

NEW FIRST CERTIFICATE ENGLISH

Teacher's Guide to Books 1-3

W.S. Fowler and J. Pidcock

NEW FIRST CERTIFICATE ENGLISH

Teacher's Guide to Books 1-3

**WS Fowler and J Pidcock
with Geth Evans**

Nelson

The New First Certificate English Series

● *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 co-authors, 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 complement 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 forms Section B of the Use of English paper, are similarly related to activities in *Book 1* in most cases. There is a clear cross-reference index at the end of *Book 1*, referring to exercises in *Book 3*, which shows how they can be used for remedial work and reinforcement of what has been taught. Although dialogue is no longer one of the forms of composition required in the examination, the relationship between spoken and written English is still of maximum importance inside and outside the classroom. Consequently, many of the texts in *Book 1* are in dialogue form, and their themes are expanded in listening material provided in *Book 4*.

The chart at the back of this *Teacher's Guide* shows how work in the classroom can be organised so that a varied programme of teaching can be developed, using each book in turn but, because of the relationships mentioned, consistently expanding and reinforcing what has been learnt. Teachers using the course as a whole are therefore advised to read the chart horizontally, teaching the first unit in *Book 1* the corresponding unit in *Book 2*, and then the exercises suggested from *Book 3*. While there is no obligation to follow this plan rigidly, and there are occasions where reading comprehension and lexical work from *Book 2* can be interspersed with presentations from *Book 1* (see notes on the relevant units from *Book 1*) there is only one main exception; that is, that we must remember at all times that almost all grammatical work at this level is essentially remedial and very few structures are being encountered for the first time. Each unit in *Book 1* is therefore preceded by a checklist of structures emphasised in it, and in the corresponding notes in this *Teacher's Guide* we also draw attention to any other structures featured for the first time on which remedial exercises in *Book 3* are based.

While the great differences encountered between students at this level may make it necessary to revise a structure in a given class in depth and therefore to do remedial exercises before presenting the unit, we advise teachers to follow the procedures we suggest in notes on the units in order to decide whether structural revision is necessary as part of the presentation, as a subsequent reminder, or not at all.

● Length of the course and time available

The material provided in the four books that comprise *New First Certificate English* has been written so that it can be successfully covered in 150–180 hours of classroom contact, assuming regular homework and some additional home study. It is therefore suitable for schools with intensive programmes of five or more classes a week during the academic year, and for those teaching three hours a week over a period of two years. In the latter case, twelve units of *Books 1* and *2*, eight units of *Book 4* and the suggested exercises from *Book 3* should be completed by the end of the first year. There will be some differences if students are being prepared for the prescribed books option in the composition paper, and these are indicated in the Introduction to *Book 1*.

● Teacher's notes

John Pidcock and I have always taught in conditions where teachers with a heavy programme of class-contact hours and the necessary time spent in correcting written homework, which is essential for success in this examination, have been under constant pressure to find time for adequate preparation. With this in mind, we have tried to make the teacher's notes that follow as complete as possible; we have included all relevant statistics on the pretesting of material; we have provided the answers to all exercises; finally, we have indicated ways in which the teacher can best make use of the material in the time available. We wish to emphasise, however, that although this course is in our view the most comprehensive and most carefully interrelated of any that have been produced for students at this level, it is our intention that it should be flexible in use and that teachers should not feel constrained by our advice to abandon methods that have proved successful in their circumstances or to cease to experiment with the material on their own account. We have merely tried to indicate what has worked best in our own experience.

