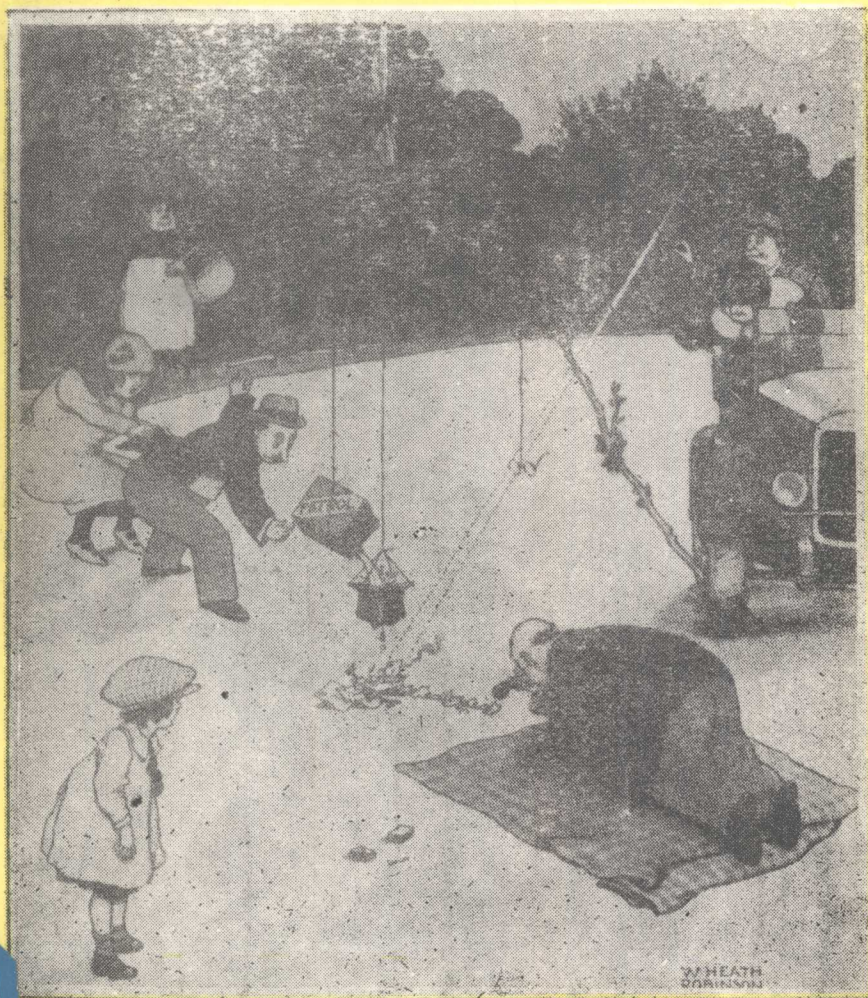


New First Certificate Themes

DISCOVERIES AND INVENTIONS



Garton-Sprenger Lugton McIver

New First Certificate Themes

BOOK ONE DISCOVERIES AND INVENTIONS

14
31
5768

Judy Garton-Sprenger
Judy Lugton Nick McIver



Heinemann Educational Books London
World Publishing Corporation, Beijing

Heinemann Educational Books Ltd
22 Bedford Square, London WC1B 3HH

LONDON EDINBURGH MELBOURNE AUCKLAND
HONG KONG SINGAPORE KUALA LUMPUR NEW DELHI
NAIROBI JOHANNESBURG IBADAN EXETER (NH) KINGSTON

ISBN 0 435 28503 3
ISBN 7-5062-0550-5

© Judy Garton-Sprenger, Judy Lugton, Nick McIver 1975
First published as *First Certificate Themes 1* 1975
Reprinted 1977, 1978, 1981
New Edition published as *New First Certificate Themes 1* 1984
Reprinted 1984

Reprint authorized by Heinemann
Published by World Publishing Corporation, Beijing, 1990
for sale in The People's Republic of China (excluding
Hong Kong, Macao and Taiwan Province of China)



Heinemann Educational Books Ltd
World Publishing Corporation, Beijing

ACKNOWLEDGEMENTS

The authors and publishers would like to thank the following for permission to reprint extracts and reproduce photographs and drawings:

Passages:

