



INSIGHT

Donn Byrne and Susan Holden





INSIGHT

A Language Practice and Composition Book
at Intermediate Level

Donn Byrne and Susan Holden



Longman

INTRODUCTION

1 Aims and level

This book provides practice material for use at an intermediate level and is designed to develop the ability to communicate both in speech and writing. While it takes into account the needs of students preparing for the *First Certificate in English* of the *Cambridge Syndicate*,¹ it is not an examination-oriented book and may be used with advantage for any programme of language study (in schools, university departments and training colleges) where the aim is the improvement of oral and written skills.

It is, broadly, a revision or consolidation course, since students at this stage are generally in need of 'levelling-up'. It is assumed that the students will be *familiar* with most of the language practised in the book, although they may not be able to use it with ease and confidence. We have concentrated on those areas of language which seem especially important for self-expression and we have tried to show how these relate to the students' actual needs in communication situations.

Special attention has been paid to the building up of vocabulary and to the difficulties students generally have at this level in the area of written expression. Hence the large number of guided writing exercises, which are designed to build up the students' ability and confidence in producing written texts of different kinds. Two units, 11 and 20, are in fact almost exclusively concerned with guided and free composition.

2 Holford and its people

The book presents certain moments in the lives of a number of people living in a provincial town in England. The town is imaginary, but it *could* exist, and the students should feel that it *does* exist.

The story extends over a two-year period. The events described do not necessarily follow one another in strict chronological order: for example, the events related in the last text of one unit may take place later than those described in the first text of the following unit. (See the time chart on page 98). Although the book begins at the point in time when a journalist and his family decide to return to Holford, many of the relationships referred to are already in existence. Others begin towards the end of the two years, and are presumed to continue after the book has 'ended'. Some are explicit; others are learned of indirectly.

In the same way, there has been no attempt to present a 'complete view' of any of the people of Holford. Some of them, who are of different ages and come from a variety of social backgrounds, know each other well. Others are brought together by their work. Others have no link at all, other than an incidental or accidental one. As in real life, one glimpses them in a number of different roles and inter-connecting situations. A doctor is not presented *only* as a doctor: he is also seen giving a lecture, dropping in on some friends for supper, taking part in a film, and as the subject of his girl friend's letters.

The story is open-ended in another sense too. The students themselves have to decide in the end what happens to the journalist and his paper. Holford and the lives of some of its people over the next few years are left in their hands.

¹ In particular, Papers 1 and 3 and the oral examination. Reading comprehension, based on largely unadapted texts which also relate to topics explored in this book, is dealt with in a companion volume *Outlook*.

The inclusion of a large number of characters is deliberate.¹ This not only adds to the interest of the book, since students tend to get bored with the manipulation of a few characters; it also means that the book can show more effectively what life in provincial England can be like for a variety of people. In this way, the book also provides background material on certain aspects of contemporary English life, and the texts may be read with this in mind. Inevitably, the students will find certain people more interesting – or annoying – than others. Consequently, they will react to them in different ways, as one does in real life, and exercises involving these people will have some degree of real motivation. Talking about them thus becomes more meaningful, like talking about one's own friends and enemies. In this way, a powerful context for language practice is provided.

The story tries to focus on those aspects of life in Holford which present topics of contemporary interest and concern. There has been no glossing over of certain negative features of life, such as racial prejudice, snobbery and spite. But at the same time the general tone of the book is optimistic and positive. It has been written in the belief that no student, even the most serious one, wants to be made miserable while learning English! Serious issues are discussed – but the world will not necessarily end tomorrow!

3 The organisation of the material

The texts

These are not *intended* for comprehension purposes. For this reason no formal comprehension exercises have been provided, although various points are frequently picked up in *Discussion* and understanding is thus tested in a meaningful way.

One important function of the texts is to serve as *production models*: the majority of them are what the students themselves should aspire to *write* (the conversations, of course, serve as *speech* models as well). Thus, in the classroom, each text should be approached in a natural way: the conversations should be said or acted out, speeches should be read aloud, while letters and reports should be read silently. And since these texts are unlikely to prove difficult, the students should be allowed or even encouraged to read ahead.

The story of Holford and its people is seen through these texts: the conversations they have (and arguments too!); the letters they write (not all of them friendly!) and the reports which appear in their local paper. They provide most of the information the students need to build up a picture of Holford, although some of the story is also told through the *Exercises* and *Guided Writing*. In this way, the texts provide a valuable context for language practice.

No attempt has been made to load the texts with repetitions of a particular language item, since this would make them sound less natural. Reality has been a constant aim throughout. In the first place, the *type* of text chosen is the one that best suits a situation: people talk or write letters, for example, because that is the appropriate way of communicating in that specific situation. Secondly, the *way* people speak or write depends on the role they are playing at a given time. A third and important level of reality is the *visual presentation* of the texts. While some of these are accompanied by photos or drawings (which are always functional in the sense that they contribute to the students' understanding of the material), the main form of illustration used in the book is *typographical*: letters, for example, are handwritten, typed or printed as seems most appropriate to the occasion. Occasionally corrections have been left in a letter or abbreviations used because this is what we do in real life.

