
<tbody>
<tr>
<td>stop/listen</td>
<td>This is a book.</td>
<td></td>
</tr>
<tr>
<td>beckon to repeat</td>
<td>This is a book.</td>
<td></td>
</tr>
<tr>
<td>stop/listen</td>
<td>book</td>
<td></td>
</tr>
<tr>
<td>beckon to repeat</td>
<td>This is a book.</td>
<td></td>
</tr>
<tr>
<td>stop/listen</td>
<td>book</td>
<td></td>
</tr>
<tr>
<td>beckon</td>
<td>(mouthing only)</td>
<td></td>
</tr>
<tr>
<td>stop/listen</td>
<td>book</td>
<td></td>
</tr>
<tr>
<td>beckon</td>
<td>This...</td>
<td></td>
</tr>
<tr>
<td>stop/listen</td>
<td>book</td>
<td></td>
</tr>
<tr>
<td>beckon</td>
<td>This is a book.</td>
<td></td>
</tr>
<tr>
<td>beckon</td>
<td>This is a book.</td>
<td></td>
</tr>
</tbody>
</table>

Other techniques include using puppets with movable mouths which you can make from old socks. Label one puppet with your student’s name and the other with yours. Identify the puppets for your student. Then move the mouth of the “tutor” puppet for the cue (what you say or do) and move the mouth of the “student” puppet for the total response (what the student says or does).
Another way to indicate who is speaking is to touch your thumb with all your fingertips. Point your hand to yourself for the cue and to your student for the total response. If the student understands some English, it is possible to give instructions orally:

Tutor: I say, “I”
     You say, “I’m a student”
     “I”

Student: “I’m a student.”
How to Teach Structure Focus

Listed below are the steps used in the Laubach Way to English series to teach structure focus. A more detailed description of this technique appears on page 21 of Teacher's Manual 1.

The examples which follow show how these steps are applied in two structure focus activities taken from the manual.

Summary of Teaching Steps
(for a pair of sentences)

1. Tutor models underlined words and sentences.
   Student listens.
2. Tutor models each sentence.
   Student repeats.
3a. Tutor says first sentence and models second sentence.
    Student says second sentence.
3b. Tutor says first sentence. (using cues)
    Student says second sentence.

Examples

“I am ____, I’m ____.”
(from teacher’s manual p. 21)

<table>
<thead>
<tr>
<th>Step</th>
<th>Tutor says</th>
<th>Tutor gesture</th>
<th>Student says</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Listen to:</td>
<td>stop/listen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I am, I’m</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I am Mr. Wong.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I’m Mr. Wong.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I am Mr. Wong.</td>
<td>beckon to repeat</td>
<td>I am Mr. Wong.</td>
</tr>
<tr>
<td></td>
<td>I’m Mr. Wong.</td>
<td>beckon to repeat</td>
<td>I’m Mr. Wong.</td>
</tr>
<tr>
<td>3a</td>
<td>I am Mr. Wong.</td>
<td>stop/listen</td>
<td>I’m Mr. Wong.</td>
</tr>
<tr>
<td></td>
<td>I’m Mr. Wong.</td>
<td>beckon to repeat</td>
<td></td>
</tr>
<tr>
<td>3b</td>
<td>I am Mr. Wong.</td>
<td>stop/listen</td>
<td>I’m Mr. Wong.</td>
</tr>
<tr>
<td></td>
<td>I’m...</td>
<td>beckon while giving cue</td>
<td></td>
</tr>
</tbody>
</table>
"man," "him?"
(from teacher's manual p. 120)

<table>
<thead>
<tr>
<th>Step</th>
<th>Tutor says</th>
<th>Tutor gesture</th>
<th>Student says</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Listen to:</td>
<td>stop/listen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>man, him</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bob looks at the man.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bob looks at him.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Bob looks at the man.</td>
<td>beckon to repeat</td>
<td>Bob looks at the man.</td>
</tr>
<tr>
<td></td>
<td>Bob looks at him.</td>
<td>beckon to repeat</td>
<td>Bob looks at him.</td>
</tr>
<tr>
<td>3a</td>
<td>Bob looks at the man.</td>
<td>stop/listen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bob looks at him.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3b</td>
<td>Bob looks at the man.</td>
<td>stop/listen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>at him</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bob...</td>
<td>beckon while giving cue</td>
<td>Bob looks at him.</td>
</tr>
</tbody>
</table>
How to Teach Speech Sounds

Below are several ideas to help you guide the ESOL student as he learns how to pronounce the sounds of English. The chart is for your reference as you read this text. The terms front, mid, and back refer to the place in the mouth where the tongue is highest.