The Estate of H. G. Wells for 'The Time Machine' by H. G. Wells, A. P. Watt & Son (page 10); *Mrs Sonia Brownell Orwell and Secker & Warburg* for '1984' by George Orwell (page 22); *American National Enterprises, Inc.*, for 'Pieces of Eight' by Kip Wagner (page 66); *Victor Gollancz Ltd.*, for 'Gods, Graves and Scholars' by C. W. Ceram (page 71); *The Sunday Times* for the article entitled 'The Haunting of Hill End' by Bill Cater from *The Sunday Times*, December, 1973 (page 82); *Curtis Brown Ltd.*, for 'U.S.A.' by John Dos Passos (page 88); *Weidenfeld & Nicolson, Ltd.*, for 'A Fire on the Moon' by Norman Mailer (page 102); *Associated Book Publishers, Ltd.*, for 'The Life of Galileo Galilei' by Bertolt Brecht (trans. D. Vesey), Methuen & Co. Ltd., 1960 (page 109); *John Kett* for article entitled 'How You Can Help Stop The Rot' from *The Observer Magazine*, July, 1973 (page 115); *The Observer Magazine* for article by C. Foley 'What Hope For Hawaii', *The Observer Magazine*, February, 1973 (page 120); *Peace News* for extract from article dated July, 1971 (page 121); *The Sunday Times Magazine* for extract from article, 'Doing Time in China', January 1983.

Illustrations:

Mrs Heath Robinson for the cartoon on page 4; *Madame Tussauds, Ltd.*, (London) for the photograph on page 9; *Camera Press, Ltd.*, for the photographs on pages 16, 67, 73, 86; *London Transport* for the map on page 37; *Science Museum* (London), Crown Copyright, for the photograph on page 28; *Mr Giles and The Daily Express* for the cartoon on pages 38-39; *Department of Transport* for the poster on page 42; *Central Office of Information* (London) and *Jimmy Savile* for the photographs on pages 54, 55; *The Health Education Council* for the posters on page 65; *Western Americana Picture Library* for the photographs on pages 78, 79; *The Sunday Times* for the diagram on page 95; *The British Airports Authority* for the photograph on page 99; *The Air Force Museum*, Dayton, Ohio for the photograph on page 88; *IPS* for the photographs on pages 104, 103, 114; *Paul Sherrat* for the photograph on page 122.

CONTENTS

INTRODUCTION

1

UNIT I Inventors and Inventions

<i>The General's Father</i> (Reading and Comprehension)	4
Language Points	7
<i>The Time Traveller</i> (Reading passage)	10
Structure and Usage: Prepositions of Place	11
Reported speech (1) The definite article	
Discussion and Composition	15

UNIT II From Telephone to Telescreen

<i>Alexander Graham Bell</i> (Reading and Comprehension)	17
Structure and Usage: Past/ Present perfect tenses	20
<i>The Telescreen</i> (Reading passage)	22
Language Points	23
Discussion and Composition	26

UNIT III Travel and Trains

<i>Where Are We Going?</i> (Reading passage)	27
Skills: Summary writing	29
Structure and Usage: The passive voice (1)	29
<i>The Ghost Train</i> (Reading and Comprehension)	31
Language Points	34
Discussion and Composition	36

UNIT IV The Motor Car

<i>50 m.p.h.</i> (Reading and Comprehension)	38
Structure and Usage:	43
should/ought to Reported speech (2)	
<i>Yours, John</i> (Reading passage)	46
Skills: Personal letter-writing	47
<i>Questionnaire</i>	52
Discussion and Composition	53

UNIT V Tobacco

<i>Smoking — Take It Or Leave It.</i> (Reading and Comprehension)	56
Language Points	59
<i>Hallo, Walter!</i> (Reading passage)	61
Skills: Dialogue writing	62
Structure and Usage: The first conditional	63
Discussion and Composition	64

UNIT VI Exploration

<i>Pieces of Eight</i> (Reading and Comprehension)	66
Language Points	69
<i>The Birth Of A Science</i> (Reading passage)	71
Structure and Usage: Connectives	74
Discussion and Composition	76

UNIT VII Gold

<i>California . . .</i> (Reading and Comprehension)	77
Structure and Usage:	81
Relative clauses: subject and object pronouns	
<i>The Haunting Of Hill End</i> (Reading passage)	82
Language Points	83
Discussion and Composition	85
<i>Clementine</i> (Ballad)	87

