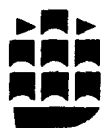


**NEW CONCEPT ENGLISH**

**PRACTICE AND PROGRESS**

**L. G. ALEXANDER**

**TEACHER'S BOOK**



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L.G.A.

## **General Introduction**

### **The Teacher's Book**

This book has been written in response to numerous requests from teachers everywhere for more explicit guidance on how to use *Practice and Progress*. The aim has been to provide a practical handbook which will enable teachers to make the most effective possible use of the existing Students' Book (one-volume edition or two part edition)

### **Contents**

This book contains

#### **General Introduction and Outline of Method**

#### **Demonstration Lesson**

#### **Guided conversation exercises based on each Lesson in the Students' Book**

#### **Answers to written exercises and grammar notes relating to each Lesson in the Students' Book**

#### **Answers to tests**

#### **Structural Index**

#### **Lexical Index**

### **A Description of the material**

Material to accompany each Lesson in the Students' Book is laid out on facing pages: each *left-hand* page is devoted to guided conversation exercises; each *right-hand* page contains answers to exercises and grammar notes.

### **The left-hand page**

#### **Guided Conversation**

This page relates directly to the text in each lesson in the Students' Book and sets out to train the students systematically in conversation. The whole emphasis in this oral lesson is on training the students to manipulate question and answer forms and patterns and on leading, by stages, to free conversation. The lesson is divided into the following parts:

#### **Audio-lingual presentation of the text**

#### **Comprehension questions**

#### **Asking questions on the text**

#### **Pattern drills**

#### **Oral composition**

#### **Talking points**

In the final exercise ('Talking points') there is a constant effort to transfer from the text to a real-life situation. The student is invited to talk about topics which are suggested by the text but related to his own circumstances or to current situations in real life.

## The right-hand page

This page relates directly to the exercises that accompany each text in the Students' Book. The following material is provided:

Answers to Comprehension and Précis/Composition/Letter-writing exercises.

Notes on Key Structures

Answers to exercises on Key Structures

Answers to exercises on Special Difficulties

## How to use this book

### Allocation of Time

Ideally, two classroom lessons of approximately 50 minutes each should be spent on each lesson in the Students' Book of *Practice and Progress*. The first lesson should be devoted to Guided Conversation (the left-hand pages in this book) and the second to Composition and Language Study (the right-hand pages in this book). This means that there is enough material in the course for approximately 200 lessons (including tests). However, you may choose to spend only *one* classroom lesson on each text – in which case, *every* lesson may be devoted to Guided Conversation and a selection of written exercises may be set as homework. Your first task is to decide how much time you have in your programme in relation to the material available in the course.

The suggestions given below outline the basic steps in each lesson. You may decide to follow them closely, adapt them to suit your style of teaching, or reject them altogether – BUT PLEASE READ THEM FIRST!

### Lesson 1: Guided Conversation

Here is a very general breakdown of the way the time might be apportioned:

1 Audio-lingual presentation of the text	15 minutes
2 Comprehension questions	5 minutes
3 Asking questions on the text	5 minutes
4 Pattern drills	10 minutes
5 Oral composition	10 minutes
6 Talking points	5 minutes
Total:	50 minutes

Let's see what each step involves in the classroom:

#### 1 Audio-Lingual presentation of the text (About 15 minutes)

Two forms of presentation are recommended. You may stick to one of these forms throughout or alternate them if you wish to. Let us call these two forms Presentation A and Presentation B.

#### PRESENTATION A

This consists of four stages which are as follows:

- a *Introductory Commentary and Listening* (Books shut)
- b *Intensive Reading* (Books open)

*c Listening* (Books shut)

*d Reading Aloud: Individual* (Books open)

*a Introductory Commentary and Listening* (Books shut)

Say a few words about the subject-matter of the text by way of introduction, then read it to the class (or play the recording) straight through without pauses, explanations or gestures. The students *listen* only and try to understand as much as they can at *first hearing*.

