

TEACHER'S MANUAL

**ENGLISH FOR YOUR
BUSINESS CAREER**

BOOK 2

Alan R. Beesley

English for Your Business Career

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Notes by H. E. Piepho

Collier Macmillan London

A Collier Macmillan book published by
**CASELL & COLLIER MACMILLAN PUBLISHERS
LIMITED**

35 Red Lion Square, London WC1R 4SG
and at Sydney, Auckland, Toronto, Johannesburg
an affiliate of
MACMILLAN PUBLISHING CO., INC.,
New York

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Publishers Ltd., 1977

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First printing 1977

Printed in Great Britain by
The Camelot Press Ltd, Southampton

ISBN 02 972490 2

Preface

English for Your Business Career has been designed for young adults who require a practical knowledge of spoken and written English within the framework of a business vocabulary. The course starts from the beginner level and is suitable for use in commercial schools, commerce courses in secondary schools, industrial training and adult education programmes.

The story line traces the careers of young people working in a large office. At the beginning stage, the first objective is to develop fluency in general social situations: the specific vocabulary of business and office practice is introduced gradually as the course proceeds. In order to give the student a well-rounded picture of life both inside and outside the office, the chapters alternate between business situations and leisure activities. The student will thus be able to acquire a useful general vocabulary as well as the specific business vocabulary.

There are twelve chapters in Book 2, and each follows a clear pattern and order of presentation. The teacher will have no difficulty in planning the lessons and the student will find it easy to concentrate on limited objectives.

A typical lesson contains the *Plan*, summarizing the structures, grammatical items and themes to be covered; a series of *Reading passages* and *Conversations*, which are followed by comprehension questions; the *Build-up*, a section drilling specific structures with an increasing amount of vocabulary; *Grammar notes*; *Exercises*.

New words are listed in the margins as they occur. The student, if he wishes, may gloss them in his own language. Footnotes are included to provide the student with definitions of common expressions and idioms.

Each chapter is followed by a chapter break containing additional material on grammatical points and topics of general information. Separate tests throughout the book provide opportunities to evaluate progress, and there is in addition a series of extra exercises at the end of the book. The *Appendices* deal in some detail with useful grammatical points, and *Appendix 5* is an alphabetized list of all the words introduced in the book (not including those introduced in Book 1). The International Phonetic Alphabet is used as an aid to pronunciation.

The series consists of four textbooks, four sets of tape recordings and four graded readers. Each textbook is also available in a teacher's annotated edition.

Introduction

As pointed out in the introductory notes to *English for Your Business Career*, Book 1, Book 2 concentrates on business-oriented fields of discourse. Since the entire course aims at competence in both spoken and written communication, a broader linguistic facility must be acquired than that offered by traditional business English courses, which deal almost exclusively with formalized business letters and specialized vocabulary.

Book 2 therefore incorporates the special registers of office communication, business talk and commercial letter-writing into a wider network of linguistic and communicative competence. The course materials are structured towards developing a general command of oral and written English, intended to be the foundation of a flexible competence in the language in the specific areas of business and commerce. Although a clear and logical grammatical progression underlies Book 2 as well as Book 1, grammar is but one aid, rather than its predominant constituent. The course's overall principle is to define the communicative needs of people living in an industrial society and dealing with certain situations. These needs serve to promote the students' general language competence in other (non-business) fields of discourse and other forms of linguistic expression. Thus the dialogues and exercises reflect other than merely business situations; the letters cover a variety of topics outside the main theme. But the general structure and all performance training are nevertheless directed towards communicative competence in the area of business.

The organization of content and drill material in the lessons follow the pattern established in Book 1, i.e. a clear and logical sequence of presentation, exercises, explanation, exploitation and self-evaluation which the student has become

accustomed to and which he should be able to discern with ease and growing insight. Within this internal organization the book offers an abundance of means of acquiring and transferring linguistic and communicative functions. The course does not follow one method exclusively but rather provides ample opportunity for each type of student to learn according to his own orientation.