<table>
<thead>
<tr>
<th>Vowels</th>
<th>Tongue</th>
<th>Jaw</th>
<th>Front</th>
<th>Mid</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>tense</td>
<td>high</td>
<td>ẽ beat</td>
<td>ü (boot)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>lax</td>
<td></td>
<td>i bit</td>
<td>uu (book)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tense</td>
<td></td>
<td>ā bait</td>
<td>ŏ (boat)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>lax</td>
<td></td>
<td>e bet</td>
<td>aw (bought)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>lax</td>
<td>low</td>
<td>a bat</td>
<td>o (olive)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unvoiced Consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>stops continuants</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>stop + continuant</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voiced Consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>stops continuants</td>
</tr>
<tr>
<td>b, w, v, th (mother)</td>
</tr>
<tr>
<td>stop + continuant nasals</td>
</tr>
<tr>
<td>m, j (dzh)</td>
</tr>
<tr>
<td>g, ng</td>
</tr>
</tbody>
</table>

(NOTE: the consonant sounds for x and qu are not included here because they are considered combinations of other consonant sounds (k + s, k + w). Vowel sounds not included (/ī, /or, /ow, /ar, /oi/) are excluded because they are considered diphthongs.)

Sound Production

In each lesson, focus on one sound that is new or difficult for your student. Contrast this sound with other sounds. If you correct one sound throughout a lesson, the student will realize that its production is important to you and will decide to put more effort into its correct
pronunciation. Once a student can come close to making a sound correctly, but doesn’t do it habitually, stop him (without modelling the sound for him) so he can correct himself. Give hand signals (see below) to remind him which sound to say again.

 Ask your student to listen to other people speaking outside the classroom. He should listen for one sound which is difficult for him to pronounce, write the words in which he hears that sound if possible, and bring this to the next class.

 Use a mirror positioned so he can see only your mouth, to avoid the embarrassment of eye contact. As you make the vowel sounds, he will be able to see that the tongue is toward the front of the mouth for /ɛ/, /i/, /a/, /e/, /a/ and that the tongue is toward the back of the mouth for the sounds /u/, /u/, /o/, /aw/ and /o/.

 Check to see if your student has access to an audio cassette player which would allow him to practice oral conversation outside the teaching sessions. You could record the material which appears in the boxes in the teacher’s manuals. Leave time for the student to repeat a sentence or a phrase after you say it. You can judge how much time to allow by repeating the sentence or phrase twice slowly to yourself. Initially, the student will need to approximate a sound that is new to him by a kind of singing approach. He will start by saying what he thinks the sound is and then keep moving his jaw and tongue until he produces the sound. You need to catch the moment when the sound is produced acceptably and nod enthusiastically. Let your student know when he makes a sound correctly each time. Then he will have a reference point for himself. He will take less and less time to produce an acceptable sound. Eventually, he’ll be able to do it every time he tries.

 **Hand Signals to Represent Different Sounds**

 Develop hand signals to remind the student to try to say a sound correctly so you don’t have to model it each time. Some examples are:

 1. **Long vowel sounds** /ɛ/, /i/, /a/, /e/. Hold the vowel sound in the word and pull your hands apart (like you were stretching a rubber band) to indicate that this sound takes more time. Or use real rubber bands. Give your student his own and have him stretch it too as you both say these long vowel sounds.

 2. **Short vowel sounds** /i/, /e/, /a/, /ə/. Move your hands together to represent a shorter time in which to say the sound. Or use the rubber bands to demonstrate this.

 3. **Tense or lax vowel sounds.** As you speak, your tongue alternates between being tense and lax. If you press your fingers under your chin back toward your throat, you can feel the root of the tongue become tense as you say /ɛ/ and lax as you say /i/.

   Hold your fist to the side of your mouth to indicate to the student that the sound is tense. Relax the fist to indicate the lax sound. You can also contrast /ʌ/ and /ɛ/, /ʊ/ and /u/, and /o/ and /aw/ in the same way.

 4. **Degree to which the jaw is open or closed** when making a vowel sound. As you say the front vowel sounds moving from high to low, your jaw moves from a closed to a more open position: /ɛ/, /i/, /a/, /e/, /a/. Examples include beat, bit, bair, bet, bat. Make each of these sounds one after the other. To illustrate how the jaw can be more open or closed, hold your hand near your mouth with your thumb opposite your fingers to represent a mouth opening. Make each of the previous sounds. As your jaw drops, separate your thumb and fingers.

 The back vowels can also be described by how open or closed your jaw is when you produce them: /ʊ/, /u/, /ʊ/, /aw/, /o/. Examples include boot, book, boat, bought, and olive.
The jaw is open widest for /o/. This is why the doctor asks you to open your mouth and say /o/.

5. **Lip rounding.** In English, all back vowels are made with the lips in a rounded position: /i/, /uu/, /ʊ/, /aw/, /o/. All front vowels are unrounded: /i/, /ɪ/, /æ/, /e/, /æ/. In addition, the back vowels can be grouped in pairs according to the same tense/lax comparison mentioned above. The more tense the lips in saying the back vowels, the more the lips are rounded. For example, /ʊ/ in *boot* is a tense vowel sound. It is made with more lip rounding than the /uu/ in *book*. The /ʊ/ in *boat* is also a tense vowel. It is made with more rounding than the /aw/ in *bought*.

To contrast /ʊ/ in *boot* with /uu/ in *book*, hold your hand near your mouth with the palm facing down. Place your thumb and index finger together. As you produce the sound /ʊ/, make a circle with your fingers. Flatten your fingers when you make the sound /uu/. The same can be done for /ʊ/ (circle) and /aw/ (flat).

