

# NEW FIRST CERTIFICATE ENGLISH

Teacher's Guide to Book 4

W.S. Fowler, J. Pidcock and R. Rycroft



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and R Rycroft**

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# Introduction

## ● Changes in the examination syllabus

*New First Certificate English, Book 4* covers the areas of Paper 4 Listening Comprehension and Paper 5 Interview in the Cambridge First Certificate in English examination and takes into account all the changes proposed in the new 1984 syllabus.

The changes can be summed up as follows:

### Paper 4: Listening Comprehension

- 1 There will be a series of *recorded* texts.
- 2 Questions will be of varying kinds, *not limited to multiple choice*, and will make use of a combined question paper/answer sheet.
- 3 The test will carry a final total of 20 marks out of the whole examination total of 180 marks.
- 4 The texts will include radio-type sequences, situational dialogues, announcements, etc. Mildly non-standard accents will be used.
- 5 The use of recorded material signifies a move away from the literature-oriented texts of the 1975 syllabus towards authentic spoken English in a variety of realistic contexts.

### Paper 5: Interview

- 1 The photograph-based conversation has been retained.
- 2 The reading-aloud exercise has been retained but modified. In the interview the candidate will be given a booklet containing a series of reading passages, asked to look at a particular one, and given a few moments to prepare not only to read it but also to identify the speech situation in which it might occur.
- 3 The third part contains a variety of possibilities, including role-play, giving definitions or opinions, giving short talks on prepared topics, discussing how to solve specific problem situations, and, if the candidates have been studying the optional texts, discussing (or giving talks about) them.

## ● The design of the course

The four books comprising the *New First Certificate English* course can be used independently to concentrate on a specific paper in the examination, but they have been written in such a way that they relate to each other. The first unit of *Book 1*, for example, is devoted to descriptions of people; the first passage of *Book 2* compares a publisher's imaginary picture of authors he has never met with the reality, when they actually arrive; and the first unit in *Book 4* contains radio missing-persons messages, after which students are required to match the descriptions they have heard with a selection of photographs. In *Books 1* and *2*, Units 5, 11, 17 and 23 are concerned with the writing and reading of narrative, and Units 6, 12, 18 and 24 with the optional literary texts; since the 1984 syllabus states that the Listening Comprehension paper will move away from literature-oriented texts, we have not linked the above units to any in *Book 4*. The table below shows how the 16 teaching units in *Book 4* relate to units in *Books 1* and *2*.

<i>Books 1 and 2</i>	<i>Book 4</i>
1	1
2	2
3	3
4	4
7	5
8	6
9	7
10	8
13	9
14	10
15	11
16	12
19	13
20	14
21	15
22	16



We have tried to make this relationship loose enough to avoid monotony, but close enough for students to be able to practise and reinforce any language or skills they have used in the linked units in the other books.

### ● The contents of *Book 4*

Each of the 16 teaching units in *Book 4* (intended to occupy  $1\frac{1}{2}$  class hours) is divided into Listening and Speaking sections and contains:

#### Listening

*Pre-listening activity:* This is intended to allow students a few minutes to talk in a context related to the listening task that follows.

*Exercise 1:* This is generally a fact-based, functionally-oriented task (e.g. taking note of some information/filling in a simple form, etc.).

*Exercise 2:* This is generally longer and more complex than Exercise 1, requiring students to gather information by inference or interpretation as well as by 'straight' comprehension.

#### Speaking

*Questions on the photographs and related topics:* Our experience has taught us that photo contrasts, which we used in the original *First Certificate English, Book 5*, give more food for thought and produce better results in the classroom than single photographs, but in this book we have varied the approach, occasionally using one photograph and occasionally more than two.

*Speech situation/Reading aloud:* A short passage for reading aloud, linked to the theme of the unit, is followed by questions which help to put the passage in context.

*Role-plays/definitions/short talks, etc:* A variety of communicative activities have been included, some requiring individual preparation and some group work. The first listening exercise in several of the units lends itself to follow-up role-

play, and other, activities.

Finally, there are two test units, which contain material with no thematic link.

