

OXFORD

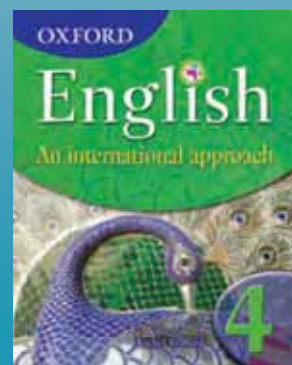
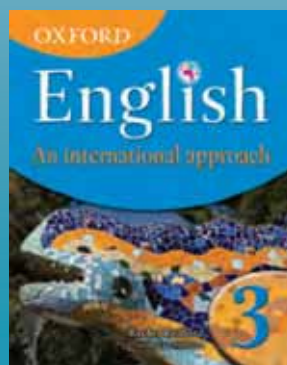
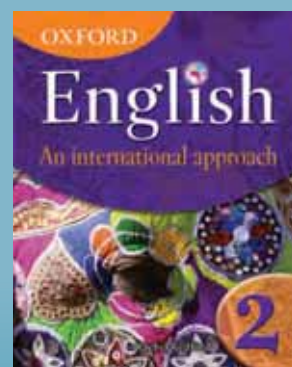
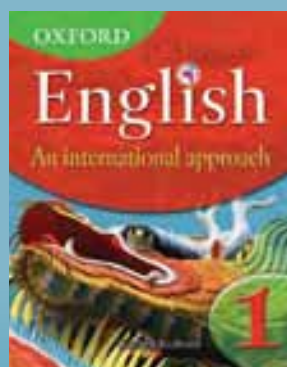
2011 Course Guide

English

An international approach

A truly international
11–16 English programme

-  Designed specifically for the international classroom
-  The most diverse world literature and non-fiction sourced from across the globe
-  Comprehensive teaching support with audio resources
-  Supports your EAL students in speaking, writing, listening and vocabulary building



“Oxford English: an international approach
is essential for international students.”

Dr S J Tariq, Lilongwe Private School, Malawi

www.oxfordsecondary.co.uk/oeia

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Course Structure

11 – 12 years

12 – 13 years

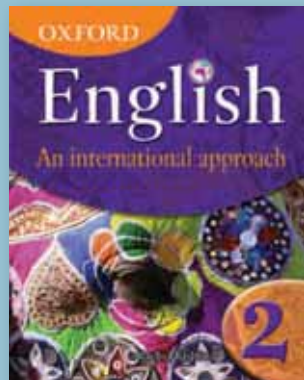
13 – 14 years

14 – 16 years

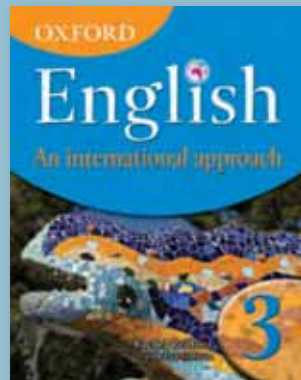
Students' Books



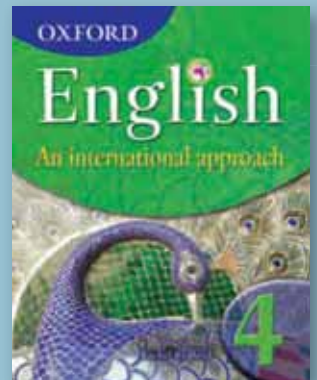
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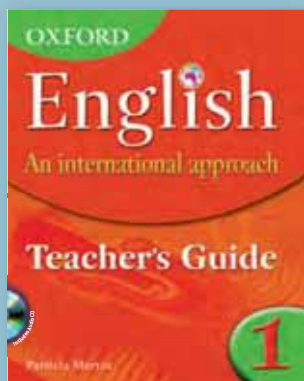


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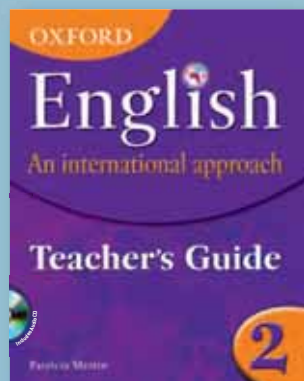