Will Fowler
Barcelona, June 1983

NEW FIRST CERTIFICATE ENGLISH
Book 1

Language and Composition

Contents

The New First Certificate English series

Book 1 Language and Composition

Introduction *page 1*

Composition marking *page 4*

Unit 1 *page 11*

Unit 2 *page 14*

Unit 3 *page 17*

Unit 4 *page 19*

Unit 5 *page 22*

Unit 6 *page 25*

Unit 7 *page 27*

Unit 8 *page 30*

Unit 9 *page 33*

Unit 10 *page 36*

Unit 11 *page 39*

Unit 12 *page 42*

Unit 13 *page 44*

Unit 14 *page 48*

Unit 15 *page 51*

Unit 16 *page 54*

Unit 17 *page 56*

Unit 18 *page 58*

Unit 19 *page 61*

Unit 20 *page 64*

Unit 21 *page 66*

Unit 22 *page 69*

Unit 23 *page 72*

Unit 24 *page 75*

Book 2 Reading Comprehension

Introduction *page 79*

Unit 1 *page 83*

Unit 2 *page 84*

Unit 3 *page 86*

Unit 4 *page 88*

Unit 5 *page 89*

Unit 6 *page 91*

Lexical Progress Test 1 *page 93*

Unit 7 *page 94*

Unit 8 *page 96*

Unit 9 *page 98*

Unit 10 *page 100*

Unit 11 *page 101*

Unit 12 *page 102*

Lexical Progress Test 2 *page 103*

Unit 13 *page 104*

Unit 14 *page 105*

Unit 15 *page 106*

Unit 16 *page 106*

Unit 17 *page 107*

Unit 18 *page 108*

Lexical Progress Test 3 *page 109*

Unit 19 *page 110*

Unit 20 *page 110*

Unit 21 *page 111*

Unit 22 *page 113*

Unit 23 *page 113*

Unit 24 *page 114*

Lexical Progress Test 4 *page 115*

Test Papers *page 116*

Book 3 Use of English

Introduction *page 121*

Remedial practice

Structural revision exercises *page 127*

Section A

Selective cloze *page 131*

Progress tests 1, 2 and 3 *page 131*

Structural conversion *page 133*

Progress test 4 *page 135*

Progress test 5 *page 140*

Progress test 6 *page 143*

Progress test 7 *page 145*

Word building *page 146*

Completion of dialogues *page 148*

Completion of letters *page 149*

Section B

Guided composition *page 152*

Test papers

Test 1 *page 155*

Test 2 *page 157*

Series chart *page 160*

Introduction

● The organisation of units

As indicated in the chart in this *Teacher's Guide, Book 1* of the course consists of 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 in the examination, and there is therefore a progression in these four stages in terms of the development of writing skills and of increasing difficulty in the grammatical content. Within each unit, there are two or more sections, which should be taken as indicating separate, if related, presentation; in some cases, this is a matter of contrasting the spoken and written forms of the language in a similar context, in others of approaching the same topic from different points of view. In the notes that follow on individual units, we have indicated throughout:

- 1 The aims of the unit and of each section in terms of developing skills;
- 2 The corresponding structures emphasised, and the degree to which they can be included in one or more presentations;
- 3 The relevant structural information contained a) in the checklist preceding the unit; b) in the grammatical reference section at the end of the Students' Book; c) in the relevant remedial exercises in *Book 3* of the course.
- 4 Advice on presentation and on the activities that allow students to practise in speech and writing the skills that they have been taught via presentation and study of the text.
- 5 Suggestions for homework topics and the way in which they relate to classroom activity.
- 6 Relevant links between the texts and activities in *Book 1* and others in *Books 2* and 3.

Types of composition

Four of the six types of composition explored in these units are specifically indicated in the Cambridge syllabus — description (which

comes first at every stage and is therefore found in Units 1, 7, 13 and 19); discussion (which comes third); narrative (fifth); and prescribed books (sixth).

The second and fourth units of each stage are not related specifically to categories within the Cambridge syllabus, but it must be remembered that composition topics may be set that depend heavily on specific communicative circumstances, the subject of the group that comes second, or on the effective handling of future and conditional forms, dealt with progressively in the group that comes fourth. Apart from that, it must be remembered that the 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, where the skills required in these units are constantly being revised and developed.

Prescribed books

The prescribed books unit at each stage is included for the benefit of students who intend to answer the optional question on a prescribed book in the examination. While some parts of these units may be of interest to students in general, they will have no direct application unless they are studying a set book. Consequently, the workload for non-prescribed books students is effectively 20 units, not 24.

Since it is impossible to predict which prescribed book students may choose in a given year, and which books will be replaced at the end of the year by the examiners, the prescribed books units are designed to teach the most effective techniques for dealing with set novels or plays, irrespective of the choice that has been made. Logically, students who have chosen this option have considerably more work to do in terms of preparation, but on the other hand it represents fifty per cent of the examination paper for them, and they need to pay rather less attention to some other forms of composition. We have indicated to teachers

which sections of other units can most safely be left out by prescribed books students so that their overall workload will also be of the order of 20 units.