¹ Photographs of the characters and biographical notes have been provided. See pages xii–xiii. The students should always refer to these before a text is read, so as to bring the characters alive.

While the main consideration here has been to create reality, it is hoped that getting used to different styles of handwriting (even block letters as in the anonymous letter in Unit 19A) will in itself be a valuable experience for students at this level.

Exercises

For the most part these are intended to be done orally, although there is no reason why the teacher should not select some of the exercises or parts of them for additional written work, where this seems appropriate.

Each exercise is either based on an item which has occurred in the text or else is derived from a related item (the rubric makes it clear when this is being done). When a particular speech function (such as requests, advice, etc) is being practised, several items which are functionally related are often grouped together where it is reasonable to assume that the students will be familiar with them. Brief explanations have been added where this seemed necessary. The teacher may wish to expand these according to the needs of his class. If, however, an item is less familiar than the exercise assumes, additional presentation will be required before the exercise is done.

The exercises do not follow a completely set pattern. Some in fact are completely open-ended and the students are asked to give their own ideas from the start. Generally, however, an exercise opens with some kind of role-playing activity in which the students are asked to identify with one or more of the people in the story. This is one of the devices used to provide guided practice which is both meaningful and interesting for the students. Cues are given – but the students may add ideas of their own (this is indicated where they can reasonably be expected to do so).

Many exercises or parts of exercises are in the form of exchanges: these provide opportunities for the students to talk to one another. Exchanges should first be practised under the supervision of the teacher. Subsequently the students may be divided into pairs (or threes, depending on the exercise) and asked to continue practising on their own.

A large number of transfer exercises have been included to give the students the opportunity to talk about themselves. These may be done either with the class as a whole or in groups.

Discussion

The main purpose of this section is to provide practice in *free oral expression*. The exercises are intended to motivate the students to talk in a variety of ways by asking them to carry out the following activities:

- to interpret, draw conclusions from or speculate about statements made in the text;
- to discuss topics arising out of the text;
- to say what they themselves would have done or said in certain situations.

Some exercises are particularly concerned with the appropriate use of sets of vocabulary items. Towards the end of each section, there are generally one or more exercises which involve some form of role-playing for which the students themselves must provide the necessary language.

It is acknowledged that some topics or exercises will not be suitable for certain students either for cultural reasons or because they may be too difficult. The teacher must therefore be *selective* at all times. He should read through the whole section carefully beforehand and decide which exercises concern *his* class. While it may sometimes seem advisable to omit a whole section of *Discussion* if a particular topic seems unlikely to interest the class, care should be taken not to leave out any exercises which will deepen their understanding of the text, or will provide useful opportunities for communication practice.

Most exercises in this section are intended to be done with the class as a whole. Some, however, may be carried out by the students on their own, in groups or in pairs. Although the exercises are mainly intended for oral work,

they may also be used from time to time to provide additional practice in free written expression. Some exercises, usually towards the end of the section, do in fact anticipate either guided writing practice or composition.

Guided writing

Generally at this level writing skills are not well developed. Most students will therefore profit from guided practice in areas such as sentence linking, or from activities involving the production of short texts with the help of outlines, models or notes. These are also exercises which the students can be asked to do on their own, normally out of class.

A number of things have been done to make writing a *purposeful* activity. In the first place, the type of exercise chosen in each case is the one that seems best suited to that particular situation. For example, the students are asked to write a letter or a summary because there is some *reason* for writing one. Secondly, a very large number of the exercises are concerned with Holford and its people, which provides the students with a framework of reference. Frequently the writing activities continue or contribute significantly to the story. Thus, although the teacher may sometimes feel inclined to omit an exercise, nothing that adds to the storyline should be left out.

It should be noted that in the second half of the book a number of exercises have been included which are particularly relevant to the needs of students preparing for the *First Certificate in English*. These involve summarising parts of a conversation (in particular the longer ones which appear in Units 13, 16 and 19), and completing texts of different kinds through the use of related words or one appropriate word. By making *all* of these part of the story, we have tried to raise these exercises beyond the mere routine of examination preparation and at the same time make them equally interesting for students who are not concerned with the examination.

Composition

Three stages of composition work are provided for:

Units 1–5 Here the students are provided with an 'outline'.

Units 6–10 Here the students are given the choice of writing either a composition for which an outline has been provided or an entirely free composition on the same or a closely related topic.

Units 12–19 Here three composition subjects are given. These are closely related to the theme of the unit (though with one or two exceptions are not concerned with the story) and every effort has been made to keep the subjects within the actual or possible experience of the students. Of the three compositions, at least one is a conversation and another a letter.