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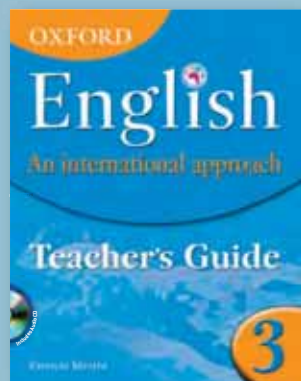
Teacher's Guides



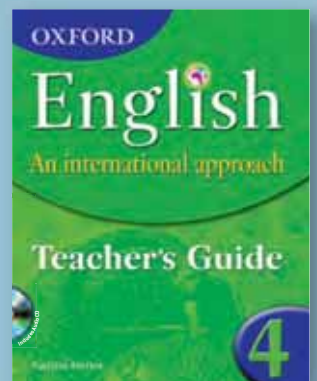
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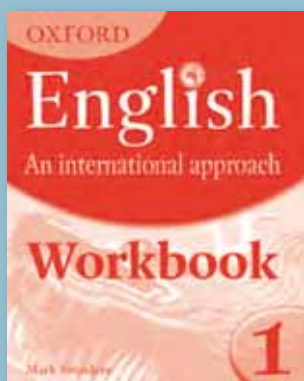


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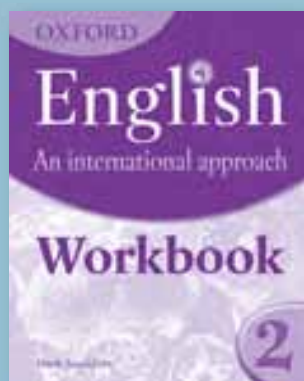


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try it out free for 30 days**

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Includes Students' Book 4, Teacher's Guide 4 and Exam Workbook for IGCSE English as a Second Language

“I personally think it is exciting and brings alive to the class the different parts of the world our students are drawn from.”

Greg Ward, Turku International School, Finland

Suitable for native speakers and high-level EAL students

A truly international 11 – 16 English programme

Teaching English in the international classroom can be a challenge, particularly if you need to stretch and support both native speakers and second language learners with mixed abilities. Oxford English: an international approach was created with this in mind, and it addresses all the issues that confront international English teachers:

? My class is very international – but I can't find suitable world texts at the right level.

- ✓ Oxford English was designed for international students and incorporates a **huge variety of international texts** – both fiction and non-fiction – at **age-appropriate** levels. For example, Students' Book 4 covers India, Italy, Zimbabwe, the Solomon Islands, the UK and the USA all in the first chapter.

? It can be difficult to inspire students and I sometimes struggle to motivate them.

- ✓ Genuinely interesting **autobiography sections and case studies from across the globe** will catch students' attention. Read about twelve year-old Susha's visit to a bonesetter in 1940s Iran or an account from residents of Baghdad who had their first experience of snow in 2008.

? My students need support developing their written abilities – particularly writing in different styles and mediums.

- ✓ **Writing assignments are modelled** to demonstrate different techniques, and **writing frames** in the Workbooks guide students through compositions, strengthening their skills.

? My students are used to ELT resources; how do I handle the transition onto native language resources?

- ✓ **Language development support is integrated** into both the Students' Books and the Workbooks to support EAL students and **build fluency**. Plus, **professionally-read prose CDs** accompany all the Teacher's Guides, providing a welcome break from functional EAL recordings.

All this plus...

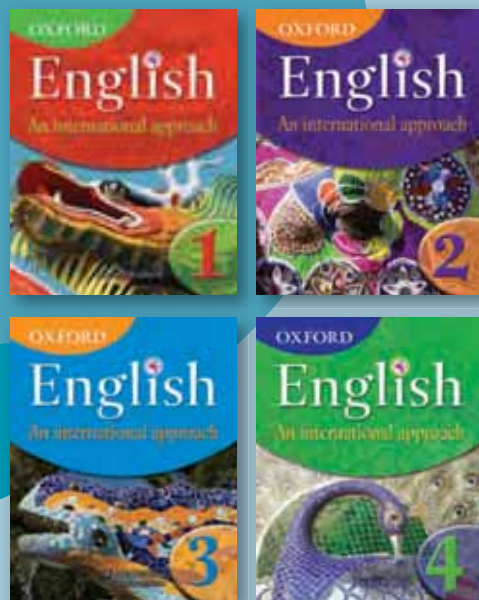
- ✓ **Thematic, cross-curricular approach** ties together learning with relatable themes, perfect for MYP
- ✓ Extension tasks and Workbook activities **support and challenge** all ability levels
- ✓ Essential **teacher support**, including **rubrics**, to enhance your teaching
- ✓ Focus on **speaking and writing**, tackling the most important areas for language development