This implies that the subject matter of each lesson is not necessarily identical with the process of instruction: the teacher must be selective according to the needs of his class or of groups within the class. Self-instructional periods should be allowed for during class-time so that the students develop habits of study. Some students may wish to concentrate on the grammatical structure of the language before they accept more mechanical exercises. Others prefer playful learning games and readily take over roles suggested by book or teacher, becoming interested in grammatical explanations at a later stage. In some instances the students may wish to read a given item to themselves before being called upon to speak, whereas other students prefer the mimicry-identification mode of learning.

The teacher should, therefore, not only plan his teaching stages carefully and flexibly, but also include the students in the planning process by asking them for their preferences concerning learning and teaching methods. Involving the students in this increases motivation considerably. As much individualization of learning as possible should take place in the classroom. The teacher should not, however, become merely a distributor of individual assignments, and organizer of study time. Individualization is often misunderstood and may lead to situations where students spend much time ineffi-

ciently at machines or in front of worksheets or programmed texts. Learning a language must involve communicative linguistic activity. Although communication in the classroom is mostly simulation of speech situations, contact teaching and learning more often resemble real-life language than language-laboratory exercises and programmed sequences. Even passages of dialogue only symbolize real-speech situations and should, therefore, not replace group interaction and conversation. This principle applies to written texts in all their forms. In other words, the proof of successful learning is that the student can express his purposes in a letter of his own, rather than by reproducing stereotyped letters.

Accepting the overall principle that self-expression is the immediate as well as the ultimate goal necessarily implies a new attitude towards errors. Pit Corder of the University of Edinburgh has pointed out that the state of a student's foreign language command can be referred to as his present *état de dialecte*, the kind of language he can activate to communicate his purposes to others. This language will inevitably differ from that used by some strata of certain societies, but as long as it is comprehensible, it serves the purpose of communication. Once the student is challenged to use the language he has acquired to express his own views or objective facts, it is natural and must be taken for granted that he will make mistakes which cannot be avoided for the time being. On the other hand, there are—particularly in a course of business English—certain conventions which the student must observe strictly and absorb in what may be called "converging learning". Further skills develop only if they are allowed to do so as the student becomes competent first in the vernacular and

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then in more formal language.

The suggestions in this Teacher's Manual are aimed at a classroom situation with up to 35 students and a teacher and do not take for granted the use of technical media, however desirable these may be. The Teacher's Manual does indicate where the best use may be made of the tapes which accompany this volume. As will be seen, suggestions for the direct teaching phases predominate over those given for the organization of group or individualized work. Where the lesson plan coincides exactly with the progress of the teaching phase, no special comments are given. In some instances alternative exercises and drills are suggested, usually to cope with items particularly difficult for the student or to cover difficult instructional circumstances. Since commercial schools or courses must generally

deal with students with varying educational backgrounds, the problem of integrating all students into the mainstream of learning and language acquisition must be anticipated in the second as well as in the first year.

One very important factor of foreign-language learning cannot be dealt with in this manual but must be taken into consideration by the teacher: the difficulties arising from the contrastive forms and conceptions of the mother tongue. Several points of English pose universal difficulties for foreign students, while many other problems arise from the students' mother tongue—even, in some cases, from the structure of the dialect in informal communication. It must be left to the discretion of the teacher to take these problems into account and devote the amount of time necessary to preventive or

remedial exercises.

English, in some form or other, is part of the sociocultural setting in most countries—whether as the official language or in the world of entertainment, etc. Thus English influences everyday experiences in a variety of ways, creating what may be called a hidden treasure of linguistic means. These are often unfortunately neglected by teachers and formal courses. By using his skill and imagination the teacher can exploit these sources and considerably increase the students' motivation. The introductory situations in this manual should not be taken as obligatory but should be altered freely according to the students' environment. Situations which are familiar to the students can be substituted if the teacher prefers.