Normally the teacher should set or allow the students to choose *one* of the subjects. He should also specify the length required (e.g. 120–180 words, as for the *First Certificate in English* examination).

Special Units 11 and 20

These units have a different organisation – and purpose – from the other units in this book.

There are no *Exercises* and no *Discussion*. Each unit deals with a certain sequence of events, the setting for which is provided by conversations, letters, etc. The students have to compose the rest of the unit themselves – and, significantly, decide for themselves how it ends. Unit 11 gives practice in free oral expression, guided writing and composition; Unit 20 in guided writing and composition. All the exercises in these two units are quite short.

It is suggested that Unit 11 should be done over a period of time, concurrently with Units 12–15. Unit 20 is best left until the end, since it also provides the conclusion of the story. It should prove especially useful for pre-examination writing practice.

TABLE OF CONTENTS OF EXERCISES AND GUIDED WRITING

UNIT 1 Return to Holford (page 1)

- A Shall I ...? Do you want me to ...?
(*Asking people about their wishes*)
I *used to* go for walks
It's *one of the best* in the country
GW* Sentence writing (*Comparisons*)
- B *There usedn't to be* so many factories
Holford *has begun to* spread. They *have already built* new factories
Holford *has quite a large* immigrant community
We've got *quite a lot of/hardly any* (furniture)
GW Sentence writing (*Some ... Others ... A few ...*)
- C I *quite enjoy* life in the country
I am going to give you my impressions
(*Intentions*)
The place isn't *as bad as/is friendlier than* I'd expected
He *loves* his job (*Simple Present used freely*)
GW Paragraph writing from outline (*Simple Present*)

UNIT 2 Choosing a Career (page 7)

- A We *propose to* expand further. We *don't intend to* lose sight of this goal (*Intentions*)
We've *expanded* quite a bit ... We *built* a lab *two years ago*
We've *managed to* build up a good reputation
You or *somebody else* in your family
GW Paragraph writing (*Simple Past + time phrases as linking devices*)
- B He tried to cover it up *by saying ...*
(*Explaining how things are done*)
They're boring places *to work in*
I *don't suppose* it's a bad firm to work for
I felt that too. *So did* I
GW Sentence linking (*by + -ing form*)
Writing a diary entry
- C Chemistry is one of the subjects *I'm good at*
It was very *interesting*. I'm *interested in* it
So long as ... Provided that ...
(*Stating conditions*)
I'd like to have *the chance of working* in the labs
GW Paragraph writing (*I'm interested in the possibility of ... provided that ...*)

UNIT 3 Women and Work (page 13)

- A A housewife *has to* cook 2-3 meals a day (*Duties*)
Making appointments. *Answering* the phone (*Routines*)
If I *were stuck* in a lift, I'd *ring* the bell
Afford (to)
GW Paragraph writing (*Routines*)
Letter (*will/may have to*)
- B Like, enjoy, don't mind
She is *good at talking to* clients
Most people do *from time to time* (+ *other time phrases*)
GW Completing a conversation (*have to, like, enjoy, mind*)
- C I've always been *very enthusiastic*
A bit *too enthusiastic*
Will you ...? Would you ...? Do you think you could ...? Would you mind ...? (*Requests*)
Do you *feel like having* a drink? (+ *responses*)
GW Sentence linking (*because and so*)
Short letter (*Requests*)

UNIT 4 Students Forum (page 17)

- A How long have you been running the Chess Club?
(For) just over a year/Since last autumn
I have the impression that ... /We seem to ... It strikes me as being ...
(*Expressing opinions moderately*)
She's still *getting used to* it
GW Summary
- B May I ...? / Do you mind if ...? / Would you mind if ...? (*Requests + responses*)
Don't ... / You must ... / Make sure ... / You should ... (*Advice*)
Students *should* have the chance to express their opinions (*Recommendations*)
We are prepared/ready/willing to ...
GW Letter (*Advice*)
- C As a result ... / So ... / Consequently ... / For this reason ... (*Stating conclusions*)
If I *had* more (time), I *could* ...
GW Sentence completion (*Cause and result*)
Sentence writing (*Most ... The rest either ... or else ...*)

*Guided Writing

UNIT 5 At Work (page 23)

- A *I was shown over the factory before I was offered a job*
You stand here . . . You get hold of this (Instructions and directions)
It used to take him an hour. Now it takes him 20 minutes
What made you leave school?
GW Letter (Giving directions)
- B *It may be easy (contrasted with will) (Possibility and certainty)*
How should these people be rewarded? (+ modal passive forms with have to and may)
Like and such as + -ing forms (Giving examples)
Somebody has to do these jobs
GW Letter (Describing jobs)
Letter (may and will)
- C *He's inclined to be a bit blunt (+ tend to)*
It's no good . . . / It's no use . . . / There's no point in . . . + -ing form
Revision of phrasal verbs (Units 1-5)
GW Writing comments on people

UNIT 6 Strike! (page 29)

- A *It wasn't the first time she had been late*
I wish I'd stayed at home (Regrets)
He needn't have given me the sack
- B *You shouldn't have thrown that away. You should have kept it (Criticisms)*
They should have let the unions sort it out
I hear they are refusing to go back to work (+ other reporting verbs)
GW Completing a paragraph (Indirect speech)
- C *It will make people cut down on smoking*
They are the ones who suffer most
Did you feel excited? (+ other participial adjectives)
GW Sentence linking (Supposed to . . . and yet)
Sentence writing (What (annoys) me most . . .)