Students' Books

Rachel Redford, Eve Sullivan

The best fiction and non-fiction, with a truly international outlook

A huge range of quality and high-interest stories, poems, autobiographies, reports, letters, reviews, editorials and factual content from around the world – brought together at the right level to challenge your students.



Truly international content, to stimulate students all over the world

Thematic, cross-curricular approach relates English to wider global issues, tying together learning

Students' Book 1 (ages 11 – 12)

5

Feeding the world

How can we make sure that there is enough food for everyone?

In this unit you will:

Experience

- Korea
- Brazil
- Malawi
- French, Italian and Dutch paintings

Read

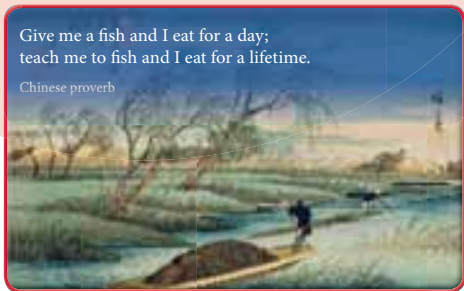
- a Portrait of the Week
- prose fiction
- a web advertisement
- a travel diary
- a poem

Create

- a Painting of the Week
- diary entries
- a poem

Give me a fish and I eat for a day; teach me to fish and I eat for a lifetime.

Chinese proverb



The world we live in has abundant and varied things for people to eat. There are thousands upon thousands of fruits, vegetables, meats, fish, spices, herbs and grains which humans enjoy eating. Many people work hard to farm the land, tend to livestock and fish the seas, yet the world does not manage to provide enough food for everyone who needs it.

Talking points

- 1 What do you think the Chinese proverb above means?
- 2 What do you think it must be like to have hardly any food?
- 3 Why do you think some people in the world do not have enough to eat?

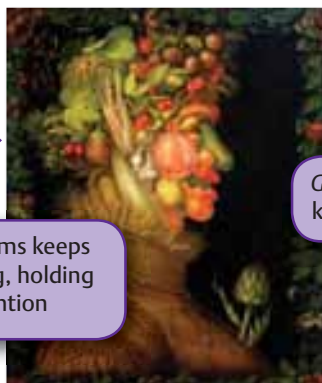
72

Theme: Feeding the world

Feeding the world 5

Portrait of the Week

This picture was painted by the Italian artist Giuseppe Arcimboldo in 1573. He has created something that is part portrait, and part still life painting! How many fruits, vegetables and other foods can you see in it? Read one person's imaginative description of this painting below. It was written for a series called 'Portrait of the Week' in a newspaper.



Summer by Giuseppe Arcimboldo.

This is someone and no one. The dark space of his eyes reveals an emptiness within his shell of summer fruits that is disconcerting and eerie. He is a freak, a chimera. Constructed of wheat, figs, plums, pomegranates, peaches, pears and melon, this is like an image from a folk song or sinister tale – the king of summer whose fate is to be burnt at the end of August in some savage rite.

Jonathan Jones, *The Guardian*, 'Portrait of the Week No. 72'

GLOSSARY

A **proverb** is a short statement that expresses a wise truth.

A **still life** is an arrangement of objects. In French, such paintings are called *nature-morte*, which translates as 'dead nature'. What is the term for 'still life' in your language?

In ancient Greek mythology, a **chimera** was a fire-breathing monster made up of different animal parts. The word is used to describe fantastic creatures of the imagination.