### ● Suggested methodology

#### Listening exercises

As the examination text requires the tape to be played twice only, with suitable pauses beforehand for the students to look over the questions, and after each listening for the answers to be written, we feel that two plays should be the target by the last term of the course, if not before. However, in view of the fact that this type of recorded material may be new to a large number of students beginning a First Certificate course, we would recommend teachers to be flexible at first and adopt the approach 'twice at least but as often as necessary', *always provided that students realise that the point of the exercise is to select the relevant needed information from what they hear and NOT to try and understand every word.* Students should be encouraged to work in pairs or small groups; in this way weaker students are helped and notes can be compared after each listening. They should be allowed a minute or so to look at the task requirements beforehand; and after each listening there should be a pause to give them time to talk about their answers. In the examination listening test, however the pauses will be briefer; something like 20 seconds for the preparation of the questions, 15 seconds between listenings, and 15 seconds at the end. In our opinion such short pauses should only be used when the tasks are being done individually, as a test.

#### Questions on the photographs

The best results with the photographs always come when students work in pairs/small groups. Below we list four suggested techniques which help to vary the learning experience with the photographs.

- 1 In pairs or groups of three or four. One student has the photo (the book open)

- and the other(s) can't see it. The other(s) is/are allowed 20 questions to guess as exactly as possible what is in the photo. The student with the photo should demand a high degree of precision in the description (i.e. what is in the background/top right-hand corner, etc.) but should not limit him/herself simply to answering yes or no. The best results come when the student with the photo helps the guessers with the occasional question or comment. For this activity it is obviously essential that the guessers should not have had the chance of seeing the photos beforehand.
- 2 This is an exercise testing memory and powers of observation, and works best if the photo contains a lot of detail. In pairs or small groups. All the students look at the photograph for a short time, and try to take in as much detail as possible. Then, in pairs or groups, one student can see the photo and the other(s) can't. The students who can't see have to rebuild the picture from memory as exactly as they can. Before the exercise begins to drag, the photo should be shown and discussed.
  - 3 Second Opinion. This is useful with photo contrasts. In pairs. Instead of both students talking about both photos each one takes a different one from the other and studies it in depth, not only answering any of the questions he/she finds interesting but also building up his/her own short list of questions to ask his/her partner's opinion about. After this brief (5–8 minute) individual stage, the two students get together and work on the photos one by one, talking about their own questions or points that have interested them, (i.e. not slavishly working through our list of questions, which are intended as suggestions only).
  - 4 A second reconstruction exercise, this time with photo contrasts and linked with note-taking. In pairs/small groups. The students look briefly at both photos and take notes individually about their content; they then

close their books. They should write down two or three sentences in which they sum up in their own words what each photo is about, and suggest what the two photos have in common. After this brief (7–10 minute) individual stage, the students work together to compare notes and summaries.

### Speech situation/reading aloud

Here are some suggestions for bringing this exercise to life.

- 1 The students work in pairs to prepare the passage, identify where it comes from, etc; each student in the pair could read it aloud once. Then the class comes together to compare notes.
- 2 In pairs. Both students prepare the passage. Then a role-play format is adopted, where one student is an actor/actress 'rehearsing' the passage as if it were lines he/she has to say in a play. The other student is the play director, who makes comments on the performance until every sentence is 'just right'. As well as being enjoyable, this exercise makes both partners aware of the factors involved in good reading.

We recommend 5–8 minutes as a maximum time for this exercise.

### Role-play, Definitions, Short talks, etc.

We feel that with this type of activity many teachers do not give enough attention to helping students develop *accuracy* of expression as well as fluency. Students often express discontent because they want to know if they are speaking correctly but have no way of knowing because their teacher lets everything pass when they are doing relatively free oral exercises. We believe that the following three rules of thumb will help both students and teachers get the best out of this type of activity.

- 1 Students should be allowed enough time to prepare themselves properly; they should not be rushed into beginning.
- 2 The teacher needs a sensitive correction strategy. He/she will need to help with



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lexis/expressions in response to each student's particular needs during the activity, but will cut off the student's fluency if he/she does any more than supply the needed help. The best approach seems to be for the teacher to note down any common and recurring mistakes while the activity is going on, ensuring that the students see that this is being done and know why.