UNIT 7 A Place of Your Own (page 33)

- A *You will let me know . . . , won't you? (Reminders)*
I wouldn't mind taking a couple of rugs (Expressing wishes moderately)
The bedcover needs cleaning (+ want)
This means she'll be able to do things
Let me know if you need any help
GW Sentence completion (. . . which means that . . .)
Short parallel conversations

- B *A centrally located flat*
There are some people who don't want to
Everyone is supposed to help (Mild reprimands)
One solution is to share (Advice)
GW Sentence writing (Consequences)
Paragraph writing
- C *Her mother was surprised how well she managed*
I wonder what it's like, running so many clubs
GW Completing a conversation
Sentence writing (The best thing about . . . is that . . .)

UNIT 8 Spring Rain (page 39)

- A *We shouldn't . . . / It would be better to . . . / We could . . . (Discussing plans)*
GW Sentence writing (I encouraged him to . . . by explaining . . .)
Summary completion
- B *Half the contents got spilt*
I wonder whether other people have been misled
GW Sentence completion (such + adj . . . that . . .)
Completing a letter
- C *I wonder whether I could ask you a few questions (Diffident requests)*
It sounds to me as if you should talk to my wife
She's bound to have something to say (Certainty)
GW Completing a conversation

UNIT 9 Sports Report (page 43)

- A *Who said they'd dropped Biggs? (Reporting)*
They've dropped Biggs! Dropped Biggs! (Echo responses)
GW Completing a report (Related words)
- B *It was an exciting game, wasn't it? (Asking for confirmation)*
GW Writing a note of apology
Sentence completion (time phrases as sequencing devices)
- C *We'd like to know what your job involves*
Why don't you . . . ? / Couldn't you . . . ? / How about . . . ? (Suggestions)
You must be very busy (Assumptions)
GW Completing a letter

UNIT 10 Him and Her (page 47)

- A You *were going to* take me to the cinema (*Reproaches and unfulfilled intentions*)
So *that's why* you're looking upset!
It's not much fun, *staying in* every night
I've got some drawings *to finish*
Inventing short conversations from formulas
GW Completing a conversation
- B You *must have been* disappointed (*Assumptions*)
I *wish you would* come to the Centre (*Regrets*)
Do and does replacing clauses
I *wonder if we should* see so much of each other
GW Completing a letter
- C It was fabulous *being taken* to nightclubs
You would like to get married, wouldn't you? Yes, I think so
Revision of phrasal verbs (*Units 6–10*)
GW Completing a letter (*Expanding notes*)

UNIT 11 A Change of Job (page 53)

Extended practice in oral expression, guided writing and free composition

UNIT 12 A Month Abroad (page 55)

- A They *should be able to* help me (*Probability*)
I'd like to *spend a month* visiting theatres
I am *interested in* finding out more
- B I'm *not sure whether* you're applying for a theatre award (*Expressing doubts*)
Wouldn't it be better to . . . ? / Why don't you . . . ? / Shouldn't you . . . ? (*Advice*)
So I see!
GW Completing a conversation
- C We *arranged for you to meet* the Theatre Director
To my *surprise* (+ *related phrases*)
GW Completing a letter

UNIT 13 The Clothes People Wear (page 59)

- A *What counts is* being with it
GW Sentence completion (*time phrases as sequencing devices*)
- B It always *makes me feel* better
It *depends* a lot on *how* I feel
I study fashion design
Do you? (*Tag responses*)
GW Summary writing (*Expanding notes*)
Completing a conversation
- C If he *had taken* the trouble to use his eyes, he *would have discovered* this for himself
They do their best / try their hardest to . . .
He *found it disappointing*
GW Sentence completion (*even*)
Completing a letter (*Related words*)

UNIT 14 Meals are a Problem! (page 65)

- A Have you any idea what *might have* caused it?
(*Suggesting explanations*)
I'm *always having to* take clients out (*Complaints*)
I never *seem to* have enough time
GW Writing a conversation (*Expanding notes*)
- B He *got me to give up* smoking
The harder you play, *the hungrier* you get!
GW Completing a letter
- C Monday *happens to be* the day we don't cook
I imagine you don't eat English food
Well, I do, actually (*Polite disagreement*)
Indians *are said to be* rather rigid about what they eat
GW Writing a diary entry

UNIT 15 Understanding . . . or Misunderstanding? (page 69)