Glossaries highlight challenging key words, building vocabulary

A variety of mediums keeps learning interesting, holding students' attention

Wordpool

Discuss the meaning of the following words taken from the extract on this page.

- emptiness
- to disconcert
- eerie
- freak
- fate
- sinister
- savage

Make your own word pool of any other unfamiliar words you come across.

73

Wordpools facilitate discussion around tricky vocabulary, catering to a wide range of language levels

Want to build on this material?

Flip to page 5 to see some linked exercises and activities from Workbook 1.

"We have been using Part 1 in our classrooms and have been very impressed with the results. This series is excellent for teaching IB/MYP classes. As we are working on a nutrition project we found Unit 5 *Feeding the world* so much fun!"

Margaret Lally, St Margaret's School, Chile

Pilgrim's tales: The Canterbury Tales

From *The Canterbury Tales* by Geoffrey Chaucer

Geoffrey Chaucer (1346–1400) is the greatest English poet of the Middle Ages and one of his most famous works is *The Canterbury Tales* (1387–1392). This is a collection of stories told by members of a pilgrimage travelling from Southwark in London to Canterbury in Kent, England. It is written in Middle English. Below is a version of the poem with a modern translation to help you. Who do you think the Miller was?

The Millere

Ful byg he was of brawn, and eek of bones.
Very big he was of muscle and also of bones
That proved wel, for over al ther he cam,
That was clearly shown because wherever he went
At wrastlynge he wolde have alwey the ram.
At wrestling he would always have the prize
He was short-sholdred, brood, a thikke knarre;
He was heavy-shouldered, broad a rough man
5 Ther was no dore that he nolde heve of hare,
There was no door which he could not pull from its hinges
Or breke it at a renyng with his heed.
Or break it by running at it with his head.
His berd as any sowe or fox was reed,
His beard like any sow or fox was red,
And thereto brood, as though it were a spade.
And also brood as though it were a spade.
Upon the cop right of his nose he hade
On the very top of his nose he had
10 A werte, and thereon stood a toft of heris,
A wart and on it stood a tuft of hairs,
Reed as the brustles of a sowes erys.
Red as the bristles of a sow's ears.

Looking closely

- 1 Find two examples of nouns which haven't changed in modern English.
- 2 Find four examples of nouns which you can recognise as modern English but which are spelled differently.
- 3 Find two examples of words which you do not think exist in today's English.
- 4 What sort of man do you think the miller was? What sort of travelling companion would he have been?
- 5 Each pilgrim in *The Canterbury Tales* tells a story. What sort of story do you think the miller will tell?

Looking closely boxes promote close reading of the text, reinforcing language and vocabulary skills

Before the printing press

Before the printing press became common for printing books in Europe in the fifteenth and sixteenth centuries, oral (spoken) traditions of story-telling were common.

Books such as *The Canterbury Tales* were very expensive as they were written out by hand. The people who wrote these manuscripts also decorated them very beautifully with illustrations and decorative borders and patterns as in the example on this page.

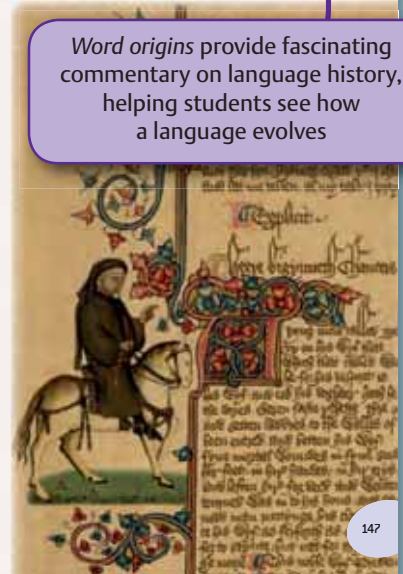
Illustrating a manuscript

Select a text you have written for this unit. Write it out in your best handwriting, taking care with the placement of the words.

- Include images and decorative features in your draft.
- Display the manuscript on a background board or frame, and present it to your class.

Word origins
manuscript means 'written by hand' in Latin, and is often shortened to 'ms'.

Word origins provide fascinating commentary on language history, helping students see how a language evolves



An illustrated manuscript of *The Canterbury Tales*.