UNIT VIII The Aeroplane

<i>A Flying Start</i> (Reading and Comprehension)	88
Language Points	91
<i>Viewpoint - A Television Interview</i> (Reading passage)	93
Structure and Usage:	96
'used to' 'not only . . . but also'	
The second conditional	
Discussion and Composition	98

UNIT IX The Moon

<i>Moon Walk</i> (Reading and Comprehension)	101
Language Points	105
<i>The New Moon</i> (Reading passage)	107
Structure and Usage:	110
Deductions about the present using 'must' and 'can't'	
Deductions about the past using 'must' and 'can't'	
Deductions supported by conditional statements	
Discussion and Composition	112

UNIT X Ecology

<i>S.O.S.</i> (Reading and Comprehension)	115
Structure and Usage: The passive voice	117
<i>Paradise Lost?</i> (Reading passage)	120
<i>How You Can Help</i> (Reading passage)	121
Language Points	123
Discussion and Composition	125

Test Paper A Reading Comprehension	127
---	-----

Test Paper B Use of English	133
------------------------------------	-----

Index of Structure Points	137
----------------------------------	-----

INTRODUCTION

New First Certificate Themes aims to establish a stimulating context in which the late intermediate student can achieve accuracy and fluency in English. The course consists of two books, each with a general theme. This first book concentrates upon *Discoveries* and Book 2 develops the theme of *Relationships*.

Each book is divided into ten units, with two test papers and a structure index at the back. The units provide a number of related passages followed by systematic practice in the areas of reading comprehension, vocabulary, structure and written skills.

We have chosen passages which offer (a) a choice of interesting subject matter, (b) a wide cross-section of the differing styles and registers of English writing, and (c) contextualised examples of the major language features which are highlighted in the language sections of each unit. The choice of photographic and other visual material reflects the theme being developed and provides an added stimulus for language practice and discussion.

Each unit contains the following sections:

Reading Comprehension	A passage with multiple-choice questions.
Structure and Usage	Major structural points arising from the passage are explained and consolidated in a variety of exercises.
Further Reading Passage	Expands on the subject matter of the earlier passage in the Unit.
Language Points	Explains and practises vocabulary and other language features which have occurred in the passages.
Discussion and Composition	Suggests topics for oral discussion and written composition, which can be expanded into projects.

Guidance for use with classes preparing for the Cambridge First Certificate in English

New First Certificate Themes is an updated, revised edition of *First Certificate Themes* and will be of particular interest to candidates preparing for the revised Cambridge First Certificate exam. The new edition covers the written part (Papers 1-3) of the exam and follows the revised format. The oral topics and picture descriptions in *New First Certificate Themes* are, in addition, very relevant to Paper 5.

The following guide shows how the language work in *New First Certificate Themes* is related to the requirements of the *First Certificate* examination.

FIRST CERTIFICATE EXAM

Paper 1
Reading Comprehension

NEW FIRST CERTIFICATE THEMES

Multiple-choice comprehension questions (testing vocabulary as usage, grammatical control and understanding of gist and detail) follow the first *Reading* passage in each unit.

Vocabulary and grammar practice is given in the *Structure and Usage* and *Language Points* sections of each unit.

Paper 2
Composition

Practice in different types of writing (letters, dialogues, descriptive, narrative, discursive, is given throughout both books, in exercises called *Skills* and in the *Discussion and Composition* sections of each unit.

(Set books, which are included in an optional question in this paper, are not covered in *NFCT*.)

Paper 3
Use of English

Systematic practice exercises are included in the *Structure and Usage* and *Language Points* sections of each unit. Practice in summary writing is given periodically in the *Discussion and Composition* sections.

Test Papers are given at the back of each book.

The accompanying *Notes for Teachers* contains a key to answers for the exercises in both books.



UNIT 1. INVENTORS AND INVENTIONS



The General's Father

Read the following passage carefully and answer the questions that follow it.

'Of course,' said the General, 'my father was a bit of an inventor as well, you know.' And here he reached for his pipe and tobacco pouch, settling even deeper into his armchair. I glanced across at John, who smiled and threw me a look as if to say, 'Here we go on another of the old boy's unlikely tales', and he too sank further into his chair. The steady ticking of the clock, the warmth of the room, the gentle flickering of the fire all combined to form the temptation to fall asleep; but I knew I must not, if only out of politeness.