Look in a mirror and exaggerate the differences when you model them. It is best to contrast just two sounds at a time.

6. **The pronunciation of th as in thank and th as in mother.** Hold your hand next to your cheek, palm facing outward. Lower your fingers so they are parallel to the floor, and put your thumb so it touches your palm. Using wrist action, but not moving your wrist, extend your fingers about three inches forward. This represents the tongue moving forward between the teeth. For the /θ/ and /ð/ sounds, start with the fingertips touching the thumb. Raise the fingertips straight up, like the upward tongue movement behind the top teeth.

### Length of Vowel Sounds

Help your student recognize that a vowel sound is held for varying lengths of time. All vowel sounds are longest when they are not followed by any consonant, slightly shorter when followed by a voiced consonant, and about half as long when followed by an unvoiced consonant. In the following words, the amount of time for the vowel sound is longest, shorter, and shortest: *bowl/bode/boat, way/wade/wait, pat/pod/pot*. Use the rubber bands to demonstrate this with your student. Have him say the words along with you as you both stretch the rubber bands with the appropriate amount of lengthening.

### Sounds that Have Movement

The diphthong vowel sounds /oi/, /ou/, /aɪ/ (in the words oil, out, and I) are sounds made by moving the tongue and jaw. Using the hand signals described above, you can show your student the movement of the following vowel sounds:

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Movement from</th>
<th>Movement to</th>
</tr>
</thead>
<tbody>
<tr>
<td>/oi/</td>
<td>/aw/ to /i/</td>
<td>lip-rounding</td>
</tr>
<tr>
<td>/ou/</td>
<td>/o/ to /uu/</td>
<td>with to without</td>
</tr>
<tr>
<td>/aɪ/</td>
<td>/o/ to /i/</td>
<td>without to with</td>
</tr>
</tbody>
</table>

You can also show the movement of consonant sounds:

- /w/ which moves from /uu/ to the vowel that follows it.
- /y/ moves from /e/ to the vowel that follows it.
Voiced and Unvoiced Sounds

During the production of voiced sounds, the vocal cords are vibrating. The vocal cords do not vibrate during the production of unvoiced sounds. You can differentiate between the voiced and unvoiced stops (/b/ and /p/, /d/ and /t/, /g/ and /k/) for your student by holding a facial tissue so that the bottom of it is hanging in front of your lips. When you say the unvoiced sounds, the puff of air will make the tissue move. When you say the voiced sounds, the tissue will not move.

You can also hear the difference between voiced and unvoiced sounds, e.g. /z/, /s/. Put your hands over your ears as you produce the sounds. The voiced sounds are very loud because the vibrations of the vocal cords are transmitted through the bones of the skull. You can hear these vibrations better when you cover your ears. You can also put the palm of your hand around the front of your neck. You can feel the vibration for the voiced sounds but not for the unvoiced ones.

Pronunciation Rules for Adding -s or -es Endings

Teach your student the rules for adding the -s and -es endings to words. Begin to do this gradually when the student is ready to read and write words and add endings to them. The teaching of this skill begins on page 154 of Teacher's Manual 1.

Make separate lists of words that end in unvoiced sounds, voiced sounds, and later sibilant (hissing) sounds. Ask the student to say the last sound of each word in a list. Repeat for the other list(s). Then ask the student to say each word with the -s or -es ending. This will help the student learn the pronunciation rules:

- When a word ends in an unvoiced sound, add /s/.
- When a word ends in a voiced sound, add /z/.
- When a word ends in a sibilant sound (/s/, /z/, /sh/ or /ch/), add /iz/.

These rules apply in the formation of:

- plurals: books pens nurses
- possessive nouns: Pat's Bob's Rose's
- third person regular verbs: picks runs washes

Pronunciation Rules for Adding -ed Endings

Teach the student the rules for adding the -ed ending to words. Begin to do this gradually when the student is introduced to past tense words in the ESOL Teacher's Manual for Skill Book 2 (Lesson 6, p. 132). Make lists of words which end in:

- an unvoiced sound (you add /t/ sound);
- a voiced sound (you add /d/ sound); or
- t or d (you add /id/ syllable).

These rules apply to

- verbs with regular
  - past tense: walked closed hunted
  - past participles: have cooked have lived have added
  - adjectives: the washed dress the opened book wanted person
The Pronunciation of /r/ and /l/

There are two distinctive features for these sounds that your student can use to make them understandable to native speakers of English.

Lip-rounding is the distinctive feature of /r/. To make the initial /r/ sound in a word, as in rent, have the student round his lips before making any sound. You can use the following words to help him practice the rounding for initial /r/:

red rib write reap wrote ring rap
rate ruby rook wrought rot rowdy Roy

The fact that the /l/ sound is made with the air coming around the sides of the tongue while the tongue touches behind the teeth is a distinctive feature of this sound.

To make the /l/ sound in a word, first have the student touch the back of his upper teeth with his tongue. You can use the following words to help him practice this:

lead lib light leap loan link lap
lube look laud lot loud loin late

Intonation

Individual sounds are important in distinguishing between words such as vowel and bowel or six and sex. But the key to the student’s being understood when speaking is intonation. When his intonation is right, the student who has difficulty with some specific sounds may nevertheless be understood by native English speakers.

