

Mainline

SKILLS B

Students' Book

L. G. Alexander

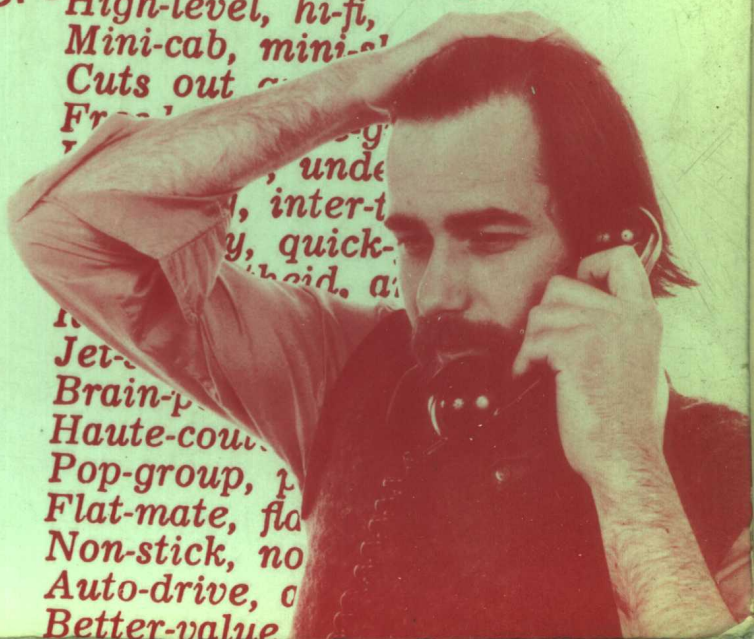
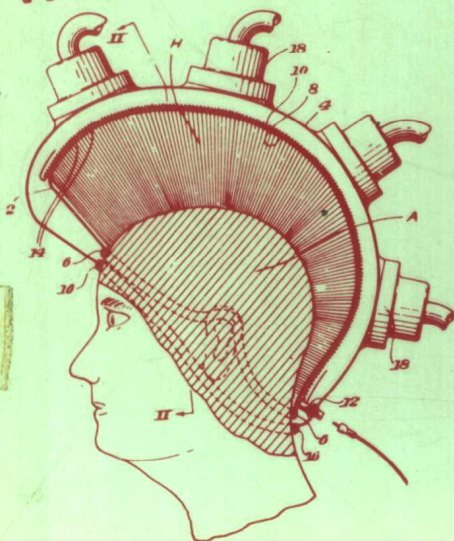
R. H. Kingsbury



RE SCIENTISTS JOIN

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Pre-formed, pre-packed,
High-speed, hi-jacked,
Super-heat, super-seal,
Instant-eat, instant-meal,
Deep-freeze, deep-fry,
High-level, hi-fi,
Mini-cab, mini-s
Cuts out
Free



Jer-
Brain-p
Haute-cou
Pop-group, p
Flat-mate, fla
Non-stick, no
Auto-drive, o
Better-value



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L. G. Alexander
R. H. Kingsbury

Longman



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What shall we do this week-end?

Two young couples, Diana and Keith, and Pam and Bret, are discussing where to go and what to do next week-end. They have already discussed the possibility of going out for the day on Saturday, and then going somewhere else on Sunday, but are now thinking of going away for the whole week-end.

Diana: ... if we're going to go away, why don't we go away properly?

Keith: Yes, if we're going away, we might as well go at least as far as the New Forest.

Diana: Well, the New Forest sounds { a good idea. And if it's fantastically sunny, }

Bret: { Where is the New Forest? Sorry. }

5 **Diana:** we can go down to the sea.

Pam: It's down towards—where is the New Forest?

Keith: It's in Hampshire, isn't it?

Diana: Bournemouth. Portsmouth Bournemouth area. Bournemouth's closer, isn't it?

Pam: Well the alternative is to go somewhere on the coast.

10 **Diana:** Well, I mean, why don't we—It seems to me the New Forest is quite a good compromise. (*Bret:* Yeah.) If it's fantastically sunny, then we *can* go to the coast from the New Forest.

Bret: Right. How much is it going to cost us to go to the—What's the cheapest way to go to the New Forest?

Keith: I should think we drive. It's a very easy drive.

15 **Bret:** How large is this New Forest?

Keith: Very very large. (*Diana:* Yes.) I mean, large enough to walk for four hours without ...