● The relationship between skills and grammatical accuracy

Planning remedial work

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. The teacher at First Certificate level therefore has the important responsibility of deciding as quickly as possible how much remedial work needs to be done and whether, in some cases, it will be necessary to explain once again the fundamental points of grammar and usage that students should already know. Based on our experience of teaching and testing such students over the past twenty years, we have drawn attention to likely areas of confusion in the teacher's notes for each unit and suggested ways of reminding students of the problems.

Using the Checklist and remedial exercises

As already mentioned, the exercises in *Book 3* enable full-scale remedial work to be undertaken if it proves necessary. Nevertheless, for those teachers who are new to this level, we would emphasise that there is nothing that reduces motivation in students more than doing exercises they do not think they need to do because they have done similar ones before. At the same time, and this is the main reason why the checklists have been placed at the beginning of the units and not at the end — because students at this level are usually being reminded of what they should know, not making sure that they have fully taken in what

they have just been taught for the first time — students, in our experience, will be ready to do remedial work if they can see for themselves that the class as a whole is uncertain about a specific point.

Learning the skills

Learning the skills themselves must be seen, however, as the motivating force for students at this level rather than having to concentrate on the grammatical tools required. Within each unit, we have tried to exemplify the kinds of composition students may be asked to write, have provided indications of how they are put together and enabled students to analyse this for themselves, and have offered numerous opportunities for students to develop their own skills in activities, which, while they are in principle designed for work in pairs or groups, can also in most cases be done by individual students. The activities are in our view a valuable part of the teaching process and an important element towards motivation. We have at all times indicated what has proved the best way of doing them in our own classes. But we would like to point out, too, that such methods may not always be as suitable in very large or very small classes, and that such activities, in order to be effective, are often time-consuming, so that they should not be regarded as compulsory if they are likely to interfere with the completion of the overall timetable.

● Homework

Composition

We are convinced that students in First Certificate classes must work outside the classroom if they are to reach a high standard. We strongly recommend that all compositions, the end-product of each unit, should be done at home. Students should be trained from the beginning to time their work and indicate how long a given task has taken them. While the correction of compositions is at times arduous for teachers, we believe it is part of our

responsibility. Advice on the correction of compositions is given in the section that follows.

Reference section

We recommend that students should be shown from the beginning how to make use of the reference section at the end of this book and the appendixes that appear elsewhere in the course. The task of correcting compositions becomes much easier if it is possible to point out by reference to information contained within the Students' Book why mistakes have been made. Teachers should become familiar with the index to the Students' Book, which will save them a great deal of time.

The value of homework

Students, especially those over 18, frequently protest that they have insufficient time to work at home. Whether or not this is true, it must be made clear to them that their further progress in English and above all their chances of passing the First Certificate examination are reduced accordingly. After many years' experience of this problem, we have no hesitation in telling our students on the first day of the course that those who regularly fail to do the homework are wasting their time and money, and we would not object in the least to being quoted to this effect.

Composition marking

Teachers new to First Certificate classes may be unsure of what standards to apply, and what method of marking to adopt. The examples below are given as a guide both to standard and to marking. The system used is flexible, in that it is a matter of opinion whether students benefit from receiving what can at best be an honest, but subjective, evaluation of their work in the form of numbers or letters. What is beyond question is that on the one hand, the maximum amount of advice and useful correction should be given, but on the other, students should be encouraged to analyse their own mistakes and not cheerfully glance at what has meant up to half an hour's hard work for the teacher and promptly make the same errors the following week. For this reason, we advocate a form of correction which emphasises the seriousness of some mistakes — roughly in terms of how long ago the point was first taught, and how often the student is likely to have made the same mistake — and expects the students to recognise the worst ones for himself. We also advocate that the checklists and reference section should be used both to make the student study the point at

issue and also to save the teacher the trouble of writing out the correct forms over and over again.

● Assessment

The five compositions below were all written on the same subject — 'Describe an unusual incident you have experienced or read about for which there was no reasonable explanation'. The marks given (either out of 10, or on a Cambridge scale of A-E) are the averages of those awarded by three groups of teachers (the authors and the class teacher at the British Council Institute, Barcelona, and two groups of five teachers on teacher-training courses. While individual assessments varied considerably, the rank order and mark allotted by the three groups taken together was the same. The comments are ours, but take into account what was said by the other teachers concerned, for whose help we are very grateful.

In all cases, we used 'impression marking', deciding on a mark on the basis of clarity of expression and lack of grammatical errors within a well-organised composition that attempted to answer the question.