- A People often *find it odd that* so many Indians speak English
It is difficult to *make yourself understood*
GW Completing sentences (*to be rewritten as a passage*)
- B That won't pay to *have my jacket cleaned*
You'd better (not) . . . / You should(n't) . . . (*Advice*)
Analysis of text for language functions
GW Writing a conversation from an outline
- C I'd like you to *meet* / I want you to *see* (+ *related verbs*)
Is there any chance of *our meeting*?
GW Writing telegrams

UNIT 16 The Arts Centre (page 73)

- A It's *no use your getting* worked up
I hope we haven't *kept you waiting* (+ *related verbs*)
That's very *kind of you!* (+ *related adjectives*)
This is the sort of thing the Centre *should be doing* (*Criticisms*)
GW Writing a conversation from an outline
- B The Centre *seems to have given* Holford what it needed
It's a pity you couldn't come
Some people *can't help being* rude
GW Sentence completion (*-ing forms in sequence*)
Completing an application form
- C It was *kind of you to express* so much interest
Revision of phrasal verbs (*Units 12–16*)
GW Sentence completion (*infinitives in sequence*)
Completing a letter (*Related words*)

UNIT 17 The Country Kitchen (page 79)

- A I was *most impressed by* the menu
Ordering a meal
Giving exact information about a place
GW Writing a letter from an outline
- B We *shall be arriving* at 1.15
I'm *afraid* I forgot to mention (+ *other ways of*
apologising)
Reporting
GW Writing a conversation from an outline
- C There's a table over there
Yes, but ... (*Objections*)
It *looks* rather *crowded* (+ *related verbs*)
How *many* did you say it was for? (*Asking for*
repetitions)
GW Completing a conversation
Completing a diary entry (*Summary*)

UNIT 18 Encounters (page 83)

- A He *showed us how to* make use of our equipment
(+ *related verbs*)
Giving information
GW Writing a conversation from an outline
- B GW Sentence linking (*Non-defining relatives*)
Completing a report
- C We *could have* just sat down and written one
We got Chandra to tell us (*Reporting*)
We persuaded a lot of people to appear in the film
(*Persuading people*)
GW Writing part of a speech from notes

UNIT 19 A Matter of Opinion (page 87)

- A They *made it part of* the Arts Centre (+ *related verbs*)
In spite of ... Because of ...
GW Writing a letter
- B It's time we *explained* ourselves
We should *explain* our aims to people (+ *related verbs*
contrasted with give, tell, etc.)
Whoever wrote it hates Chandra
Do you think this will *keep* Sir Max happy? (+ *related*
verbs)
I'm surprised the person didn't *accuse us of* embezzl-
ing the money! (+ *related verbs*)
GW Completing a conversation
- C I *suggest* that people *should make* the effort
Revision of phrasal verbs (*Units 17-19*)
GW Completing letters (*Related words*)

UNIT 20 As You Like It! (page 93)

Extended practice in free composition writing (*con-*
versations, letters, speeches, reports, notices and
slogans)

THE MAIN PEOPLE IN THE BOOK



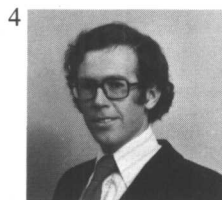
DAN GRAVES
45. Journalist. Returns from London to work as senior reporter on *The Holford News*.



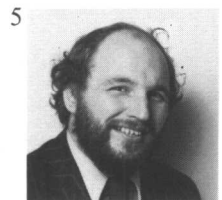
MARY GRAVES
42. Dan's wife.



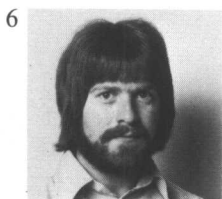
LIZ GRAVES
The Graves' 20 year old daughter. Second year drama student at the Poly. Member of Theatre Group.



ED GRAVES
Their 22 year old married son. Has stayed in London.



JIM WEST
40. Sales executive with HNP. Member of Theatre Group.



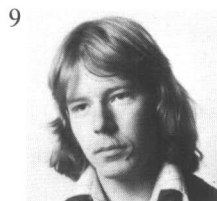
TOM NEWMAN
26. English teacher at Holford Comprehensive with special responsibility for school-leavers. Engaged to Emma Wright.



KEN BRUCE
16. Molly Bruce's brother. In Tom Newman's class.



CAROL DAVIS
16. In Tom Newman's class. Leaves school to work at Pushit Advertising Agency.



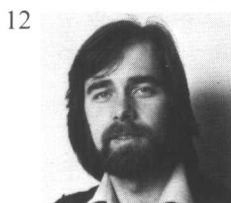
TERRY BARNES
16. In Tom Newman's class. Leaves school to work at HNP.



BARBARA PRING
35. Runs Pushit Advertising Agency. Married to Ted Robinson, but prefers not to use her married name in the office.



JENNY CROSS
30. An old friend of Barbara Pring's. Works in London, but returns to Holford. Sister of Tony Cross (Director of the Holford Arts Centre).