Theme: Looking back

Comprehension questions encourage critical reflection, cultivating analytical skills while strengthening written and verbal expression

How powerful is money?

How powerful is money? The American businessman John D. Rockefeller, who earned his fortune from oil, became the world's richest man and the first American worth more than a billion dollars. He had this to say: 'I believe it is my duty to make money and still more money and to use

the money I make for the good of my fellow man according to the dictates of my conscience.'

What dictates might those be? Think about the advantages and disadvantages of aspiring to great wealth as you read the following poems.

Poem

The following poem is written by the American poet William Heyen. What are the questions about the global economy which this poem raises?

The Global Economy

You've got a dollar. You deposit it in your savings account. Now you've got a dollar and the bank's got a dollar.
The bank loans a dollar to Joe's Construction. Now
5 You've got a dollar, the bank's got a dollar, and Joe's got a dollar.
Joe buys a board from Hirohito Lumber. Now Hirohito's got a dollar too.
Where did you get your dollar?
10 How much money is there in the world?
Who's got it?
Where is it?
What happened to all the trees?
WILLIAM HEYEN

Plenty of Talking points will get students talking, developing their speaking skills and confidence

Looking closely

- 1 The poet uses very simple words. How many words have more than two syllables? What effect do you think this simple language has on the point that the poet is making?
- 2 If the poet had used more complex language, imagery and sentence structure, what difference do you think it would have made to the effectiveness of his poem?

Comprehension

- 1 Explain where the dollars come from and where they go in lines 1–8.
- 2 What answers would you give to the four questions in lines 9–12?
- 3 What is the answer to the final question?
- 4 What do you think is the point of William Heyen's poem?
- 5 How would you describe the tone of the poem?

Talking points

The US dollar note is often referred to as a greenback, based on its distinctive colour marking. In your group, discuss the issues raised by the poem and the cartoon on this page.



Thematic approach raises interesting questions, piquing students' interest and adding relevancy

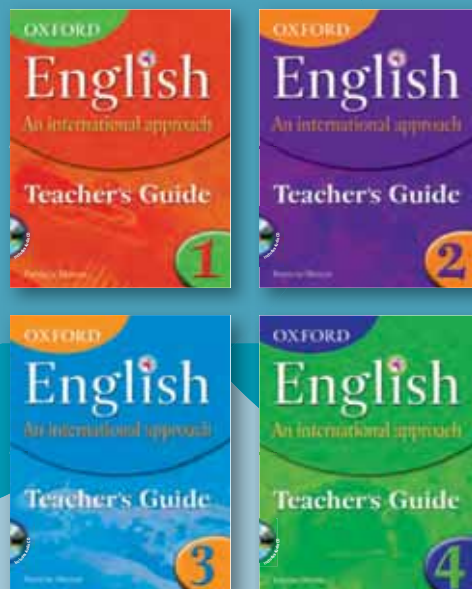
Theme: Money

Teacher's Guides

Patricia Mertin

Everything you need for high-impact, high-interest and hassle-free lessons

Essential support for language development and writing skills, including linked audio readings on CD to enhance listening comprehension. Plus rubrics to support your assessment and plenty of photocopyable activities.



Teacher's Guide 3 (ages 13 – 14)

Concise summaries relevant Students' Book material, easing lesson planning

Unit focus • Being free 5

5 Being free

Reading Texts

Opening quotation – from The Social Contract by Jean Jacques Rousseau

Fiction – extract from *If Only Papa Hadn't Danced* by Patricia McCormick

Poetry by Kocho Racin and James Berry

Poetry – 'Secret Country' by Adrian Mitchell

Add: *One Day in the Life of Ivan Denisovich* by Alexander Solzhenitsyn

Autobiography – excerpt from *Incidents in the Life of a Slave Girl* by Harriett Jacobs

Extension reading – extract from *Watership Down* by Richard Adams

Students will:

Discuss in pairs or small groups and report back to the class

Write journal entries

Write from an animal's point of view

Before Beginning the unit

Ask the students what it means to be free. Ask them to note down their ideas before beginning a discussion. Ask them if they know of any people who were not free? According to their previous knowledge, ideas such as slavery or prisoners of war may be offered.

