

# ENGLISH CONVERSATION 1 TEACHER'S BOOK First Edition

Textbook For Eikaiwa Lessons in Japan

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# Introduction

## 1 A Brief Guide to How to Use This Textbook

The aim of this book is to provide ready-to-go Eikaiwa style teaching material that is easy and enjoyable to use with minimum preparation. The teacher should be able to walk into their classroom, student's home, café or wherever they are teaching, be able to open the textbook and begin. Here are a few brief instructions on how to use each section. A more detailed explanation of the lesson stages is in the next section.

### Warm Up Conversation (5-10m)

After polite greetings and small talk (“How are you?” / “What did you do on your last day off/last weekend?”) are finished then simply ask the warm up conversation question prompts. If you have more than 3 students, get them to ask the warm up questions to each other.

**Teacher: Hi, how are you?**

Kenta: I'm fine, thank you.

**Teacher: What did you do last weekend?**

Kenta: Nothing.

**Teacher: Did you watch TV?**

Kenta: Yes.

**Teacher: What did you watch? Drama? A movie?**

Kenta: Drama.

**Teacher: Drama, nice. (Read the Warm Up Conversation question) What do you do in your free time?**

### Target Language (3-5m)

Listen and repeat the target language.

**Teacher: Let's look at today's target language. Repeat after me. “Do you play golf?”**

Kenta: Do you play golf?

### Speaking Practice 1,2,3 (5-10m)

Drill the students so that they can say the target language from word prompts. The words before the arrow are the prompt. The words in bold are the fixed parts that do not change. The words in normal type are the variable parts.

play tennis → Do you ever play tennis?

**Teacher: OK, let's do Speaking Practice 1. I say “play tennis”, you say “Do you ever play tennis?”. OK? Let's try it. Kenta, “play tennis”.**

Kenta (student 1): Do you ever play tennis?

**Teacher: Good. Mika, “go to the library”**

Mike (student 2): Do you ever go to the library?

**Teacher: Yes, well done.**

### Listening (1m)

Give each student a specific question to listen for. Students should not look at the listening text while you read it.

**Teacher:** Next, let's do a listening exercise. Kenta, please listen for question 1 "Does Kate ever watch horror movies?" OK?

Kenta: OK.

### **Listening Text: (5m)**

Listen and repeat the text.

Take parts and read the text again, then exchange roles.

**Teacher:** OK, Kenta, please read Mike, Mika, please read Kate. After you finish, please switch.

### **Natural Phrases (2-5m)** (This section is not in every unit.)

Listen and repeat the phrases. Explain colloquial phrases if possible with simple English version of the phrase. (If you have Japanese ability, explain or translate them.)

**Teacher:** Let's look at the Natural Phrases. Repeat after me "The popcorn is on me."

Kenta: The popcorn is on me.

**Teacher:** "The popcorn is on me." means I will buy the popcorn for you. I will use my money. It is my present to you. You don't pay."

### **Speaking Practice 4: Structured Conversation** (not in every lesson) **(5-10m)**

Follow the instructions on the page.

Type 1: One person will cover the text, and the other person can read from the text and help the other.

Type 2: Target language prompts with a grammar focus. There are gaps in the text. Don't write in the gaps. They are meant to be mental prompts. Students repeat the conversation trying to remember the target language from the Listening Text.

Type 3: Target language prompts with a content focus. There are gaps in the text. Don't write in them. The gaps are where students use their imagination to make a new, original conversation.

### **Application (5-10m)**

Give the students a task to complete using the target language.

### **Roleplay (5-10m)**

Give each person a role. They switch roles after the roleplay is complete. Read the instructions to the students. If students need more help, give them a quick model of the roleplay.

**Teacher:** Kenta, you are a famous person. Talk to a TV reporter and tell them about your great life. Mika, you are a TV news reporter. Interview a famous person about their life.

### **Game (5-10m)**

Play a speaking game that practices the target language.

### **Conversation (5-10m or to the end of the lesson)**

Ask the questions from the textbook. This is usually the last section and is meant to carry you through to the end of the lesson.