*b Intensive Reading* (Books open)

Read the text in small units (e.g. a sentence at a time, or less) making sure the students *really* understand it. Rather than give direct explanations, try to get as much information as possible from the students themselves. (Think of it as a 'corkscrew operation'!) Explanations should be given entirely in English, but don't carry direct-method teaching to absurd lengths. If your students fail to understand in spite of all your efforts, translate briefly and move on. Remember, if you don't translate a particular difficulty, then *someone in the class will!* But do all you can to discourage students from shouting out translations.

*c Listening* (Books shut)

Read the text straight through again or play the recording while the students listen. They should now be able to understand the text completely.

*d Reading Aloud: Individual* (Books open)

A few individual students should be asked to read the text aloud.

## PRESENTATION B

This is a *listening comprehension* exercise rather than a method for communication, but it is a valuable alternative to Presentation A since it eliminates purely *passive* listening.

There are five stages, which are as follows:

*a Introductory Commentary and Listening* (Books shut)

*b General Comprehension Questions* (Books shut)

*c Listening and Comprehension* (Books shut)

*d Intensive Reading* (Books open)

*e Reading Aloud: Individual* (Books open)

*a Introductory Commentary and Listening* (Books shut)

You may again begin by saying a few words about the subject-matter of the text. Alternatively, you may say little or nothing, or you may ask the students to listen for a particular feature in the text. Then read the text straight through (or play the recording) without pauses, explanations or gestures. The students listen *actively* in the knowledge that they are to be asked questions after the reading.

*b General Comprehension Questions* (Books shut)

Ask a few very general questions to find out how much the students have understood at first hearing.

*c Listening and Comprehension* (Books shut)

Read small sections of the text (e.g. two or three sentences at a time) and then pause to ask more detailed comprehension questions taken from this book.

*d Intensive Reading* (Books open)

Exactly as in Presentation A.

*e Reading Aloud: Individual* (Books open)

Exactly as in Presentation A.

Numerous variations on the basic forms of presentation are possible. For instance, Step *c Listening and Comprehension* may be followed by *Silent Reading* by the students and then further comprehension questions before going on to *Intensive Reading*. Or you may ask the students to tackle the multiple choice exercises which accompany each text to find out how much they have understood after Step *c Listening and Comprehension*. It's a good idea to vary the style of presentation so that it never becomes a boring routine.

## 2 Comprehension Questions (About 5 minutes)

Once the text has been communicated, proceed with the comprehension questions given (unless Presentation B was adopted). The questions in this section are mixed and demand a variety of responses. They should be asked rapidly round the class and the students should be trained to answer naturally (e.g. don't insist on complete answers where they would not normally be given in the course of ordinary conversation). The essence of this exercise is *pace*, so it's better to get the students to answer individually rather than in chorus. Naturally, you may supply additional questions of your own if you wish to.

## 3 Asking Questions on the Text (About 5 minutes)

In order to understand the function of question words well, the student should be trained to ask questions in pairs (i.e. *one* student always asks *two* questions). In this way he will learn that the addition of a question word in no way affects the basic form of the question (except, of course, when the question word is used as a subject). Intensive training of this sort prevents the student from using incorrect forms like 'Where he went?' etc. The student first asks a question using an auxiliary or modal verb. Then he asks the *same* question preceding it with a question word:

TEACHER: Ask me if I went to the theatre last week.

STUDENT: Did you go to the theatre last week?

TEACHER: When ...?

STUDENT: When did you go to the theatre? (Lesson 1)

There is also practice in using *Who/Which/What* as subjects, in which case the method is the same:

TEACHER: Ask me if a young man and a young woman were sitting behind me.

STUDENT: Were a young man and a young woman sitting behind you?

TEACHER: Who ...?

STUDENT: Who was (not were) sitting behind you?

