CERTIFICATE ENGLISH

Language and Composition

Book 1
W.S. Fowler and J. Pidcock

NEW FIRST CERTIFICATE ENGLISH Book 1

Language and Composition

WS Fowler and J Pidcock

underestimate the amount of work that can and should be done outside the classroom. It is vital for any student who hopes to pass the examination to find the time for written practice; it is also vital that students should make thorough use of the reference sections provided in the books in this course, whenever they are in doubt.

That said, I would like to add that we hope that the material and guidance given in this book are interesting enough for writing in English to become not a task, but an enjoyable experience.

Will Fowler Barcelona, June 1983

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Introduction

New First Certificate English

Since its publication in 1973–5, First Certificate English has been the course most widely used by students preparing for the Cambridge examination at this level. In these ten years, however, English teaching methodology has changed considerably, and now the examination itself is to be modified, with effect from June 1984. In preferring to write a new course, which will be published to coincide with the appearance of the new examination, rather than to revise the original, my coauthors, John Pidcock and Robin Rycroft, and I have been primarily concerned to take these changes in methodology into account. Over 90% of the material in the course is new.

While this was in our view a necessary step, it does not mean that the examination as such has changed to a noticeable extent either in level or form, except in the design of the aural/oral tests (covered by Book 4 of the new course). The main reasons for changes in approach, primarily intended to shift the emphasis away from the remedial teaching of grammar towards the acquisition of skills, are the following: first, students entering a First Certificate course nowadays have in most cases been taught differently from those who entered them ten years ago; secondly, we ourselves, after ten years' further experience of teaching Cambridge examination classes, have modified our own ideas.

The design of the course

The four books comprising the new course can be used independently in order 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 24 units of Book 1, Language and Composition are reinforced by 24 parallel units in Book 2, Reading Comprehension, each of which develops through passages and exercises the themes and lexis contained in the corresponding unit in Book 1. The grammatical structures emphasised in given units of Book 1 are further practised and employed in structural exercises in Book 3, Use of English, and the subjects for guided composition, which form Section B of the Use of English paper, are similarly related to group work tasks in Book 1 in most cases. There is a clear cross-reference index at the end of this book, referring to Book 3, which shows how exercises there can be used for remedial work and reinforcement of what has been taught. Although dialogue is no longer one of the composition forms required by the examination, the relationship between written and spoken English is still of maximum importance inside and outside the classroom. Consequently, many of the texts in this book are in dialogue form, and their themes are expanded in listening material provided in Book 4, Listening Comprehension and Interview.

The organisation of the units in Book 1

Book 1 of the course contains 24 units, each of six pages, and is divided into four stages, each stage having six units. The units reflect the different kinds of composition students may be asked to write, and there is therefore a progression in four stages of increasing difficulty for each type, both in terms of the development of writing skills and of the grammatical content.

Four of the six types are specifically indicated in the Cambridge syllabus: description (which comes first at each stage and is therefore found in Units 1, 7, 13 and 19); discussion (which comes third); narrative (fifth); and prescribed books (sixth). The last-named unit at each stage is included for the benefit of those students who intend to answer the optional question on a prescribed book in the examination. While these units may be of interest to students in general, they will have no direct application for them unless they are studying a set book. Since it is impossible to predict which book students may choose in a given year, and which books will be replaced at the end of the year by the examiners, the units are designed to teach the most effective techniques for dealing with novels or plays set, irrespective of the choice that has been made.

While students are no longer required to write dialogue, composition topics may be set that do not fall precisely into the categories already mentioned. Apart from that, it must be remembered that Cambridge First Certificate is not an end in itself for the majority of students but should be seen as part of a continuing process of learning English. It is a serious mistake, for this reason, to imagine that the best way to reach the First Certificate standard is simply to study old examination papers; what is necessary, instead, is to learn the skills required to reach this standard, and in so doing, develop one's command of English for a wider application of it. The even-numbered units in this book, apart from those devoted to prescribed books, are therefore intended to deal with the English required for communication in the widest possible sense of the word, ranging from asking the way to expressing wishes and regrets, from inviting someone to a party to apologising for mistakes, from planning holidays or business trips to writing letters of complaint.