## 2 Additional Ways to Use this Book.

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This is a more detailed explanation of the thinking behind each section and advice for adapting the sections to different student levels and numbers.

Eikaiwa is a unique kind of English study in Japan. When teaching Eikaiwa lessons, it is important to remember that students come to us because they like English and they want to speak English more fluently. They have already studied the grammar at Junior High and High School. They have had it explained to them in Japanese and have done drill books, exercises and tests. They do not come to Eikaiwa lessons to be taught English, they come because they want to enjoy speaking and to get better at communicating in English. So our aim should be to help them remember the grammar they were taught and to have as much talking time as possible, to be their friendly conversation partner in a fun way. They will not get better by listening to us, they will get better by talking to us and having their individual errors corrected by us at various different levels of strictness depending on the lesson stage. And importantly for private lesson teachers, we want the student to keep studying with us long term, so we should make sure they feel comfortable and the lesson is fun.

### Levels of Correction

It is a good idea to vary your level of strictness when correcting students. If you correct them too much, the conversations will not flow, the student will lose confidence and they may give up. But if we do not correct them, we are doing a disservice, so what is the right balance? Firstly, be clear on what kind of correction there is.

**Strict:** Make them say it again, repeating after you if needed, until they get it 100% correct.

**Moderate:** Make them say it again, until they get it to a comprehensible level.

**Light:** Make them say it again once, so they realize they made a mistake and should take care on that point, but do not make them double repeat, even if they still got it wrong. This is to allow the lesson to move forward and to stop the student losing confidence.

Secondly, know what methods of correction there are.

**Direct Correction:** Stopping the conversation or activity. Telling the student directly that they made a mistake. Fixing it then and there.

Kenta: I go yesterday.

**Teacher:** Ah. “I went yesterday”. Went is the past tense of go. go/went. I went yesterday. One more time, please.

Kenta: I went to yesterday.

**Teacher:** Nearly. “I...went...yesterday.” One more time, please.

Kenta: I went yesterday.

**Teacher:** Yes, good. Carry on.

**Indirect Correction:** Without stopping the conversation, you repeat their sentence back to them to model the correct way to say it. The student may choose to repeat your corrected sentence or to carry on. But the correct version has at least been modelled. You can repeat it exactly as it should be or fit the correct version into your conversation flow.

Kenta: I go yesterday.

**Teacher: You went yesterday.**

Kenta: Yes, I went yesterday. I buy flowers.

**Teacher: You bought flowers.**

Kenta: Yes, I bought flowers.

**Intuitive Correction:** Without stopping the conversation. This is where students work out for themselves that they have made a mistake based on your feigned misunderstanding of their mistakes. Then, when the student realizes their mistake, you can conversationally explain the error. This is also an important communication skill to work on.

Kenta: I am high-tension today.

**Teacher: Oh, no. Oh, dear. You have a lot of stress?**

Kenta: No, high tension.

**Teacher: You have tension in your shoulders? Maybe you need a massage or a hot bath. Then you can feel good and feel happy and full of energy again.**

Kenta: Ah, not high tension. I am happy now. I am...full or energy?

**Teacher: Yes, full of energy. High tension is Japanese English. High tension means a very stressful moment in English.**

**Follow-Up Correction:** Write down the student mistakes and corrections on paper, then show them after the conversation or role-play has finished. This is particularly good for higher level students who use nuanced phrases in the wrong situation. It is grating to stop the conversation flow each time and the students appreciate a paper to take home with their errors on it. Also, for higher level students, their errors often do not hinder communication, but you are aware they were using the phrase in the wrong way.

Kenta: My boss was taking a mickey out of me.

**Teacher:** (writes down “taking the mickey out of me”) **Really? What did he say?** (Wait until the end of the conversation point to inform them of their error.)

### **Recommended Correction Levels for Each Section**

Of course, you should adjust your correction level for each student depending on their style and study goals, but in general I recommend this pattern.