## 4 Pattern Drills (About 10 minutes)

Key structures (and sometimes special difficulties) which have been built into the text are now, as it were, extracted and drilled intensively round the class. You may introduce each pattern drill with a brief comment on the grammar where necessary. (Grammar notes on the pattern drills are given on the *right-hand* pages of this book.) All the drills are devised in such a way that *you* give the stimulus, then ask *two* students at a time to do a drill. A clear example of the stimulus and response should be given before any drill is practised. Two kinds of drills will be found in this section: *single stimulus drills* and *double stimulus drills*. Let's have a look at each of these in turn:

*Single-stimulus drills:* Here you give both students a *single* cue before getting them to respond and then the drill is conducted in the following way:

TEACHER: hear the radio

STUDENT 1: I can hear the radio now. Can you?

STUDENT 2: Of course I can. I can hear it perfectly well. (Les. 1, PD2)

*Double-stimulus drills:* Here you give the first stimulus to Student A and wait for him to respond, then give the second stimulus to Student B so that he can respond. (An oblique line divides a double stimulus.) The drill would then be conducted as follows:

TEACHER: see the race

STUDENT 1: Didn't you see the race?

TEACHER: large crowd

STUDENT 2: I couldn't. The crowd was too large. (Les.1, PD4)

If, during a drill, a student makes a mistake, correct him and get him to repeat the correct response.

## 5 Oral composition (About 10 minutes)

This section consists of a numbered, note-form summary of the text. Write out the summary on the blackboard (or have it written up and covered before the lesson begins) and ask individual students to reconstruct the text in their own words. This gives them semi-prepared practice at speaking without interruption. Point out the main errors a student has made *after* he has finished speaking.

## 6 Talking Points (About 5 minutes)

This is a free conversation exercise. Students should be invited to 'have a go' at making original statements, no matter how many mistakes they make. The topics become progressively harder *within* each lesson and one or all of them may be attempted. Individual students should be invited to make one or two statements about the topics. As conversational skill develops, you may occasionally arrange to spend more time on free conversation (omitting, if necessary, such exercises as Oral Composition).

## Lesson 2: Written Exercises, etc.

As has already been indicated, this entire lesson may be omitted and a selection of written exercises may, instead, be set as homework. If this approach is adopted, then the Précis and Composition exercises *must always be set* as they constitute a complete course in guided composition. Needless to say, more satisfactory results will be obtained where a complete classroom lesson can be devoted to the written exercises. The lesson may be divided into the following stages:

### 1 Comprehension/Précis/Composition/Letter-writing

### 2 Key Structures

### 3 Exercises

### 4 Special Difficulties: exercises

### 5 Dictation

### 6 Multiple Choice Questions

No specific suggestions are made regarding the amount of time to be spent on each part of the lesson as this will be found to vary greatly.

Let's look at each of these in turn.

### 1 Comprehension/Précis/Composition/Letter-writing

These exercises must never be omitted as they are part of a carefully planned-guided summary and composition scheme which evolves progressively through *Practice and Progress* and *Developing Skills*. As the exercises are largely self-correcting, it will be sufficient to check that they have been done. Go round the class while the students are writing and help individuals.

### 2 Key Structures

This part of the lesson should be devoted to a brief explanation of the main grammar points that are dealt with in the Students' Book. Grammatical information should be considered a means to an end, not an end in itself. Technical terms have been deliberately excluded in the Students' Book, though some have been used in the Teacher's Book. However, it is up to you to decide how best to present the grammar. This, in turn, will depend wholly on the class. In the case of students who are familiar with the grammar of their own language, there is no reason why you should not make use of technical terms. In the case of students who are wholly unfamiliar with grammatical concepts, no technical terms should be used at all. The aim behind all the explanation should be to reinforce theoretically what the student has already practised orally. It is best to avoid sweeping 'rules' and to confine the study of grammar to the points presented. Beneath this section, grammar notes will also be found for the pattern drills which were conducted in the previous lesson.

### 3 Exercises

These should be tackled in writing. They will provide further reinforcement of the grammar that has just been presented.

