

Methodological Guide for Teaching with *HAЧAJIO*

1. Introduction to *HAЧAJIO*, Second Edition¹

HAЧAJIO has been designed with flexibility at the forefront. The authors have sought to create materials that foster a high-interest, input-rich language learning environment within which each instructor can emphasize that mix of approaches and activities that best suits his or her teaching style, academic environment, and student group.

1.1. Methodological underpinnings

The students, the materials, and the instructor

Each of the three main entities in the teaching/learning collaborative has a specific role. Students—sometimes depicted last in the hierarchy—are in reality the most important element. Without students' willing involvement and active participation in the teaching/learning process, no instructor, method, or materials can succeed. The materials (textbooks, workbooks, audio- and video resources, CD-ROM and so on) are best suited for presentation, certain types of skill-getting practice, and reference; if well authored and produced, the materials can save instructors and students an enormous amount of time and effort by offering students basic language input, guided practice, and concise reference and review resources. Instructors, meanwhile, are pivotal in establishing a good learning environment and are irreplaceable for interpreting the materials, responding to students' individual, unique questions, and providing evaluative judgments on students' original language production via live, communicative interaction in the target language.

Ideally these three entities work together. The printed, audio, and video materials provide the foundation, a basic background of language input to be shared, modified, activated and enlarged upon by the students and the instructor. In addition to input, the materials can provide practice in language patterns. The limitation of materials, however, is that they cannot provide feedback to the students on how successful their attempts at communication are; only instructors can fulfill that role.² At some point (better: at many points) throughout the course students will engage in communicative exercises and activities where the students have latitude, that is, where they are responding creatively or personally to questions or situations posed in the textbook's exercises. Only instructors can provide feedback to the students on how successfully those communication goals have been reached. Instructors can thus maximize their impact on the teaching/learning process by concentrating their efforts with students in activities where the instructor can model, monitor, guide, correct, and otherwise provide the kind of feedback that students cannot get from printed or recorded materials. This means that instructors should not spend much class time lecturing about Russian grammar, for that information can be presented in the materials. Nor need extensive class time be devoted to listen-repeat or fill-in-the-blanks activities; such exercises should be prepared by students at home for quick review in class.³

¹See also "To the Instructor" in the preface to the textbook.

² The CD-ROM can also provide feedback, but like the feedback from answer keys, that feedback is effective only to the extent that student responses (both correct and incorrect) have been anticipated by the designer of the materials. Feedback from an instructor, by contrast, is usually specific to each particular situation.

³ The number of these kinds of exercises has been increased in *HAЧAJIO* 2/e, with the intent that students should

The implications of the foregoing for the students are substantial. Students must understand and actively fulfill their role: they must realize that they are ultimately responsible for their own learning. They must study the materials and be able to articulate their questions for the instructor. They must do the structured, daily homework exercises as assigned. They must review the readings, listen repeatedly to the audio materials that accompany that accompany the textbook and the *Workbook/Laboratory Manual*, and watch applicable video segments as often as necessary so that the language and structures presented therein become as familiar to them as the "top 40" songs they listen to on the radio. And finally, students must come to class prepared for and willing to take part in classroom activities, for it is only in the classroom, interacting with other students and the instructor that the students' developing abilities in the language can be put to the test.

From the known to the unknown

Use of English

Russian can be an intimidating language. The measured use of English in the initial stages of instruction can greatly reduce this intimidation factor (what Krashen has called the "affective filter"). Nevertheless, most students come into a Russian class wanting to learn to speak the language and will be disappointed if they do not hear and begin to speak Russian early. Therefore, we recommend a judicious balance: greetings, repetitive administrative activities and simple classroom directions (see Book 1, p. 34) can be taught early and contextually, used communicatively and bilingually for an initial period of time ("**Том, пожалуйста, закройте дверь** — close the door — **закройте дверь.**") and thereafter used exclusively in Russian. The further use of English is appropriate as new situations are encountered or to give new directions or set the stage for a new type of activity to be done in Russian. Gradually, however, the balance should shift so that by the end of the term most situations, classroom directions, and activities are carried out principally in Russian.

Use of cognates

Russian vocabulary is often cited by Anglophone students as one of the most challenging features of the language. Many students feel overwhelmed by a seemingly unrelenting onslaught of totally unfamiliar vocabulary. *НАЧАЛО* seeks to capitalize on the two languages' rich store of cognates to the students' advantage. Instructors can help students become adept at recognizing Russian/English cognates, which are sometimes obscured by pronunciation or minor spelling differences (e.g., **психология**), or that initially go unrecognized simply due to students' unfamiliarity with the Cyrillic alphabet.

Use of real-world knowledge

Students have a great store of shared knowledge—history, geography, famous people, cultural icons—that can be tapped and utilized in Russian that is supported by cognates, expressed with reduced but acceptable syntax, and supplemented by gestures, visual aids and occasional English. Properly addressed, students' preexisting world knowledge can yield surprising results even in the first few weeks of class. For example, even in Lesson 1, the following scenario is possible:

be expected to do them outside of class with their personal tapes or CDs, in the language lab, or, if instructors have distributed answer keys, as self-corrected written homework.

Instructor: "**Как вы думаете** — What do you think — **Как вы думаете, профессор университета— это престижная профессия? Профессия: это доктор, актриса, профессор.... Профессия. Профессия** [repeat a few times until a student guesses the cognate, then write it on the board]. **Престижная профессия. Престиж. Престиж** [repeat a few times until a student guesses the cognate, then write it on the board]. **Престижная профессия** [repeat a few times until a student puts it together, then write it on the board]. **Как вы думаете, профессор — это престижная профессия? А доктор — это тоже престижная профессия? А музыкант — скажем, гитарист** [mime playing the guitar] **в рок-группе** [repeat a few times so students get used to the phonology] — **это престижная профессия?"**

Then the instructor might send two or three students to the board to try writing out cognate professions as the instructor says them aloud, while other students write them at their seats.

Teaching for communication

Most people take a foreign language with the intent to put the language to work for them. Those who may eschew formal grammar will be more tolerant of it if they can readily see how it helps them accomplish something in the language. Hence, we place considerable emphasis on placing Russian grammar and vocabulary in a living, functional context.

A highly interactive classroom that keeps students alert by constantly involving and challenging them to communicate accurately in Russian fosters the best environment for learning. Students should constantly be using the language in referential contexts: they should always understand what they are hearing (saying, reading, writing) and should be expected to respond in ways that demonstrate their comprehension. They should rarely, if ever, be put in the position of using language that is meaningless to them or that is pragmatically or situationally incorrect or inauthentic. For example:

- Students should be told to use their own names (or their adopted Russian names; see lists on p. 9 and p. 69 of Book 1) and make appropriate gender and number changes when performing memorized dialogues. Student-modified dialogues that utilize the same features as a model dialogue but have been adapted to the students' own realities are even better.
- Students should converse «**на ты**» with other students of approximately their own age and «**на вы**» with older students and the instructor.
- Students and instructors should function within observable situational (physical, cultural, referential) realities. For example, to teach pronoun substitution using **здесь** and **там** (e.g., — **Книга здесь? — Нет, она там.**), a remote corner of the classroom should be set up as the **там** location and the necessary props should be placed in it for clear reference.
- In practicing possessive adjectives, instructors and students should use «**мой**» (**это моя ручка** and **это мой брат**) only when referring to their own pen or a picture of their own brother.
- When working with motion verbs, emphasis should be on events and destinations to which the students might actually go.

Even a very simple activity can be extended in a communicative way. For example, an instructor might follow up on the «**престижная профессия**» sound-symbol activity presented earlier in this fashion:

"Хорошо. Теперь, **какая самая** [emphasize; hold up one finger; point to a space at the top of the list] — **самая престижная** — the most prestigious — **самая престижная профессия?** **Том, как вы думаете** — **какая самая престижная профессия?** [Have Tom go to the board to start a new list, writing his choice at the top.] **Мэри, вы думаете, что гитарист в рок-группе** — **это более** [emphasize; point upward] **престижная или менее** [emphasize; point downward] **престижная профессия, чем доктор?** [Send Mary to the board to place the rock guitarist where she thinks it ought to be; and so on.] **А Линда, вы согласны** — do you agree — **вы согласны** [instructor nods head] **или вы не согласны** [instructor shakes head], **что гитарист в рок-группе более** [gesture again, pointing up] **престижная профессия, чем доктор?"**

In this way students are making judgments and expressing their own opinions to the instructor and one another using only very simple one- or two-word sentences. Students are demonstrating comprehension of novel utterances and reacting to them. In other words, true communication is taking place even as basic sound-symbol correspondence is being practiced. Note also that this kind of presentation begins a spiraling effect by touching upon lexical elements and grammatical features (e.g., use of the phrases **Как вы думаете?**, **Вы согласны?**, and of comparative and superlative constructions) that will not be taught for active mastery until much later. A moment or two of reflection in planning lessons can lead to many other ways of introducing and maintaining similar referential and communicative realities.

Especially in orienting one's classroom towards teaching for communication, explicit attention to grammar is important. In a communication-centered class, however, grammar becomes a *means* rather than being the *goal* of instruction. Thus, in addition to having students read the grammatical presentations in the textbook and do the grammar exercises in the *Workbook/Laboratory Manual*, we recommend that instructors periodically invite students to summarize in English their understanding of the grammatical constructions they have been encountering and using. Such an approach requires that the students demonstrate the extent of their developing formal knowledge of grammar and that they recognize the importance of being able to articulate this knowledge. This approach provides the instructor valuable feedback about what students have and have not learned, as well as about what they may be learning incorrectly. It is especially useful in orienting the instructor toward specific aspects of a grammatical topic that need review in class.

From receptive to productive

Beginning-level students can easily engage in meaningful communication if they are undertaken in a context-rich environment. Students' receptive skills develop naturally at a level well in advance of their productive skills, and this differential can be capitalized on if instructors are mindful of using different levels of questioning.

A question can be posed and answered at several different levels of complexity. The key is how much help is embedded in the question vs. how much student-generated language is required to produce an answer. From least to most complex—from the student's point of view (that is, based on how much original language the student has to produce to give an answer)—are questions of the following types:

- *Yes/no, true/false, either/or, agree/disagree, multiple choice*: Questions of this type contain all the information needed to answer them. Though the questions themselves can be quite complex, the student needs only to recognize the correct

answer. These are very useful kinds of questions for the instructor to pose when students are still at an elementary level or when, at a more advanced level, students are encountering complicated new structures or large amounts of new vocabulary.

- *Question-word (WH-)*: These are questions of fact that begin with a simple interrogative (who, what, when, where). Many instructors rely very heavily—often too heavily—on this type of questioning for classroom activities (e.g., to follow up on an assigned outside reading). To respond, the student must know a point of fact and be able to express it. The answer could be a single word (the name of a person, place, or event) or could involve a whole sentence. The “Reading Introduction” questions in the Instructor's Edition of the textbook are typically of this type.
- *Explanation, description, and narration (why, how)*: These types of questions require the students to form whole sentences (or at least complete thoughts) and perhaps even to string together two or more sentences. Since they are based on concrete, referential facts, however, the element of "what to say" (the factual answer) is less of a problem than is the element of "how to say it."
- *Opinion, supported opinion, and hypothesis ("Why do you think . . .", "What would have happened if . . .")*: These types of questions require not only very sophisticated linguistic constructions, but also originality in the substance of the response. For that reason, these are usually the most difficult types of questions for students to answer. Instructors can help students get used to answering these types of questions by modeling acceptable short answers.