**Warm Up Conversation:** Light, intuitive or indirect correction.

**Target Language and Speaking Practice:** Strict, direct correction.

**Listening Questions and Listening Text:** Medium, direct correction.

**Natural Phrases:** Light, direct correction.

**Roleplays:** Follow-Up correction only. The aim of roleplays is to test their current ability as if they were in a real situation with no in-roleplay help.

**Conversation, Games and Applications:** Light, intuitive or indirect correction.

## Teacher/Student Talking Time

Students are paying for a friendly conversation partner to help them practice and improve their English. Our target, apart from during the Target Language and Speaking Practice stages, should be to maximize their speaking time as much as possible. The more they speak, the more fluent they will become. We should do our best to help set the conversations up so that students are able to communicate using the target language we have just practiced. If we just asked them what food they liked, we should not spend three minutes telling them about the restaurant we went to recently. It will not help them become more fluent. Always ask yourself, “Do I need to use lesson time speaking at this point?”

After teaching many lessons, you will probably know what ingredients are in *okonomiyaki*. You will know the top three sightseeing spots in Tokyo. But you can help students by feigning ignorance on these topics and asking them questions that you know the answers to. You should set up easy answers to help them get confidence. Also, if a student gets factual information wrong, such as saying there are tomatoes and pineapples in *okonomiyaki*, don't always correct them. It is not our target to correct their factual knowledge on Japanese cuisine. And it will only serve to sap their confidence, stop the conversation and give the student the strong feeling that you are asking questions that you are not really interested in the answers to. A great habit to practice is the “yes” game some actors use when trying to improve their ad-lib skills. This is where they must accept and work with whatever the other actors say is true. Of course, we should correct them on big things, such as saying London is the capital of France, but there is no need to correct them on Japanese culture. We want them to get into the smooth flow of speaking and being able to form the sentences that they want, even if the content is possibly incorrect.

Be a good listener and get students to teach you things. The book *How to Make Friends and Influence People* said that you can make people like you by letting them talk, so they think you are interested in them, and people enjoy talking about themselves when they get going, so they will enjoy their time with you, and also if we let them teach us something, they feel personally invested in our success since they have given us advice, so they want to support us in the future, too. With Eikaiwa lessons, I think we can use the same concepts. The students will enjoy the lessons more if they can have more talking time and we listen and give good conversation prompts to them, and also if they teach us and educate us about Japan, they will feel good about being able to help a foreigner living in Japan and feel their English language skills are actually being put to good use.

## Methods to Maximize Student Talking Time

Be aware of your own talking time. Don't tell unnecessary personal anecdotes or long stories.

Ask easy questions where the obvious answer would use the target language.

Feign ignorance on common knowledge topics to let students explain basic things to you.

Ask seemingly simple questions to help students gain confidence.

Don't stop conversation flow to correct small factual errors on Japanese topics.

Be a good listener and get students to teach you things.



# Advice and Activities for Each Lesson Section

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## Warm Up Conversation (5-10m)

The warmup conversation part is exactly that, it is to let students warm up. I always ask the same two questions at the beginning, and I tell students to mentally prepare to answer that question when they are coming to class. I will always ask them how they are and what they did last weekend or on their last day off. I try to let the conversation flow on as long as possible in this opening part. I don't mind spending 15 minutes on this section if the student has some interesting news or a topic they are able to talk at length on. We want to have a nice friendly chat.

If you are teaching small groups of 3 or more students, you can get them to ask each other the warmup questions. Then, after they finish, you can ask each student what their partner said. This gives them a chance to repeat back the information they just heard and this will force them to manipulate the language from first person to third person.

Some students want to do homework, and the warmup section is a good moment to check that. Homework can be a diary from one day in the previous week or writing out the answers to the warmup or conversation section from the previous class.

## Target Language (3-5m)

It is good to make the students listen and repeat the target language. With higher level students, then you can just focus on intonation and pronunciation. With lower level students, you can also listen and repeat some of the Speaking Practice examples. Word order is different in Japanese, so don't feel bad for over repeating in the practice areas. Some students can benefit a lot from going through these drills. If the Target Language box has questions on one side and answers on the other, then at first cover the questions and elicit possible answers from the students. If you can speak Japanese and your student wants extra guidance, then you can explain the grammar in their language here.