1 PEDRO

Three months ago I had to take a friend of mine from his home to the bus station. It was eleven o'clock. The night looked quiet, dark and cold. Winter nights in Castile are always the same. It took me almost half an hour to drive along a road with no traffic. During the journey we were talking and listening to the car radio. We arrived at the bus station and he got on the bus. When the bus had gone I felt afraid and lonely. Now, I can't remember why, but I think it was a premonition.

into/ I got ~~on~~ my car and switched ^{to} on the radio. I couldn't find any voice ~~for~~ music
on/ ~~from~~ it. I tried to listening a cassette and it worked until I reached the top of a little hill. Suddenly I heard a loud noise from the loudspeaker, the car lights went off and I could see in the mirror a powerful, bright, yellow light. It lasted about ten seconds. The engine had ~~been~~ stopped. The lights and very/ radio had been put out of order and I was ~~absolutely~~ frightened.

A few moments later I realised everything was all right. When I arrived ~~at~~ home I noticed my watch was an hour slow.

Assessment:

The story is told simply and clearly, and the paragraphs reflect the situation in three stages. The control of tenses and word order is natural throughout, close to that of a native speaker.

There are some minor errors in the second paragraph, but they do not interfere noticeably with the flow of the passage and our understanding of it. Mark given: A (8).

2 OLGA

I can scarcely explain what happened to me last Monday. I was at school in Chemistry class. The teacher was telling us the questions of the exam. I was happy because they were very easy and I was sure I'd be able to answer them correctly. When the teacher stopped speaking, I remained thoughtful. My eyes were closed and for a few seconds I found myself in another country, in another continent: in America. I remained so until I realised that I had to start the exam. But when I opened my eyes I didn't see ~~neither~~ my classmates ~~nor~~ the teacher. I saw in front of me the ruins of Machu-Pichu! I closed and opened my eyes several times because it was impossible that I was there. Then I ~~watched~~ carefully all around me and I looked certainly was in Peru, in South America. Afterwards I nipped my arm and shouted ~~of~~ pain. It meant that I was awake. I also kept a stone in my pocket. I felt so ~~much~~ frightened that I again closed my eyes and when I opened them, I was in class, in Barcelona. How had I travelled from Barcelona to Peru in only a few minutes? Today I'm not able to give an answer but the more I think about it, the more surprised I am. Perhaps it was only a bad dream. But yesterday I found in my pocket a stone. What can it mean?

Assessment:

There is something a little artificial about this. The story seems invented on the spur of the moment to answer the question. But on the whole the narration is clear, even if the first paragraph should have been broken at **But when I opened ...** for example. The control of language is good, and some sophisticated

constructions are used successfully — **the more ..., the more ...** There are a few errors, some lexical, but only one that seriously concerns understanding (**kept** for 'put'). Tenses and word order are under control, except in the penultimate sentence. Mark given: B (7).

3 MERCEDES

The mistery ~~was called round the world "The Spanish green children."~~ It happened in 1887 in Catalunya.

One day, some farmers were working in the country near the mountains. In that mountains there were a lot of caves and, suddenly, from one of the caves appeared two children, a boy and a girl, about ten years old. They ~~are~~ green as the ~~were~~ grass and they wore strange clothes made of plastic or something like that. The farmers were surprised. They couldn't believe what their eyes saw. The children were taken to Barcelona where the doctors and priests made them a lot of tests and they could see that the children didn't speak any language.

The boy died suddenly. Then the girl was sent to a convent. In the convent, she learnt ~~spanish~~ (but she couldn't connect the words with the objects). One of the nuns wrote in her letters that the girl was very hungry ("she likes the meat almost raw") and she didn't drink water. She liked the salt very much. S/

When the letters of the nun finished, the news about Verdena (the name that the priests ~~put to~~ the green girl) finished, ~~gave~~/ too. We don't know anything else about the girl.

Assessment:

The story is quite well organised, except that the first sentence should give more information to introduce the topic. On the whole, the English is accurate, and the control of tenses and word order is satisfactory. The student's vocabulary is more limited than in the previous examples, however, and this leads to some translation (~~made them a lot of tests~~), and semi-translation (~~she liked the salt very much~~

for 'she was very fond of salt'); there are also sentences that are understandable but not naturally expressed in English — ~~They couldn't believe what their eyes saw ... the letters of the nun ...~~ There is only one very serious error (~~that mountains~~), which is probably carelessness. Mark given: C (6). We would regard this as a minimum standard for a pass.