The relationship between skills and grammatical accuracy

The principal emphasis in this book is on acquiring the skills necessary to write English

in a wide variety of circumstances, any one of which may be tested in the examination. This is in part a matter of learning appropriate techniques and suitable forms of expression, but it also depends on the ability to link together successfully the relevant structures that have been learnt in previous years. Since students may have different levels of English when they enter the class and may have studied in different places, using different methods, their knowledge will not always be the same. An element of grammatical revision, of remedial work, is essential. Each unit therefore contains a Checklist of grammatical items which must be thoroughly understood before students can expect to deal adequately with the composition topics at the end of the unit. It must be stressed that hardly any of the grammatical items should be new, so that students must judge, with the teacher's guidance, whether some remedial practice. using the exercises in Book 3, is necessary or not. The Checklist appears at the beginning of the unit, not at the end, precisely for this reason; it is not a summary of what has been taught in the unit, but a reminder of what students should already be familiar with, to enable them to use the structures themselves in the unit that follows.

Within each unit, we have tried to exemplify the kinds of composition students may be asked to write, we have provided indications of how they are put together, and we have offered students numerous opportunities to develop their own skills in activities which, while they are in principle designed for work in pairs or groups, can also, in almost every case, be done by individual students.

One final comment is required. Writing well in English is a matter of learning a number of skills and putting them into constant practice. The composition tasks at the end of each unit arise naturally out of the themes contained in it and necessarily demand confident handling of the structures emphasised. If there is one thing a further ten years' experience in teaching Cambridge classes has taught us, it is that students, and teachers, too, frequently

Introduction

Stage One

Unit 1 Description: People

Checklist page 1

- 1.1 Physical appearance page 2
- 1.2 Character, qualifications and experience page 4
- 1.3 A life history page 6

Tenses in future time; tenses in past-to-present time; describing appearance and dress

Unit 2 Making enquiries

Checklist page 7

- 2.1 Telephone enquiries page 7
- 2.2 Travel enquiries page 10
- 2.3 Choosing your holiday page 12

Direct and indirect questions; there is/are; polite requests; offers

Unit 3 Discussion: Making comparisons

Checklist page 13

- 3.1 Choosing a flat page 14
- 3.2 Comparing candidates page 16
- 3.3 Choosing the right person page 17

Comparison - regular and irregular forms, as ... as, the same ... as, similar to, like, different from; too and enough

Unit 4 Invitations and replies

Checklist page 19

- 4.1 Spoken invitations page 20
- 4.2 Writter: invitations page 22
- 4.3 Making convincing excuses page 24

Formulae for invitations; word order of adverbs of frequency; **may** (possibility); exclamations; possessives

Unit 5 Narrative: Chronological sequence

Checklist page 25

- 5.1 Unusual events page 26
- 5.2 A day in the life page 28
- 5.3 The story of an escape page 30

Chronological order (Past Simple and Past Continuous); previous action (Past Perfect); future reference in the past (would), verbs of perception + infinitive/-ing

Unit 6 Prescribed books: Telling the story

Checklist page 31

- 6.1 Writing a synopsis page 32
- 6.2 Using a synopsis page 34
- 6.3 Plot outlines page 36

Uses of tenses; alternatives to relative clauses; useful terms

Stage Two

Unit 7 Description: Places

Checklist page 37

- 7.1 Famous buildings page 38
- 7.2 Historic towns page 40
- 7.3 Reminiscences page 42

Passive forms and usage; prepositions of time; defining and non-defining relative clauses; where (relative adverb); Past Simple, used to and would

Unit 8 Giving advice

Checklist page 43

- 8.1 Practical help page 44
- 8.2 Directions page 45
- 8.3 Positive advice page 48

had better and should (ought to); unless and provided; prepositions of place; have/get something done

Unit 9 Discussion: Arguing for or against

Checklist page 49

- 9.1 Spoken agreement/disagreement page 50
- 9.2 Written agreement/disagreement page 52