## Speaking Practice 1,2,3 (5-10m)

Speaking English is like a sport in many ways. We need to drill and practice until the basic moves are automatic. We want students to be able to say a sentence and instinctively know it is right or wrong. Substitution drills are great for this. It also gives them the English we want them to use in the end of lesson Roleplay, Application or Conversation. If you want to write your own lessons, start with the end, what do you want the student to say in the Roleplay or Conversation? If you want the student to explain graduation ceremonies in the end of lesson conversation, then you must give them that vocabulary and practice the sentence structures you want them to use in the Speaking Practice and Target Language section. I have seen too many textbooks where the drills are on one topic such as leisure activities, and then the application is on business activities and the student struggles to remember the right vocabulary. We should be giving them the material (vocabulary) and the tools (sentence structures) to be able to complete the objective at the end of the lesson.

For lower-level students, it might be better to listen and repeat the Speaking Practice examples

first, and then get them to do it themselves. If you have more than one student, drill them one by one, so other students can listen and spot mistakes, and you can focus individually on the students to make sure they get it right.

For higher level students, cover the drill prompts so they have to speak without reading it off the page.

If you know your students well, this is a good point to add in personalized drill prompts that use vocabulary that you know will be more useful to them. For example, for younger students, I might add in more pop culture references. For business classes, I might add in their company or manager's name into the drills.

### **Listening (1m)**

The listening section is a chance for students to be able to listen to the target language used in context. Their target is to spot that language in use and to understand it. Give each student a specific question to listen for.

For lower level students, read out the question in English, ask if they understand it, model possible answers and even translate to Japanese if needed. For very low students, let them look at the text while you read.

For higher level students, you can add in bonus questions if you like. Students should not look at the listening text while you read it.

If you spent a lot of time chatting in the Warm Up section, then consider the listening section as the least important part of the lesson. So if you are short on time, get the students to read the text with you and then check the answers to the questions.

### **Listening Text (5m) and Natural Phrases: (2-5m)**

After checking the answers to the questions, listen and repeat the text. The text models the target language and also adds in natural phrases. So there is a chance here to give the students a natural touch to their English.

For lower level students, listen and repeat the text with them, then read taking parts, and switch roles. If you have more than one student, get them to read in pairs. If you feel they need extra practice, get them to do “eye-contact” reading. This is where they read the conversation in parts again, but they must cover the text with their hand and be making eye-contact with their partner when they speak. This means that they must remember the sentence for at least a few seconds instead of just reading it off the page. In conversations where one part is obviously a native speaker and the other part is the student (e.g. hotel staff (native speaker) talking to a guest (student)) Then allow the person reading the difficult English (hotel staff) to look at the text, but the other student (guest) must turn their paper over. If you are in a man-to-man lesson, then another good method is for the student to turn their paper over and then do the conversation again, but if the student forgets something, the teacher can

gesture until the student remembers the sentence. This can make the lesson more fun and relaxed as the teacher makes a slight fool of themselves doing gestures for sentences. For higher level students, the listening text can be quickly read through and moved on from with a quick “Any questions on the text?”

For the Natural Phrases part, you can explain colloquial phrases if possible with simple English version of the phrase. (If you have Japanese ability, explain or translate them.) Also, if the phrases seem unnatural to you (since English is a global, varied language) then please do teach your version and have fun lampooning my odd version of English.

For lower level students, it may confuse them to go into too much detail on the natural phrases, so a quick listen-and-repeat is fine.

For higher level students, since the lesson material has now been covered, the Natural Phrases can even be the starting point for conversation on the Japanese version of those phrases and in what situations they might be used. (For example, when, if ever, would “The popcorn is on me.” be used? Would it be more likely for a boss to say “This dinner is on me.”?)