In doing question-answer work it is good practice to maintain natural conversational style. That is, students should be allowed to give short answers (rather than answers that artificially restate the entire question) when that is how a native speaker would answer a similar question in a conversational setting.

Using visuals and physical activities

A key way to help students stay in touch with the context of what they are hearing (saying, reading, writing) is to support the language with visual materials and physical activity. The video that accompanies *НАЧАЛО* can play an important role in lifting the events and characters of the readings off the printed page and showing them as real-life (though often intentionally exaggerated) interactions. The *Video Guide* that accompanies the video is rich with material for in-class activities.

Instructors should also make liberal use of the overhead projector, using the transparency masters included in this *Instructor's Manual* to make transparencies that will give the students a visual image of the persons, events, and locations presented in the readings and in the visuals that open each Part. After focusing the students' attention in a general way on these persons, events and locations and discussing them in Russian, instructors can leave the scenes on the overhead and utilize them as points of departure to have students engage in linguistic activity related to their own lives.

Since learners vary in how they learn best, instructors should seize opportunities to make redundant use of multiple input modes during a class or over a period of days: Some learners at certain times will remember best from what they see, some will remember best from what they hear, some will remember best by speaking aloud, some will remember best by writing, and still others will remember best by doing. Almost all learners will remember

best by encountering and interacting with new material in a variety of ways over a period of days.

Decentralizing: Pair, small group, and walkabout activities

The instructor in front of the class ("the sage on the stage," as it has been characterized) is the basic teaching style for many instructors. All instructors, however, should feel free to experiment with other formats (some have characterized this as the "guide by your side" style) in order to engage the students more actively in classroom activities.

Students who are actively involved in the class will get more out of it than they would if they were allowed to be essentially passive observers. Students working with one another at defined tasks, with set goals to be accomplished in a stated amount of time and done under an instructor's helpful, active, and participatory supervision, can experience a considerable degree of high-quality language acquisition. Any of these activities (pair, small group, walkabout) should have a time limit, a definite purpose, and an accountability component (e.g., reporting information back to the instructor or to the class as a whole).

The easiest way to involve students is to use them as an extension of the instructor. For example, when using cue cards of any sort (alphabet letters, numbers, vocabulary words, adjective or noun endings, visuals), the instructor can have a student hold them up for the class. The instructor is thus free to move around the room while the student in the front of the classroom holds up the appropriate cue card. Further, if the instructor communicates in Russian to give directions to the student holding up the cards, this in itself becomes a communicative activity not just for that student, but also for all the other students in the class.

An additional pedagogical benefit of the instructor's adopting a "guide by your side" instructional posture is that the instructor's presence in the middle or back of the room can be very good for the kind of students who sometimes purposely take refuge there. Finally, occasionally being in the middle, the back or on the periphery of the classroom affords the instructor a student's perspective of the cue cards (Are they large enough? Clear enough? Interesting enough?). If multiple cue cards are to be used and referred to at various times throughout a presentation or exercise, the cards can be passed out among several students rather than being left in the hands of just one student.

Many instructors have come to appreciate the power of pair and small-group activities. These activities are relatively easy to set up; indeed, many of the exercises in the basic *НАЧАЛО* textbook are explicitly presented in this mode. Brainstorming activities ("In three minutes, come up with as many questions as you can that you want to ask the landlord of an apartment you are thinking of renting") are a good example. It is important to shuffle the composition of the student pairs or groups, however: If students work in the same pairs or groups consistently, they begin to approach the activities in a routine and less-than-serious manner. (To avoid having to set up pairs for each activity, some instructors allow pairs to work together for two or three class periods, then shuffle them.)

In so-called "walkabout activities," students leave their seats to interact with others in the room. For example, each student can be given a specific question to ask of ten other students in a period of four minutes and then report a summary of the results back to the class. One student's question might be **Ты смотрел (смотрела) телевизор вчера вечером?** [If the answer is yes:] **Что ты смотрел (смотрела)?** [If the answer is no:] **А что ты делал (делала)?** Depending on the size of the class, during the allotted four minutes *each* student will have been asked and will have been answered a number of *different* questions. In a class of fifteen students there will easily have been 100-200

meaningful communicative exchanges during a time frame when the instructor asking all the questions would likely have elicited only a dozen such exchanges. Moreover, if the questions are well chosen, the accountability activity will be of considerable interest to the class and, since it will be done in Russian, will further extend the communicative use of Russian.

Instructors differ in their tolerance for the hubbub and occasional confusion that accompany pair, small group and walkabout activities. Also, such activities usually take longer and create more seeming confusion than would a carefully managed, instructor-centered activity. The benefits of these kinds of activities, however, make them worthwhile additions to a classroom language program, especially if the instructor makes it a point to be an active participant in them rather than merely a detached observer. (If advanced-level students, language aides or guest native speakers can visit the class occasionally, they can be extremely helpful in animating these kinds of activities. Moreover, the linguistic benefits to advanced-level students who serve as resource personnel in beginning-level classes are substantial.)

The centrality of culture

If students are learning Russian to communicate, it follows that they envision themselves communicating *with* someone, most likely with native speakers of Russian (and/or by reading material written by Russians for other Russians). In learning to communicate with those of another culture, students should come to understand that all cultures—including their own—have cultural norms that are so much a part of the culture-bearers' subconscious that most of us are unaware of them. People who seek to become proficient in interactions within a new culture must become aware of the target culture's norms and learn to respect and observe them. That is to say, students must learn that effective communication in a foreign language is impossible without some degree of appreciation of the culture implicit in that foreign language.⁴

Two levels of "culture" are recognized by most language educators: the culture of daily life (so-called "small-c" culture) and the culture of history, arts and letters (so-called "large-C" culture). *НАЧАЛО* treats culture at both levels, both explicitly in the **О России** sections and implicitly via the daily life events presented in the readings, the visuals, and the video. The culture of daily life comes into play in Lesson 1 of Book 1, for example, as students learn to use «**ТЫ**» and «**ВЫ**» forms, become familiar with Russian names, and acquire expressions they can use with one another (**Привет!**, **Как дела?**, **Пока!**) while at the same time learning that these expressions are not appropriate for use with instructors. Explicit attention is also paid to "large-C" culture from the first few lessons: early **О России** notes, readings and visual displays deal with the Russian alphabet, Russian music, Russian writers, performing arts venues, institutions of higher learning, and other topics.

Instructors should freely expand upon cultural inclusions with their own experiences and in keeping with their own interests, and should encourage students to attend consciously not only to the differences between Russian and American culture, but also to the similarities. For example, as the characters in the storyline move into the new apartment and get to know one another and their neighborhood, their interactions reveal much that is typical of Russian

⁴One excellent source of cultural information about Russia is Genevra Gerhart, *The Russian's World: Life and Language*, 3rd, corrected edition, Bloomington, IN: Slavica, 2001. This extremely useful compendium should be in the hands of every teacher of Russian.

life and values. Instructors should exploit these illustrations by asking students to compare themselves and their own world to the situations they are reading about (many of the questions in the **Вопросы и ответы** exercises that are found in the **Культура речи** sections at the end of each Part in Lessons 2 ff. do precisely this).

Teaching language-learning techniques

Explicit presentation of study tips under the **Учись учиться** rubric (particularly in the early lessons of Book 1) is an important feature of **НАЧАЛО**. Additionally, instructors can help their students by repeatedly offering them opportunities to exercise and discuss other good language acquisition skills. For example, students should understand that no matter how proficient one becomes in a foreign or second language, new words, phrases and constructions will continue to be encountered. Thus, as students build their basic core vocabulary, they should learn to focus on what they recognize (or can guess at) in a reading, video, dramatization, or exercise as a way to help them guess at unknown elements. Instructors can help by emphasizing guessing from context and from recognition of prefixes, roots, and suffixes. Students should also be encouraged to develop mnemonic devices for learning vocabulary and to share them with classmates.

One often-overlooked language-learning skill is how to use a dictionary. The end-of-book glossaries in **НАЧАЛО** are intentionally very dictionary-like rather than simply being word lists. Using them, students can develop a sense, for example, of some of the following:

- What kind of information is (and is not) provided in a listing. Dictionaries vary in this regard. **НАЧАЛО** glossary listings include not only lexical counterparts, but also considerable morphological information (conjugation patterns for verbs; case forms for nouns); usage information (specifications about the range of meanings for a given word; stylistic annotations; case requirements after prepositions and certain verbs); and usage in certain idioms (see, for example, the listing for "how" or "in").
- An awareness of homophones and homonyms, which is necessary to ensure that one chooses the right Russian word or expression for an English word with more than one meaning (see, for example, the listing for "little" or "rent").
- An ability to recognize phrases and determine the key lexical element(s) in a phrase. This ability enables one to look under an appropriate headword for the phrasal counterpart in the other language. (For example, to find the Russian equivalent of "I don't want to bother you" in this book, one would look under "bother.")
- A sense of synonyms, so that if a student does not find a listing for the sought-after word or phrase in the first place she looks, she can look under a different headword. (For example, if a student wanted to say "I'm sorry for disturbing you" and didn't find the phrase under "disturb," she would do well to look under "bother.")

1.2. Other methodological suggestions

Pronunciation and intonation

Russian is not a difficult language for Anglophones to learn to pronounce. Most of its sounds and sound combinations are found somewhere in English. For example:

- An acceptable approximation of «Ы» can be produced via the vowel sound in *hill, sit*. Another way to help students approximate this sound involves pronouncing the Russian vowel «И» while pushing their tongue backward with a pen or pencil placed horizontally in the mouth.
- The flapped /ɾ/ (**р**) of Russian appears in the North American conversational pronunciation of many English words containing a medial -dd-, -tt-, or even -d-, -t- (*ladder, hitter, widow, water*) as well as between some words (*Wait a [minute]! What a [mess]! Get a [life]!*)
- Many of Russian's word-initial consonant clusters—into which Anglophones are wont to thrust a vowel—exist in English at the ends of words and between words or syllables: The **зд-** of **здравствуйте** is encountered in English *buzzed, closed, has done*. The **дн-** of **днём** is close to the final consonant cluster in the North American pronunciation of *hidden, sudden* (most North Americans "swallow" the vowel in such syllables) and occurs medially in phrases like *Todd knows* and *good news*. The **мн-** of **много** is present in *hymnal, "I see him now"* and *warm nest*. The **кн-** of **книга** is present medially in *dark night, jackknife, acne*. The initial **кв-** of words like **квартира** is present in English combinations such as *black van, dark vest*. (Some instructors find it effective to tell students that when two consonants occur together, the second should receive more emphasis than the first.)
- The contrast between unpalatalized and palatalized consonants—not phonemic in English—can be heard in some speakers' pronunciation of words like *noose* vs. *news* (for palatalized /n/; also compare *greener* vs. *senior*), *poor* vs. *pure* (for palatalized /p/), and *moist* vs. *moisture* (for palatalized /t/; also compare *want to* vs. *want you*). The troublesome **-ль-** (**только, большой, сколько**) is approximated quite closely in *halyard, William*.
- Initial stop consonants (such as /p/, /t/, /k/) are pronounced in Russian without aspiration, that is, without releasing a puff of air, in contrast to their English counterparts which are pronounced with aspiration. Students can achieve a close approximation of the correct Russian sound by comparing pairs of English words such as *pot* and *spot*, *top* and *stop*, *kin* and *skin*, where the initial /p/, /t/ or /k/ is pronounced with a puff of air while the non-initial variant has none. Students can easily feel the difference in these two English sounds by holding a hand in front of their mouth and feeling the puff of air, for example, in *pot* and the absence thereof in *spot*.