MIKE PLATT
21. Son of Manager of Trafalgar Tobacco Company. Third year student of architecture at Poly. Prominent in student affairs. Goes out with Molly Bruce.

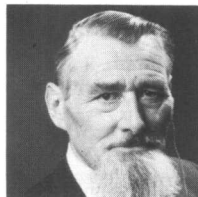
13



KATE FOSTER

20. Second year art student at Poly. Her family live outside Holford so she shares a flat with three other girls. Member of Theatre Group.

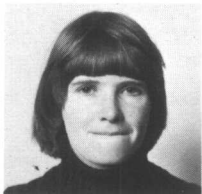
19



SIR MAX GRADE

70. Chairman of the Penbody Trust for International Understanding.

14



DIANE MAY

28. Mick May's wife. Works at Trafalgar Tobacco Company until she is sacked. Has three children.

20



ARTHUR HARRIS

35. University lecturer in Sociology. Secretary of Grants Committee of Penbody Trust.

15



MOLLY BRUCE

20. Ken Bruce's sister. Works at Pushit as Barbara Pring's secretary. Goes out with Mike Platt.

21



EMMA WRIGHT

21. Third year student of fashion design at Poly. Engaged to Tom Newman. Her brother, Bob, is in Tom's class.

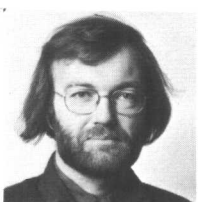
16



PATRICK CONLON

28. Runs *The Country Kitchen* restaurant with his wife.

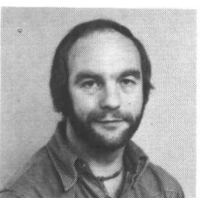
22



TONY CROSS

26. Jenny Cross' brother. Former drama lecturer at Poly. Runs Theatre Group and becomes Director of the Arts Centre.

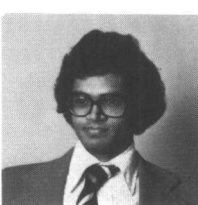
17



MICK MAY

30. Diane May's husband. Bus driver with Eastern Bus Company. Keen supporter of Holford Wanderers.

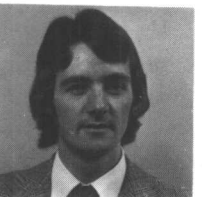
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CHANDRASEKHAR

29. Doctor. South Indian who grew up in Bombay. Has lived in Holford for just over a year.

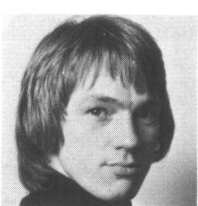
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HARRY WHITING

22. Footballer. Becomes Holford Wanderers' star player.

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ROY WATERMAN

23. Photographer on *The Holford News*. Becomes secretary of the Film Group.

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1 UNIT

Return to Holford

A

The editor of *The Holford News* has offered Dan Graves the post of senior reporter. Dan discusses this with his wife Mary.



- DAN: What do you think of the idea, then? Be honest!
- MARY: Well, in *some* ways I like it very much. And if *you're* sure . . .
- DAN: About the job, you mean? No, I haven't any doubts about that. The money's just as good and it'll be a lot more interesting. But that's only *one* factor. What about Holford itself? As a place to live in, I mean?
- MARY: Well, *you* know it a lot better than I do, of course. But from what you tell me . . .
- DAN: Oh, I don't suppose it's as nice as it used to be . . . factories . . . industries . . . the same as everywhere else. But the country round it is lovely. I used to go for some *marvellous* walks!
- MARY: Well, why don't we live in the country, then?
- DAN: Yes, why not? If that's what you'd like.
- MARY: Mm, what about Liz, though?
- DAN: Well, there's a good polytechnic in Holford. I've heard it's one of the best in the country.
- MARY: No, I don't mean that. Will *she* want to live out of town . . . in a village?
- DAN: Ah well, that's another matter. But at least she can give it a try. And if she doesn't like it, she can find a place in town. After all, she's old enough to live on her own now! . . . Anyway, shall I accept the job? Or do you want me to turn it down?

EXERCISES

1a

Notice how Dan consults Mary about her wishes:

Shall I accept the job?

(Yes, of course)

Do you want me to turn it down?

(No, of course not)

He could also have said:

Would you like me to talk to Liz about it?

(Yes, why not?)

Dan and Mary continue talking about the move to Holford. Form similar exchanges. Vary the responses and add others of your own (e.g. *That's a good idea. Not just yet, etc.*).

- ask for a higher salary
- find out more about the job itself
- start writing to estate agents
- get a good guide book on the area
- talk to Liz about living in the country
- write to the Polytechnic for their prospectus

1b

You are planning a short holiday with a friend. Make up exchanges like those in *1a*. Use these ideas and others of your own: *get in touch with a travel agency / write to some hotels / get a good map of the area / . . .*

2a

DAN: **I used to** go for some marvellous walks.