### **Roleplay (5-10m)**

The next stages are where we see if the target language and drills have sunk in and if the student is able to use the English we were trying to teach them. But on another level, this is where we get back to a more fun conversational level after the more structured drill and listening sections. When we do role-plays, we should imagine that the student is abroad and not talking to a teacher. So, we give almost no help or corrections during the role-play. If the student goes off on a tangent, let them. You are the “yes” ad-libbing actor here. Whatever the student says, goes. Have fun with this role-play. Adopt a different character. Give the student an American name. Tell them to imagine a movie character they like and to pretend to be them. Students often come out of their shell when they are told to be someone else. Give each person a role. They can switch roles after the roleplay is complete. Read the instructions to the students. Check if they understand.

For lower-level students, give them a quick model of the roleplay and starting phrases. As a teacher, keep it straight and don't give complications. If their target is to reserve a hotel room, don't pretend the hotel is fully booked. Just be straight-forward. But you can make it fun by changing simple things, such as having 100,000 yen per night rooms, or a restaurant that serves “kangaroo burgers” and “snails on toast”. Give them famous people's names. “You are Brad Pitt.” Fun, but simple fun.

For higher level students, you can introduce complications to the roleplay. Adjust it to your student. For example, the room they can choose is an expensive nice room with lots of luxuries or a cheap horrible basement room inexplicably with only an air-mattress.

For all students, tell them that you will not help them, that they must do their best with the English they have. As a teacher, respond to what they say and let them muddle through the

situation as they best they can. Only step in if the student is obviously not enjoying it anymore.

For all level students, tell them to have fun with the roleplay. Use your imagination. Anything is okay!

### **Application (5-10m)**

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The application gives the students a task to complete using the target language. It is different to a role-play only in that it has a task, rather than a situation with roles. In applications, it is okay to answer either as themselves or as an imaginary character. It is also okay to give more support and correction in applications.

### **Game (5-10m)**

Games are a fun way to practice language. Some lessons include a speaking game that practices the target language. Of course, the aim of the game is to let the student use the target language as much as possible, not to prove our intelligence to them, so don't say answers as soon as you know them. Give the student time to practice their English first.

### **Conversation (5-10m or to the end of the lesson)**

This is usually the last section and is meant to carry you through to the end of the lesson. You can ask the questions from the textbook as topic prompts, but here the aim is to speak freely so the student can finish the lesson feeling that they spoke a lot of English and was able to communicate what they wanted to say. You do not have to cover all the questions to complete the lesson. They are conversation supporters. So feel free to let conversations run on as long as possible. For the benefit of smooth flowing conversation, it is good to reduce corrections to intuitive or follow-up corrections.

For lower level students, it can be good to point them back to the speaking practice section for ideas if they are unsure on how to answer. It is okay to ask simple questions that you know the answers to.

For higher level students, really try to get them to tell personal stories or to explain things at length. It can be tempting with higher level students to enter into deeper debates and comparisons between Japanese and Western culture, but do your best to keep them talking and explaining things to you and not the other way around.

### **Suggestions, Comments and Requests**

If you have any feedback about this textbook, please feel free to email

**Tom.Whitaker@eikaiwatextbook.com**

### 3 How to get the PDF and Word file for customization and easy printing.

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This **Teacher's Book** is ready to be used as it is. There is a **Student Book** available for purchase so that students can have a professional looking color publication to study with.

However, it is also possible to just photocopy the pages. This first edition is made in as simple a format as possible so that photocopying or printing out is easy. Some people may prefer to have the ability to carry the book around as a PDF on a USB drive and be able to print-off on one double-sided A4 sheet. Others may want a MS Word file to customize the lessons to include their student names, local city or company names or to add or take away some parts of each lesson. For these reasons you can purchase PDF and Microsoft WORD versions of this book direct from the **www.EikaiwaTextbook.com** website.

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## 5 Hotel Rooms

## There is / There are

### Warm Up Conversation

What was the last hotel you stayed at? What was good? What was bad?

What is in the hotel room? (There is a bed. There are 2 chairs.)

Is there a hair dryer? (Yes, there is. / No, there is not.)

Are there toothbrushes? (Yes, there are. / No, there are not.)

### Target Language

**There is** a king-size bed in a standard room.

**There are** two single beds in the twin room.

**There is** a big bathroom.

**There isn't** a balcony. (isn't = is not)

**Is there** a big TV?

Yes, **there is**. / No, **there isn't**.