The General had finished filling his pipe: 'Yes,' he mumbled, almost to himself, 'a bit of an inventor'. He had upon his face that faraway look that I knew so well. 'Only another hour,' I thought, 'and then you can go home'. What I *said* was somewhat different: 'An inventor, you say, General. How interesting — *do* tell us about it!'

'Yes, my boy. A little known fact about my father. Most people have heard of him for his travels — I've told you about his trip down the Orinoco and how he discovered the lost tribe of the Urapagayos, I think, and of his discovery of the Malise Islands . . . haven't I?'

'Yes, General,' said John, who I thought had fallen asleep, and then, under his breath, 'several times'.

'Mmm . . . I thought so. But not about his inventions, I think. Do stop me if you've heard it before — I know how an old man can repeat himself. Now, where was I . . . ?'

'Your father, sir. The inventor.'

'Oh! er . . . yes! Well, this was before he went to South America, when he was still in the army, around the time that he met my dear mother, I suppose. A toothbrush, you see. He invented a toothbrush.'

John exploded in his chair. Fortunately, at the last minute he managed to prevent an attack of hysterics, and the result was a kind of convulsive cough. Even by the orange glow of the fire I could see that he was a bright shade of red. 'I . . . I'm sorry, General,' he stammered, 'nasty tickle in my throat. You say your father invented the toothbrush?'

'Not *the* toothbrush, you fool — *a* toothbrush. A particular kind of toothbrush: It was after dinner one night and, as so often happens, my father had got a piece of food stuck in his teeth. However hard he tried, he couldn't get it out with his ordinary toothbrush. Then it struck him — a toothbrush that you could stick on your finger, a kind of rubber tube that you could put over your finger, with bristles sticking out of it. That way you could get the whole thing into your mouth and bend your finger round all the little corners and cracks between your teeth. You see, simple really! Simple, but the idea of a genius!'

'A very good idea,' I said, honestly quite impressed. 'Did he ever have it manufactured?'

'Tried, my boy, tried. But you'll remember this was some time ago. Rubber wasn't as well developed as it is nowadays. In order to make it strong enough, the rubber tube had to be so thick that once you'd got your finger into it you couldn't bend it — and you couldn't get it into your mouth. Thought I'd take it up myself, but never got round to it.'

Reading Comprehension

Choose the most suitable alternatives.

- 1 Do you think the General
 - A rarely told long stories.
 - B often told long stories.
 - C sometimes told long stories.
 - D never told long stories.
- 2 The General mumbled almost to himself because
 - A he had forgotten what he was going to say.
 - B nobody was listening.
 - C he had forgotten that he had an audience.
 - D he was almost asleep.
- 3 The General looked
 - A much further away than he really was.
 - B as if he wished he was somewhere else.
 - C as if he wished John and the author would go away.
 - D as if he was deep in thought.
- 4 The author said something different from what he was thinking (l. 12) because
 - A he wanted to be polite.
 - B he was interested.
 - C he wanted to go home early.
 - D he wanted to stop the General from going to sleep.
- 5 The General's father was
 - A not famous for his travels.
 - B famous for his inventions.
 - C infamous for his inventions.
 - D famous for his travels.
- 6 John said 'several times' (l. 19)
 - A without meaning to.
 - B quietly.
 - C to the author.
 - D in his sleep.
- 7 The General's father went to South America
 - A when he was still in the army.
 - B before he met his wife.
 - C after he invented his toothbrush.
 - D about the same time as he invented his toothbrush.
- 8 The General announced that his father had invented a toothbrush and
 - A John found this very amusing.
 - B John's chair collapsed.

- C John blew up.
D John attacked the General.
- 9 John was 'a bright shade of red' because
A he had a bad cough.
B he was embarrassed.
C the light of the fire made him look that colour.
D he had blown up.
- 10 'Stammer' (l. 30) means
A whisper.
B say nervously.
C say rudely.
D shout.
- 11 After the General's father had failed to remove the piece of food from his teeth
A somebody hit him.
B he was hit by a new kind of toothbrush.
C he suddenly saw a rubber tube.
D he suddenly had an idea.
- 12 The General didn't try to have his father's toothbrush manufactured because
A it was too long ago.
B he never had the time.
C he never wanted to.
D he couldn't get it into his mouth.

Language Points

'DISCOVER' AND 'INVENT'

Look at these sentences.

'He discovered the lost tribe of the Urapagayos.' (p 5, l. 16)

'He invented a toothbrush.' (p 5, l. 26)

You *discover* things that already exist, but have never before been found.