To help the student achieve correct intonation, you need to be able to repeat a sentence several times using the same intonation. As you say the following, listen to yourself. You may want to use a tape recorder.

- statements: This is a book.
- yes/no questions: Is this a student?
  or: Is this a student?
- information questions: How much is this pencil?
- a series: Here is an orange, an apple, and a nut.

You can demonstrate intonation for your student to imitate by modelling, humming, or by moving your hand as suggested in the teacher’s manual.
How to Classify Speech Sounds
(Worksheet)

The purpose of this exercise is to help you become aware of some of the major characteristics of the sounds of English. You will not be expected to present this material in this form to your students.

Begin with the consonant sounds:

- Read the first word in the Consonant Word List on the next page (pan).
- Make the sound for the underlined letter (/p/).
- Think about how you make the sound /p/. Notice that it is an unvoiced sound and that it is also a stop.
- Look at the section on “stops” in the consonant chart and write p on the first line next to #1.
- Follow the same process for the word bird and the sound /b/.
- Do the other words in the order that they appear in the list.

When you are finished, you should have written something on each blank line.

If you did the exercise correctly, you will also notice that within most of the categories (such as “continuants”), the first sound is made closest to the front of your mouth. The last sound in that category is made closest to the back of your mouth. To check this, say the sounds in each category in the order you have written them on the chart.

Then use the same process to fill in the vowel chart.

When you have finished, use the chart at the end to figure out how many different sounds we have in the English language.
### Consonant Word List

<table>
<thead>
<tr>
<th>pan</th>
<th>dish</th>
<th>woman</th>
<th>zipper</th>
<th>box</th>
</tr>
</thead>
<tbody>
<tr>
<td>bird</td>
<td>cup</td>
<td>fish</td>
<td>leg</td>
<td>quarter</td>
</tr>
<tr>
<td>man</td>
<td>ring</td>
<td>valley</td>
<td>shop</td>
<td>river</td>
</tr>
<tr>
<td>neck</td>
<td>kick</td>
<td>thank</td>
<td>measure /zh/</td>
<td>yells</td>
</tr>
<tr>
<td>tent</td>
<td>girl</td>
<td>the</td>
<td>children</td>
<td>hand</td>
</tr>
<tr>
<td>which</td>
<td>snake</td>
<td>jumping</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Consonant Sound Chart

#### Unvoiced Unvoiced

<table>
<thead>
<tr>
<th>Stops</th>
<th>Voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Front</td>
<td>Back</td>
</tr>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
</tr>
</tbody>
</table>

#### Voiced Voiced

<table>
<thead>
<tr>
<th>Continuants</th>
<th>Front</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Nasals Nasals

| 1. | |
| 2. | |
| 3. | |

#### Stop + Continuant Stop + Continuant

| 1. | |
| 2. * | |
| 3. * | |
## Vowel Word List

<table>
<thead>
<tr>
<th>apple</th>
<th>her</th>
<th>by</th>
<th>book</th>
</tr>
</thead>
<tbody>
<tr>
<td>paper</td>
<td>bird</td>
<td>oil</td>
<td>up</td>
</tr>
<tr>
<td>car</td>
<td>hurt</td>
<td>on</td>
<td>student</td>
</tr>
<tr>
<td>law</td>
<td>in</td>
<td>go</td>
<td>moon</td>
</tr>
<tr>
<td>egg</td>
<td>I</td>
<td>out</td>
<td></td>
</tr>
<tr>
<td>we</td>
<td>city</td>
<td>or</td>
<td></td>
</tr>
</tbody>
</table>

## Vowel Sound Chart
(All are voiced continuants)

<table>
<thead>
<tr>
<th>Front</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Short

1. ___
2. ___
3. ___
4. ___
5. ___

### Long

<table>
<thead>
<tr>
<th>Others (with r)</th>
<th>(without r)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ___</td>
<td>1. ___</td>
</tr>
<tr>
<td>2. ___</td>
<td>2. ___</td>
</tr>
<tr>
<td></td>
<td>3. ___</td>
</tr>
<tr>
<td></td>
<td>4. ___</td>
</tr>
</tbody>
</table>

### Number of Sounds in English

<table>
<thead>
<tr>
<th>Number of Consonant Sounds*</th>
<th>Number of Vowel Sounds</th>
<th>Total Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unvoiced</td>
<td>Short</td>
<td></td>
</tr>
<tr>
<td>Voiced</td>
<td>Long</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Others</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>Total</td>
<td>=</td>
</tr>
</tbody>
</table>

*Do not count the sounds marked with an asterisk on the Consonant Sound Chart since they are not new sounds but are combinations of other sounds.