**There are** two restaurants.

**There aren't** any smoking rooms.

**Are there** USB sockets?

Yes, **there are**. / No, **there aren't**.

**How many beds are** in the room?

**There are** 4 beds in the room.

(**There is** 1 bed in the room.)



### Speaking Practice 1: Asking about the room.

TV → **Is there a TV in the room? Yes, there is. There's a TV in the room.**

Slippers → **Are there slippers in the room? Yes, there are. There are slippers in the room.**

1. a coffee maker	2. a hairdryer	3. an alarm clock	4. a roll-away bed
5. bathroom amenities	6. USB sockets	7. a full-size refrigerator	8. a mini bar
9. a crib	10. a safety deposit box	11. *air conditioning	12. *in-room Wi-Fi

### Speaking Practice 2: Explaining where things are

a gift shop / on / first floor → **There is** a gift shop on **the** first floor.

high chairs / in / restaurant → **There are** high chairs in **the** restaurants.

1. a children's menu / in / restaurant	2. a pool / on / sixth floor
3. high chairs / in / restaurant	4. a safety deposit box / in / room
5. phone chargers / at / front desk	6. *room service / in / hotel
7. a fitness center / on / fourth floor	8. *baggage storage / at / concierge desk

### Listening: A customer is reserving a room by phone.

- How many nights do they want?
- How many people are there in the group?
- How old is the child?
- How many beds are in the king room?
- How many beds are in the twin room?
- Is there a roll-away bed in twin room?



**Listening Text:** (On the phone)

**Guest:** Hello. I want to reserve a room for 2 nights from November 10th.

Staff: OK. How many people are in your party?

**Guest:** 3 people. 2 adults and 1 child.

Staff: How old is the child?

**Guest:** The child is 7 years old.

Staff: We have a standard king room for 20,000 yen per night and a standard twin room for 22,000 yen per night.

**Guest:** How many beds are in the king room?

Staff: There is one king-size bed and a roll-away bed for the child.

**Guest:** How many beds are in the twin room?

Staff: There are two queen-size beds, but there isn't a roll-away bed for the child.

**Guest:** I want the twin room, please.

**Speaking Practice 3: Structured Conversation** (Cover the Listening Text and read again.)

**Guest:** Hello. I want to (\_\_\_\_\_) a room for 2 nights from November 10th.

Staff: OK. How many people (\_\_\_\_) in your party?

**Guest:** 3 people. 2 adults and 1 child.

Staff: How old (\_\_\_\_) the child?

**Guest:** The child (\_\_\_\_) 7 years old.

Staff: We (\_\_\_\_) a standard King room (\_\_\_\_) 20,000 yen per night and a standard Twin room for 22,000 yen (\_\_\_\_) night.

**Guest:** How many beds (\_\_\_\_) in the king room?

Staff: There (\_\_\_\_) one king size bed and a roll-away bed for the child.

**Guest:** How many beds (\_\_\_\_) in the twin room?

Staff: There (\_\_\_\_) two Queen size beds, but there (\_\_\_\_) a roll-away bed for the child.

**Guest:** I want the twin room, please

**Original Conversation:** Change the original text and make a new conversation.

**Guest:** Hello. I want to reserve a room for (\_\_\_\_) nights from (\_\_\_\_).

Staff: OK. How many people are in your party?

**Guest:** (\_\_\_\_) people. (\_\_\_\_) adults and 1 child.

Staff: How old is the child?

**Guest:** The child is (\_\_\_\_) years old.

Staff: We have a (\_\_\_\_) room for (\_\_\_\_) yen per night and a (\_\_\_\_) room for (\_\_\_\_) yen per night.

**Guest:** How many beds are in the (\_\_\_\_) room?

Staff: There (\_\_\_\_).

**Guest:** How many beds are in the (\_\_\_\_) room?

Staff: There (\_\_\_\_).

**Guest:** I want the (\_\_\_\_) room, please

**Roleplay:**

Part A: You are hotel staff. Tell a magazine making a guide about your hotel. (There is / are)

Part B: You work for a travel magazine. Ask questions about the hotel.