Work on pronunciation involves extensive modeling and repeating. During the first week, the class is very dependent on good modeling in order to hear good pronunciation and intonation; no amount of written or spoken description of the production of sounds of Russian (that is, articulatory phonetics) can replace good modeling. The recordings that accompany **НАЧАЛО** provide excellent native-speaker models of the spoken language every step of the way, but only the instructor can provide feedback, actively correcting intonation and egregious pronunciation errors. We find that constant, gentle emphasis on pronunciation and intonation of words and phrases in natural context over time produces far better results and is far less tiresome for all concerned than is concentrated drilling of individual sounds at the very beginning of instruction. (Indeed, early overemphasis on "perfect" pronunciation can have the effect of making students so concerned about their pronunciation that they will be reluctant to speak at all.)

Sound-symbol interference

Many of the most vexing pronunciation problems for students of Russian derive not from the students' failure to hear, nor from an inability to reproduce what they hear, but rather from their attempts to pronounce what they see. For example, **она** is not usually problematic until students see it written; then they often try to say "oh-NAH," even if they had been saying "ah-NAH" correctly up to that time. Similarly, most students have no difficulty pronouncing **в банке** vs. **в парке** until they see the detached preposition «**в**». Then they try to voice the «**в**» in both cases, simultaneously breaking up the strange initial consonant clusters by inserting an epenthetic schwa, which in effect creates an extra syllable as well. These and other phonetic difficulties (see below) will be minimized if words and phrases are first presented aurally, before students are asked to read or otherwise produce them orally. Some typical pronunciation pitfalls—the cause of many of which is interference from the written language—include the following:

- *Vowel reductions*: Anglophones may tend to pronounce unstressed «**о, а, е**» at full value wherever they occur.
- *Final devoicing*: Anglophones may fail to devoice final consonants (as in **муж, год, хлеб**).
- *Voicing assimilation*: Anglophones may fail to make the voiced/voiceless distinction in «**в**» and other single-consonant prepositions before voiceless vs. voiced consonants (**в парке** vs. **в банке**).
- *Epenthesis*: Anglophones have a tendency to insert a vowel sound—usually a schwa (the “uh” sound)—to break up consonant clusters (**в^o/ понедельник**).
- *Labializing «ы»*: Because «**ы**» is frequently encountered in combination with labials (**мы, вы**), some Anglophones tend to labialize the vowel itself (that is, precede it by a /w/ sound) wherever it occurs (for example, pronouncing **ты** as if it were "twuee").

Instructors should concentrate on helping students develop a comfortable and comprehensible pronunciation in Russian through work on some of the more troublesome sources of a foreign accent. Given regular examples of good pronunciation and intonation from the instructor and the recorded materials, and provided with judicious feedback on what is likely to be acceptable (that is, comprehensible) to Russians and what is not, most students will, over time, naturally develop quite satisfactory pronunciation and intonation in Russian.

To this end it is important to establish during the first few class meetings that students must take an active part in oral activities. Instructors should not be satisfied with mumbled responses that would be barely comprehensible in one's native language. Rather, students should be reminded that they, like beginning singers or instrumentalists, will make many strange sounds and must receive feedback on those sounds before they will achieve the desired result. Language learning is a process of successive approximations, and instructors cannot provide feedback on what they cannot hear. (If a student consistently speaks softly and timidly, the instructor should resist the temptation to approach him or her in order to hear better, but rather should walk *away* from that student and indicate by cupping the hand behind the ear that the student must speak up.)

All of the foregoing notwithstanding, instructors and students should accept that to a certain extent a foreign accent is for most adult second-language learners both inevitable and acceptable. Moreover, students should realize that in most cases an accent involving segmental phonemes (that is, individual letter-sounds) will not impede comprehension. By contrast, failure to attend to suprasegmental phonemic patterns (that is, intonation) can be quite serious and can seriously impede communication, whether the student is attempting to

produce or comprehend a message. Hence we recommend that attention to intonation take precedence over work on pronunciation of individual sounds.

Reading and writing

In becoming literate in Russian the students' first job is to learn basic sound-symbol correspondence on the one hand (that is, so that they can comprehend and pronounce what they see printed before them), and to learn to form the cursive characters on the other. The former task is a matter of listening and repeating while watching; the recorded materials can help here. The latter requires *doing* while seeing.

Graphemic interference

For many letters the differences between the Latin and Cyrillic alphabets are minimal. But for others, such as «ж, ю, ь, ы, б» and so on, the instructor will want to demonstrate the formation at the board in class, then assign copying exercises from the *Workbook/Laboratory Manual* as homework.

Point out to students that just as one can speak with an accent, one can write with an accent. In fact, it is almost unavoidable that students will do so. Experienced instructors know, however, that there are particular instances of interference from English cursive writing that students should specifically avoid. Among them are the following:

- *Half-height vs. full-height letters.* Anglophone students tend to render as full-height those Cyrillic letters for which the corresponding letter in English is full-height, for example the small letters «л, к».
- *Descenders.* Anglophone students tend to put descenders below the line on letters such as the capital «У», based on a false analogy to the English cursive *Y*.
- *Connectors.* Anglophone students often connect letters such as «ш, о, в» to a following letter from the end of the last upstroke (when in most cases they should add another downstroke, then connect to the following letter at the line).
- *Hooks.* Anglophone students must be shown to put an initial small hook on «л, м, я» (both capital and small). It should be emphasized that only this hook distinguishes «м» from «и» and «л» from «г». Practice writing the Russian word **земля** is especially useful for mastering these letters.
- *Closures.* Many Anglophone students will not perceive that the Russian «р» is not closed at the line. This must be highlighted, lest students substitute for this letter an English cursive *p*.
- *Tails.* Anglophone students tend to exaggerate the length of the tail on «и» and «ш», making it as large as the tail on the «у». Also, the direction of the tail on the capital letter «У» vs. that on «Ч» must be shown.
- *Capitalization.* Anglophones will want to capitalize nouns and adjectives of nationality (**американец, американский**), days of the week, months of the year, most words in book titles, and so on.
- *Punctuation.* Though the details of Russian punctuation are beyond the scope of a first course, some basic punctuation rules (e.g., using commas to set off all relative clauses; using dashes rather than quotation marks to indicate direct speech; placement of end-of-sentence punctuation relative to **кавычки** [« »], and so on) can be highlighted as encountered.

Further development of reading

The readings in *НАЧАЛО* should be regarded as a vehicle for providing comprehensible input. Thus, after students have been introduced to a reading the day it is assigned and have listened to it (and/or, if on videotape, have watched it) and prepared it at home, a reading has served its purpose. Far more important than learning the particulars about the plot development in the reading is that the students take the language they have been exposed to and apply it functionally and communicatively to situations that are relevant to them.

Nevertheless, instructors may want to do something at a substantive level with a reading as a way of furthering the extent to which students practice or relate to the context, vocabulary and structures therein. What follows are some suggestions, roughly ordered from less to more complex, that might be considered for this purpose. In addition, specific suggestions for working with prose texts are given in marginal notes of the *Instructor's Edition* for Lesson 6, Part 4 (p. 265) and Lesson 7, Part 4 (p. 322). Note that even the easiest activities can be used to good effect in advanced chapters, and that some readings will lend themselves more to one type of activity than to another:

1. *Star Search*: Form groups of a size corresponding to the number of parts in the reading and let groups rehearse the reading once or twice. Then have a competition among the (preferably no more than three) groups for which group presents the most convincing radio play.
2. *The Better Half*. Prepare halves of sentences dealing with the reading and put each half on an index card (example: 1st half - **Наталья Ивановна думает,...**; 2nd half - **...что Саша играет очень громко**). Distribute the cards for a walkabout activity in which students find the person holding the other half of their sentence.
 - *Additional suggestion*: Have students themselves prepare halves of a sentence (making up original sentences or taking sentences from a reading or dialogue in the textbook) on two index cards; then the instructor collects and re-distributes them. (This has the double advantage of high student involvement from the very beginning—they are creating their own activity—and of relieving the instructor of preparation time.)
3. *Word Nests*: The instructor names a new word from the reading and gives students working in pairs or small groups one minute to come up with as many words as they can logically link to it. Example: instructor's word is **квартира**; student words might include **жить, дом, большая, маленькая, новая, адрес, спальня, туалет, район....**
 - *Additional suggestion*: A group may challenge another group to use a linked word in a sentence with the starting word.
 - *Additional suggestion*: Put all the groups' linked words on the board and see which group can come up with a sentence (or a dialogue) using the starting word and the most linked words.
4. *Inquiring Minds Want to Know*: Have students work in pairs or small groups to make up five questions they can ask the class as a whole about the reading. Indicate the type of question or task that should be used each time (e.g. true-false, WH-, multiple choice, sequence of activities). Give the groups three or four minutes to work, then elicit one question from each group until some group runs out of questions. If need be (e.g., with **почему** questions), tell students they may draw not only upon the reading currently assigned, but also upon other readings encountered earlier.

- *Additional suggestion:* Tell students in advance that you will collect the questions at the end of the activity and that three of these will appear on a review quiz the next day. This has an amazing effect on how seriously students take the activity and how closely they listen for correct answers to others' questions.
5. *Thespian Thursday:* Assign a small group a week in advance to come into class on a particular day prepared to present a dramatization of a particular scene. Costumes are not expected, but simple props will help. Encouraging students to make their own changes to the scene can result in very humorous presentations and will create considerable interest among both the presenters as well as students watching the presentation.
 - *Additional suggestion:* Videotape the presentations and save them for viewing all together one day at the end of the term. Students will enjoy watching themselves and will be amazed at their own linguistic progress.
 6. *Soap Opera Digest:* Have students create a summary of a reading for someone who had not "seen" that "episode." First have the class as a whole brainstorm key words, phrases, lines, and/or events that they remember, offering them in any order as one or two students at the board write them down. Then divide students into groups of two or three to create from the elements on the board a short, coherent prose paragraph. (Note: if an individual scene doesn't present enough action or advancement of the plot to make this work, consider linking two or more scenes.)
 7. *A Dog's Life:* Have students write lines for the dog **Белка**, whose pithy observations (*a la* Snoopy or Garfield) could be inserted into a scene (whether **Белка** is actually in the scene or not).
 - *Additional suggestion:* Have students summarize a whole scene from the point of view of **Белка**; the more fanciful the dog's interpretations, the better.
 8. *The Screenwriter:* Before introducing a new episode, have students (working individually or brainstorming in groups) develop an idea or two regarding where the plot might lead.
 - *Additional suggestion:* Once the students know the characters and some of the tensions that exist among them, have them develop their own mini-scenes and present them to the rest of the class. As an end-of-term class project, instructors might arrange to videotape scenes written and performed by students.