### 4 Special Difficulties: Exercises

A brief explanation regarding the special lexical/structural difficulties should now be given. Where appropriate, you may draw a brief contrast between the problem presented in the text and a similar problem in the students' native language. The written exercise will reinforce what has been taught.



## 5 Dictation

Depending on the amount of time available, dictations should be given frequently. A few sentences taken from a passage the students have already studied may be dictated. The students may correct their own work by comparing their version with the passage.

## 6 Multiple Choice Exercises

Students using the one-volume edition of *Practice and Progress* should refer to the separate publication, 'Supplementary Written Exercises'. Students using the two-part edition will find these exercises added to each part. The exercises may be tackled in class or set as homework.

## Homework

The written exercises become more demanding and time-consuming as the student progresses through the course. At a later stage, exercises which have not been completed in class may be set as homework.

## Pre-Unit Tests

These should always be set before the students move on to a new Unit. The answer to these tests are to be found in this book.

## Additional Reading Material

It is essential for the students to read as much as possible in their own time. Students find reading an irksome task only when they attempt to read books which are too difficult for them. The books the students should read must be simplified and well within their range. Longman Structural Readers Series is recommended for this purpose. A set of readers may accompany each of the Units in *Practice and Progress*:

*Unit 1:* All titles in Longman Structural Readers Series, Stage 3

*Unit 2:* All titles in Longman Structural Readers Series, Stage 4

*Unit 3:* All titles in Longman Structural Readers Series, Stage 5

*Unit 4:* All titles in Longman Structural Readers Series, Stage 6

## Additional Practice in Writing

If additional practice in writing simple, compound and complex sentences is required it may be obtained from:

*A First Book in Comprehension, Précis and Composition*, Chapters 1–3, published by Longman Group Ltd.

Similar practice may also be obtained from *Essay and Letter Writing*, Chapters 1 and 2, also published by Longman Group Ltd.

The Longman Integrated Comprehension and Composition Series (LICCS) is also recommended. Each title in this series has been written by a different author. The books are carefully graded and specifically designed to develop writing skills. LICCS titles and the Teaching Units of *Practice and Progress* may be matched in the following way:

*Unit 1:* LICCS, Stage 3

*Unit 2:* LICCS, Stage 4

*Unit 3:* LICCS, Stage 5

*Unit 4:* LICCS, Stage 6

## Future Work

If the student wishes to proceed further, he may go on to the following books after completing this one. They are designed to 'overlap' each other so that the student can continue without difficulty:

*Developing Skills:* An Integrated Course for Intermediate Students.

*Fluency in English:* An Integrated Course for Advanced Students.

## Demonstration Lessons

Lesson 1 in the Students' Book of *Practice and Progress* has been selected for demonstration purposes. The steps outlined in the section entitled HOW TO USE THIS BOOK (page x) are now demonstrated in practice.

### Audio-lingual presentation of the text (About 15 minutes)

#### PRESENTATION A

a *Introductory Commentary and Listening* (Books shut)

TEACHER: (*after greeting the class*): Today I want you to listen to a story about a visit to the theatre. The story is called 'A Private Conversation'. Keep your books shut and listen please. (*Now read the text in Lesson 1 of the Students' Book or play the recording.*) Last week I went to the theatre. I had a very good seat. The play was very interesting. I did not enjoy it. A young man and a young woman were sitting behind me.

And so on. Read the complete text without pauses or explanations.

b *Intensive Reading* (Books open)

TEACHER: Now turn to Lesson 1 please. We'll go through it carefully and make sure everyone has understood it. Ready? Now what about the title, 'A Private Conversation'? Let's take the word *conversation* first. A *conversation* is a . . . ? Yes, that's right. It's a talk. But what about a *private* conversation, what kind of *talk* is that? Yes? A talk between you and me. Good. It's not his business or her business. It's *our* business. It's *private*. 'Last week I went to the theatre.' *Went*, of course, is the past of the verb . . . ? Yes, *go*. I went to the *theatre*. What would you expect to see at the *theatre*? No, it's not a work. It's a . . . ? Yes, it's a play. You'd go to the theatre to see a *play*. 'I had a very good *seat*.' Now what's the difference between a *seat* and a *chair*? Yes, it's somewhere you sit. But notice we always use the word *seat* to describe the place where you sit in a theatre or, say, a church. We don't use the word *chair*. You can move a *chair* round, but you can't usually move a *seat* round in a theatre, can you? 'The *play* was very interesting.' There's the word *play*. Now what's the difference between a *play* and a *work*?