3. Then, armed with these notes and while the activity is still fresh in the students' minds (and in his/her own!) the teacher can use the notes as the basis for some remedial practice (either at the end of the

same class or in the following one). This has the double benefit of (possibly!) putting right some things that the students *know* they have difficulty with, and also of showing that their oral work is given value within the course framework.

It is our hope that this aural/oral book in the *New First Certificate English* series will not only provide First Certificate examination candidates with practice in all the skills they will need in Papers 4 and 5, but that it will also make that practice enjoyable in its own right.

Will Fowler  
John Pidcock  
Robin Rycroft  
Barcelona, June 1983.

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# Answer key to Listening exercises

## Unit 1 People

### Exercise 1

DELEGATE	DESTINATION	FLIGHT NUMBER	DEPARTURE TIME	BOARDING GATE
Mr. Suzuki	Tokyo	BA 912	11.20	17
Mr. Moon	Singapore	BA 666	11.40	18
Mr. Narayan	Nairobi	EA 831	11.35	24
Mr. Ben-Hadj	Muscat	BA 666	11.40	18
Mrs. Campesi	Rome	AL 742	11.15	12
Dr. Hassan	Karachi	BA 292	11.25	19
Dr. Mellert	Hamburg	LH 039	11.40	9
Dr. Kostaki	Athens	BA 292	11.25	19

### Exercise 2

Alex Crabbe: Photograph D; Jane Turnbull: Photograph F; Anne Jepson: Photograph C

## Unit 2 Accommodation

### Exercise 1

#### BOOKING FORM

Holiday no. Departure date *OCT, 17* Number of nights *3*

#### Passengers names

Mr Mrs Miss Ms	Initials	Surname	Nationality	Date of Birth if under 18	Holiday Insurance
<i>MR</i>	<i>F.F.</i>	<i>FISHLOCK</i>	<i>BRITISH</i>		
<i>MRS</i>	<i>M.</i>	<i>FISHLOCK</i>	<i>CANADIAN</i>		

Address of first person named to whom all correspondence will be sent, or agents stamp

*15 GRANBY STREET, LONDON NW29*

Phone (Home) *229 6179*

(Office) *765 2792*

**Destination/tour** *EGYPT*

**Hotel/s** *PYRAMID PALACE*

Rooms	Standard	Superior	Studio Apt	One Bedroom Apt	Two Bedroom Apt
Single					
Double	✓				
Triple					
Other					

Meal plan	Room only	Room & Breakfast	Half Board	Full Board
			✓	

**Other requirements** Car Hire *NO*  
Optional Tours *DAY-TRIP ROUND CAIRO; CAIRO BY NIGHT*  
• Connecting Flights

**PLEASE MAKE CHEQUE PAYABLE TO 'PHOENIX HOLIDAYS LTD'**

**Exercise 2**

	CUSTOMER 1	CUSTOMER 2
Dates required	<i>Sept. 4-17</i>	<i>Aug. 5-18</i>
No. of bedrooms	<i>3</i>	<i>2</i>
No. of bathrooms	<i>3</i>	<i>1</i>
No. of other rooms	<i>3</i>	<i>2</i>
Swimming pool?	<i>Yes</i>	<i>No</i>
Maid service?	<i>6 days a week</i>	<i>Not mentioned/No</i>
Car rental weekly	<i>£80</i>	<i>£98</i>
Air fare included?	<i>Yes</i>	<i>Yes</i>
Cost per person	<i>£570 for 2 weeks</i>	<i>£270 for 2 weeks</i>

Customer 1: Photograph F; Customer 2: Photograph D



## Unit 3 Work and study

### Exercise 1

HOW LONG? 3 OR 4 WEEKS 4 weeks  
DATES? (MUST BE JULY) July 4th - 30th  
HOW MANY CLASSES PER WEEK? 15  
COST OF COURSE PER PERSON  
TUITION? £165  
ACCOMMODATION? £88 bed and breakfast  
POCKET MONEY, MEALS, etc. £220 in total  
TOTAL COST PER PERSON? About £470  
IS ACCOMMODATION NEAR SCHOOL? No  
ACCOMMODATION IN FAMILIES? No

### Exercise 2

Liz: She sounds too confident ...