Teaching aspect

The teaching and learning of aspect is most effective when it is meaning-based. Such a presentation teaches that one's choice of aspect is usually more than grammatical or structural, that is, that there are many instances in the past and future tenses where both the imperfective and the perfective verb are structurally correct, but only one of them will convey the speaker's intended meaning. Use of the wrong aspect may convey a structurally correct sentence and a comprehensible message, but this message may not be what the speaker intended. (By contrast, noun / pronoun / adjective morphology is structurally conditioned: there is usually little latitude in choosing the right form, and one's use of an incorrect form is immediately clear to any proficient speaker of Russian. Hence, mistakes of this nature rarely lead to miscommunication.) In other words, the learning of aspect requires

greater attention to meaning than is required by the mastery of noun / pronoun / adjective morphology.

Accordingly, the point of departure for teaching aspect in *НАЧАЛО* is meaning. Imperfective verbs dominate in Lessons 1-6 of Book 1, for the situations in these lessons (moving into a new apartment, meeting new neighbors) take place mostly in the present tense. The few perfective forms (e.g., some infinitives and imperatives) that are encountered are not explained for they are easily understood in context. In Lesson 4 past actions are introduced in a limited way, and with the exception of a few perfective past forms encountered in Lessons 5 and 6 (**сказал, купил**; also easily understood in context), the past tense is learned via imperfective verbs. Similarly, in Lesson 6 future actions are introduced via imperfective verbs: students try to find a time to study together by discussing where they will be at various times in the next few days, and they discuss what they will be doing during an upcoming summer of study in Russia.

The first overtly pedagogical treatment of aspect takes place in Lesson 7, Part 1, where a basic contrasting meaning of the two aspects (*process vs. result*) in the already-familiar morphology of the past tense is presented. English is used to help students understand the concept of aspect as it is expressed in English, and Russian examples of aspect that have occurred in preceding lessons are grouped, presented, and briefly discussed. The fundamental meaning of perfective ("one-time completion") vs. imperfective ("ongoing, repeated, or habitual/characteristic actions or states") is illustrated with three verbs (**писать / написать, читать / прочитать, учить / выучить**) in the past tense and several context-recognition activities are presented using these verbs.

Aspect is treated further in Lesson 7, Part 2, where the already-familiar imperfective future is reviewed by having the students consider ongoing activities they will engage in for the rest of the day and the week (e.g., **заниматься в библиотеке, играть в волейбол, писать курсовую**) and over the coming summer (e.g., **загорать на пляже, читать интересные книги, смотреть телевизор**). This is then contrasted with the perfective future, which is highlighted via completion-oriented tasks that the students are likely to do in the evening or over the next weekend (e.g., **купить подарок, написать курсовую, позвонить другу**). A further element of completion (hence, perfectiveness) can be introduced by having students state when (at what time) they will complete this or that task.

Gradually, students should begin to regard the imperfective aspect as the default mode, that is, the aspect to be used in the absence of a specification that implies the perfective. Throughout the rest of the textbook instructors should exploit opportunities to contrast the *meaning* of an aspectual choice as well as its form. Students will thus come to appreciate why, in learning a new verb, they must remain sensitive to contrasts in meaning and usage as they learn both the imperfective and the perfective infinitive and how each is conjugated (referred to in this textbook as the "key forms").

Warm-ups, wind-ups and fillers

Students typically walk into a foreign language class with anything *but* the target language on their minds. A good language warm-up activity can help bring the class together and set the stage for the rest of the hour. These same kinds of activities can be used when a few minutes remain at the end of the class, or as a transition during the class to provide a change of pace between one activity and the next.

1. *Show and Tell (О себе)*. Assign students to provide one- or two-minute oral presentations in Russian on a favorite object, a hobby, their family, a recent trip,

or other interest. Give each student a day or two for preparation, and spread the presentations out so that only two or three are given each week. State that most vocabulary and grammar in the presentations used should be familiar to all students, but that presenters could introduce and define one or two new terms essential to the topic. Remind students that visual aids are extremely helpful. At the conclusion of each presentation, encourage the students in the audience to ask questions of the presenter. This follow-up activity develops question-formation skills and results in very natural mini-conversations involving "information gaps," that is, real communication. At the conclusion of each show-and-tell activity, highlight the presenter's (and questioners') correct use of grammar and appropriate use of new vocabulary. You can also highlight one or two things that gave the presenter or the audience trouble.

2. *Generating lists.* Give students a time limit (say, three minutes) to generate a list on a given topic. The list can focus on a lexical or logical family (e.g., things one must do outdoors; things one keeps in a refrigerator; things to take on a trip to Russia) or can elicit a grammatical construction (e.g., the topic "things I should have done last week" would require the **должен был** construction; "how I'll be spending my summer vacation" would elicit imperfective futures; "things I need in my new apartment" would require **нужен** constructions, and so on).
 - *Variations:* 1) Make a contest by having pairs or small groups of students work together and see which group comes up with the longest list in the time allowed. 2) Let each group of students generate a list on a topic of its own choosing, then let them read their list aloud and have other groups try to guess what the topic or category is.
3. *Generating questions.* Have the students name two or three famous (or infamous) current or historical personalities, then let them work in groups to generate ten questions they would like to ask one of those people.
4. *Student-created listening comprehension activities.* Have students create true/false or multiple choice questions about the events in the readings. Collect them and use them on subsequent days as listening comprehension activities.
5. *Review dictation.* Dictate three or four short sentences from the current or earlier readings or from the **Диалоги** that are included at the end of each Part. Send two students (or perhaps two pairs of two students working together) to the board while others work at their seats.
6. *Circle drills.* Students form circles of 5-8 to practice things in series. For example, the instructor or leader gives the first three days of the week or months of the year. The student to his or her right adds the fourth day or month, the next student adds the fifth day or month, and so on; go around the circle three or four times to practice the series. This is also a good format for number practice and review, that is, counting up or down by ones, threes, and so on. "Chaining" activities also work in the circle format: Larry says **"Вчера я купил компакт-диск,"** Mary says **"Вчера я купила красную блузку, а Ларри купил компакт-диск,"** Sharon says **"Вчера я купила новую лампу, Мэри купила красную блузку, а Ларри купил компакт-диск,"** and so on until someone cannot remember the list. (This particular chain practices Accusative case forms.)

7. *Reviewing/repurposing prior activities and exercises.* Redoing an activity from a past lesson can help refresh vocabulary or structures that may be on the verge of being forgotten, and/or can tie the current lesson's grammar or vocabulary to what has already been learned. Students will find a recycled activity much easier (and they will make fewer errors) the second time around, and they will likely be able to complete it using much more sophisticated language than they were capable of using the first time.
8. *Index card activities.* Basic sets of index cards can be made and kept from year to year. Multiple sets of alphabet index cards will be useful, as will multiple sets of 0-99 number cards, multiple sets of clock faces or digital clock times, and so on. Uses for these kinds of card sets are suggested at intervals in the Instructor's Edition. General types of index card activities include the following:
 - *Matching things.* These are excellent walkabout activities. Students are given a card with a word or phrase written upon it. They are to find another student holding a card that in some way matches theirs. *Example:* Word and definition; question and answer; word and antonym; noun and related verb; noun and logical adjective; noun (or verb, or adjective) and cloze phrase (a phrase with a blank wherein the other student's noun, verb or adjective would fit logically); halves of a sentence; and so on. *Variation:* Students themselves can create these pairs of cards in class on one day, turn them in, and then do the activity when the cards are distributed on a later day.
 - *Grouping things.* Students working in small groups create logical families from the words or phrases they have been given. This activity is in a sense the inverse of list-generating activities described above.
 - *Arranging things.* Students are given cards that fit together in a particular order (the lines of a dialogue; the events in a reading; events in history; sequences of pictures that tell a story; and so on). They must work together to arrange them in the correct order.
 - *Discovering things.* These are activities that students create on their own. For example, one day students can write 1-sentence statements about themselves on cards (e.g., **У меня японский мотоцикл; Мой папа родился на Аляске; Этим летом я поеду в Россию**). Cards are collected and on a later day redistributed randomly. The recipient of a card must find the person who wrote that card by asking only **да/нет** questions. *Variation:* Students work in small groups to develop class profile or opinion-poll types of questions (e.g., **Какая самая хорошая рок-группа в Америке [в Канаде]? Какая летняя работа самая интересная? Сколько студентов уже видели фильм [name of film]?**) Each group must develop as many questions as it has members in the group. Then each student takes one question and gathers the class responses on that question.
9. *Games.* Many of the above activities seem like games, and, depending on your temperament and that of your students you may want to use some wind-up activities that you frankly call games. While skill-getting games should not be confused with nor supplant skill-using communicative activities, they can be a valuable resource to help instructors add variety to their teaching and to efficiently focus students' attention on grammar and vocabulary.

- *Bingo*. Students make up their own 5 x 5 bingo sheets on the spot, entering numbers or—to practice English-to-Russian vocabulary—Russian vocabulary words and phrases from a particular end-of-lesson vocabulary list. Similarly, students can practice numbers or vocabulary via variations of such card games as "Go Fish," "I Doubt It," or "UNO." (Custom decks for such activities can be easily made from 3 x 5 cards.)
 - *Pictionary*. The instructor has a student volunteer choose one of several index cards, on each of which is written a sentence using new vocabulary. The instructor should make sure that the sentence involves words that can be drawn relatively easily (such as **Бабушка читает газету**). The student draws a number of write-on lines of equal length on the board to indicate the number of words in the sentence and then (without speaking!) draws a representation of each word, one at a time, on the board. The other students must guess each word being illustrated. The artist may silently indicate that someone has correctly identified a given word and then—but only after the correct ending has been given—the artist writes it in the appropriate blank. Guessing the endings becomes easier as each word in the sentence is drawn, identified, and written in a blank. This activity encourages students to focus their attention very closely on new vocabulary and draws their attention to matching singular subjects with singular verbs, Accusative adjectives with Accusative nouns, etc. The student who guesses the final word then chooses another card and goes to the board. This activity can be done in small groups if board space permits.
 - *Verb ladders*. Students are divided into teams and a vertical line intersected by five horizontal lines is drawn on the blackboard for each team. Team members each fill out one pronoun and the corresponding nonpast verb form on each horizontal line. The first team to conjugate all six forms of the verb wins. (Declensions can be practiced similarly.)
 - *Translation basketball*. Divide students into teams and write or say a word or sentence in Russian or English. One member of each team writes a translation on a quarter-sheet of paper and shows it to a referee (the instructor). If the referee judges the translation to be correct, the contestant wads up the paper with the translation and tries to throw it into a waste basket placed about 10 feet away. Correct translations all get one point, and the first team to score a "basket" with each wadded-up translation can add yet a second point.
10. *Cloze passages*. Retype a reading or dialogue that the students have already studied and delete every 10th word. Students must restore the missing words. (Suggestion: Have the students themselves prepare these cloze activities a few days ahead of time. Collect them and duplicate the best of them for whole-class work.) If the students find this activity difficult at first, consider providing a list of the deleted words in dictionary form at the top of the cloze paragraph or dialogue. Another way to simplify cloze passages is to delete every 12th or 15th word rather than every 10th word, thus providing more context to help the students determine which words are missing and restore them.
11. *Gisting*. Read aloud a news story from the Russian press (edited if necessary), preferably one that is heavy with cognates and/or that treats events that have been reported locally as well. Have students listen for the essentials of the story (who,

what, when, where) and see if they can reconstruct it, first in English, then in Russian.