Note: For the answers to the above exercises, see pages 43-44 of this handbook.
Oral Survival Skills Taught in
LWE Levels 1-3

Teacher's Manual 1

Units
A Greeting: “My name, your name…”
   Student/teacher concept
   Student’s name
   Leave-taking

B Classroom words
   Furniture
   Colors
   Numbers 1-10

C Address and phone number
   Teacher and student
   Numbers 11-20

Lessons
1 Days of the week
   Action words
   Numbers 51-60

2 Household items
   Parts of the body
   Numbers 61-70

3 Months of the year
   Numbers 71-80

4 Food items
   Eat and drink
   Numbers 81-90

5 Money
   Buying and selling

6 Family relationships

D Polite expressions: “Thank you.”
   Occupations
   Numbers 21-30

E Occupations (cont’d)
   Numbers 31-40

F Countries and nationalities
   Numbers 41-50
   Number endings -teen and -ty

7 Family relationships (review)
   Recreation

8 Pets/animals
   Action words

9 Pets/animals review
   Telling time
   Time expressions: daily activities
   Place expressions: daily activities

10 Money review
    Recreation review

11 Review: name, address, phone number
   More on telling time
   Days of week review
   More on place expressions
   More on time expressions
Teacher's Manual 2

Lessons
1 Articles of clothing
2 House and names of rooms
3 Buildings in a city
   Names of flowers
   Weather expressions
4 Equipment/objects in a kitchen
5 Means of transportation
6 Food and simple measurements
7 Aches and pains; medicine
8 Containers to carry things
   Love and marriage
9 Work places
   Simple fractions
10 Public rooms
   Medical terms: going to the doctor
   Holidays in the United States
11 Living room furniture
   Fire prevention
12 Driving a car
13 Recreation places
14 Showing affection
   Buying clothes
15 Machinery in a factory
   Shopping
16 Animals

Teacher's Manual 3

Lessons
1 Ordering at a restaurant
   Music
   Meat and animals: their relationship
   Food items
2 Words about work
   Vegetables
   Liquid measures
   Food in quantities
3 Phoning about an apartment for rent
   Getting paid and writing checks
   Games and sports
4 Fixing a chair
   Basic tools and equipment
   Parts of the face
   Painting
5 Gifts for parties
   A wedding
   Taking pictures
6 Going to the movies
   Items of personal grooming
7 Looking for a used car
   Beverages
   The outdoors
   Inside the car
8 More food items
   Fruit
9 Getting a radio fixed
   A repair bill
   Items used for cleaning
   Kinds of keys
   Inside the car

10 A new car
   Stages of life
   Canada and the United States

11 Filling out an application
   Date of birth
   Getting a driver’s license

12 Measures of length
   Expressing feelings
   Running in a race
   Retirement
   Items for sale

13 Going fishing
   Church services
   Expressions of sympathy

14 At the airport
   Airline timetables

15 Cashing a check
   Driving a car

16 Buying a used sofa
   Gold and silver
   Public employees
Reasons for Gestures and Wording
In Teaching Charts 1-5

The procedures for teaching the first five charts in Skill Book 1 are very structured and specifically described. Reasons for the procedures are provided here. The second line of the chart is

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>cup</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Column</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>Column 1</strong></td>
<td>Point to the picture.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Say: What's this?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. <strong>Column 2</strong></td>
<td>Trace the shape of the letter over the picture.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Say: Say <em>cup</em>.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. <strong>Column 3</strong></td>
<td>Place your hand, holding your fingers together, under the chart word. Pull your hand along from left to right.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Say: Read <em>cup</em>.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. <strong>Column 4</strong></td>
<td>Cover all the letters except for the first letter of the word.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Say: <em>Cup</em> begins with /k/. Repeat /k/.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[NOTE: When saying unvoiced consonant sounds, avoiding adding a vowel sound. (Ex: Say /k/, not /ku/.)]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Reasons | | | | |
| 1. The picture is something the student knows. | | | | |
| 2. The shape of the letter is associated with the object's shape. The beginning sound of the word is represented by this letter. | | | | |
| 3. The reader's attention is focused on the whole word and shows the direction of reading. Fingers spread apart point in many directions and confuse the student. (You may use one finger, holding the others in your palm, or use a 3"x5" card.) | | | | |
| 4. The reader's attention is focused on hearing the first sound of the key word. The student associates the sound he hears with the first letter of the word. | | | | |
5. **Columns 3 and 4**  
Repeat the sound as you point to each individual letter. Always be sure the student repeats the sound after you.

6. **Column 4, left letter**  
Say: The sound is /k/. The name is c.

7. **Column 4, right letter**  
Say: What’s the name?

8. **Column 4, letters on the right**  
Point to each letter starting from the line just completed and moving up to line 1.  
Say: What’s the sound?

9. **Column 4, letters on the right**  
Point to each letter in the last column starting from line 1 and ending with the letter you taught last.  
Say: What’s the name?

10. **[After completing line 6 (h)]**  
Column 3  
Have the student read the words in Col. 3, starting with bird.

    **NOTE:** Follow the teaching pattern as outlined. Do not skip around.

**Reasons**

For an ESOL student to learn a new sound, many repetitions are needed.

Repeat the known (the sound); then teach the unknown (the name). This indicates to the student that one symbol has both a sound and a name.

You’ve just taught the name; therefore this question is a comprehension check. Don’t model the answer unless the student doesn’t answer.