You *invent* things that are completely new.

Examples:

The Vikings discovered America.

Copernicus discovered that the Earth goes round the sun.

Henry Ford invented mass-production.

Bell invented the telephone.

The discovery that matter is made up of tiny particles, called atoms, led to the invention of the atomic bomb.

DIFFERENT WAYS OF SPEAKING

The verbs 'mumbled' (l. 9) and 'stammered' (l. 30) are used in the passage to express two different ways of speaking. Below you will see these two, and four other 'speaking' verbs.

Exercise 1

Read the six incomplete sentences that follow, and write in the verb you think most suitable for each.

shouted cried stammered mumbled exclaimed whispered

- 1 'Goodness,' he , 'I can't eat all this food.'
- 2 'Be very quiet,' she , 'because mother's asleep.'
- 3 'I'm sssorry I'm ssso late,' he
- 4 The old man something, but I couldn't understand what he said.
- 5 'Help!' she 'I can't get out!'
- 6 'Wait there,' he from his bedroom. 'I'll be down in a minute.'

CONFUSING OPPOSITES

Look again at question 5 of the Reading Comprehension (p.6). You will see the words 'famous' and 'infamous'.

'Infamous' is not the opposite of 'famous': the opposite of 'famous' is 'unknown'. 'Infamous' means 'famous for nasty or unpleasant reasons'.

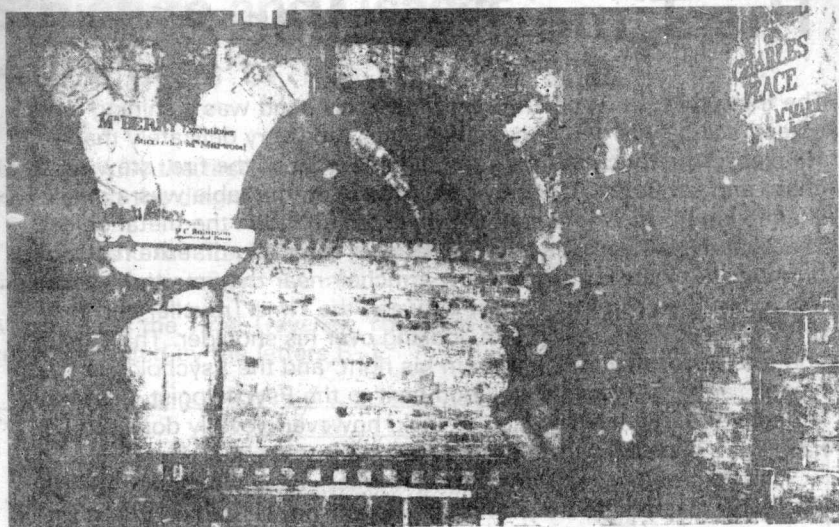
'Valuable', 'invaluable' and 'worthless' are also easily confused in this way.

'Worthless' is the opposite of 'valuable'. 'Invaluable' means 'so valuable that it is beyond price'.

Exercise 2

Fill in the gaps in the following passage with some of these words.

A trip to Madame Tussaud's is always an interesting experience. The way the models of statesmen, entertainers and historical figures seem to come to life always amazes me. I marvel at the amount of work that artists, whose names we shall never know, must have put into creating these life-like portraits. An afternoon at the Exhibition is an experience for anyone interested in history, in the arts — or just anyone with a little imagination. And then, of course, there is the Chamber of Horrors, where the acts and deaths of murderers and evil-doers are eternally acted out by the wax models. Even though the lives of these people may have been , they have at least done some good by providing entertainment (if that is the right word) for the thousands who come to see them yearly at Tussaud's.



Above: A scene from the Chamber of Horrors, Madame Tussauds.

TO HAVE SOMETHING DONE

Look at this sentence.

'Did he ever have it manufactured?' (p 5, l. 41)

There are many things that we do not do ourselves, but that others do for us.

Notice the structure that is used to express this.

Examples:

I had my car repaired last week.

When are you going to have your hair cut?

He hasn't had his suit cleaned for six months.

You must have your teeth cleaned regularly.

Exercise 3

Make similar sentences out of the following groups of words.