Error correction

Errors are a natural part of learning. Correction of errors is also a part of learning, and in the second-language class real-time correction or feedback is an important function of the instructor. The key to positive error correction is to provide it in such a way that it enhances, rather than impedes, learning. For example, all would agree that it is unrealistic to expect students to learn a form one day and use it faultlessly thereafter; this applies to all aspects of language—pronunciation, intonation, handwriting, vocabulary, grammar, **речевой этикет**, and so on. Moreover, when everything is new, it is hard for students to prioritize their learning, that is, to separate the "tolerable" lapses from those that are truly significant and lead to communication breakdowns. The instructor, therefore, must help students make these distinctions. Underlying the instructor's decision about which errors to correct, how to correct them, and when to correct them must be an appreciation for several factors:

- The *pedagogical focus* and setting in which the error occurred.
- The *communicative and sociolinguistic effect* of the error.
- *Student factors*, such as what a particular error made by a given student reflects about that student's progress in learning the language.

Pedagogical focus

In the first instance, the instructor must decide whether correcting the error on the spot contributes to or detracts from the purpose of the moment. At times the instructor will want to ensure that student production (written or oral) is highly accurate. At other times overt correction will be less advisable, since it may have the effect of inhibiting students' attempts at using the language communicatively and thereby testing hypotheses about what they are learning.

Suppose, for example, that in a communicative setting (perhaps in response to the instructor's —**Катя, что вы делали вчера вечером?**) a student says — **Я читала книга**. The instructor's response might be — **Вы читали книгу? Как интересно. Какую книгу вы читали?** This is how a Russian chatting socially with Katya might react, and it has the advantage of restating within the normal flow of the conversation what Katya has said, but in the correct form. By so doing, the instructor provides the correct model not only for Katya, but also for the other students in the class, at least some of whom will likely have picked up on the incorrect ending and will be wondering about it. However, the correction does not interrupt the flow of the conversation. In another setting, such as when control of Accusative case forms is the goal of a manipulative, skill-getting (as opposed to communicative, skill-using) activity, the instructor's correction might appropriately be quite focused and overt (— **Катя, подумайте — вы читали «книга» или «книгу»?**).

When adjective endings are being practiced, **какой** questions are especially useful, since the stressed ending in the question usually models the ending needed in the response; for example, in response to a student statement such as — **Я читала новая книга**, the response might be — **Какую книгу?** with exaggerated stress on the adjective ending, which would help the student produce a revised answer with the correct ending — **Новую книгу**.

Communicative and sociolinguistic effect of the error

Many instructors of Russian focus very heavily on correcting errors of noun (adjective, pronoun) and verb morphology. To a certain extent this focus is appropriate and necessary, for Russian morphology is very complex and has many forms for the students to learn.

It is also true, however, that morphology errors rarely interfere with communication: native speakers of Russian can frequently understand from context precisely what a foreigner is trying to say even if the individual speaks in accented and largely undeclined, unconjugated dictionary forms (what has been called "Me Tarzan, you Jane" Russian. For example, no Russian would misunderstand Katya if she said **Я читал книга.**)

Thus, while we do not advocate the acceptance of morphologically incorrect Russian, we do believe that morphology should be the focus of correction to the extent that the instructor ignores communicative and sociolinguistic errors. Indeed, it is the communicative and sociolinguistic errors—such as incorrect use of aspect, intonation or register—that should receive the greatest emphasis for overt correction. For example, if a student has made a statement but thinks she has asked a question (for YES/NO questions the distinction is embodied in intonation), a native speaker will not know how to react and the result will be a communication breakdown. If a student greets an instructor, principal, or dean with a breezy **Привет!**, she or he should be made to understand that this level of familiarity is highly inappropriate and may, if said to a Russian of that status, create a seriously negative impression of the student seeking to establish rapport. If a student uses an incorrect aspect, the Russian-speaking listener might understand something quite different from what the student wanted to say. These, then, are errors with much more serious communicative and sociolinguistic impact than that presented by simple morphological errors.

Student factors

Current language learning theory holds that learners (be they children or adults) progress through a series of identifiable steps in learning a language. These hypothesized successive and idiosyncratic stages are referred to as "interlanguages." At a given time one's interlanguage may contain, for example, relatively complete control of the Accusative case with the exception of animate masculines, weak control of WH-question intonation, a certain inventory of active vocabulary words (and a larger recognition vocabulary), and so on. If the instructor determines that a particular student is having trouble integrating into his or her interlanguage a particular feature of the target language (say, control over a specific case ending or phonetic element), the instructor might choose to focus for a time on correcting for that student all errors made on that feature, whereas with another student some other recurring type of error might receive higher priority for correction.

2. Using НАЧАЛО with different academic calendars

НАЧАЛО is very rich in material and exercises. Instructors should convey the expectation that students will spend at least an hour of outside preparation for each hour spent in class. This outside work might include preparing the readings that begin each Part, including repeated listening to the recordings of these readings; doing assigned workbook exercises and checking their answers; going over returned homework and tests; and listening to laboratory recordings, which contain functional dialogues as well as listening comprehension activities.

If students regularly do this kind of outside preparation, a lesson of *HAЧAЛO* can be covered in about 10 class meetings. Such a schedule allows two class meetings for each of the four Parts in a lesson plus some "soft" time for adjustment based on student needs and teacher emphases. An additional hour per lesson can be devoted to review, consolidation, and testing. If more time is available it can be used for enrichment activities (e.g., readings such as short newspaper items, listening practice using recorded material or live radio or television broadcasts, or cultural enrichment such as recorded music by Russian composers, Russian films, introduction to Russian history, art or literature, and so on).

Ultimately, in-class time is a critical factor in determining student mastery of the material and proficiency with the language. If fewer than ten class meetings per lesson are available, instructors might decide to forego attention to one functional dialogue per Part and/or to do only a portion of each of the exercises intended for in-class use, leaving students to do the remaining items outside of class. Another possibility is to leave students to read the Epilogue lesson of Book 2—containing the conclusion to the drama—on their own rather than trying to cover it in class. (The Epilogue, which is all on videotape, has no new grammar and limited new vocabulary.) A final way to save class time is to give one test per two lessons rather than a test after each lesson and/or to give take-home (rather than in-class) tests. Below we present some ways to divide up the teaching of *HAЧAЛO* in some typical academic calendars.

2.1 Semester system

The suggestions below assume a fifteen-week semester, with final exams given during an additional week.

2 semesters at 5 meetings per week (75 class meetings/semester, 150 total class meetings):

First semester: Book 1, Lessons 1-7
(Seven lessons, ten class meetings per Lesson, plus 5 "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Second semester: Book 2, Lessons 8-14 + Epilogue
(Seven lessons, ten class meetings per lesson, plus 5 "soft" class meetings for mid-term testing, adjustments and/or enrichment material. If all the "soft" class meetings are needed for testing or other schedule adjustments, the Epilogue could be left for students to do independently.)

2 semesters at 4 meetings per week (60 class meetings/semester, 120 total class meetings): This is a very tight schedule. To allow completion of *HAЧAЛO* in this time frame instructors can cut back on the number of exercises done in class and/or can do only part of each exercise in class, leaving students to finish them outside of class. Also, students can be left to read and view the Epilogue on their own. Finally, tests can be given after every two lessons (rather than after every lesson) and/or instructors can elect to give take-home (rather than in-class) tests.

First semester: Book 1, Lessons 1-7
(Seven lessons, eight class meetings per lesson plus four "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Second semester: Book 2, Lesson 8-14 + Epilogue
(Seven lessons, eight class meetings per lesson plus four "soft" class meetings for mid-term testing, adjustments and/or enrichment material; students do Epilogue on their own.)

3 semesters at 4 meetings per week (60 class meetings/semester, 180 total class meetings): This is a comfortable schedule at a pace that will likely lead to better active mastery of the material than is possible under the 2-semester schedules.

First semester: Book 1, Lessons 1-5
(Five lessons, eleven class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Second semester: Book 1, Lessons 6-7 and Book 2, Lessons 8-10
(Five lessons, eleven class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Third semester: Book 2, Lessons 11-14 and Epilogue
(Four lessons + Epilogue, eleven class meetings per lesson/Epilogue plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

3 semesters at 3 meetings per week (45 class meetings/semester, 135 total class meetings): With substantially fewer in-class hours than in the preceding 3-semester schedule, obviously some in-class coverage of material may have to be abbreviated and considerably more out-of-class student preparation will be required:

First semester: Book 1, Lessons 1-5
(Five lessons, eight class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Second semester: Book 1, Lessons 6-7 and Book 2, Lessons 8-10
(Five lessons, eight class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Third semester: Book 2, Lessons 11-14 and Epilogue
(Four lessons + Epilogue, eight class meetings per lesson/Epilogue plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

4 semesters at 3 meetings per week (45 class meetings/semester, 180 total class meetings): This is a very attractive pace that allows for considerable flexibility in scheduling, for maximum time for students to prepare outside of class, for assimilating new material solidly over the four semesters, and for consolidating new material during and at the end of the second and fourth semesters. It also allows for the first two semesters to be devoted to Book 1 and the second two semesters to be devoted to Book 2. Excellent active mastery of the material can be expected at this pace, provided students use the "between-class" days wisely.

First semester: Book 1, Lessons 1-4
(Four lessons, ten class meetings per lesson plus five "soft" class meetings for mid-term adjustments and/or enrichment material)

Second semester: Book 1, Lessons 5-7

(Three lessons, twelve class meetings per lesson plus nine "soft" class meetings for mid-term adjustments and/or enrichment material. Some instructors may choose to pre-teach some elements of Book 2, Lesson 8 at the end of this semester and to review this same material at the beginning of the third semester—presumably following a summer break—as a way of making the continuation into Book 2 easier for the students.)

Third semester: Book 2, Lessons 8-11

(Four lessons, ten class meetings per lesson plus five "soft" class meetings for mid-term adjustments and/or enrichment material)

Fourth semester: Book 2, Lessons 12-14 and Epilogue

(Three lessons + Epilogue, ten class meetings per lesson/Epilogue plus five "soft" class meetings for mid-term adjustments and/or enrichment material)

2.2 Quarter system

The suggestions below assume a ten-week quarter, with final exams given during an additional week.

4 quarters at 5 meetings per week (50 class meetings/quarter, 200 total class meetings): *HAЧAЛO* may be very comfortably taught, with extended time at the end of the fourth quarter for enrichment material, according to the following schedule:

First quarter: Book 1, Lessons 1-4

(Four lessons, eleven class meetings per lesson plus six "soft" class meetings for mid-term testing, adjustments and/or enrichment material)

Second quarter: Book 1, Lessons 5-7

(Three lessons, thirteen class meetings per lesson plus eleven "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Third quarter: Book 2, Lessons 8-11
(Four lessons, eleven class meetings per lesson plus six "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Fourth quarter: Book 2, Lessons 12-14 + Epilogue
(Three lessons + Epilogue, twelve class meetings per lesson, six meetings for Epilogue, plus eleven "soft" class meetings for mid-term testing, adjustments and/or extended enrichment material.)

4 quarters at 4 meetings per week (40 class meetings/quarter, 160 total class meetings). This schedule allows for considerable "consolidation" time in the second and fourth quarters.