Conditional sentences (1); must (logical conclusion and obligation); purpose clauses (1)

Unit 10 Making plans

Checklist page 55

- 10.1 Career plans page 56
- 10.2 Travel arrangements page 58
- 10.3 Printed announcements page 60

Uses of tenses - Present and Future; future time clauses; in case; question tags

Unit 11 Narrative: Using direct and indirect speech

Checklist page 61

- 11.1 Reporting conversations page 62
- 11.2 Summarising conversations page 64
- 11.3 Dramatising narrative page 66

Statements; imperative forms for command and request; questions

Unit 12 Prescribed books: Plot and theme

Checklist page 67

- 12.1 Identifying plot and theme page 68
- 12.2 Writing on a theme page 70
- 12.3 Literary devices page 72

Use and omission of the definite article; relative clauses using prepositions

Stage Three

Unit 13 Description: Giving instructions

Checklist page 73

13.1 Keeping fit page 7413.2 Recipes page 76

13.3 Operating instructions page 78

Imperative and alternative forms; gerund and infinitive in general statements; clauses of

concession (1)

Unit 14 Persuasion

Checklist page 79

14.1 Buying and selling page 80

14.2 Advertising techniques page 82

Noun clauses; so, such and alternatives (1)

Unit 15 Discussion: Arguing for and against

Checklist page 85

15.1 Expressing opinion page 86

15.2 Developing a balanced argument page 88

15.3 Reassessing the question page 90

It and there; one ... another, some ... others; most; each, every, everyone, every other

Unit 16 Reacting to possible circumstances

Checklist page 91

16.1 How would you react? page 92

16.2 What would you do? page 94

16.3 Using your imagination page 96

Conditional sentences (2); either ... or, neither ... nor, enough

Unit 17 Narrative: Speculation, deduction and turning points

Checklist page 97

17.1 Speculation and deduction page 98

17.2 Turning points page 100

May, might, must (deduction), can't and couldn't; needn't and mustn't; conditional sentences (3)

Unit 18 Prescribed books: Characters

Checklist page 101

18.1 Historical figures page 102

18.2 Character and type page 104

18.3 Character and theme page 106

Word order of adjectives; purpose clauses (2); because and because of

Stage Four

Unit 19 Description: Events

Checklist page 107

- 19.1 Three kinds of composition page 108
- 19.2 Past events page 109
- 19.3 Recurring events page 110
- 19.4 Future events page 112

Sequence of tenses; can and could (conditional); such as and like; both, also, too, as well; specially and especially; reflexive verbs

Unit 20 Complaining and apologising

Checklist page 113

- 20.1 Informal complaint and apology page 114
- 20.2 Formal complaint and apology page 116

Conditional sentences (4); why (not) and should (shouldn't) have; perfect infinitive; shall we? and let's; polite suggestions/invitations/requests

Unit 21 Discussion: Choosing an approach

Checklist page 119

- 21.1 Recognising a standpoint page 120
- 21.2 Choosing your approach page 122
- 21.3 Tracing an argument page 124

Conditionals without if clause; emphatic forms; clauses of concession (2); fewer and less

Unit 22 Wishes, regrets and complaints

Checklist page 125

- 22.1 In conversation page 126
- 22.2 In writing page 128
- 22.3 In retrospect page 130

Wish and if only; co-ordinating relative clauses; as, like and as if

Unit 23 Narrative: Highlighting main events

Checklist page 131

- 23.1 Rearranging the order page 132
- 23.2 Tracing the sequence page 134

Past Perfect Simple and Continuous; by (that

time); it used for emphasis

Unit 24 Prescribed books: Relationships between characters

Checklist page 137

- 24.1 In drama page 138
- 24.2 In the novel page 140
- 24.3 Choosing your hero page 142

Reference Section

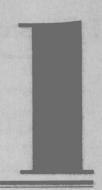
Grammatical reference page 143 Stylistic reference page 160

Answers page 163

So and such (2)

Index page 165

Description: People



Checklist

Each unit in this book shows you how to write a different kind of composition. Before you begin to study the text, however, it is a good idea to remind yourself of the forms and structures that are likely to be required in a given case. You will recognise almost all of them because you have learned them before, but it is useful 1) to look at the grammatical notes contained on the first page of the unit; 2) if you are still not sure, to do the relevant exercise indicated here in *New First Certificate English Book 3*; 3) when you are writing a composition, to check any point you are doubtful of in the Reference Section at the end of this book.