And so on, through the text, sentence by sentence, making sure the structures and vocabulary are fully communicated audio-lingually. Note how the information is obtained from the students themselves: this is what is meant by a 'corkscrew operation'. Don't waste time on words and expressions the students know really well: concentrate only on difficulties. Discourage the students from shouting out mother-tongue equivalents, though this will inevitably happen occasionally. Now and again, encourage the students to complete sentences with English words to show they have understood their use. Ask for translations only when you wish to confirm that some particularly difficult item has been understood.

c *Listening* (Books shut)

TEACHER: Now shut your books please. I'm going to read the story again. Listen carefully.

Read the complete text or play the recording straight through without pauses or explanations. If you are reading the text yourself use unstressed forms where they would naturally occur.

d *Reading Aloud: Individual* (Books open)

TEACHER: Now look at Lesson 1 again please. Would you start reading the text please (Bob). (*Bob*) reads a small portion of the text and the teacher corrects his reading after he has finished. That's all, thank you (Bob). Note the pronunciation of the word 'seat': /si:t/, not /sit/. Say it after me please: /si:t/. Thank you. Now you continue please, (Helen).

And so on until the complete text has been read by a few students. At this point it would be time to go on to the Comprehension Questions at the top of the left-hand page in the Teacher's Book.

## PRESENTATION B

*a Introductory Commentary and Listening (Books shut)*

TEACHER: *(after greeting the class)*: Today I'm going to read you a story about a visit to the theatre. It's called 'A Private Conversation'. Keep your books shut and listen please. See if you can tell me why the person who is telling the story was angry. Listen very carefully.

Now read the text in Lesson 1 of the Students' Book or play the recording.

*b General Comprehension Questions (Books shut)*

TEACHER: Now why was the person telling the story angry. Yes? He didn't enjoy the play? Yes, that's true. He didn't. But why didn't he enjoy it? He had a good seat, didn't he and the play was interesting. Well? He couldn't hear the actors. Yes, that's right. Why couldn't he hear them? Yes? Two people behind him were talking. Good.

These are typical comprehension questions that can be asked at this point in the presentation. Of course, the kind of general questions asked will depend very much on the level of the class. Alternatively, it would have been possible to say nothing about the subject-matter of the text and to ask the students to see whether they could grasp the point of the story themselves.

*c Listening and Comprehension (Books shut)*

TEACHER: Now I'm going to read you the story again and I'm going to ask you questions as I read it. Books shut please. Ready? *(Reading)*: Last week I went to the theatre. I had a very good seat. The play was very interesting. I did not enjoy it. *(Refer to the Comprehension Questions in the Teacher's Book)*: Where did you go last week?

STUDENT: I went to the theatre.

TEACHER: Did you have a good seat?

STUDENT: Yes, I did.

TEACHER: Was it an interesting play?

STUDENT: Yes, it was.

TEACHER: So you enjoyed it, did you?

STUDENT: Yes, I did.

TEACHER: Did you?

STUDENT: No, I didn't.

And so on through the text, reading a small portion, then asking questions: Obviously you will have to vary your questions in accordance with the answers you get from your class, but the Comprehension Questions in the Teacher's Book give you a general outline to work from.

*d Intensive Reading (Books open)*

TEACHER: Now turn to Lesson 1 please. We'll go through the story carefully and make sure everyone has understood it. Ready? Now what about the title 'A Private Conversation'?