Diana: Large enough to get lost in.

Keith: I mean, it's quite a wild { forest as well, as against Hatfield Forest. }

Pam: { We ought to have a look at a map, don't you think? }

20 **Diana:** Have we got a map here?

Keith: Yes, there's one—here it is. You can see it's not far from Bournemouth. Not far to drive, either.

Diana: Well, how long are we going for? Both days?

Bret: Let's ... Well ... Well, we'll stay the night.

Keith: Yes. Well, we could do it in a day, in fact. It all depends on ...

25 **Diana:** Yes, but why not stay overnight?

Keith: All right. We'll stay around. So we ought to try and phone up somewhere and see if we can book in at this time of year.

Bret: Can we stay right in the Forest, or I mean, do they have guest houses there or something?

Pam: There are small villages. { And small hotels. }

30 **Diana:** { Oh, I think some of the pubs put people up, too. }

Keith: { There's a lovely place }

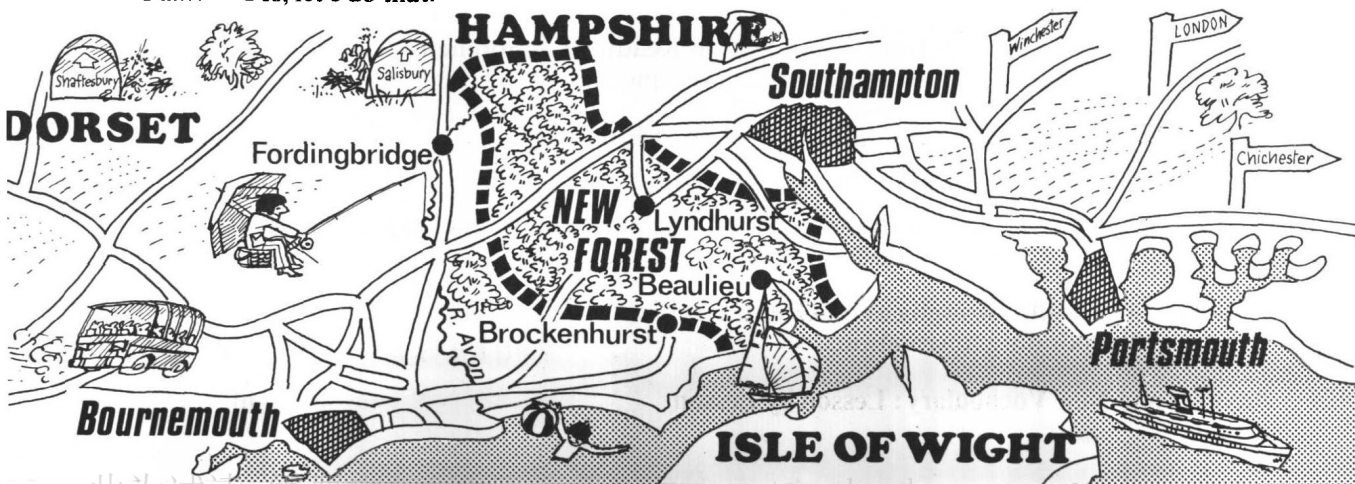
called, er, Fordingbridge, which has got a little pub ...

Pam: Oh, I've heard of that!

Diana: That's right. Yes.

35 **Keith:** ... and we stayed once—I stayed once in a room which was right over the river. I mean, it actually juts out over the river. We could stay there. We could ring them up.

Pam: Yes, let's do that.



Presentation Type 1 (Standard). (See Skills A Teacher's Book Introduction, page 15.)

- | | | |
|-----------------------|---|--|
| Questions on the text | <ol style="list-style-type: none"> 1 What are they discussing? 2 What have they already discussed? 3 What did Diana mean when she suggested they should "go away properly"? 4 Keith suggested going to the New Forest. How did he make the suggestion? (What were his exact words?) 5 Why does Bret say "Sorry"? 6 Which big town is closer to the New Forest: Portsmouth or Bournemouth? 7 What alternative does Pam suggest? | <ol style="list-style-type: none"> 8 Why does Diana think the New Forest is a good compromise? 9 How are they going to get to the New Forest? 10 How does Diana describe the size of the New Forest? 11 What does Keith point out on the map? 12 Could they get there and back in a day? 13 But what do they decide to do? 14 What different accommodation possibilities are mentioned? 15 What does Keith tell them about? 16 What are they going to do now? |
|-----------------------|---|--|

Asking questions Example: *Teacher* Ask if they're going away for two weeks.
S1 Are they going away for two weeks? *S2* No, they aren't.
T How long? *S2* How long are they going away for? *S3* The week-end.
T Ask if...