# 10 Talking About Cities

# Is there? Does it have? Is it?

## Warm Up Conversation

Where do you live now? Do you like it? What is good about it? What is bad about it?  
Is it a big city? Does your city have a bowling alley? Is there an amusement park?

## Target Language: Describing Cities

**What is there in** London?

**There is** a palace in London.

**Is there** a big park in London?

Yes, **there is.** / No, **there isn't.**

**There are** many museums in London.

**Are there** many street markets in London?

Yes, **there are.** / No, **there aren't.**

**What does** London **have**?

London **has** a river.

**Does** London **have** a big park?

Yes, **it does.** / No, **it doesn't.**

London **has** many theatres.

**Does** London **have** many street markets?

**What kind of place is** London?

London **is** exciting. London **has** many free art galleries. **There are** some street performers.

\*Another way to ask is: **Do you have** many theatres in London? Yes, **we do.** / No, **we don't.**

## Speaking Practice 1: has

**There is** a river in Paris. → Paris **has** a river.

**There are** many bridges in Paris. → Paris **has** many bridges.

1. There are many old buildings in Paris	2. There is a famous tower in Paris
3. There is a lot of delicious food in Paris.	4. There are great restaurants in Paris.
5. There are many artists in Paris.	6. There is a famous art gallery in Paris.

## Speaking Practice 2: there is / are

London **has** a river. → **There is** a river in London.

London **has** many bridges. → **There are** many bridges in London.



1. London has a famous clock.	2. London has many shops.
3. London has many big parks.	4. London has a Ferris wheel.
5. London has interesting museums.	6. London has three airports.

## Speaking Practice 3: Question forms. Use Speaking Practice 1 + 2 sentences

**There are** many old buildings in Paris. → **Are there** many old buildings in Paris?

London **has** a river. → **Does** London **have** a river?

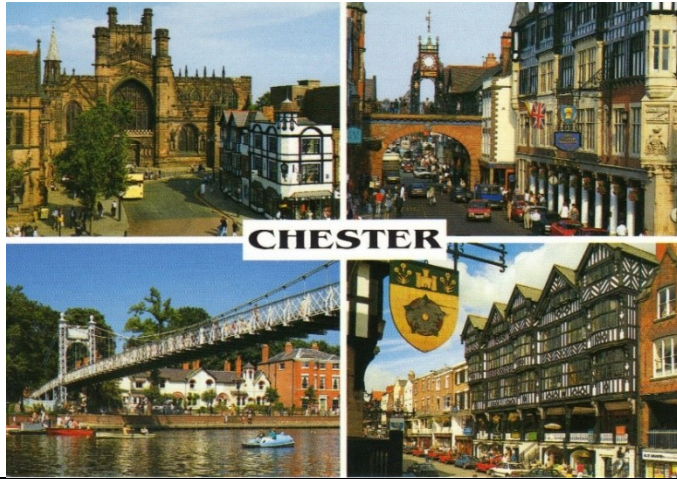
**Listening:** Two people are on vacation in London. They are choosing a day trip.

1. What kind of city is Chester?
2. Is there a cathedral\* in Chester?
3. What is there at Stonehenge?
4. Is there a cathedral at Stonehenge?
5. How far is Chester from London?
6. How far is Stonehenge from London?

\*(A cathedral is a big church. chapel → church → cathedral)



## Listening Text:



A: Tomorrow, we can go on a day trip. Where do you want to visit, Chester or Stonehenge?

**B: What kind of place is Chester?**

A: Chester is a very beautiful, historical city. Chester has many shops. It has a nice river. It has a very old cathedral. There is a famous old clock. There are some historical sites from Roman times.

**B: Does Stonehenge have shops?**

A: No, it doesn't.

**B: Does it have a nice river?**

A: No, it doesn't.

**B: Is there an old cathedral?**

A: No, there isn't. But there is an old cathedral in Salisbury, a city near Stonehenge.