1 I trousers mend yesterday.

2 We must house paint soon.

3 I all my money steal by a robber last week.

4 I must go to the dentist and tooth take out.

5 Didn't you eyes test by the optician recently?

6 Rich people can afford to clean their houses prepare their meals by servants.

The Time Traveller

The thing that the Time Traveller held in his hand was a shining metal object, scarcely larger than a small clock, and very delicately made. He placed the mechanism on the table in front of the fire, drew up a chair, and sat down. The only other object on the table was a small shaded lamp, the bright light of which fell full upon the metal object. There were also perhaps a dozen candles about, so that the room was brightly illuminated. I sat in a low armchair near the fire, and I drew this forward so as to be almost between the Time Traveller and the fireplace. Filby sat behind him, looking over his shoulder. The Doctor and the Mayor watched him from his right, and the Psychologist from his left, and the Young Man stood next to the Psychologist. It seems incredible to me that any kind of trick, however cleverly done, could have been played on us in such circumstances.

'This little object,' said the Time Traveller, 'is only a model. It is my plan for a machine to travel through Time. You will notice that it looks a bit odd, and that there is a strange twinkling appearance about this bar, as though it were in some way unreal. He pointed to the part with his finger. 'Also, here is one little white lever, and here is another.'

The Doctor got up out of his chair and peered at the thing. 'It's beautifully made,' he said.

'It took two years to make,' answered the Time Traveller. Then, when we had all imitated the action of the Doctor, he said: 'Now I want you all to understand, that if you press this lever here, the machine will go into the future. If you press the other one, the motion will be reversed. In a minute I am going to press the first lever, and off the machine will go. It will vanish, pass into the future, and disappear. Have a good look at the thing. Look at the table too, and satisfy yourselves that there are no tricks. I don't want to waste this model and then be told I'm a fake.'

There was a minute's pause, perhaps. The Psychologist seemed about to speak, but changed his mind. Then the Time Traveller put his fingers out towards the lever. 'No,' he said suddenly. 'Lend me your hand.' And turning to the Psychologist, he took his hand, and pressed his finger onto the lever. We all saw the lever turn. There was a breath of wind, a candle was blown out, the lamp swayed, and the little machine swung round, became indistinct, was seen as a ghost for a second or so; and it was gone — vanished.

Structure and Usage

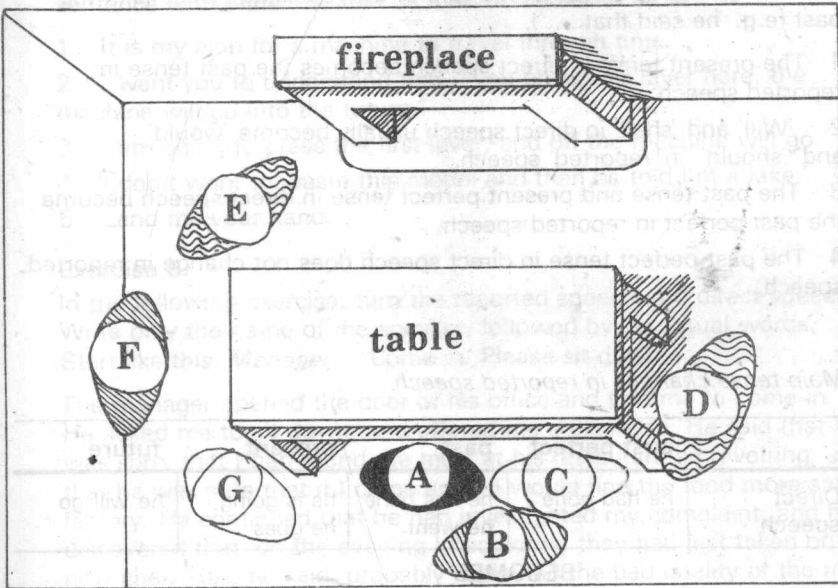
PREPOSITIONS OF PLACE

Exercise 4

Read carefully the first paragraph of the passage on p 10 again, and then look at the diagram of the room.

The table and the fireplace are indicated, and the letters A–E represent the people in the story.

A represents the Time Traveller. You must work out which characters are represented by the letters B–E.



When you have done this, write sentences describing exactly where each of the characters is sitting. You should make your explanations as exact as possible, and make use of the prepositions 'between', 'next to', 'in front of', 'behind' and 'near'.

Example:

Let us *suppose* that F is the author, G is Filby and E is the Psychologist.

Then: The author is near Filby and next to the Psychologist.