- | | |
|--|--|
| <ol style="list-style-type: none"> 1 they're going away for two weeks. (How long) 2 the New Forest's near Portsmouth. (Which town) 3 Diana said the alternative was to go somewhere on the coast. (Who) | <ol style="list-style-type: none"> 4 they're going to get there by train. (How) 5 the New Forest is quite small. (How big) 6 Bret suggests phoning. (Who) 7 Pam stayed in Fordingbridge. (Who) |
|--|--|

Situations *Group*: With two or three other students discuss where you might go for the week-end. Before you start, you should each write down *brief* answers to these questions: 1 Where shall we go? 2 How shall we get there? 3 How much can I afford?/How much will it cost? 4 What shall we do there? 5 What arrangements do we need to make?
Solo: You've made plans to go on holiday with a friend in your old car. Your car has just gone wrong and will cost too much to repair. Phone your friend, explain the situation and make an alternative suggestion about the holiday arrangements.

- | | | |
|-------------------|--|--|
| General questions | <ol style="list-style-type: none"> 1 Do you often go away with friends or relatives? 2 When was the last time? 3 Where did you go? 4 What did you do there? 5 Would you go back again? Why/Why not? 6 Where can a visitor stay in this country (apart from in a hotel)? 7 Do you ever use a map? On what occasions? | <ol style="list-style-type: none"> 8 Do you find it easy to read a map? Why/Why not? 9 What sort of countryside do you like best: forest, woodland or open countryside? Why? 10 You don't like a friend's suggestion for an evening at the theatre. How would you suggest an alternative? |
|-------------------|--|--|

Talking points

- 1 Describe a place (hotel, guest house, village, etc.) you have stayed in.
- 2 What advice would you give to a stranger on how to spend the week-end in this town (or any other place you know)?
- 3 Talk about the last time you had to compromise over something important.
- 4 "There's no point in making plans for anything. You never know what may happen tomorrow." What do you think of this opinion?

Song Goodbye Rainbow: *One Day*.

Situation 1: S1 and S2 (two friends) are discussing plans for the week-end.

Making a suggestion

S1	Why don't we (go)	(to London on Saturday)?
	How/What about (going)	
	Let's (go)	
	We could (go)	(to London on Saturday).
	I suggest we (go)	



Agreeing ...

S2 Yes, that's a great/marvellous idea!

OR *Temporizing ...*

S2 It's an idea, I suppose, but ... [say what you think]

OR *Disagreeing ...*

S2 No, I don't think so.

... and responding

S1 Good. Now let's (look up the train times).

... and responding

S1 Well, think it over. We don't have to decide right now.

... and responding

S1 Well, have you got any other ideas?

FURTHER PRACTICE A: Now make suggestions in the same way and agree, temporize or disagree about the following:

- | | |
|-----------------------------------|---|
| 1 a walk in the country tomorrow | 3 a jazz-club on Saturday night |
| 2 a camping holiday in the spring | 4 the seaside for a fortnight in the summer |

Situation 2: S1 has been asked by his/her boss to entertain S2 (a business client) for an evening. They were only introduced 5–10 minutes ago.

Making a suggestion

S1 I'd like to suggest we
I wonder if you'd like to
I thought you might like to (go to a theatre).

Agreeing ...

S2 Yes, I think that's an excellent suggestion/proposal!

OR *Temporizing ...*

S2 That would be (very pleasant), but er ...
[say what you think]

OR *Disagreeing politely ...*

S2 Well, I'd rather not, if you don't mind.

... and responding

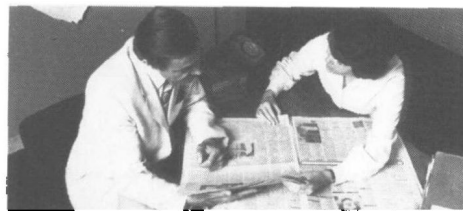
S1 Good. (Now what would you like to see?)

... and responding

S1 Well, if you're not very keen on (the theatre), perhaps we could (have dinner out).

... and responding

S1 No, not at all. What would you like to do?