First quarter: Book 1, Lessons 1-4
(Four lessons, nine class meetings per lesson plus four "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Second quarter: Book 1, Lessons 5-7
(Three lessons, ten class meetings per lesson plus ten "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Third quarter: Book 2, Lessons 8-11
(Four lessons, nine class meetings per lesson plus four "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Fourth quarter: Book 2, Lessons 12-14 + Epilogue
(Three lessons + Epilogue, nine class meetings per lesson/Epilogue plus four "soft" class meetings for mid-term testing, adjustments and/or enrichment material. Alternatively instructors could plan to have students do the Epilogue on their own, which could mean three lessons, ten class meetings per lesson plus ten "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

3 quarters at 5 meetings per week (50 class meetings/quarter, 150 total class meetings):

First quarter: Book 1, Lessons 1-5
(Five lessons, nine class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Second quarter: Book 1, Lessons 6-7 and Book 2, Lessons 8-10
(Five lessons, nine class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

Third quarter: Book 2, Lessons 11-14 + Epilogue
(Four lessons + Epilogue, nine class meetings per lesson/Epilogue plus five "soft" class meetings for mid-term testing, adjustments and/or enrichment material.)

3 quarters at 4 meetings per week (40 class meetings/quarter, 120 total class meetings): This schedule provides a very limited amount of time in which to try to cover the

material in this book. It requires extensive and consistent out-of-class preparation on the part of the students. To allow completion of *НАЧАЛО* in this time frame instructors can cut back on the number of exercises done in class and/or can do only part of each exercise in class, leaving students to finish them outside of class. Also, students can be left to read and view the Epilogue on their own. Finally, tests can be given after every two lessons (rather than after every lesson) and/or to give take-home (rather than in-class) tests.

First quarter: Book 1, Lessons 1-5
(Five lessons, seven class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments or enrichment material.)

Second quarter: Book 1, Lessons 6-7 and Book 2, Lessons 8-10
(Five lessons, seven class meetings per lesson plus five "soft" class meetings for mid-term testing, adjustments or enrichment material.)

Third quarter: Book 2, Lessons 11-14 + Epilogue
(Four lessons, eight class meetings per lesson plus eight "soft" class meetings for mid-term testing, adjustments or enrichment material. This schedule assumes that the Epilogue is assigned for out-of-class coverage by students working on their own.)

3. Using *НАЧАЛО* in the classroom

Each lesson of *НАЧАЛО* is divided into four Parts of approximately equal length. These Parts are then followed by the *ИТАК...* section (on tinted pages) that gives the vocabulary lists for the lesson, a grammar checklist of what has been presented in the lesson, a summary of a given topic as presented to date (case endings, uses of given preposition, etc.), and a variety of supplemental texts. Lesson 1 introduces students to the Russian alphabet and sound system via basic greetings and vocabulary. From Lesson 2 onward the students' knowledge of Russian is developed via a "soap opera" that runs throughout the book. In these lessons each of the four Parts has a standard structure, which is fully described and illustrated in the "Guided Tour through *НАЧАЛО*" presentation of Book 1, pp. xxi-xxiv.

3.1. Teaching Book 1, Lesson 1

Most experienced instructors of Russian have developed their own approaches to teaching basic pronunciation, intonation, handwriting and vocabulary during the first week or two of instruction. For new instructors, however, or for instructors who would like to try other approaches, we offer the following suggestions for the first lesson. Pacing and timing are, of course, dependent upon such factors as class size, minutes per class, classes per week, and the like. The separation of activities in the suggestions that follow is a matter of convenience for presentation; instructors should feel free to experiment with other combinations and adaptations.

Lesson 1, Part 1

Start with Russian in the first class meeting. For example, check the class roster with phrases like, "Где Tom Smith? Susan Jones—кто это? Mark Wilson здесь?" Students will recognize their own names and infer from context that you are asking them to identify themselves. Then teach them to introduce themselves to one another and to ask about third parties, as presented on p. 2 of Lesson 1: select two students at random and coach them to say «Привет! Меня зовут Linda. А тебя?» and so on. Teach these elements lexically; grammatical knowledge is not the goal at this point. Gestures are important to ensure students are associating meaning with sound: with «Меня зовут...», have students point to themselves; when asking «А тебя?» or «Как тебя зовут?», have them gesture to the person they are addressing. Likewise they should point in the direction of the person they're asking about in «Как его (её) зовут?»

Bring several pairs of students to the front of the room to be coached through the introductions, then have all the students repeat the key phrases after you. Maintain referential language use either by having a pair of students in front of the room as you pronounce their "lines" or by using an overhead transparency of the illustrations on p. 2 (see the transparency masters in this volume). Emphasize good intonation at all times, since as noted elsewhere, accurate intonation typically is of much more consequence than individual letter-sounds. Finally, do a walkabout activity: give the students two minutes to introduce themselves to and learn the names of at least five other students (*cf.* Exercise 1, p. 2).

Call the class back to order and bring two students to the front of the room. Indicating the two students in turn, ask seated students, «Кто это? Как его (её) зовут?». If a seated student knows the standing students' names, fine; if not, she or he should at least be able to respond «Не знаю» and you can have him or her come to the front of the room with the others, where all three students can meet each other in Russian. Do this with several more students.

Via simple listen-repeat work, teach the 21 Group A printed characters (pp. 3-4 of Lesson 1), which are the letters used in the words the students have just learned. Demonstrate at the board how the letters are written. (Note: many teaching-supply stores sell inexpensive wood-and-wire chalk-holders that hold five pieces of chalk. Intended for music teachers, these chalk-holders can be used to draw parallel lines on the board, which is extremely useful when doing cursive alphabet work at the board during the first few weeks of class.) Pronounce the letters and letter combinations as you demonstrate them, but do not spend too much time on listen-repeat work since this same material is all on the student audio recordings.

Do not belabor phonetic detail—such as unaspirated initial stops and dental, rather than alveolar, /d/ and /t/. This information is presented in the printed text, but it takes time and repeated exposure for most students to perceive even the more prominent distinctive features of Russian phonemes, let alone to produce them. Good modeling and feedback from the instructor and student practice with the tapes are more effective than lectures on articulatory phonetics. (Moreover, few of these features are phonemic, that is, they are not critical for conveying meaning.) With repeated contact in the context of daily activities done in Russian over a period of months, most students will develop acceptable pronunciation (and a few will develop phonetically excellent pronunciation).

As you introduce the first 21 letters, pass out large index cards, each with a printed letter on one side and its cursive variant on the other. After every four or five new letters, integrate them with those that have already been passed out («Где буква К? У кого буква М?» The students will quickly understand what you are looking for.) Have students come to the board to practice the individual strokes used in making the Cyrillic cursive characters.

(While the order of these strokes is also shown in the *Workbook/Laboratory Manual*, most students seem to be helped by live demonstration of how they are written.) When all the cards for the Group A letters have been distributed, do another walkabout activity: Have students quiz one another on the name(s) of the letter(s) they have received. (Teach them to ask «**Какая это буква?**» as they hold up each letter, and be sure they are using the Russian names of the letters.) Have students exchange letter cards with one another and continue to ask other students about the new letters.

It is now time to move from single-letter recognition to word recognition. Prepare individual index cards with a word from the dialogues on p. 2 printed on each and written in cursive on the opposite side of the card. After modeling these words as you hold up the printed side of each card, show at the board how the words are written. As you say an individual word, have students with the applicable letter cards place those cards on the chalk ledge and spell the word aloud. Distribute the word cards and have students do another walkabout quiz, asking each other to pronounce and/or write the words they are holding. Call the class back to order and have one student say or read aloud a sentence from p. 2; the students holding the words with those cards line up in front of the room to display the phrase. Do Exercise 2 as a class activity, and if there is additional time, distribute index cards with the words from Exercise 2 and have students test one another.

For homework assign student recordings of Lesson 1, Part 1, and applicable activities from the *Workbook/Laboratory Manual* Lesson 1, Part 1 (depending on how many letters have been learned and how much homework time is expected of students). Students should also be instructed to reread all the material presented in Part 1. Lesson 1 is particularly richly supported in the recorded supplements and in the *Workbook/Laboratory Manual*. Try to impress upon students how important it is for them to listen to the recordings frequently—two or three times per day—from the very beginning of the course. Acknowledge that the recordings will likely seem too fast to the students the first time they listen to them, but stress that by the third or fourth time they listen, the words and phrases on the recordings will be much more comprehensible. Impress upon the students that doing their audio homework on a regular basis from the very start of the term is just as important as doing their written homework.

Lesson 1, Part 2

Begin with a brief review of the material covered in Part 1: have students introduce or reintroduce themselves to other students whose names they may not have learned or may have forgotten. Select a few students at random and ask them about other students' names. Redistribute the letter and word index cards used in Part 1 and have students quiz one another, exchanging cards as they move around the room. Collect written homework from the *Workbook/Laboratory Manual* so that you can check developing penmanship and make corrections early. Send students to the board to write individual letters, words and phrases from Part 1 as you dictate them. (If board space is limited, send successive groups to the board and have the other students write at their seats as you move around the room to offer corrections.)

Begin Part 2 by teaching the geographical names shown on the map on p. 7. Have students point to locations on a map at the front of the room as you ask **Где Москва? Где Канада?** Do not allow students to pronounce these names in English; insist on Russian pronunciation. Using these geographical names, demonstrate the eight letters in Group B (p.

8). Then extend the teaching of the new letters as you integrate them with the Group A letters via the learning of common Russian names and the naming pattern (pp. 8-10).

When you are ready to teach formal greetings and introductions (p. 10), teach longer words and phrases (for example, **Здравствуйте, Надежда Михайловна!**) via backward buildup:

(Repeat each line several times and have students repeat after you.)

- **-на.**
- **-овна.**
- **-хайловна.**
- **Михайловна.**
- **-да**
- **-дежда.**
- **Надежда.**
- **Надежда Михайловна**
- **-те.**
- **-вуйте.**
- **Здравствуйте.**
- **Михайловна.**
- **Надежда.**
- **Здравствуйте.**
- **Надежда Михайловна**
- **Здравствуйте, Надежда Михайловна!**

In this way students will see that even a huge mouthful of new sounds represented by strange new characters can be broken down and learned in a very short time.

Have students introduce themselves to you and to one or two other students whom you temporarily "promote" to senior status (Exercise 6; give the promoted students some visible indication of rank or authority, such as a cutout bow tie or a briefcase). Mix the index cards of Group B letters and words with those of Group A, then do another card-based walkabout activity. Do more dictation practice at the board, coaching students on correct formation of the cursive Cyrillic letters as you have individual students call out words used to introduce Group A and Group B letters as well as any of the other words and short phrases encountered to date. Cover the remaining Part 2 material and exercises in a similar fashion.

As homework, assign any remaining Part 1 exercises from the *Workbook/Laboratory Manual* and a few pages of the *Workbook/Laboratory Manual* Part 2 exercises, depending on what has been introduced in class. Also have students read all of the Part 2 material in the textbook and have them listen to the student and lab recordings for Parts 1 and 2.