A note on tests

The tests which follow every fourth chapter are meant mainly for the student's self-evaluation or to help the teacher judge the state of language command he has reached. They should, therefore, not be used as formal tests on which marks or credits are based. Tests of this nature must be determined and set up by the teacher according to local or regional standards, and should be given *after* the series of tests suggested here so that the students can be aware of items which need further practice *before* they take the formal placement or evaluation test.

The formal tests depend very much on the prevailing educational system and methods of teaching. Standards cannot and should not be set without clearly defining and objectively assessing the teaching-learning situation in the schools and the relative amounts of time devoted to formal and informal instruction.

The teaching-learning situation consists of such factors as the instructor's qualifications, technological equipment, individualization

and grouping in the classroom, the position of the English lesson in the students' timetable, availability of remedial material such as worksheets, etc. The standards of the tests must be measured against these factors, and so must the test results.

Another factor to be borne in mind is the weighing of oral, written and "formal unrelated" performance. Most tests call for unrelated decisions—"unrelated" here meaning that the linguistic decisions are not related to any direct communicative act. One should be careful not to overestimate the performance of those students who are good at solving test items.

Whenever an objective evaluation is to be made, students should be given sufficient opportunity to express themselves in a more creative way, such as writing or answering letters, reporting or summarizing events (listening to comprehension pieces, etc.). More "mistakes" occur in items of this kind than in the unrelated test items. Teachers should attempt to make a balanced judge-

ment of these errors. The main objective is that the student be able to convey meaning and satisfy his communicative purpose. Errors are only significant when they hamper this process.

The testing of oral performance (or even competence) is a difficult matter. Generally speaking, the language laboratory is the most ineffective means of measuring oral proficiency, as not only is the situation unnatural, but the most essential factor is missing: the addressee.

The following would be a relatively reliable test: the teacher tries to elicit specified responses from the students in ways that have been suggested in this manual. A colleague seated in the classroom evaluates each response by deciding whether it is *flawless* (both structurally and prosodically), *acceptable* (with certain deviations from standard or correctness, but comprehensible), or *not acceptable* (which may range from no reply at all to completely or almost entirely incomprehensible).

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Chapter 1
Introducing G & M . . .



I
We start Book 2 with the present perfect tense. It's easy to form the tense, but it's sometimes difficult to use it correctly.
We've already had examples of this tense whenever we have used the idiomatic expressions I've got, she's got, etc.

Plan
We learn to form and use the present perfect tense in statements, questions, short answers and negatives:

a Mary has worked very hard.
Have you spoken to her about it? Yes, I have./No, I haven't.
Have you written to her?
I haven't seen the film.

b We learn how to use for and since with the present perfect:
She has worked for the firm for three years.
Peter North has been with the company since 1957.

Chapter 1 deals with a situation which is frequently encountered: that of introductions. Introductions are fairly ritualized in most cultures and therefore form a clear pattern to be learned and practised by foreigners.

A very simple pattern for an introduction: The teacher suggests the following introduction which is then repeated by the students:

"I want you to meet/May I introduce Mr. Sven Hansen from Denmark. He is 29 years old. He grew up in a small village near Esbjerg in Jutland. Since 1973 he has lived in Copenhagen. He speaks English, French, German and a little Russian. He has been a clerk in a sales department for three years. Mr. Hansen has

come to Britain to improve his English."

In this pattern the essential linguistic items of the chapter are introduced and practised. The students are called upon to make up similar

Sven Hansen
Denmark
29
small village near Esbjerg
Copenhagen since 1973
English—French— German—(Russian)
a clerk in a sales department for three years
GB: improve his English

grids introducing a person they know, have heard of or read about, or just a fictitious person. In another pattern the students introduce themselves and the firm for which they work.

Kemal Alpar
21
village in Cappadocia
Ankara five years
accountant three years
department store
the biggest store in Ankara
tourists
asked to interpret
courses since last May
Istanbul next year
prospects of advancement

Prompted by the teacher, one of the students pretends to be Mr. Alpar. "My name's Kemal Alpar. I'm 21 years old. I was born in a village in Cappadocia, but I have lived in Ankara for five years now. For three years I have been an accountant with a department store. It's the biggest department store in Ankara. As there are many tourists in Ankara who come to our store I am often asked to interpret. I have attended business courses since last May. I hope to be transferred to Istanbul next year. There I will have better prospects of advancement."