**B: So, what is there at Stonehenge?**

A: There is a historical site. Stonehenge is the oldest and most famous historical site in the UK! It is 5,000 years old! It is older than the Pyramids of Giza in Egypt.

**B: Really? How far away from London are Chester and Stonehenge?**

A: Chester is two hours from London by train and Stonehenge is one and a half hours from London by train and bus. Which one do you want to visit?

**B: Oh, wow. I can't decide. Chester has many things to see, but Stonehenge has only one historical site. What do you think?**

## Natural Phrases

I can't decide.      What do you think?

## Conversation

Which would you visit? Chester or Stonehenge? Why?

Where is your hometown? What kind of place is it?

Where do you want to live in the future? Why? What is there?

Which city would you like to live in for a year, Paris or London?

Where should I visit in Japan? What kind of place is it?

## Realtor Roleplay

A) You are a realtor. Tell me how great this city is.

B) You want to buy a house. Ask about the area.



## 2 English Conversation Textbook Series

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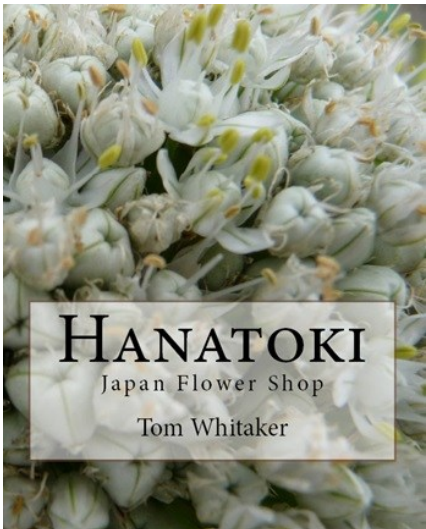


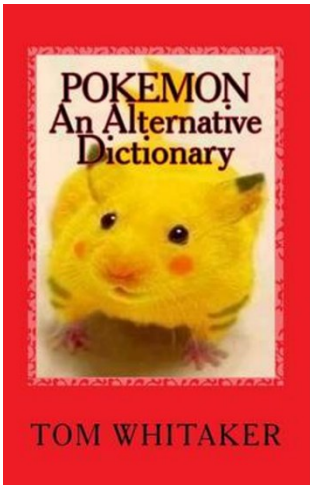
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In Production – English Conversation 3

### 3 Other Books of Interest

<p><b>Hanatoki</b> <b>Japan Flower Shop:</b> The true story of a florist in Nagoya</p>  <p>Available in paperback from Amazon.</p>	<p>This is the fascinating true story of a flower shop in Nagoya, Japan: how it started, how it grew, when and where people use flowers in Japanese culture and how a couple found each other and made a life for themselves out of almost nothing at the end of World War Two.</p> <p>When do the Japanese buy flowers? How are flowers used in Japanese culture? How did this flower shop start? How do you live your own life while working in a family business? I want to tell you the story of Yayoi and her flower shop, Hanatoki, in Nagoya, Japan. While we follow her through a year in her life, I will tell you of how the shop started; about the roles of flowers in Japanese life; how Yayoi and her husband make their marriage work while being so close in a family business; and show you some sides of Japan you may be surprised exist.</p> <p>Many people have an image of Japan as a country where people work too hard and have little individuality in the face of a society that pushes conformity, but I want to try to show you a different window into Japan. One where it is possible to find your own individuality and follow your own way of doing things in life.</p>
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<p><b>Pokemon: An Alternative Dictionary:</b> A Funny, Offbeat Take on Pokemon Character Names</p> 	<p>Have you ever heard a pikachu? Do you ever feel pidgey? Have you ever done a kakuna? Can you recognize a shaymin?</p> <p>“Pidgey (adj.) A kind of low level unfocused grumpiness.” “Kakuna (n.) A number of sneezes of such shuddering violence that people begin to doubt they are genuine.” “Shaymin (n.) Someone who predicts things so vaguely that it is hard for others to know if they got it right or wrong.”</p> <p>Find new and fun meanings in the characters known and loved in the Pokémon world. This lighthearted book will bring a wry smile and delight to fans of the series.</p>
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