Lesson 1, Part 3

Gradually increase the amount of Russian you use to handle classroom administrative activities (taking attendance, collecting and returning homework) and to give directions (calling students to the front of the room to do a role-play, sending students to the board, having students open or close their books, a door or a window). Properly supported by referential context, gestures, and a key English translation here and there, students will soon be able to follow directions even though they don't fully recognize the actual words and constructions. Whenever you sense an English translation is needed, invite students to guess from context at what you might be saying, rather than immediately offering the English

yourself. Teaching students to make good contextual guesses is an important feature of this textbook.

Using role-plays, index cards, and students at the chalkboard, review all the material from Parts 1 and 2 covered to date: names of letters; reading and writing of letters, words and phrases; use of meeting/greeting/leave-taking words and phrases, and so on. Review both informal and formal greeting scenarios and stress how important it is to use phrases suited to the situation one finds oneself in. With students' books closed, use overhead transparencies to have students reconstruct appropriate dialogue exchanges. Use the same techniques from Parts 1 and 2 to present the Group C letters and words, which incorporate letters from the clothing list (p. 17, Ex. 1) and the countries and currencies exercise (p. 18, Ex. 2). Stress the distinction between WH- question intonation (p. 19) and that of yes/no questions (p. 20), noting that it is only intonation that contrasts yes/no questions with simple statements.

Assign written homework from the *Workbook/Laboratory Manual* appropriate to what has been covered in the textbook, and again remind students that they should be listening to corresponding sections on the student and/or the lab recordings several times every day. Since students have now learned all the letters of the Cyrillic alphabet, they can profit from the "Learning Vocabulary" study tip on p. 34.

Lesson 1, Part 4

Plural Forms of Nouns. Make large index cards of the words in the table on p. 26, showing a singular form on one side, a plural form on the other. Present the singular/plural forms using these cards, distributing them among students as you do so. Periodically have a student stand up, show the card she or he is holding (either the singular or the plural side) and have the other students provide the other (plural or singular) form. Make several large «-Ы» cards and several large «-И» cards and distribute them. Distribute to other students cards with singular words from Exercise 1 (these avoid neuters and other non «-Ы/-И» plurals), and see if the students holding «-Ы» and «-И» cards can determine what the plural forms should be. Use words with «-Ы/-И» plurals from earlier exercises to extend this activity. Then have students exchange cards and do a walkabout activity of this same type.

Expressing Ownership. Using your own and students' possessions (and perhaps pictures of family, pets or friends), teach the pattern — **Кто (Что) это? — Это мой (моя, моё, мои)** _____. Then introduce the pattern — **Это ваш (ваша, ваше, ваши)** _____? — **Да, это мой (моя, моё, мои)** _____ or — **Нет, это не мой (моя, моё, мои)** _____. Teaching possessives offers an excellent opportunity to make students aware that even in the classroom they are saying things that actually have meaning, not simply manipulating forms and sounds. For example, if a student mistakenly repeats **ваш** from your question in reference to something that is actually the student's (Instructor, indicating a pen on the student's desk: **Это ваша ручка?** Student: **Да, это ваша ручка**), simply "claim" it dramatically (**Моя, да? Спасибо!**) and return it only when the student corrects him- or herself.

3.2. Teaching Lessons 2 ff.

From Lesson 2 onward each Part of each lesson of **НАЧАЛО** begins with a visual opener followed by a reading passage. Most of these passages take the form of installments in a continuing soap opera. All of the passages have been recorded (with sound effects) and

are distributed with each textbook, and these installments can be listened to as one would listen to a dramatic reading of a play. Strongly encourage students to listen to each new installment repeatedly (comprehension increases dramatically after the third listening) and periodically to re-listen to past lessons cumulatively as a way of reviewing past vocabulary and structures and to assist in integrating old material with new material.

When starting a new Part, the visual "Part opener" (**С чего начать?**) helps establish a lexical and/or grammatical context for the reading. For example, there is a family tree on p. 40, which helps students learn the accompanying "relatives" vocabulary. This vocabulary, in turn, is used in the readings of Lesson 2, Part 1 and following lessons. The visual "Part openers" are accompanied by an exercise (especially in the early lessons) and/or suggested activities in a marginal note in the Instructor's Edition.

Чтения

When actually assigning a reading, a further short prereading preparation may be helpful. Students can be shown the title and the visual(s) accompanying the new selection (see blackline masters from which transparencies can be made, included elsewhere in this manual) and can be asked what they see, what they think the reading selection will be about, what they might expect to hear the characters say or do. Thus prepared, students will be in a position to guess at much of what they read and hear without having to turn immediately to the vocabulary list at the end of the lesson.

For example, Part Two of Lesson 3 (Book 1, p. 94) presents a picture of Lena and a friend, Masha, sitting in a living room talking to Lena's mother. Having shown students just that much, the instructor might then turn off the overhead and ask students to name in English the kinds of furniture they'd expect to see in a living room. The instructor might then say the phrase **«импортная мебель** and then enlarge upon it with cognate furniture words (**импортный телевизор, импортный диван, импортная лампа**) and see if anyone can guess the meanings. Finally, the instructor might again show the title and title drawing on the overhead and play the corresponding section of the recording aloud. Though students will surely miss the details of the scene the first time through, they might well pick out some distinct words and might even be able to guess at the significance of the piano playing in the background—all without ever having looked up a word.

Another way to prepare the students for the reading is to use the "Reading Introduction" activities given in instructor notes at the beginning of each reading. These are often questions that can be dictated aloud and that the students can then seek answers to.

For reading selections that are depicted in the video, a further prereading preparation is to have students watch the video with the sound off. They can then be asked what they think the scene is about, and then can watch it with the sound on. (This technique works best with video selections that have significant physical action in them, such as Lesson 2, Part 2, Scene B on pp. 49-50. Those few video segments that are mostly "talking heads" do not lend themselves to this technique.) In all likelihood students will not understand all the language in the scene the first time they hear it, but they will probably understand enough to determine whether their predictions about the reading were accurate. (See the *Video Guide* for other, more detailed pre-viewing suggestions.)

It is important that the students do the reading before undertaking the material in the **Грамматика и практика** section, since that material generally derives directly from the reading. Thus, after being introduced to a reading students should be assigned to read the selection outside class and listen to the appropriate section of the student recording several

times (and/or to view the video segment, if applicable). A good "reading check" activity in the textbook is the **Под микроскопом** exercise that immediately follows the reading and focuses directly on the vocabulary and/or grammar therein. Another excellent (and somewhat more traditional) "reading check" activity is the **Понимание текста** that is usually encountered as the first exercise of the corresponding Part in the *Workbook/Laboratory Manual*. Instructors might consider assigning this activity as written homework to ensure that students begin to familiarize themselves with the new reading when it is first assigned.

While an occasional "reader's theater" is a useful classroom activity, it can be easily overused. The recordings will, if regularly employed, give the students plenty of practice hearing what the readings should sound like. Students should be encouraged to read aloud along with their recordings to develop a sense of native speaker pronunciation, intonation and pacing. Periodically groups of students can be assigned to record their own renditions of the readings.

Having students translate a reading into English during class is another traditional activity that may not, however, be among the best uses of limited class time. Given the context provided by the ongoing storyline, the line drawings that depict the main thrust of each scene, the audio with its sound effects, the video (where applicable), and the context-sensitive marginal glosses in the textbook, students should have little difficulty understanding what is going on in a given reading. The instructor should, of course, always welcome and answer specific questions about a troublesome word or phrase; something that is problematic for one person may also be problematic for others. But answers should be brief and to the point; instructors should avoid detailed explanations that go well beyond the scope of the book. Extensive explanations can be provided on an individual basis before or after class.

The marginal glosses accompanying the readings are context-sensitive. That is, if a Russian present-tense verb appears in a context where its English rendition requires a present perfect progressive (for example, "have been waiting"), that is what is given. A new adjective or noun is glossed with the meaning appropriate to that context. If a new word is used in one way at the beginning of a reading (example: Lesson 3, Part 4, visuals: **почта** = *post office*) and in a different sense later (Lesson 6, Part 3: **почта** = *mail*), the contextually-appropriate gloss is given in each instance. Collocations and idioms that cannot be translated word for word are translated phrasally (example: Lesson 6, Part 1: **у тебя неплохо получается** = *that's pretty good!*), thus helping students get accustomed to thinking in terms of phrases rather than only individual words.

In the end-of-lesson vocabulary lists, all the meanings encountered in the lesson are given for each word, and in the end-of-book glossaries all the meanings encountered in the textbook are given for each word, with annotations showing where each meaning was encountered. See, for example, the listing for **потом** in the Russian-English glossary where the first meaning "then; after that" is introduced in 3/4v (Lesson 3, Part 4 visual opener) and the second meaning "later (on)" is introduced in 4/3 (Lesson 4, Part 3). The location references of vocabulary introduced for active knowledge are given in parentheses, while those of passive vocabulary are given in square brackets.

Грамматика и практика

The content of each **Грамматика и практика** section stems directly from what has been encountered in the preceding reading. Students who are prepared will recognize that most of the introductory examples of the structures treated in the **Грамматика и практика**

sections come directly from the reading, hence the students should be familiar with the extensive surrounding context for these examples and will readily understand their meaning, if not their mechanics. The grammar topics are generally written in intuitive, non-technical language (e.g., we refer to "-**ЕШЬ**/**-ИШЬ** conjugations" and "the **Я**-form, the **ВЫ**-form" rather than to "first/second conjugations" and "the first person singular form, the second person plural form") so that students can read and understand the explanations on their own.

In most cases a grammar topic is followed immediately in the textbook by one or more exercises. The textbook exercises are, for the most part, intended for in-class use, often in a pair or small-group format in which the instructor circulates to provide assistance and clarification as needed. Some exercises may not appear at first to require much student language production (e.g., matching, true-false, multiple-choice, and ranking/ordering exercises), but examination will show that even these types of exercises require students to read, comprehend, and otherwise work with the language.

The *Workbook/Laboratory Manual* also offers at least one corresponding exercise for each grammar topic in the textbook. The workbook exercises are intended to be assigned as written homework. An answer key to these exercises, found in this *Instructor's Manual*, is available for duplication and distribution so that students can check their own work, should the instructor want to follow that approach. See the end of the *Instructor's Manual* for a more detailed discussion of the *Workbook/Laboratory* program.

Instructors should encourage students to develop variations on the exercises in the **Грамматика и практика** sections. For example, where a list of possible completions to a sentence is provided, students should be invited to add other completions of their own choosing; this is an excellent way for students to learn a great deal of language through personally relevant vocabulary items and application of grammatical structures to personally relevant scenarios. Many textbook exercises include "???" at the end of a list specifically to elicit personal responses. Where an exercise is presented in an oral format, instructors might have students do the first half orally and the second half in written form.

Scattered throughout the **Грамматика и практика** sections are a number of "rubrics of opportunity," including the following:

О России

These sections present cultural information about Russia, Russian life, culture, and history. In most cases their content derives from topics raised in the reading that precedes them.

Слова, слова, слова...

These "word study" sections focus on peculiarities of word families, particular prefixes, roots, or suffixes, idioms, and usage of particular words encountered in the preceding reading.

reVERBerations

This rubric, which appears at the end of each Part in the Book 2 lessons, consists of "word study" sections that focus specifically on verbs: conjugation patterns, case requirements, specifics of aspectual use and the like.

Учись учиться)

Found particularly in the early lessons of Book 1, these study tips may help students—particularly those for whom Russian is a first encounter with a foreign language—develop useful and productive study habits.