And so on, as for Presentation A.

*e Reading Aloud: Individual (Books open)*

As for Presentation A.

## 2 Comprehension Questions (About 5 minutes)

If Presentation A was adopted, you would now proceed with Comprehension Questions; if Presentation B was adopted you would proceed with Asking Questions on the Text.

TEACHER: Now I'm going to ask you some questions about the story.

Refer to the Comprehension Questions in the Teacher's Book. The students may have their books open for reference purposes, but they should be looking at you, not at the questions.

TEACHER: Where did you go last week? *(Pause, then point to a student)*

STUDENT: I went to the theatre.

TEACHER: Did you have a good seat? *(Pause, then point to a student)*

STUDENT: Yes, I did.

And so on. Ask questions rapidly round the class adding a few more of your own if you want to. Please remember to direct each question at the class as a whole, then pause slightly before indicating an individual. The pace should be fast so it is best not to call out students' names but simply to point.

### 3 Asking Questions on the Text (About 5 minutes)

TEACHER: Now I want *you* to ask *me* some questions.

Refer to the 'Asking Questions on the Text' section in the Teacher's Book. Each student should ask two questions. You may give brief answers to these questions if you wish to, or not answer them at all.

I'm going to say 'Ask me if I went to the theatre' and you will ask, 'Did you go to the theatre?' Then I will say 'When...' and you will ask, 'When did you go to the theatre?' Ready? Ask me if I went to the theatre.

STUDENT: Did you go to the theatre?

TEACHER: (Yes, I did.) When...

STUDENT: (*making a mistake*): When you went to the theatre?

TEACHER: No. Listen. Did you go to the theatre? That's the question. Now put 'When' in front of it.

STUDENT: When did you go to the theatre?

TEACHER: (Last week.) That's better. Now ask me if I saw an interesting play. (Point at another student.)

STUDENT: Did you see an interesting play?

TEACHER: (Yes, I did.) What...

STUDENT: What did you see?

TEACHER: (An interesting play.) Very good. Now ask me...

And so on rapidly round the class. Add a few more exercises of your own if you want to.

### 4 Pattern Drills (About 10 minutes)

TEACHER: Now we're going to practise making simple sentences. We'll practise in pairs. One of you asks a question (or makes a statement) and the other answers. I shall give you cues, like this: 'walk across the stage.' Then you (Bob) ask: 'How did she walk across the stage?' Then I shall give another cue: 'slow', and you (Helen) say, 'She walked very slowly across the stage'. All right? (*Point at two students - Bob and Helen.*)

TEACHER: (*pointing at Bob*): walk across the stage

STUDENT 1: (Bob): How did she walk across the stage?

TEACHER: (*pointing at Helen*): slow

STUDENT 2: (Helen): She walked very slowly across the stage.

TEACHER: Good. (*Points at George and Mary.*)

(*pointing at George*): behave at the theatre

STUDENT 1: (George): How did she behave at the theatre?

TEACHER: (*pointing at Mary*): rude

STUDENT 2: (Mary): She behaved very rudely at the theatre.

TEACHER: Good. (*Points at two more students*).

Continue round the class at a brisk pace. Always indicate which two students will make each exchange before giving the first cue. Then indicate the individual student as you are giving the cue. Pass on to the second drill, introducing it as above. Where only one cue is needed, student 2 answers student 1 directly. You may add cues of your own where you think more practice would be useful, but do not spend too much time on a single drill.

### 5 Oral Composition (About 10 minutes)

Write the notes provided on the blackboard or, preferably, have them written up and covered before the lesson begins.

TEACHER: Now look at the blackboard please. I want you to try and tell me the story from these notes. Would you begin please (Bob)? (*Bob reconstructs points 1 and 2 (or more) and you correct him after he has finished.* Good, now you continue, please (Helen). Try points 3 to 5. (Helen) continues and you correct her after she has finished.