Read the introductory text together and check for understanding, before going on to discuss the Talking point. Then ask the students to copy down the quotation from the United Nations Declaration of Human Rights. After checking that they have understood what it means in a short discussion, ask them to think about whether or not this is really true. If appropriate, ask them to write a reflection about it.

Reading text: *If only Papa hadn't danced*

Read the introduction together and talk about how the family might feel after walking for two days before finally reaching the borders of a safe country. Establish how would they feel in this situation and collect their ideas.

To begin with, read the text to the class. At this point the students should just listen without following the

text and concentrate on establishing the main ideas. If they like to draw, they could sketch some pictures to illustrate what they hear as this will help some students to focus on the story. At the end ask them about what they have heard and let them share their knowledge and understanding. Then read the text with the students, or ask them read in pairs if their language is strong enough.

After the text has been read and understood, work on the Looking closely activity. Encourage the students to examine the language used, especially the use of similes in the first question. Ask the student's to think of other similes to describe the things or people in the story. They should then complete the Comprehension exercise in writing.

Additional activity

Let the students work in pairs and make a time line of the events in the story. They should also add the emotions which the family felt after each event took place. When these have been checked ask the students to write a summary of the story in their own words, remembering to include the descriptions of emotions which they have noted.

What is it like to be in hiding?

Reading text: *Incidents in the Life of a Slave Girl*

Ask the students if they know anything about slaves in the southern states of America. Read the introduction together and encourage the students to share their answers. Let them calculate how long ago this happened, and then work out how old they would be in 27 years if they became slaves from today. Encourage them to look closely at the illustration of Harriet and ask them if they can think of some adjectives to describe the kind of person she may be just from her appearance.

Before reading or listening to the text, ask the students to read the first sentence only of each paragraph and then try to describe what the story will be about and what kind of life Harriet led. Then assign a paragraph to each group or pair. They should read the paragraph carefully together and then think of a title for it. They should also list any words which are new to them.

After they have had enough time to work on this, let them listen to the text without following in their books, before reading it together. When reading it, take a paragraph at a time and allow the group or pair to give their title and explain why they chose it. They can then also help their peers with any new vocabulary. After working through the text together, let the students listen to it once more before completing the exercises in the book.

Writing a story ending

After reading the text, we learn that Harriet eventually escaped to New York. The students could think

about how she might have escaped and what kind of adventures she may have had on her way to freedom. Let them write an ending to Harriet's story and share their ideas in a class discussion if appropriate.

Writing an informal letter

Ask the students to write an informal letter as if they are Harriet and they are writing to her children. Remember she can see her children every day from her hiding place, but they have no idea that she is there. They can use the information from the story to help them.

Extension reading

If any students in England, they could extract together whether any of the characters from *Watership Down* and share with the class before reading into context. Discuss the Comprehension

Writing from an animal's point of view

Ask the students to create a piece of writing from an animal's point of view. Before they begin to write, students should research and observe an animal to understand how it behaves. It may be that the students choose a family pet to study, or visit a local animal sanctuary for inspiration. If this isn't possible, students can study animals in films, on the internet, or in relevant books to help them with their piece of writing.

Reading texts are accompanied by exercises and activities designed to build concrete skills, or develop language comprehension

Additional activities offer ideas to augment lessons or easy ways to challenge your most able

Theme: Being free

Listen to literature

Professionally-read literature and non-fiction will bring your lessons to life.