4 MONTSE

In a village of Tarragona, very small and with a few habitants, there is a misterious table that appeared thirty years ago, more or less.

The power of this table is that it can answer you any one question. The owner of this table puts her hands on the table and she begins to concentrate on it and gives it the heat of her hands. After two or three minutes the table begins to move her legs. Then, you can ask any question, and, for example, if the answer is 'yes' she makes one blow and if the answer is 'no' she makes two blows, and you can also ask for a number of something and she answer with blows.

I don't know if it is really truth, but people
ve of this village had explain it to me and I
ve had read something about it in the paper.

Assessment:

This is a typical example of a composition that is limited both in expression and narrative interest without being very bad. It is shorter than the rest, reasonably well organised as far as it goes, but does not say enough to convince an examiner that the student would be capable of improving on it. The limitations of vocabulary are clear — the paraphrase of

'warms it with her hands', **blow** for 'tap', etc., **truth** confused with 'true'. The grammatical errors include the careless omission of the 's' on the 3rd person singular, but also misunderstanding of **few** and **a few**, the construction of **answer you any one question**. Mark given: D (5). This is sub-standard, but not hopeless.

One of the strange cases about of the UFOs, is the apparition in Lerida of a strange vision at nightfall. A lot of people could see that bright disc in the sky because it stayed a lot of time immobile. Some police's cars went in the scene of the done, that was near the river, where there were a lot of people seen what happen. The police made some signal lights with their car lights. It was surprising that those signal lights been return by the UFO the same as the signal police's lights. Those plays of lights continued a long time until the UFO was disappeared go away of the done place.

Assessment:

Here there is no control of tenses, no real understanding of lexis, with many words being used as literal translations from Spanish (*el hecho*, the fact or event, appears as **the done**, because *hecho* as a past participle means 'done' or 'made') and a complete lack of feeling for structure (... **was disappeared go away of the done place**). Apart from that, there is no attempt at paragraphing, because the answer is so short that it fits into one. A native speaker would find it difficult to understand it all unless he or she was a teacher in Spain, familiar with the errors made and knowing the reasons for them. Mark given: E (2). This student should not really be in a First Certificate class, since there is no evidence of any understanding of such basic things as verb forms.

We ourselves do not necessarily allot marks, and comments are more useful for students, as well as being more encouraging. Above all, we would suggest that if marks must be given, it is better to award 2/10 than E, for example, when the student knows that E is the lowest mark and thinks of it as equivalent to 0. We would never want to give a student 0 for anything if he or she has taken the trouble to do the composition in the first place. But we would certainly inquire how a student like this had been placed in the class and if this sort of composition was repeated recommend that he or she return to a more basic level.

● Correction

It is a great advantage if students write their compositions on alternate lines to allow room for corrections and if they use an exercise book so that they, and you, can compare their work with their previous efforts, and note repeated errors. In examinations they should always write on alternate lines, because they may wish to change things neatly, and many waste time producing rough copies and then hurriedly copying them out again.

The composition corrected below (see 3 Mercedes above) is reproduced exactly as we would have corrected it ourselves. The symbols used can be replaced by any that are convenient to you. What is important about them is their intention. The references given, telling the student to study points explained in the reference section or in the checklists, will be found by consulting the index at the back of the Students' Book.

3 MERCEDES

The ^③mystery happened in 1887 ^{Catalonia} in Catalunya. ← RS. word order adverb ②

One day, some farmers were working in the country near the mountains. In ~~that~~ mountains there were a lot of caves and, suddenly, from one of the caves appeared two children, a boy and a girl, about ten years old. They were ^{as (CL3)} green as the grass and they wore strange clothes made of plastic or something like that. The farmers were surprised. They couldn't believe (what) their eyes (saw).

The children were taken to Barcelona, where the doctors and ^{set (made them do)} priests made them a lot of tests and they could see that the children didn't speak any language.

The boy died suddenly. Then the girl was sent to a convent. In the convent, she learnt Spanish (but she couldn't connect the words with the objects). One of the nuns wrote in her letters that the girl was very hungry ("she likes (the) meat almost raw") and she didn't drink water. She liked (the) ^{RS- Definite article} salt very much.

When the ^{nun's letters} letters of the nun finished, the news about Verdona ^{had given} (the name that the priests gave the green girl) finished, too. We don't know anything else about the girl.

The comment for the student and mark, if given, would be as shown above under Assessment.