Tenses in future time

I'm going to meet her at the airport. (Personal intention)

She **is coming** to see us today. (She has planned the visit.)

Her plane **arrives** at 11.30. (Planned according to a timetable)

I'm sure/I hope she'll (she will) be there.
If you wait here, you'll see her.

You'll see her when she comes through the

When you see, her, tell her I'm waiting for her at the office.

(Will is mainly used as the future form in subordinate clauses or in sentences with subordinate clauses (if, when) in the present tense. It may be replaced by the imperative.)

See Book 3, Exercises 96A-B.

Shall I meet her at the airport? = Would you like me to ...?

(Shall is only necessary as the future form when we are offering to do something or making a suggestion. It is used only with I and we, e.g. Shall I ...? Shall we ...?)

See Book 3, Exercise 28.

● Tenses in past-to-present time

I have been studying English for four years/since 19__ (up to now).

I haven't seen her for a long time/since last Christmas.

I **studied** French **for** five years at school (but I don't study it now).

I started learning English/stopped learning. French four years ago.

See Book 3, Exercises 97A-C.

Describing appearance and dress

She's tall/short/quite slim/rather fat.
He has blue eyes. He's a blue-eyed boy.
She's wearing a red coat. She has a red coat on. She's dressed in red.

He has a beard/a moustache. He's wearing dark glasses.

A man with a beard/moustache. A man in dark glasses.

A man in a green jacket. Put your jacket on/Take it off.

1.1 Physical appearance

Dialogue 1

Sandra Wyatt, Managing Director of Mediterranean Fashions, is talking to her secretary, June Taylor.

Listen to the dialogue.

SANDRA Now, as you know, June, Mrs Campesi is coming to see us today. She's flying from Rome and I'd like you to go and meet her at the airport. She'll probably expect to see me there, but I want to check a few details about the last delivery from Italy before she arrives.

JUNE She's an important supplier, isn't she? I've written a lot of letters to her. I hope I'll recognise her. What does she look like?

SANDRA She's quite tall, about the same height as you, and fair-haired. She has very striking green eyes, and a good figure. She's slim and she's always very well dressed.

JUNE How old is she?

SANDRA About 35, I suppose, but she looks younger and she usually wears young women's clothes.

JUNE Have you got a photograph of her?

SANDRA No, I'm afraid not. But I'm sure you'll recognise her. She looks very smart, like most Italian women.

Wyatt?

SANDRA Her plane arrives at 11.30. You'll just have time to get to the airport. When you see her, tell her I'm sorry I couldn't come myself. I'll be here at the office.

Activity 1

Look at the four photographs below and identify Mrs Campesi from Sandra's description. Give reasons for your choice.

• Dialogue 2

June is at the information desk at the airport.

Listen to the dialogue.

JUNE Has the Alitalia flight from Rome arrived

CLERK Yes, it touched down ten minutes ago.

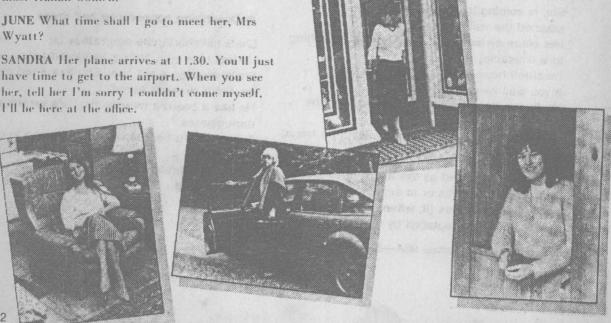
JUNE Oh, dear. I have to meet someone. I hope I haven't missed her.

CLERK Don't worry. The passengers are still going through customs. If you wait over there, you'll see them when they come through that

JUNE Thanks.