He goes on a short visit to Holford with Liz (who has never been there before) and shows her around. He tells her other things about his childhood.

- live in that house on the corner
- go to that primary school next to the church
- work in that shop opposite the station on Saturday mornings
- play in those fields by the farm
- go fishing in that river over there

Add other ideas of your own.

2b

LIZ: Where **did you use to** live, Dad?

DAN: In that house on the corner.

Make up similar exchanges. Use the ideas in *2a* and others of your own.

3a

Liz is **old enough to live** on her own.
Liz is 20. These are some things that she is old enough to do (in England). Make similar sentences.

- a) drive a car d) vote
b) buy a drink in a pub e) see an X film
c) get married

3b

Five years ago Liz was only 15, so she was **too young to drive** a car. Use the ideas in 3a to form similar sentences.

3c

With reference to your own country, use *old enough to* or *too young to* to make statements along these lines:

When you're (16), you're too young (to vote).
If you're (18), you're old enough (to drive a car)

3d

Talk about yourself using phrases like these:

lucky enough to / *too tired to* / *not strong enough to* / *too busy to* / *too shy to*

4

A: I believe it's a **very good** Polytechnic.
B: Yes, in fact I've heard it's **one of the best** in the country.

Use ideas from this table, or others of your own, to form similar exchanges.

nice restaurant expensive hotel	in the town
attractive village quiet town	in this part of the country
large university modern school	in the North of England
popular magazine reliable newspaper	in Britain

DISCUSSION

1a

What can you say about Dan Graves in relation to
a) his job b) his wife c) his daughter

1b

Which of the adjectives in the next column could be used to describe Dan Graves? Give reasons.

ambitious/cautious/considerate/ intelligent /
irresponsible / materialistic / optimistic / sensitive /
sentimental / tolerant.

What other adjectives would *you* use to describe him?

2

Dan Graves wants to change his job. Discuss how this may affect:

- a) him b) his wife c) his daughter

3

You are Mary Graves and you do not want to move to Holford. How will you persuade Dan not to go?

4

Dan is going to move because he has a new job. What other reasons are there why people move (either *within* the town where they live or to *another part* of the country)? What factors might make *you* move?

5

Have you ever had to move to a new place? Why? If you had to move next month, how would it affect your present life?

GW

1a

You are trying to decide whether to go and live in a smaller town. Notice the different ways in which you can discuss the advantages and disadvantages of, for example, the *shops*:

The shops are just as good **and** they are much cheaper.
The shops are not so good **and** they are more expensive.
The shops are just as good **but** they are more expensive.
The shops are not so good **but** they are much cheaper.

Now use the table below to write similar comments on each of the items in column A:

A	B	C
streets	wide	quiet noisy
houses	attractive	comfortable uncomfortable
countryside	beautiful	hilly flat

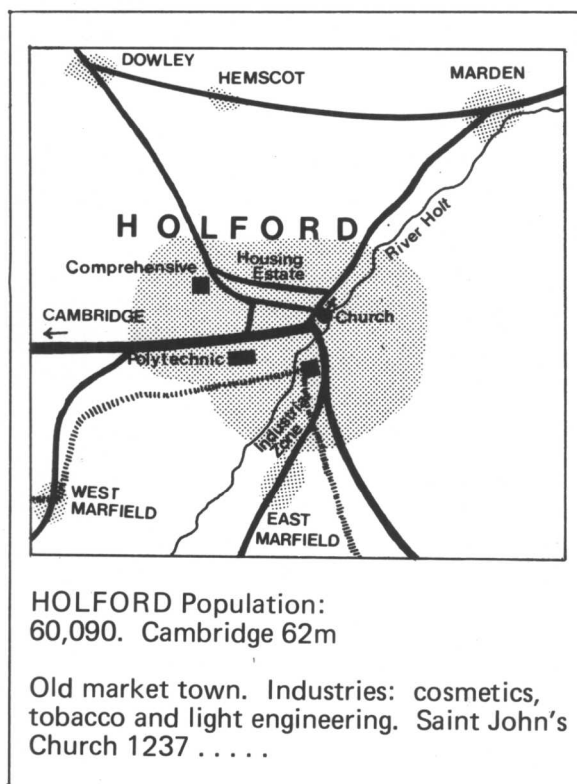
1b

Now write your own comments on any three of the following:

- a) the hotels d) the Polytechnic
b) the restaurants e) the Public Library
c) the schools f) the people

B

A look at Holford



Like many other towns in this part of the country, Holford is 'on the move'. There are new factories and offices as well as a big new shopping centre. There is even a large new housing estate on the north side of the town. Holford has begun to spread out into the countryside.

Some people call this 'progress' because Holford has developed into quite a busy industrial centre. Others argue that industry has already begun to spoil the town. And there are a few people who say that there is too much *money* in Holford – but not enough *culture*!