And so on round the class asking a few students to reconstruct the text a few times. Remember it is never necessary for the students to be word-perfect and you may prompt them as often as is necessary while they are speaking.

#### 6 Talking Points (About 5 minutes)

This is a general conversation exercise and students may be asked to make one or two statements on the topics listed. Alternatively, this part of the lesson may be devoted to singing, or you may choose to read the class a story.

Try to time the exercises so that you complete them all in each Lesson. With practice this will come easily. It is important not to spend too long on any one activity: each lesson must have variety, pace and attack. But if occasionally you don't get through all the exercises, don't worry. During the next lesson-period, go on to a new lesson. Don't attempt to complete the previous one. These guided conversation exercises are *cumulative* in their effect and the students' aural/oral fluency will develop gradually.

#### Lesson 2

Part or all of the written exercises relating to 'A Private Conversation' could be set as homework. Depending on the timetable adopted (see page x) this lesson might be spent on correcting the students' written work and explaining the grammar in terms the students understand as suggested on page xiii. Some of the exercises can be corrected by the students themselves, referring to the text; answers for these exercises are not provided in the Teacher's Book. Nor are answers provided for Composition and Letter-writing exercises when these are open-ended.

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## Key to Pre-unit Test 1

### A

- 1 He is busy.
- 2 He is learning English.
- 3 He has a new book.
- 4 He lives in the country.
- 5 He will see you tomorrow.
- 6 He can understand you.
- 7 He must write a letter.
- 8 He may come next week.
- 9 He does a lot of work every day.
- 10 He did a lot of work yesterday.
- 11 He played football yesterday.
- 12 He bought a new coat last week.
- 13 He has had a letter from Tom.
- 14 He was busy this morning.
- 15 He could play football very well when he was younger.
- 16 He always tries to get up early.
- 17 He might see you next week.
- 18 He always enjoys a good film.
- 19 He had finished his work before you came.
- 20 He watches television every night.

### B Put in *a, some or any*

- 1 some 2 a 3 any 4 any 5 a 6 some 7 a 8 any 9 any 10 any

- C 1 I haven't got much butter. 2 You haven't got many cigarettes. 3 We haven't got much milk. 4 She hasn't got many biscuits. 5 They haven't got much stationery.

- D 1 bought 2 aired 3 lost 4 listened 5 emptied

### E 1

- Q. Did he buy a new car?  
Q. What did he buy?  
N. He didn't buy a new car.  
3  
Q. Were they here yesterday?  
Q. When were they here?  
N. They weren't here yesterday.

- 5  
Q. Did he give you a pen?  
Q. What did he give you?  
N. He didn't give you a pen.  
7  
Q. Do you know him well?  
Q. How well do you know him?  
N. You don't know him well.

- 9  
Q. Did you see that film?  
Q. When did you see that film?  
N. You didn't see that film.

### 2

- Q. Can she come tomorrow?  
Q. When can she come?  
N. She can't come tomorrow.

### 4

- Q. Must he leave early?  
Q. Why must he leave early?  
N. He mustn't leave early.

### 6

- Q. Does he live next door?  
Q. Where does he live?  
N. He doesn't live next door.

### 8

- Q. Has he found his pen?  
Q. What has he found?  
N. He hasn't found his pen.

### 10

- Q. Did he arrive at two o'clock?  
Q. When did he arrive?  
N. He didn't arrive at two o'clock.

- F 1 He read the phrase slowly. 2 He worked lazily. 3 He cut himself badly. 4 He worked carefully. 5 The door opened suddenly.

- G 1 He'll ... 2 She'll ... 3 I'll ... 4 He won't ... 5 We shan't ...

- H 1 his 2 mine 3 hers 4 theirs 5 yours

### I

- |                  |                     |
|------------------|---------------------|
| 1 cooler         | 6 larger            |
| 2 wetter         | 7 more interesting  |
| 3 later          | 8 prettier          |
| 4 easier         | 9 more beautiful    |
| 5 more expensive | 10 more intelligent |