Minnie-Lou: Not our type, I think ...

Shirley: Too crazy for my taste ...

1 False; 2 True; 3 False; 4 True; 5 True; 6 False

## Unit 4 Social customs

### Exercise 1

Students should have ticked the following:

- 2 (packets of paper hats)
- 3 (paper napkins, square packet)
- 5 (tall coloured candles for birthday cake)
- 8 (dolls in national dress)
- 10 (chocolate rabbits)
- 12 (children's puzzles)

### Exercise 2

- 1 a person he doesn't like very much
- 2 someone with intellectual/political interests
- 3 a rather shy man
- 4 a snob
- 5 his boss

## Unit 5 Memories

### Exercise 1

The order of photos mentioned is:

- 1 G (white cliffs)
- 2 H (castle)
- 3 F (couple on beach)
- 4 A (charabanc)
- 5 E (memorial statue)
- 6 C (narrow-gauge railway)
- 7 D (botanical gardens)
- 8 B (main street in village)

### Exercise 2

	Beryl's memory	Stanley's memory
Where was the table?	<i>In the corner, near the window</i>	<i>In the corner, near the band</i>
Memory of the waiter?	<i>Not Mario. Trevor - dark-haired, tall, very deep voice</i>	<i>Mario. Then Trevor - glasses, black teeth, a stutter</i>
Colour of her dress?	<i>Green</i>	<i>Dark red</i>
Colour of handbag?	<i>Brown</i>	<i>Golden</i>
Where was she sitting?	<i>Next to Stan</i>	<i>Opposite Stan</i>
Colour of her belt?	<i>Brown</i>	<i>Golden</i>
Colour of her hair?	<i>Blonde</i>	<i>Dark</i>
Length of her hair?	<i>Short</i>	<i>Long</i>
Anything about her skin colour?	<i>Not suntanned</i>	<i>Brown, suntanned</i>
What was their own special song?	<i>"Under the Bridges of Paris"</i>	<i>"Night and Day"</i>
What sort of shoes was she wearing?	<i>—</i>	<i>Very high-heeled</i>
What happened in the end?	<i>—</i>	<i>They fell over while dancing.</i>



## Unit 6 Finding the way

### Exercise 1

The route is:

- Station
- Park End Street
- Hollybush Row
- St Thomas' Street
- Paradise Street (The building is the prison.)
- Castle Street
- Stop at the City Library
- Pembroke Street (The building is the Museum of Modern Art.)
- Cornmarket Street (The shop is Alice's.)
- Dead Man's Walk
- Rose Lane (the Botanical Gardens)
- Queen's Lane
- Bridge of Sighs (in New College Lane)
- Brasenose Lane

### Exercise 2

The route is:

- Patras
- Antirion
- Efpalion
- Lidorikion
- Amphissa
- Delphi
- Arachova (The monastery is Osios Loukas.)
- Thebes (Take the road to Chalkis.)
- Take the motorway towards Athens.
- Marathon

Two possible ways back into Athens from Marathon are;

- 1 Drive southwards down the B road till you come to the junction with the A road that comes from Lavrion; then follow that into Athens.
- 2 Drive northwards from Marathon on the B road, passing Varnavas, till you come to the motorway; then follow that into Athens.

## Unit 7 Opinion

### Exercise 1

The caller makes the following mistakes:

- D He never gets to the point.
- F He does not keep to the point.
- G It seems he doesn't really know what he wants to say.
- I He is too worried about what listeners will think of him.

## Exercise 2

ITEM	25 YEARS AGO	NOW
small car	62½ weeks	32½ weeks
a pair of leather shoes	21½ hours	10½ hours
a tube of toothpaste	44 minutes	22 minutes
a vacuum cleaner	2½ weeks	1½ weeks
a gas cooker	3¼ weeks	2¾ weeks
return air fare London - Barcelona	4¾ weeks	1½ weeks
a loaf of white bread	7 minutes	6 minutes
a kilo of apples	26 minutes	16 minutes
½ kilo of butter	32 minutes	23 minutes
a litre of milk	15 minutes	10 minutes
6 eggs	57 minutes	22 minutes
a ballpoint pen	10½ minutes	2 minutes