- c We use *ever, never* and other time expressions with the present perfect tense:
I have never worked in a factory.
We've always lived in London.
She has often helped me.

Main themes: the firm and some of its employees—meeting a visitor—a letter of introduction

Reading passage

Read this and then answer the questions:

C & M Stores Ltd.

If you have read Book 1, you have already met some of the people from the head office of C & M. And even if you already know them, it can't do you any harm to meet them again, because one of the themes of this chapter is introductions.

even if—
 theme—

refer to—
 speak of
 take/took/taken
 degree—
 connected with—
 commerce—



This is the commercial director—the head of the sales department. We have always referred to him as Mr. North, but his first name is Peter. He was born in London in 1933. He took a degree at L.S.E. in 1955 and since then he has always been connected with commerce.

He is tall and heavy, has dark hair and brown eyes. He usually wears dark formal suits. He has a flat in Hampstead, a suburb of London, where he has lived for the past four years. He is unmarried.



Now may I introduce his secretary? Her name is Mary Lee. She has worked for C & M for three years. She is five feet, four inches tall, has light brown hair, blue eyes and a good figure. She is not married and does not seem to have a steady boyfriend. This is surprising because she is an attractive girl. She rents a large room in Mrs. Swift's house in Elmwood. She has lived there ever since she joined the firm.

transcribe—
 tape—
 wire—

Ltd.—short for "Limited". A limited company is one in which the liability of the shareholders is limited to a fixed amount

can't do you any harm—can't hurt you
 take a degree—graduate, study at a university or similar institution
 L.S.E.—the London School of Economics
 steady boyfriend—a boyfriend she goes out with regularly

Then there are Ann and Betty. They are both shorthand-typists. Since 1964 the firm has mainly used audio-typists. These transcribe letters, memos, etc., from dictaphones, recorded tape or wire. But the

A similar pattern can be adopted to introduce Peter North. Use very simple language at first and later substitute the more complicated words and phrases:

"called him Mr. North—referred to him as Mr. North—has always been a business man—has always been connected with commerce—has no wife and no children—is unmarried."

Explain "academic degree" in terms of the degrees the students are accustomed to.

sales department still needs one or two shorthand typists. So far in this series we haven't talked much about these two girls. Betty has short hair; Ann has long hair. She is a friend of Tom Lake's.



This is Tom at home. Look at his clothes. You can see that he likes to wear informal clothes at home.

Tom is 26 years old. At the moment, he is a clerk in the sales department. His main job is to deal with customers' complaints.

informal—

complaint—

Soon he is going on a management training course because he wants to become a store manager. He hasn't always liked his job but he is happier now that he feels he has some prospect of advancement in the firm.

Then there's Bob, the office boy. He attends evening classes twice a week. He is learning about business management.



We have now met six of the employees at the head office of C & M. (We're going to meet a lot more of them later.) But what exactly is the firm? What does it do?

so far—up to the present moment

deal with—attend to, look after

prospect of advancement—chance to improve his position in the firm

Ask students to introduce Peter, Mary Lee, Ann, Betty, and Tom. Tell them to do so in an informal situation, in a formal setting, and also just by showing a photo and explaining who the person is, what he/she is like, etc.

Then ask questions containing the present perfect structure. Afterwards tell students to ask the same kind of questions:

"Have you ever been to Mr.

North's office?"

"Have you met Mary Lee?"

"Have you ever talked to Tom Lake?"

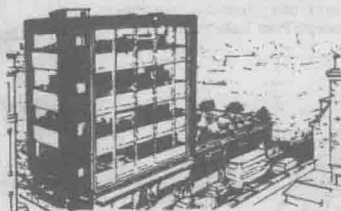
"Have you ever been in the head office of C & M?"

"Have you ever heard of the London School of Economics?"