Activity 2

Before you go on, decide what sort of person June is looking for. Describe the person she is expecting to see.



Dialogue 3

Listen to the dialogue.

JUNE Hm, tall, fair-haired, with green eyes, looks about 30. Ah, that woman coming through now must be her! Oh, excuse me, are you Mrs Campesi?

WOMAN I'm sorry. I'm not. You've made a mistake, I'm afraid.

JUNE Sorry. Well, there isn't anyone here like Mrs Campesi. That woman in the bright blue coat waiting over there is tall and slim, but she's got red hair and she's wearing dark glasses. Oh, well, I'll ask her, anyway. Excuse me, I'm looking for Mrs Fulvia Campesi, from Rome.

MRS CAMPESI Ah, pleased to meet you. I'm Fulvia Campesi. I was expecting Mrs Wyatt but I couldn't see her so I waited for a few minutes.

JUNE I'm her secretary. She asked me to meet you. I'm sorry I didn't recognise you at first.

MRS CAMPESI Of course, I've got these dark glasses on. That makes it difficult.

JUNE Yes, and ... er.

MRS CAMPESI Ah, and my hair, too. I expect I was fairer when I came before. Oh well, never mind. You found me in the end.

JUNE Yes. We can go this way to get a taxi. Can I help you with your luggage?

Activity 3 — pair work

Describe the people in the photographs below. Compare your description with another student's.

Activity 4 — group work

You work for an advertising company and must choose actors and actresses for some comic sketches advertising a new soft drink. Decide what you want them to look like and how you want them to be dressed. The sketches include a) a gangster and his girlfriend; b) Tarzan and Jane; c) Mark Antony and Cleopatra; d) a typical English businessman and his wife; e) King Arthur and his wife, Guinevere. Compare your descriptions with other students'.



1.2 Character, qualifications and experience

Applying for a job

Study the form of address and the layout of the beginning and end of these letters, and look at Reference Section - Letters, page 161.

Au pair wanted Jan. Jul. by doctor's family in London, 2 young children. Write to: OF and Mrs Watson, 64 Oakley Road, London SW2.

Administrative Assistant required for journal published by large charity organisation. 'A' levels, good typing (at least 45 w.p.m.) and a willingness to take responsibility essential. Apply in writing to: Mr S Heywood, Box 3939, Haymarket House, London SWI 3PQ.

25th April 1984

28, Stanton Lane, Hollington, Yorkshire.

Dear Mr. Heywood

REASON FOR WRITIMO

I am writing to apply for the post of Administrative Assistant, advertised in the 'Daily Star' yesterday, 29th April.

EXPERIENCE is have no previous experience in charity work, but I have been working for a year in a youth centre in York. As part of my job here, I have had to help in the preparation of the club's monthly magasine. It is my responsibility to persuade the contributors to hand in their articles and illustrations on time, to deal with problems of layout, and to organise distribution.

QUALIFICATIONS I have 'A' level passes in English, History and Prench and enclose a photocopy of the certificates. I can type 50 words a

END:N

I look forward to hearing from you.

Yours sincerely,

anne Taylor

September 22, 1984

9 Rue de Breuil 75014 Paris FRANCE

Dear Dr and Mrs Watson

REASON FOR WRITING I am replying to your advertisement in 'The Lady' for an au pair to look after your children and help in the house from January to July next year.

VALIFICATIONS As you will see from the enclosed application form, I have just left school here, after completing my baccalaurest. I have been studying English for six years, but I would like to spend some tire improving it by living in an English-speaking country before going to university next autumn.

EXPERIENCE

I am used to dealing with children because I have two broaders one ten years old and the other eight and I have always done everything I can to help my mother, who has a full-time job. In addition, I have had a lot of experience in beby-sitting for couples in the neighbourhood, and as a result that I have learnt how to deal with most of the emergencies that occur when you have to look after children.

I look forward to hearing from you about the job. In particular, REQUESTING I would like to know about the hours of work, the responsible INFORMATION I would have, and the retunities I would have for study. I would like to know about the hours of work, the responsibilities

• Activity 5

Study the letters opposite and notice that they follow four basic stages:

- 1) reason for writing;
- 2) introducing yourself, and giving reason for application;
- 3) previous experience and qualifications;
- 4) polite ending, and possible request for further information.