Культура речи

After the reading has been done and the **Грамматика и практика** topics and activities have been completed, the students can engage in activities intended to summarize each Part through a series of repeating rubrics grouped under the heading **Культура речи**. These rubrics include the following:

Так говорят

These sections—also derived from material contained in the readings—offer useful conversational phrases, idioms or grammatical topics that, though perhaps not yet ready for full grammatical treatment, can nonetheless be learned lexically and used as appropriate in the current and subsequent lessons. For example, «**у нас, у вас**» in the sense of "where we/you live," "at our/your place," and "in our/your country" is treated in Lesson 4, Part 2, so that students can ask for each other's opinions on certain topics.

Самопроверка

These self-tests are composed of key sentences from the Part that offer the students a quick way to see how well they have comprehended some of the major grammatical topics and vocabulary treated in the Part. Students can test themselves by covering the English side of these facing translations and producing the English while looking at the Russian, then doing the reverse. Students can also do these exercises in pairs (one reads aloud the Russian, the other provides the English; then switch roles). Note that in these exercises idiomatic English is used (for example, "Has the mail come already?" is the counterpart for — **Почта уже была?**), so that students will not grow to depend on word-for-word correspondences between English and Russian structures. This will encourage students to focus on variation in glosses, a skill which they can apply when looking up words in the end-of-book glossaries and other dictionaries.

Вопросы и ответы

These are personalized questions derive directly from the themes, grammar and vocabulary introduced in each Part. They can be used in a number of ways. In perhaps the most efficient use of class time, students can work in pairs or small groups to ask each other the questions as the instructor circulates around the room. Then the instructor can do a sampling of responses when the room is called back to order. Alternatively (or as an introduction to pair work) the questions can be asked of the class as a whole in an instructor-led format. For variety, the instructor can assign one half of the class to write out answers to the questions while the instructor does the activity orally with the other half of the class; then the instructor can work with the second half of the class orally while the first half of the class writes out answers. In yet another variation, questions can be assigned individually to students who then, during a walkabout activity, ask their question of other students in the room and make a report to the rest of the class on the answers received. (In student-student activities, instructors should remind students working in pairs where there is a substantial age difference to change the «**на ты**» questions to «**на вы**» forms and to make other appropriate changes as may be required.)

Диалоги

These short dialogues present selected vocabulary and grammatical structures from the reading selection in similar, but new, contexts. Specifically, these dialogues show how a given grammatical or lexical feature can be employed to complete a task or function (asking for information, expressing sympathy, making an appointment, and so on) that students might want to accomplish. The dialogues can be used in various ways: Students can be asked to memorize them. They can be asked to work together to develop their own variations on them and can then present these variations in class, record them, and/or write them up to be handed in. The dialogues can be used verbatim as dictation or as cloze passages for warm-ups or quizzes. Not only current dialogues but also dialogues from past lessons can be so used, thus providing reentry of vocabulary and structures. All the dialogues are presented and practiced on the laboratory recordings.

Ваш диалог

These exercises—intended to be done as in-class pair work—challenge students to demonstrate what they have learned in the Part. In most cases, the suggested scenarios are quite similar to one of the aforementioned dialogues and/or to the context of the reading. We suggest that all pairs of students write out their original dialogues to be turned in for checking, and that one or two pairs of students be asked to perform their dialogue, essentially from memory and perhaps with props. Students should be encouraged to use their imagination, but to stay within the bounds of their linguistic competence. If the presenters can be coached on pronunciation and intonation by the instructor or a language aide (perhaps an exchange student or a student from a more advanced class) before their presentation, so much the better. It might further heighten student interest in doing a good job with these presentations to videotape them. Following a dialogue performance the other students in the class should be asked to describe what took place: who the speakers were, where they were, what the issue was, how it was resolved, and so on.

А теперь...

This rubric is designed to integrate the grammar and vocabulary of a given Part within the framework of a realistic communicative situation: students are prompted to ask questions (using new grammar and vocabulary) which elicit responses that involve integrating new material with material previously learned. While traditional English-to-Russian translation sentences are presented as exercises in the *Workbook/Lab Manual*, the textbook tries to avoid focusing on translation per se. Rather, these **А теперь...** sections pose problems in English and ask the students how they would accomplish them in Russian. In this manner we maintain our focus on language as a medium of actual communication, that is, language with a purpose rather than language as a sterile academic subject. It is quite likely that students may come up with a variety of acceptable possibilities to accomplish these tasks; when doing these exercises in class these variations should be solicited (**Есть другие варианты?**) and encouraged.

Tinted pages

Each lesson ends with easy-to-find tinted pages that contain the following material:

Новые слова

The total active vocabulary for both books (including large numbers of cognates such as **такси, телевизор, радио**) is about 1,700 words and phrases. The overwhelming majority of active vocabulary is encountered in the visuals or the readings; occasionally words (usually word groups such as colors or irregular comparatives forms) are introduced in a word study section (**Слова, слова, слова...**); only rarely is an active vocabulary item introduced in a grammar explanation. Nouns have been sorted into semantic groups, which gives teachers the option of omitting certain groups of words if they want to limit the amount of active vocabulary they want their students to learn.

Phrases, collocations, and units that are structurally different in the two languages (and therefore are often in danger of being translated non-idiomatically) are presented as units and provided with idiomatic equivalents. For example, the phrase «**лучше не надо**» in — **Спасибо, Александра Николаевна, но лучше не надо**, is translated as *better you didn't*, with the comment that it is used in response to a suggestion. In other examples, **не хватает** is glossed as *there aren't enough* and **с удовольствием** is glossed as *I'd be glad to*. The goal in providing phrasal glosses is, again, to help free students from thinking in terms of words and advance them to thinking and expressing themselves in phrases and sentences.

Equally as important as the textbook's active vocabulary are other words and phrases that students themselves want to learn to enable them to talk about their own interests, lives and surroundings, or that instructors want the students to learn to facilitate contextualized classroom communication in Russian. Instructors should feel free to complement the suggested active vocabulary lists with elements that reflect their particular institutional setting, teaching style and/or students' interests. For example, an instructor might decide to teach **закройте дверь** and **встаньте** in a very early lesson, well before these imperatives have been explained or have appeared in the textbook.

Что я знаю, что я умею

This is a grammar checklist which students can use to keep track of the material they are responsible for learning in a given lesson. The list is arranged by logical groupings of related topics rather than in the order presented, and the Part number where each topic is covered appears in parentheses next to that item. Students should be encouraged to use this checklist as they review for tests.

Это надо знать

This rubric is designed to help students consolidate the material that has been learned in a given lesson and to integrate it with material they learned previously. These summaries (such as verb conjugation patterns) or consolidations (such as case forms learned to date) are meant to help students see the big picture and not be overwhelmed by unrelated details. Students should be encouraged to review these sections periodically, especially when preparing for tests.

Дополнительные тексты

These additional texts (in the broad sense of the term) are intended to allow students to stretch their ability to read authentic Russian materials. They include announcements, advertisements, verse, prose, cartoons, charts, tongue twisters, riddles, and a range of other selections. If necessary (for example, in institutions where class hours are limited) these sections may be omitted from coverage without fear that any essential elements of grammar and vocabulary presented in this course will be lost. On the other hand, students who are

anxious to experience the real language may find working with these materials to be especially rewarding.

Appendices

The appendices provide case and spelling rule summaries, declension and conjugation tables, lists of numerals and of North American states, provinces and cities, the “part two” portions of the information gap activities in the lessons, and a timeline of significant events in Russian history compared to significant events taking place elsewhere in the western world at approximately those same times.

4. Ancillary materials

4.1. Student and Audio recordings

Each book of *HAЧAЛO* comes bundled with a Listening Comprehension program available in cassette or CD that presents the basic material (that is, the readings) of the lessons in that book. The recordings were made with a variety of speakers—young, old, male, female—all speaking standard Russian as they perform the scenes of the soap opera that comprises the core input medium for the text. Sound effects have been added not simply to enliven the readings, but more importantly to set the context of what is being said. Students should be encouraged and expected to listen to their recordings repeatedly during the time the class is working on a given portion of a lesson, and the better students will also soon realize that cumulative relistening to past lessons helps them refresh their knowledge of these lessons' vocabulary and structures.

In addition to the Listening Comprehension program there is an *Audio* program for each lesson that consists of the following parts:

- Presentation and practice of the functional dialogues at the end of the Part.
- Listening exercises, most of which require that students indicate a written response on corresponding pages in the *Workbook/Lab Manual*.
- Speaking exercises that require a spoken response to an aural stimulus.

Students should be held responsible for listening to these recordings as often as is needed for them to feel comfortable with the material (for some students this will mean more hours of listening than for others). In this way instructors can avoid using valuable class time doing mechanical work (except as an occasional check to ensure that students are in fact working with the recordings) and can concentrate class time on communicative and open-ended activities.

4.2. Workbook/Laboratory Manual

The *Workbook/Laboratory Manual* mirrors the structure of the main text, providing at least one structured exercise for each grammar topic in each lesson. These exercises are intended for assignment as homework.

4.3. Answer key

Instructors have the option of duplicating and distributing the answer key to the *Workbook/Laboratory Manual* exercises as found in this *Instructor's Manual*. While most instructors will want to collect homework periodically to ensure that students are keeping up with the assigned work, giving the answer key to the students ensures that they will have a language "authority" to consult when doing that homework in the absence of the instructor. Alternatively, students may be given an abridged answer key containing answers to only the first couple items in each exercise so they can make sure they understand the topic (and review the explanations in the textbook, if necessary) before completing the entire exercise. Especially when dealing with answer keys to the translation exercises, students should be encouraged to use the keys as formative, pedagogical tools: the keys provide one possible way to render the translations, but students should understand that other ways are also possible and should be encouraged to bring them to class for discussion.

4.4. Overhead transparencies

Many of the visuals that appear in the lessons have been collected and reproduced in this volume to facilitate the making of overhead transparencies. These can be useful in many ways, for example, to help establish context when introducing a reading before assigning it as homework, or for focusing students' attention to certain vocabulary and structures when doing oral work (with books closed) based on themes encountered in the readings.

4.5. Testing program

This volume contains two sample tests for each lesson. These tests may be photocopied and used as is, or may be modified or adapted by instructors to more closely reflect their emphases and teaching style. See the testing program for a more detailed discussion of related issues.

4.6. Videocassette and Video Guide

The *Videocassette* presents short scenes selected from each of the fourteen lessons and the Epilogue. With the exception of Lesson 1, the scenes are verbatim dramatizations of the material in the textbook. Students can profitably (and enjoyably!) view each scene several times, even after reading it.

The *Video Guide* provides instructors with suggestions on using the video and provides students with exercises to prepare them before viewing the video, easy activities for their first viewing, more challenging assignments for their second viewing, and related speaking exercises for use after students become familiar with the scenes. This viewing can be done in a language laboratory or over a campus cable network, or instructors can profitably use 10-15 minutes of class time to show the scene relating to a given lesson.

4.7. CD-ROM and Web page activities

A multi-media *CD-ROM* offers a variety of innovative exercises focusing on the storyline as well as functional activities with the linguistic and cultural information contained in each lesson. Also, a text-specific *Website* provides links to other culturally authentic sites and expands upon the themes of each lesson.