"Have you ever taken a degree?"

"How long have you been connected with your firm/married/engaged?"

Well, here's a picture of the head office. It's in Baker Street, one of the busiest streets in the West End of London.



initial—
huge—very big
recently—
within—

aspect—
activity—
during—

The letters C & M stand for Crane & Martin, but people usually call the firm by its initials (C & M) or C & M Stores Ltd. It is a huge chain store. It has 117 branches throughout the country. Recently it has opened stores abroad—in Paris and Rome for example. It is planning to enter the Latin-American market within the next three years. It owns a famous department store in Regent Street and also has a controlling interest in three factories in the U.K. We needn't say any more about it now because we're going to see many aspects of its activities during the chapters to come and in the other books in the series.

Notice the verbs in the present perfect tense used in this passage:

you *have read*/you *have met*/he *has been*/she *has worked*/
the firm *has used*/he *hasn't always liked*/he *has often thought*

Questions

- 1 When and where was Peter North born?
- 2 What is Mary Lee's job?
- 3 What do Ann and Betty do?
- 4 Why is Tom going on a management training course soon?
- 5 Where is the head office of C & M?
- 6 What do the letters C & M stand for?
- 7 What sort of store is C & M?
- 8 How many branches has it?
- 9 Which market is it planning to enter within three years?
- 10 In what street is its department store?
- 11 How many storeys high is the head office building?

West End—district of London where most of the fashionable shops and restaurants are, and also many of the famous theatres and cinemas

stand for—represent, are short for

within the next three years—not later than three years' time

has a controlling interest—owns most of the shares

the U.K.—the United Kingdom (consisting of Britain and Northern Ireland)

the chapters to come—the following chapters

Introduce the text. A translation into the mother tongue may be necessary as the factual context may not be familiar to all students.

When asking the questions, note that the appropriate answers are not always complete sentences:

"How many branches has it?"

"117."

"In what street is its department store?" "In Baker Street."

KEY

Questions

- 1 He was born in London in 1933.
- 2 She's Mr. North's secretary.
- 3 They are shorthand-typists.
- 4 Because he wants to become a store manager.
- 5 In Baker Street.
- 6 Crane and Martin.
- 7 It is a huge chain store.
- 8 117.
- 9 The Latin-American market.
- 10 In Regent Street.
- 11 Five storeys high.

II

Build-up

The present perfect tense

Formation: **has/have + past participle**

The past participle:

- a Regular verbs: the same form as that of the simple past—base form + (e)d.
- b Irregular verbs: you must learn them individually. In lists of irregular verbs, the past participle is usually the third form given. Learn the past participles of these verbs now:

base form	past	past participle
see	saw	seen
write	wrote	written
go	went	gone
be	was/were	been
have	had	had
do	did	done
come	came	come
fly	flew	flown

Use: In this chapter we show one of the main uses of the tense. First, look at its name. It's called ...

The
PRESENT —————> now, at the moment
Perfect —————> completed, finished, "perfected"

The tense combines both past and present. But notice that the word **PRESENT** is bigger than the word "perfect". This is to show you that the tense is much more closely connected with the present than the past.

With the present perfect tense, the action or situation occurred in the past, but our interest is in the *present* result(s), consequence(s) or effect(s). This may be because:

- 1 The result of the action is still relevant:
He has left his wallet at home. (So he hasn't any money with him.)
Mr. North has gone out. (So you cannot see him.)
- 2 The action, event or condition is still in progress:
I've lived here for three years. (And I still do.)
She has worked for the firm for three years. (And she still does.)
- 3 We think that the action or event may still be completed sometime in the future:
I've never been to America (but perhaps I'll go one day).

II

Build-up

One may have to be selective as far as the formal explanations are concerned, but the examples given should be drilled and mastered by all students. The build-up may continue while the subsequent conversations and exercises are dealt with.