A lot of people who grumble about the changes in Holford – and they are certainly not *all* changes for the better – forget that forty or fifty years ago there was a good deal of unemployment there. Because there were hardly any factories, a lot of people did not have jobs. *Now*, at least there is enough work for everybody. In fact, there is *more* than enough work. The new industries have attracted people from other parts of the country and even from other parts of the world. For, like many other towns in Britain, Holford has quite a large immigrant community.

EXERCISES

1a

Holford is changing a good deal. For one thing:

There { **usedn't**
didn't use } to be so many factories.

Use these ideas and others from the passage to make similar statements about Holford.

- a) so many industries c) enough work for everyone
- b) a shopping centre d) any immigrants

Now use other ideas of your own. E.g. *There usedn't to be a Polytechnic. There didn't use to be a car park near the church.*

1b

Now talk about your own town. Use: *There used to be / didn't use to / usedn't to*

2a

After his short visit to Holford with Liz, Dan talked to Mary about some of the changes there.

Holford **has begun to** spread out into the countryside. They've **already built** a lot of new factories.

Refer to the passage to suggest other things he said. Use phrases such as these: *I'm afraid / It's an awful pity but / I'm sorry*

2b

- MARY: So everything seemed very different, then?
DAN: Yes, for one thing, they've **built a lot of new factories everywhere!**
MARY: Well, that's not really surprising, is it?
DAN: Ah, but that's not all. They've even **put up a horrible new shopping centre near the church!!**

Use these ideas and others of your own to form similar dialogues.

- a) build an enormous housing estate / cut down a lot of the woods
- b) pull down the old Town Hall / put up a hideous office block in its place
- c) convert a lot of old houses into flats / turn one of the squares into a car park.

2c

Now talk about the things which have already changed or have begun to change in your town.

3a

Holford has **quite** a large immigrant community.
Quite here means that the immigrant community is *fairly* but not *very* large.
 Now use ideas in the passage to form similar statements.
 E.g. *There are quite a lot of new factories. Quite a lot of people usedn't to have jobs.*

3b

When Mary went 'house-hunting' around Holford, she saw one she liked. This is what she said to Dan:

It's **quite** an attractive house.

Now continue.

- | | |
|-----------------------|-----------------------------|
| a) big garden | d) lot of storage space |
| b) in a good position | e) near Holford |
| c) large kitchen | f) a good view of the hills |

3c

Now talk about a person, a place or a house with which you are familiar, using *quite* a

4a

Dan and Mary lived in quite a small flat in London. When they moved into their new house, they needed quite a lot of things. Mary said to Dan:

We've got **quite a lot of** rugs.

We've got **hardly any** carpets.

Now make similar sentences. Phrases from Column A may be combined with any suitable item from Column B.

A	B
more than enough	furniture
hardly any	crockery
a good deal of	pictures
not enough	lamps
quite a lot of	bookshelves
too much	cushions
too many	tools

Continue with ideas of your own.

4b

You are the secretary of a social club, discussing the arrangements for a party.

A: What about glasses, then?

B: Oh, we've got more than enough of those.

A: Good. And how about cutlery?

B: Well, I'm afraid there isn't enough of that.

Now continue the conversation.

DISCUSSION

1

A lot of people grumble about the changes in Holford. Suggest what they might *actually* say. E.g. *It used to be so lovely when there were no factories and the air was clean! How I hate all these new office blocks! It never used to be noisy like this.*

2

Holford is an old established town which has expanded – probably rather suddenly. Suggest some of the problems this may have caused. E.g. *A housing shortage. Narrow streets and too much traffic.*

3

The *appearance* of towns is often spoilt by factories, big office blocks, housing estates and blocks of flats. What are some of the advantages and disadvantages of each of these? E.g. *Factories provide work, but they often cause pollution.*

4

Mention the changes which have taken place in your own town over the last 40–50 years. Why have they taken place? What effect have they had on people's lives? What *future* changes do you expect?

GW

1

Some people like Holford. **Others** dislike it. **And there are a few** people **who** want to change it.

Now use the ideas below to write similar sequences. You must interpret each set of figures.

E.g. people: have lived in Holford all their lives 45 %
 have come from abroad 15 %
 have come from other parts of Britain 40 %

Some people have lived in Holford all their lives. Others have come from other parts of Britain. And there are a few who have come from abroad.

- | | | |
|------------|----------------------------------|------|
| a) people: | live on the new housing estate | 22 % |
| | live in Holford itself | 61 % |
| | live in the surrounding villages | 17 % |
| b) people: | are self-employed | 19 % |
| | work in offices | 35 % |
| | work in factories | 46 % |
| c) women: | use the market | 16 % |
| | use the new shopping centre | 52 % |
| | use the small shops | 32 % |
| d) men: | used to be unemployed | 34 % |
| | used to work on farms | 54 % |
| | used to work in factories | 12 % |
- (Begin: *Thirty years ago,*)