## Unit 8 Plans and forecasts

### Exercise 1

SE. England/S. Coast: EARLY cloudy; LATER rain, heavy at times

Central England/S. Wales: EARLY cloudy; LATER occasional showers

SW. England: EARLY sunshine; LATER scattered showers (11°C, 52°F)

NW. England/N. Wales: EARLY fog and frost; LATER sunny intervals and showers (7°C, 45°F)

N. England/S. Scotland: EARLY cloudy and windy; LATER rain, sometimes heavy (6°C, 42°F)

N. Scotland: EARLY snow and fog; LATER (fog will clear) (2°C, 36°F)



Exercise 2

1

CAIRO / PYRAMIDS TRIP

1. Coach leaves Mokattam?  
10.15
2. Coach arrives Memphis?  
11.15
3. Coach leaves Memphis?  
11.45
4. How long at Sakkara?  
45 minutes
5. Coach leaves restaurant  
for Giza?  
2.30
6. How long at the  
Pyramids (approx)?  
Just under 2 hours

2 C; 3 A; 4 A

## Unit 9 Do-it-yourself holidays

### Exercise 1

#### HIRE THE CAR

PHONE CANNINGS TEL. 652717

REMEMBER IT'S THE WHOLE WEEK

#### FIND OUT

BEST CAR FOR 4 PEOPLE AND LUGGAGE?

*Escort Estate*

PICK UP AT WHAT TIME?

*Monday morning*

#### COST

BASIC WEEKLY? £100

UNLIMITED MILEAGE OR  
PAID BY THE MILE? *Unlimited mileage*

DEPOSIT? *No, everything is paid in advance.*

HOW MUCH FOR EXTRA DAYS? £16 per day

EXTRA FOR 2 DRIVERS? £2.50 per driver

INSURANCE INCLUDED? *Yes*

ANY V.A.T. TO PAY? *15%*

### Exercise 2

Students should have ticked the following twelve items:

- 1 (tent and groundsheet)
- 2 (scouring pad)
- 3 (plate, knife, fork and spoon)
- 4 (compass)
- 6 (backpack)
- 8 (camping stove and gas)

- 10 (food containers)
- 11 (rope)
- 12 (sleeping bag)
- 13 (maps)
- 15 (axe/saw)
- 16 (flask for drinks)



# Unit 10 Advertising

## Exercise 1

The radio advertisements match the critical descriptions as follows:

1 f; 2 i; 3 h; 4 d; 5 e; 6 c

## Exercise 2

Interviewer's No. 739	Research Project : Television advertisements
Date .....	
Name of interviewee ..... <i>Jim Belushi</i> .....	
Occupation <i>Maintenance technician for photocopy machines</i>	Age ..... <i>24</i> ..... Sex M/F ..... <i>M</i> .....
How many hours television per week? 0-5 ..... 6-10 ..... 11-15 <input checked="" type="checkbox"/> ..... 16+ .....	
Favourite television ads? cartoons.... with animals ... with children ... with story-line <input checked="" type="checkbox"/> informative ... amusing ... other (please specify) .....	
Does interviewee find it easy to remember television ads? YES/ <del>NO</del>	
Can he/she remember the name of any products advertised by :	
1) cartoons? <del>YES</del> /NO 2) ads with animals? YES/NO	
3) ads with children? YES/ <del>NO</del> 4) ads with story-line? YES/ <del>NO</del>	
5) informative type of ad? YES/ <del>NO</del> 6) others .....	
Does he/she prefer ads with or without music? ..... <i>With music</i> .....	
Does he/she like ads with jingles/songs/repeated slogans? ..... <i>Yes, all of them</i> .....	
What sort of ads does he/she dislike, and why? <i>detergent, aftershave</i> <i>Advertiser seems to be laughing at public.</i> <i>Women often presented as silly dolls.</i>	
Would he/she buy a product simply because he/she had seen it advertised on television? <del>YES</del> /NO	
If a product is advertised on television, does that suggest to him/her that the product should be good? <del>YES</del> /NO	
Would he/she prefer television without advertisements? <del>YES</del> /NO	