Since the order of sounds doesn’t matter, we review them from the bottom going up.

The order of the letter names is important because it gives the student practice in saying them in alphabetical order.

This is a review of each word.

Skipping around can confuse a student. A consistent pattern helps the student to feel secure in learning. Also, the left to right pattern reinforces the English reading process.
Summary of Teaching Steps for Reading and Writing Sections

Listed below are the steps used in the Laubach Way to English series to teach the Writing Lesson, the Checkup, and Listen and Write. The procedures for teaching the story and the Skills Practice exercise are introduced in Lesson 6. All the procedures, once introduced, are used throughout the rest of the series.

Writing Lesson
(Lesson 1)
1. “Read.” (tutor points to word)
2. “What’s the sound of this letter?”
3. “What’s the name of this letter?”
4. “Write ______.”
   (letter)

Checkup
(Lesson 2)
1. “What’s this?” (points to picture)
2. “_______ begins with what sound?”
   (word)
3. “What’s the name of this letter?”
4. “Good! Write ________.”
   (letter)

Listen and Write
(Lesson 2)
1. “Listen. ________.”
   (word)
2. “_______ begins with what sound?”
   (word)
3. “What’s the name of this letter?”
4. “Write ________.”
   (letter)
Story
(Lesson 6)

Reading the title, then paragraph by paragraph:
1. Student sounds out new words.
2. Student reads silently.
3. Tutor asks questions.
4. Student reads aloud. (Tutor may model each line.)
5. Repeat for each paragraph.

Reading the whole story:
6. Tutor reads each sentence.
   Student repeats (without reading).
7. Student reads entire story aloud: from title to page number.

Skills Practice
(Lesson 6)

1. Tutor writes two letters: d t
2. Tutor says: "dish  dish "
   "What sound does dish begin with?"
   "dish  dish "
3. Student responds: "/d/" (points to the letter)
4. Tutor asks: "What's the name of this letter?"
5. Student responds: "d  " (points to the letter)
6. Tutor repeats with other chart word. "tent  ."
7. Tutor repeats with minimal pairs. "Dan  tan  "

36 - Tutor Handbook
How to Prepare to Tutor

Organizing your lesson in advance is very important. Here are some helpful ideas to make tutoring easier for you.

1. Keep a progress-record notebook for each student. This can include:
   a. Personal information which your student volunteers or which you observe about:
      - her goals
      - her health
      - her family concerns
      - her motivation
      - her current needs
      - her attention span
   b. Her progress:
      - how she did in each section, including:
        the reviews
        pronunciation
        reinforcements
        evaluations
        vocabulary
        structure focus
        dialog
        reading and writing
      - improvements or regressions
      - sections skipped and why
      - ideas for reinforcement that you thought of while teaching
   c. Patterns of the student’s behavior:
      - student’s attitude changes
      - student begins to rub her eyes frequently
        (You could check the lighting, change the schedule to a time when your student is less tired, or help her make an appointment with an eye doctor.)
      - student comes to class later and later
        (You could ask if transportation or the time of the meetings is a problem. Does she have other interests to be included in the lessons? Does she have personal problems, and would she like to postpone the lessons for awhile?)
   d. Information for a substitute tutor:
      - background information
      - what she should plan to teach

2. Prepare a lesson plan with notes to follow while teaching.
   a. General organization (a logical sequence is easier for your student to follow):
      - review conversation skills from the last meeting
      - continue teaching new conversation skills
      - review reading and writing skills (homework review)
      - continue teaching new reading and writing skills
      - proceed with more new conversation material
Sometimes the time spent on the conversation skills will have to be reduced in order to have a reading lesson. The length of time devoted to each part of the general pattern will vary.

b. The written lesson plan may include:
   - the list of material to be reviewed
   - the list of new material to be taught
   - sections from the teacher’s manual that you had skipped because they were too difficult for your student at the time, or because you forgot to do them
   - additional vocabulary or materials your student requested
   - reinforcement visuals, exercises, readings, or games

3. Develop a picture file to introduce vocabulary and structures.

Pictures should be simple and clearly illustrate objects or actions. Magazines, newspapers, and books can be sources. You can file them by lessons. They are invaluable for drills and review exercises. They also make the lesson more interesting.

4. Practicing the techniques beforehand with someone else.

If you have a friend or family member willing to let you try out a new drill, you can find out how it works, whether you need more props, and whether your signals and instructions are clear. All preparation that you do will build your confidence. This will in turn help your student feel more confident.
### A Laubach Ladder of Literacy

<table>
<thead>
<tr>
<th>The Laubach Way to Reading series</th>
<th>Supplemental Materials</th>
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<tbody>
<tr>
<td><strong>Skill Book 4</strong></td>
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<td>controlled to the skill</td>
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<td>books, and most can be</td>
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<td>read independently by</td>
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<td>writing skill development</td>
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<td>Changes</td>
<td>driver education</td>
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<tr>
<td>More Stories 3</td>
<td>health</td>
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<tr>
<td>Laubach Way to Cursive Writing</td>
<td>social studies and</td>
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<td></td>
<td>government</td>
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<td>fiction</td>
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<td>money management/</td>
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<td></td>
<td>economics</td>
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<td></td>
<td>practical communication</td>
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<td></td>
<td>religious heritage</td>
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<td></td>
<td>mathematics</td>
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| **Skill Book 2**                 |                        |
| Readers:                         |                        |
| City Living                      |                        |
| More Stories 2                   |                        |

| **Skill Book 1**                 |                        |
| Readers:                         |                        |
| In the Valley                    |                        |
| More Stories 1                   |                        |