Work together to write a letter to apply for one of the jobs below. First, decide what sort of person is likely to get the job — age, sex, previous experience, qualifications, etc. — and what else you would like to know about it if you applied. Then write the letter from an appropriate applicant. Remember to state:

- 1) how and where you saw the advertisement;
- 2) why you want the job;
- 3) your experience and qualifications;
- 4) any requests for further information. End the letter correctly and lay it out like those on the opposite page.

FRENCH, SPANISH, GREEK, ITALIAN, GERMAN, PORTUGUESE TRANSLATOR WRITERS

European magazine is expanding its London staff, it requires experienced Translator/Writers, with any of the above languages as mother tongue, to take responsibility for languages as mother tongue, to take responsibility for separate-language editions of monthly journal. Previous magazine experience and good knowledge of European affairs essential. Salary negotiable. Application with full c.v. to Vittorio Moro, EUROPE TODAY, 707 Camden Road, LONDON W11.

HOUSEKEEPER USA

For New York-based executive with heavy travel schedule. Must be healthy woman under 25, Competent, with previous experience. Write to Edwin Flint, Jr. c/o George V Hotel, LONDON. Or come to interview on Tuesday October 22, Passport required.

BIOLOGY BOOKROOM

If you have an interest in **bibliogy** like to do things thoroughly and don't mind dealing with the unexpected you may be the person we are looking for to join us as an assistant in our largely mail order biological bookshop.

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Write with full curriculum vitae to Miss Linda Hayman, BGM Bookroom, 733 Bloomsbury Street LONDON WCIB 472.

Jane Fonda

Actress daughter of the late Henry Fonda, she was born on December 21, 1937, in New Jersey, but brought up on the West Coast till she was ten. She was educated at the exclusive women's college, Vassar, but grew restless there and left to go and study art in Paris. When she returned to New York, she took up modelling and appeared twice on the cover of Vogue. In 1958 she met Lee Strasberg, founder of the Actors' Studio, and this led her to develop a passion for acting. In 1960 she made both her Broadway and Hollywood debuts, and won immediate recognition as a potential star.



In 1965 she married French director Roger Vadim, who tried to make her into another Bardot, but in the late 1960s she returned to the U.S. and became a fervent social activist, supporting anti-Establishment causes like the Black Panthers, the Indians, and

the anti-Vietnam war movement. In 1969 she won her first nomination for an Oscar, and won the New York Film Critics' Award, for her performance in They Shoot Horses, Don't They? For Klute, in 1971, she won the Academy Award as best actress, as well as another New York Critics' Award.

In the late 1970s, after a period of being involved in anti-war activities with her second husband. Tom Hayden, she returned to participate in the commercial cinema. She won a nomination for an Academy Award as best actress in *Julia* (1977), and her second Oscar as best actress for *Coming Home* (1978), a film dealing with the aftermath of the Vietnam war.

Activity 6

Using the notes below, write brief life histories of the following people.

GLENDA JACKSON
Born May 9, 1936
Place Birkenhead, U.K.
Father Bricklayer
Began acting 16, when left school
Jobs Waitress, receptionist,
chemist's assistant
First big film success Marat/Sade
Awards Oscar for best actress,
Women in Love (1969) and A Touch
of Class (1973).

MELINA MERCOURI
Born October 10, 1923
Place Athens, Greece
Father Politician, once Deputy
Mayor of Athens
Began acting 17
First film Stella (1955) directed by
Cacoyannis (Zorba)
Awards Nominated for the Oscar
for Never on Sunday; best actress
at Cannes (1960).
Other Elected Member of
Parliament for Piraeus (1977). Now
Minister of Culture.

DUSTIN HOFFMAN
Born August 8, 1937
Place Los Angeles, U.S.A.
Father Furniture designer
Began acting 19
Jobs Doorkeeper in flats, attendant
in mental hospital
First big film success The Graduate
(1967)

Awards Nominated for Academy Award in *The Graduate, Midnight* Cowboy, Lenny and Tootsie (1967, 1969, 1974 and 1983). Oscar in 1980 for Kramer v. Kramer.