FURTHER PRACTICE B: Now make suggestions to a business associate in the same way and agree, temporize or disagree about the following:

- | | |
|--|--|
| 1 look around the factory before lunch | 3 visit our branch in Bristol tomorrow |
| 2 discuss the contract over dinner | 4 talk to the staff before the meeting |

LANGUAGE REVIEW: "SUGGEST", "PROPOSE", etc + *THAT*-CLAUSE OR *-ING* FORM

1 Note the form of the verb in the clause after these verbs: suggest, recommend, propose, insist, demand, urge, request, ask.

I	suggest		we	go now.
	recommend	(that)	you	should go now.
	insist		he	finish the job.
	demand			should finish the job.
	urge			

2 The Gerund (*-ing* form) may be used after these verbs: suggest, recommend, propose, insist on. a) Subject the same; b) Subject different:

a)	I	suggest propose	going to the cinema. putting off the meeting.
b)	He	recommended insisted on	my seeing a doctor. our staying the week-end.

3 PRACTICE: Make suggestions, proposals, etc about things in the near future with the verbs above.

Reading comprehension

Read this extract from a guide book. Then choose the best answer in each exercise.

Some 700 years ago the New Forest stretched from the Avon on the west to Southampton Water on the east. North and south it ran from the borders of Wiltshire to the English Channel. Today it covers an area of some 144 square miles, and is some 20 miles across at its widest point.

It is not, of course, all 'forest' in the sense of being covered thickly throughout by trees. Its variety, in fact, is its great tourist attraction. Besides the woods and plantations with their many different kinds of trees, there are some 40,000 acres of open heath in the total area of some 93,000 acres. There are green lawns, kept close-cropped by the famous New Forest ponies – animals which, incidentally, you are forbidden by by-laws to feed alongside certain busy roads through the Forest.

Little streams and larger rivers, occasional ponds, charming cottages and leafy villages, ancient churches – such are some of the features which go to make the New Forest into an entrancing scenic area.

You can get a good idea of some of its manifold beauties while driving on several of its highways, such as the road from Lyndhurst to Brockenhurst, or from Lyndhurst to Beaulieu. But the real way to see and appreciate the New Forest is, of course, on foot or on horseback.

from *The New Forest*, the "Cotman-Color" Book Series

- 1 Although it is now called the *New Forest*, the area
 - a used to be the Wiltshire Forest.
 - b contains a number of forests.
 - c was originally the Forest of Avon.
 - d has been in existence since about 1250.
- 2 The New Forest attracts tourists because
 - a it is very old.
 - b the landscape is so varied.
 - c it is the largest forest in England.
 - d most of it is in fact open heath.
- 3 Visitors to the Forest are
 - a often attacked by ponies.
 - b advised to read the by-laws.
 - c shown around on horseback.
 - d warned not to feed the ponies.
- 4 According to the writer, the best way to enjoy the New Forest is to
 - a drive round it.
 - b go to Brockenhurst.
 - c go for long walks in it.
 - d go on a tour from Lyndhurst.

Guided summary

In one paragraph of not more than 105 words, write a brief report of the discussion that took place between Diana, Keith, Pam and Bret.

Points

- | | |
|--|---|
| [1 Keith suggested—go—New Forest—week-end |] |
| [2 Diana agreed—good idea |] |
| [3 thought—good compromise |] |
| [4 could easily go down—sea—fine |] |
| [5 decided—drive down |] |
| [6 looked—map—showed Bret—New Forest—was |] |
| [7 told—a little about it |] |
| [8 came to discuss—should stay overnight |] |
| [9 Keith said—stayed—pub—Fordingbridge before |] |
| [10 agreed (that)—ring up—book rooms—same place |] |

Connections

When . . .

because . . . if

. . . and . . . where
and . . .

When . . . whether

and . . . and

Composition

- 1 Write a letter to an American or English friend who is coming to stay with you for a fortnight. Suggest some of the things he/she might do when you will not be there to entertain him/her, and also suggest where the two of you might go for the week-end in the middle of his/her stay.
- 2 Write, in about 150 words and in dialogue form, the conversation between two English people planning to go to a city, the mountains or a seaside resort for the week-end in this country. Refer to Lesson 1 and the exchanges opposite as guides.

Game

Suggestions. TB1.

Ron and Joan McQueen live in a three-bedroomed house with their two children (aged 3 and 6) in Exeter, a university town. Like many young couples nowadays they are finding it hard to make ends meet. Ron thought that perhaps he should take an extra part-time job (evenings or weekends). Joan didn't like the idea, but suggested instead taking in a lodger. Although not at all keen on the idea, Ron agreed.