Crossword Puzzles for Skill Book 4
Focus on Phonics:
- Other Vowel Sounds
- Consonant Spellings
Workbook for Skill Book 4

Crossword Puzzles for Skill Book 3
Focus on Phonics:
- Long Vowel Sounds
- Five Dog Night
- The Many Ears of CB Radio
Workbook for Skill Book 3

Focus on Phonics 2a:
- Short Vowel Sounds
Focus on Phonics 2b:
- Consonant Blends
Two for the Road
Pat King's Family
Workbook for Skill Book 2

Crossword Puzzles for Skill Books 1 & 2
Focus on Phonics 1:
- Sounds and Names of Letters
Workbook for Skill Book 1

All materials can be obtained from New Readers Press, Box 131, Syracuse, NY, 13210. For a current listing of local literacy groups which publish materials for new readers, write to Laubach Literacy Action at the same address.
Writing a Survival English Lesson Plan

It is very important that the things you teach in your English class relate to the needs of your student.

The Laubach Way to English teacher’s manuals are guides to enable you to cover the elements of English which your student has to learn. However, you should develop the ability to write a lesson from “scratch” on a topic that is relevant to an immediate need your student might have.

For example, your student might need to make an appointment to see a doctor, or he might need to open a savings account at a bank. He can’t wait until you reach the skill book lesson which includes the materials related to “doctors” or “banking.”

How do you create this type of survival English lesson plan? The lesson format will be similar to that used in the LWE teacher’s manuals. That is, you will include:

- a list of visual aids;
- a dialog;
- a list of vocabulary words;
- structure focus;
- pronunciation; and
- reading and writing (if necessary).

You will be teaching the dialog, vocabulary, structure focus, and pronunciation using the same procedures described in the LWE teacher’s manuals and in this handbook.

There are eight basic steps in developing a survival English lesson plan.

1. Select the topic.

   This is not as easy as it might seem. For example, it is not enough to just select a topic such as “Going to the Doctor.” You will have to narrow this down to a more focused topic.

   For example, “Going to the Doctor” might really mean a lesson constructed around telephoning for an appointment, giving a case history to a nurse, or the actual conversation the student might have with the doctor.

   It will be up to you to determine the specific topic you will use in your survival English lesson. Your decision will be based on:

   - your student’s language ability;
   - what he actually needs to do;
   - how much time you’ll have to work with him before he really needs to use this survival English.

   It is possible to select several subtopics and construct a lesson around each one.

2. “Brainstorm” to create a vocabulary list.

   Although you won’t actually teach the vocabulary to the student until after you have taught him the dialog, you’ll want to start here when you’re planning the lesson.

   The key word in this step is brainstorm. Just start writing out as many words as you can think of that relate to the topic. Don’t consider which vocabulary words your student needs
most or which words are the most important for him to learn for this topic. And don’t be at all concerned about whether each word is appropriate to teach. You’ll decide that later. For new, you’re trying to be imaginative and creative.

3. Create the dialog.

When deciding what to include in the dialog, keep one very important thing in mind: You are not trying to create a dialog that will provide everything your student could possibly need for this particular situation.

Not only is it impossible to know in advance what will transpire in an actual conversation between your student and someone else, but such a dialog would be much too long to teach and to learn.

The real intent of this exercise is to teach a rather simple dialog to your student so that the two of you will then be able to do a role play on the selected topic. The dialog is really just a “springboard” to help your student develop conversation ability during this role play.

The dialog should be limited to about three or four exchanges. For example:

Tutor: Can I help you?
Student: Yes, I’d like to see the doctor.
Tutor: Have you been here before?
Student: No, I am a new patient.
Tutor: Please fill out this form.
Student: Thank you.

Teach the dialog according to the four steps listed on page 15 of this handbook. However, during the role play, do not be concerned about your student’s errors. Do not correct him. Let him concentrate on “getting his point across”—even if he uses imprecise English.

4. Select the vocabulary you will teach.

Go back now and look at the list of vocabulary words you generated in step 2. Choose six or seven words to teach in the survival English lesson.

There are three categories of vocabulary words that you will teach your student:

- words he will have to say, such as patient ("I am a patient").
- words someone else may say to him, such as fever ("Do you have a fever?").
- words he will have to know in order for you to explain the survival English setting although he might not have to say them himself and no one will say them to him. For example, you might have to teach the word thermometer if you want to be able to explain that the doctor or nurse will put a thermometer in the student’s mouth. You could teach the word by using a picture or by putting an actual thermometer in your own mouth.
Teach these words according to the technique for teaching vocabulary which is used in LWE and described on page 15 of this handbook.