Composition

- 1 Write an application for one of the jobs on page 5.
- 2 Write a brief biography of any famous
- person. Use the order of presentation given in Activity 6.
- 3 Describe the appearance of a friend of yours.

Making enquiries



Checklist

Direct and indirect questions

In indirect questions, notice the order — subject before verb — and the fact that **do** and **does** do not appear in the Present Simple tense.

'Is there a telephone box near your house?' — Can you tell me if there's a telephone box near your house? (No question word in the original question)

'Where's the post office?' — Can you tell me where the post office is?

'How far is the station from here?' — Can you tell me how far the station is from here?

'How often do the buses run?' — I'd like to know how often the buses run.

'How long does it take to get to the centre of London?' — She wants to know how long it takes to get to the centre of London.

'How big is the flat?' — The advertisement doesn't say how big the flat is.

See Book 3. Exercise 1.

• There is/are

There is/are indicates the existence of something. Do not confuse it with impersonal forms, like It's easy, It's a nice day today.

Is there a garage at the hotel?Yes, there is. There's room for a hundred cars.

Are there a lot of good hotels in Athens?

— Oh, there are several.

Polite requests

Could I come round and have a look at the flat?

Would you mind if. I came round and had a look at the flat?

Could you tell me something about the job I've applied for?

Would you tell me .../Would you mind telling me ...?

Study Reference Section - Modals, page 149.

Offers

Would you like me to help you?/Shall I help you?

Study Reference Section — Modals, page 149.

2.1 Telephone enquiries

N.W.10 SHORT LET 2 months Nov/ Dec. Single/double bedroom or flat. Ring 403 0059.

NEWCROSS BROCKLEY Large room in shared flat £50 pcm. 694 8724.

3-BEDROOM HOUSE available November in Forest Hill. Full central heating, suit family or shares. References essential. £90 pw. Tel. Biggin Hill 46193. GIRL WANTED for third person in shared house SE15. Garden, colour TV. £10pw. rent, £4 pw. bills. 639 5020 evenings/weekends.

PRIMROSE HILL flat. Suit 3 people. £140 pcm. Phone 873 7741.

MAIDA VALE Large 1-bed. flat £130 pcm inclusive. Available from Nov. 1st. Tel. 178 7451.

Dialogue 1

Listen to the dialogue.

MRS TOWNSEND Hello, Eileen Townsend speaking.

SANDY Oh, hello. I'm ringing about the flat advertised in today's Star. Is it still available?

MRS T Yes, it is. Two or three people have rung up about it, but nobody's been to see it yet.

SANDY I see. It doesn't say how big it is in the advertisement.

MRS T Well, it's got two bedrooms, a double and a single, and there's a dining/living room, a fair-sized kitchen and a big bathroom. And there's garage space if you want it.

SANDY It certainly sounds nice. Could I come round and have a look at it sometime this morning?

MRS T Oh yes. Come any time you like. I'll be at home all day today and tomorrow...until the flat's let, I mean.

SANDY Oh good. Well, I'll come round as soon as I can. Could you give me the exact address, please?

MRS T It's 14, Primrose Crescent, Flat B.

SANDY (noting it down) 14, Primrose Crescent...Flat B. Thanks very much, Mrs Townsend. See you soon. 'Bye.

MRS T 'Bye. (hangs up)

Activity 1 — pair work

Study the advertisement and the conversation above. Imagine Sandy likes the flat, but she wants to ask Mrs Townsend some questions. Ask and answer questions on the topics suggested below.

1	NEARBY FACILITIES		2	TRAVEL	
	shopping centre	s there? Where? How far away?		tube station bus stop distance from London?	Is there? Where? How far away? How often? How longtake?
3	FACILITIES IN FLAT		4	PAYMENT	and Labour to Roll Services
	garage flats in building	Is there? How much extra? How many? Can we?		rent electric light telephone	How much? How often?