Visualization may help the process of comprehension.

since	for
point of time —————> now	duration of time
—1969	—four years
—last January	—some time
—Monday	—two hours

1 Mary has She's We have They've	worked very	hard. well
---	-------------	---------------

2 She has Hilda's You have He has	worked for been with	the firm for C & M	three years. a long time several months many years
--	-------------------------	-----------------------	---

Note: When *since* is used with the present perfect it refers to a point of time in the past up till now: *since 1960, since Christmas, since last weekend, since I was a child, since you arrived.*

3 Have you spoken to her about it?

Note: When *have* is used as an auxiliary—as it is when it helps to form the present perfect tense—it is a special verb, and, as with all special verbs, questions are formed by inversion (reversing the order of the subject and verb).

Have you spoken to her about it?
written to them
seen the manager
answered the letter
sent in your application

application—

Has she been here long?
applied for the job
met the new sales manager
finished the filing

apply for—

4 Have you written to her? Yes, I have/No, I haven't.
As with all special verbs, only the special verb is repeated in the short answer (in this case *has/hasn't/have/haven't*).
Work with another student. Ask the questions below and give short answers:

Yes, I have./No, I haven't.
Yes, she has./No, she hasn't.
Yes, it has./No, it hasn't.

Have you seen the film at the ...? (Name a cinema.)
Has Mr. North worked with the firm since 1966?
Has Mary worked for C & M for three years? *
Have you read the next chapter of this book?
Has C & M entered the Latin-American market?
Have you been to England before?
Have you always lived in ...? (Name your home town.)
Have we met Ann and Betty before?
Has your holiday begun?
Have any of your friends got colour television?

begin/began/begun

Some of the exercises can be contextualized:

1 Student: "I'd like to work here."
Student: "Have you sent in an application?"
Student: "Yes, I have."
Student: "Have you seen our personnel manager?"
Student: "Yes, I have."
Student: "Have you talked to him about the job?"
Student: "Yes, I have."

2 Student: "I don't like that man."
Student: "Has he been here long?"
Student: "No, since February."
Student: "What's wrong with him?"
Student: "He has been late very often."

3 "I haven't seen the film. I haven't been to the cinema for ages. But I've heard about the film. I've seen photos of it."

4 Student: "You look tired."
Student: "I haven't had a holiday for two years."
Student: "Why not?"
Student: "I've taken too many courses."
Student: "Have you taken any examinations?"
Student: "Yes, two."

In exercises of this kind the teacher may suggest the first sentences and then leave it to the students to use sentences which could continue the dialogue adequately. If students find it difficult to think of such sentences,

write a number of incoherent statements and questions on the board which then have to be fitted into the context.

KEY

4

Yes, I have/No, I haven't.
Yes, he has/No, he hasn't.
Yes, she has/No, she hasn't.
Yes, I have/No, I haven't.
Yes, it has/No, it hasn't.
Yes, I have/No, I haven't.
Yes, I have/No, I haven't.
Yes, we have/No, we haven't.
Yes, it has/No, it hasn't.
Yes, they have/No, they haven't.

5 I haven't seen the film.

Note: Special verbs form their negatives with *not*, so simply add *not (n't)* to *have*.

I have seen the film. I have not (haven't) seen the film.
She has typed the memo. She has not (hasn't) typed the memo.

I	haven't seen	the film.
We		his new flat
		you for ages
		colour television

for ages = for a long time

He	hasn't	written home since last April.
She		heard from the agents
		read the chairman's report
		had a holiday for the last two years

agent—
chairman—

6 I have never worked in an office.

Note: *never* = *n't ever*. Used with the present perfect, *ever* and *never* mean "at any time up to the present moment".

I have never worked in an office. That's why I haven't ever learned to type.

She hasn't ever saved any money so she can't afford a holiday.

save—

7 We've always lived in London.

done our shopping there
taken our holidays in August.
wanted to go to Rome

shopping—

She has often helped me.
stayed with me
been to C & M's department store
travelled for the firm on business

Note 1: Look at the position of the adverbs *never*, *always*, *often*. They come before the *main* verb.