Examples include:

- 'My Early Days' by Nelson Mandela
- 'I, Too, Sing America' by Langston Hughes
- 'Around the World in Eighty Days' by Jules Verne
- 'I, Robot' by Isaac Asimov

Rubric for essay writing

	content	structure	Grammar/spelling
Very good	<ul style="list-style-type: none"> Interesting relevant ideas, described with detail. Lively or original vocabulary used appropriately 	<ul style="list-style-type: none"> Thesis statement Strong introduction, clear paragraph structure, good links, effective conclusion 	<ul style="list-style-type: none"> Accurate grammar, Varied Sentence structure no spelling mistakes.
satisfactory	<ul style="list-style-type: none"> Some interesting ideas, relevant detail Varied vocabulary generally used effectively 	<ul style="list-style-type: none"> Opening sentence and conclusion offered but not very effective Paragraphs Effective links 	<ul style="list-style-type: none"> Some minor grammatical errors some variety in sentence structure some spelling mistakes
Needs more work	<ul style="list-style-type: none"> Few ideas, little detail, some irrelevant details Limited or repetitive vocabulary 	<ul style="list-style-type: none"> Weak opening, no clear conclusion Clear paragraphs and effective structure missing structure 	<ul style="list-style-type: none"> Too many grammar errors Simple sentence structure with little variety spelling mistakes

Workbooks

Mark Saunders, Chris Akhurst

Guidance and practice to build the best written skills

Contains the integrated language practice, vocabulary acquisition, grammar and writing frames your students need, in a unique structure to strengthen confidence and develop strong written expression.



Preliminary exercises help to get students thinking about the subject matter, breaking it down into useful and functional segments

Workbook 1 (ages 11 – 12)

5 Feeding the world

In this unit you will practice grammar, content ideas, essay phrases, and the simple present tense.

Previews

You have read in the Student Book (page 71) the proverb 'You eat a fish and I eat in a day' both say to fish and I eat for a lifetime? There are many more proverbs that are connected with food.

- Read the proverbs below and write an explanation for each of them.

It is not easy to give over soft milk.
Great something has happened, that can't be undone, it is written in sand, much like being unhappy over it.
So many cooks spoil the broth.
If you can't stand the heat, keep out of the kitchen.
I wanted get some fish.
Don't put all your eggs in one basket.
An apple a day keeps the doctor away.

Choose one of the proverbs above and write a description of a situation in which it might apply. Think of something that happened to you.

Extension Collect proverbs from your own language and share them with your classmates.

Reviewing food vocabulary

The paintings on pages 73–75 of the Student Book by Anthonisz, Clouet and van Elck show several kinds of foods, vegetables and other food products.

- Look at the paintings and try to place the food that you see into the correct column. Add several more items of food grown or made in your own country. Some examples from the United Kingdom are listed below: *spiced barley, butter, cereal, cheese, cream, poultry, pumpkin, plum, rice, potato, radish, nut, milk, honey*

Fruit	Vegetables	Cereals	Dairy products

Draw your 'Painting of the World' entry below. Keep it short, but make use of a wide vocabulary. Describe the objects and make some notes on the painting technique. What kind of mood or atmosphere does the painting create?

Extension Describe the scene of your dream by using words from the foods you have listed above.

Linked exercises and activities build on the Students' Book material, extending comprehension

Extension activities retain an international context, stretching your most able

Theme: Feeding the world

“It lends the MYP English Programme a degree of structure, without losing any of the flexibility to bring in your own ideas.”

Andrew Macoustra, International School of the Hannover Region, Germany

“The Workbook is a great combination of writing, grammar and vocabulary building activities. It is right at their level, and it incorporates multiple intelligences.”

Kathleen Jasonides, American Community School of Athens, Greece

Have IGCSE English as a Second Language students? **Exam Workbook 4** has been developed in line with the exam specification – go online to find out more: www.oxfordsecondary.co.uk/oeia

Even more to extend your lessons

Oxford English: an international approach is arranged thematically, which easily relates to a huge number of longer texts.



The Breadwinner

Deborah Ellis

This award-winning tale of courage in war-torn Afghanistan easily extends the Changing Places unit in Students' Book 1, which also contains an extract from Ellis's *Mud City*. It could also be used by lower-ability 12 – 13 year-olds alongside the unit on Peace in Students' Book 2.

978 019 832980 0 £7.99 Ages 11–12



Kite Rider

Geraldine McCaughrean

Haoyou embarks on a career in kite riding to save his mother from an awful second marriage, tying in to the unit on Flying in Students' Book 2. This unit also has an extract from Khaled Hosseini's *The Kite Runner*, useful for comparing Chinese and Afghan kite traditions.

978 019 832636 6 £7.99 Ages 12 – 13

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