5. Decide what visual aids you will need.
   Make a list of things that will help you teach the lesson. These include pictures as well as actual objects.

6. Select two or three structural patterns to focus on.
   Teach these according to the steps used in LWE for teaching structure focus (described on page 20 of this handbook). For example:
   - have/has
     I have a fever.
     She has a fever.
   - I'd like/we'd like
     I'd like to see the doctor.
     We'd like to see the doctor.

7. Decide what sounds—pronunciation—you will work on.
   Choose sounds that your student might have difficulty producing and which might appear in the words he will need to say. Teach the pronunciation as described on page 48 in Unit D of ESOL Teacher's Manual 1. Or use the steps listed on pages 15-16 of this handbook.
   An example of a sound to work on would be the final /s/ in nurse.

8. Determine what your student might have to read.
   Choose words or phrases that your student might encounter in the survival English setting.
   For a beginning student who doesn’t read English, this might be as simple as learning to read in and out at the entrance to the post office or supermarket. For a more advanced student, it might involve reading a job application or an application for a driver’s license.
   An important thing to keep in mind regarding survival English lessons is that it will probably take several classes or sessions to teach one of these lessons. The word “lesson” may be misleading. Do not expect to teach one “lesson” in one meeting with your student.
   However, you should plan to do a little of each part of the lesson in each session. That is, teach some of the dialog, vocabulary, structure focus, pronunciation, and reading in each lesson.
   Remember that it isn’t necessary to work on survival English only when your student has an immediate, pressing need. It’s a good idea to include this in each session with your student. By doing so, you are helping your student feel a close connection between what he does during English class and what he needs to do in his daily life. This support will help to keep your student’s motivation high.
# How to Classify Speech Sounds

(Answers)

## Consonant Sound Chart

<table>
<thead>
<tr>
<th>Unvoiced</th>
<th>Voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stops</strong></td>
<td></td>
</tr>
<tr>
<td>1. p</td>
<td>b</td>
</tr>
<tr>
<td>2. t</td>
<td>d</td>
</tr>
<tr>
<td>3. c</td>
<td>g</td>
</tr>
<tr>
<td>k</td>
<td></td>
</tr>
<tr>
<td><strong>Continuants</strong></td>
<td></td>
</tr>
<tr>
<td>1. wh</td>
<td>w</td>
</tr>
<tr>
<td>2. f</td>
<td>v</td>
</tr>
<tr>
<td>3. th</td>
<td>th</td>
</tr>
<tr>
<td>4. s</td>
<td>z</td>
</tr>
<tr>
<td>5.</td>
<td>l</td>
</tr>
<tr>
<td>6. sh</td>
<td>zh</td>
</tr>
<tr>
<td>7.</td>
<td>r</td>
</tr>
<tr>
<td>8.</td>
<td>y</td>
</tr>
<tr>
<td>9. h</td>
<td></td>
</tr>
<tr>
<td><strong>Nasals</strong></td>
<td></td>
</tr>
<tr>
<td>1. m</td>
<td></td>
</tr>
<tr>
<td>2. n</td>
<td></td>
</tr>
<tr>
<td>3. ng</td>
<td></td>
</tr>
<tr>
<td><strong>Stop + Continuant</strong></td>
<td></td>
</tr>
<tr>
<td>1. ch (t/sh)</td>
<td>j (d/zh)</td>
</tr>
<tr>
<td>2.* x (ks)</td>
<td></td>
</tr>
<tr>
<td>3.* qu (kw)</td>
<td></td>
</tr>
</tbody>
</table>

## Vowel Sound Chart

<table>
<thead>
<tr>
<th>Short</th>
<th>Long</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. a</td>
<td>a</td>
</tr>
<tr>
<td>2. e</td>
<td>e</td>
</tr>
<tr>
<td>3. i</td>
<td>i</td>
</tr>
<tr>
<td>y</td>
<td>y</td>
</tr>
<tr>
<td>4. o</td>
<td>o</td>
</tr>
<tr>
<td>5. u</td>
<td>u</td>
</tr>
<tr>
<td></td>
<td>oo</td>
</tr>
</tbody>
</table>
### Others

<table>
<thead>
<tr>
<th>(with r)</th>
<th>(without r)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ar</td>
<td>1. aw</td>
</tr>
<tr>
<td>2. er</td>
<td>2. oi</td>
</tr>
<tr>
<td></td>
<td>3. ou</td>
</tr>
<tr>
<td>ir</td>
<td></td>
</tr>
<tr>
<td>ur</td>
<td>4. oo (/uu/)</td>
</tr>
<tr>
<td>3. or</td>
<td></td>
</tr>
</tbody>
</table>

### Number of Sounds in English

<table>
<thead>
<tr>
<th>Number of Consonants</th>
<th>Number of Vowels</th>
<th>Total Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unvoiced 10</td>
<td>Short 5</td>
<td>Total 17 = 42</td>
</tr>
<tr>
<td>Voiced 15</td>
<td>Long 5</td>
<td></td>
</tr>
<tr>
<td>Others</td>
<td>Others 7</td>
<td></td>
</tr>
<tr>
<td>Total 25 +</td>
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