Note 2: Notice that the time expression used with the present perfect tense must be concerned with the present moment. In the sentence "We've always lived in London", the adverb *always* includes the present moment because the meaning is "and we are still living in London". We talk more about this in the next chapter.

5 "Sheila's a good friend to Mary who is ill. Mary's been ill for six weeks. Sheila's often ... (helped her friend/visited her/done her shopping/spent an evening with her/stayed with her over the weekend, etc.)."

To drive home the position of the adverbs of frequency, two groups can be formed in the class:

Group one: "I always watch T.V. in the evening."

Group two: "I never ..."

Group one: "I sometimes drink gin."

Group two: "I never ..."

Group one: "I never flirt with men."

Group two: "I sometimes ..."
Etc.

This can be continued on a more serious line comparing working conditions:

"We never work late on Saturdays."

"My boss always smiles when I enter the room."

"We often have a chat during office hours."

Etc.

colleague—
chain store—
arrange—
foyer—

III Conversation Are you Mr. Florio?

Mr. North is in charge of home sales, but he often sees business colleagues from abroad. Today he is meeting the sales manager of a big Italian chain store. His name is Signor Emilio Florio. Mr. North does not know him, but they have arranged a meeting in the foyer of the Marlborough Hotel, where Mr. Florio is staying. Mr. North has just come in and seen a man of about forty sitting in an arm-chair near the fire. He is reading *Roma*, an Italian newspaper.



must be—	Mr. North	Excuse me. Are you Mr. Florio?
	Mr. Florio	Yes, I am. You must be Mr. North.
	Mr. North	That's right. How do you do? (Holding out his hand)
	Mr. Florio	How do you do? (They shake hands.)
keep/kept/kept	Mr. North	I'm sorry I'm late. I hope I haven't kept you waiting.
	Mr. Florio	Oh no, that's all right. I've just come down from my room.
heating—	Mr. North	What's the room like? Comfortable?
	Mr. Florio	Oh, it's very comfortable. The heating's good. That's the main thing. I always find England so cold.
trip—	Mr. North	This isn't your first trip to London, is it?
	Mr. Florio	No, I've been here quite a few times before.
eat/ate/eaten	Mr. North	Have you eaten yet?
yet—	Mr. Florio	No, not yet.
	Mr. North	Well, let's go and have a meal now. Is there anywhere in particular you'd like to go to?
in particular=special	Mr. Florio	No, you know London better than I do.
	Mr. North	They've opened a new Italian restaurant in Dean Street....

is in charge of—controls, directs, manages
you must be—here must does not indicate necessity but strong possibility. Mr. Florio assumes that this is Mr. North.
the main thing—the most important thing

III

Conversation

The caption should be read out and—if necessary—briefly explained by the teacher. Then the teacher turns to one student: "Excuse me, are you Mr. Florio?" He somehow (nodding) indicates that the answer is: "Yes, I am."

Teacher: "How do you do?" (holds out his hand)

Student: (perhaps responding to a whispered cue) "How do you do?" (shake hands)

It is advisable to create a situation of this kind to make the students realize the mode and the ritual of the dialogue. In this case the greeting

ritual will differ from that to which the student is accustomed. Even though he may remember the phrase it probably does not constitute part of his own ritualized behaviour system. The dialogue passage calls for the immediate and direct experience of speech. Introducing the first lines of any dialogue in this fashion is recommended so that the students identify the social climate, the mode of speech and the type of roles the conversation involves.

Now the students are asked to listen to the dialogue or read it silently. The teacher then addresses several students, pretending to be one of the two people:

"What's the room like? Comfortable?"

"Have you eaten yet?"

"Is there anywhere in particular you'd like to go to?"

"Perhaps the new Italian restaurant in Dean Street?"

The students either respond directly in their own words—which will not necessarily be adequate—or turn to the written dialogue and pick out the reply. This again is directed towards demonstrating and involving the students in the essential *speech acts* that constitute the learning objective behind the dialogue passage. Only after exercises like these do the students fully understand the significance of the dialogue roles and are they able to read the passage in adequate prosody.