So a few days ago Joan put this advertisement in *The Gazette*, the local evening newspaper:

**ACCOMMODATION
TO LET**

A BEAUTIFUL BED-
ROOM in quiet area. Breakfast,
evening meal with family.
Heating, lighting incl. £12 per
week. Write: Box RJ/1234/AL

A BRIGHT 3-bed house

This morning Joan collected this reply to the ad from the local newspaper office. She has just shown it to Ron.

Tel: Bristol (0272) 1331940

16 The Close,
Brislington,
Bristol,

10th September, 1976

Box RJ/1234/AL,
"The Gazette",
Exeter.

Dear Sir or Madam,

I am writing in reply to your advertisement in "The Gazette" (8th Sept.) regarding accommodation to let. I require accommodation for my first year at the university and would very much like to see the room you are advertising.

I am eighteen years old and will be studying biology at the university. I am fond of cycling and I play the guitar. I hope that I will be able to keep my bicycle somewhere, and hope too that you will not object to my practising the guitar in my room.

Naturally I would want to see the room first, and you would want to meet me. I could come down to Exeter next Wednesday (15th). If this is convenient, perhaps you could ring or write to me in the next day or two.

I shall look forward to hearing from you.

Yours faithfully,

David Marcelle

Hmph! I don't like it! Think of the inconvenience. The bicycle, and a guitar! And he might bring friends back for all-night parties... He might smoke a lot, or bring home specimens in jars! And how do you think the children will react to a stranger in the house?



Look, it's always a risk, taking a stranger into your home. But it's a risk for him, too, isn't it? Shall we write back and see him or not?



Presentation *Type 1 (Standard). (See Skills A Teacher's Book Introduction, page 15.)*

- Questions on the text**
- 1 What makes it possible for Ron and Joan even to consider taking in a lodger?
 - 2 What did Ron want to do to help?
 - 3 What did Joan think of the idea?
 - 4 What did she suggest instead?
 - 5 How did they go about trying to get a lodger?
 - 6 What information did the ad give a prospective lodger?
 - 7 Who answered the advertisement?
 - 8 Why did he want a room in Exeter?
 - 9 What did David say in his letter about a) his studies; b) his hobbies and interests?
 - 10 Why did he think they should meet?
 - 11 What did he want Ron or Joan to do?
 - 12 What points in David's letter worried Ron?
 - 13 What "specimens" is he thinking of?
 - 14 What do *you* think Ron thought the children's reaction to a stranger might be?
 - 15 What was Joan's reaction to Ron's fears?

Asking questions on the text

Example: Teacher Ask if Joan suggested Ron should take a part-time job.

S1 Did Joan suggest Ron should take a part-time job? **S2** No, she didn't.

T Who? **S1** Then who did suggest Ron should take a part-time job?

S2 Ron himself did. **T** Ask if...

- 1 Joan suggested Ron should take a part-time job. (Who)
- 2 Joan got the letter by post. (How)
- 3 David lives in Exeter. (Where)
- 4 he plays the piano. (What)
- 5 he's going to study chemistry at the university. (What)
- 6 he can go and see the room today. (When)
- 7 Ron says it's a risk. (Who)

Oral composition

Stating a case. Put yourself in Ron and Joan's position. Argue the case for or against taking in David Marcelle as a lodger. Use the notes below as a guide and add more points of your own:

FOR

- 1 Hard to make ends meet—need money.
- 2 From letter—David very nice person.
- 3 We lay down rules of house—he must keep to them. If not, . . . etc.

AGAINST

- 1 Don't need money that badly.
- 2 Another person in house—bad.
- 3 We know very little about him—and nothing about personal habits, etc.

General questions

- 1 What do you do when you're short of money? Take a part-time job? Work overtime? Do without something?
- 2 What are some of the ways people can earn extra money in this country?
- 3 Have you ever lived in someone else's home (as a guest or lodger)? If so, tell us where, when and what it was like.
- 4 Have you ever been embarrassed in someone else's home? If so, when?
- 5 Do you read the ads in the local paper? Why/Why not?
- 6 If you had to study/work in another town, where would/could you live?
- 7 Tell us about your hobbies. Do they inconvenience neighbours or people in your house, do you think?

Situation

Group: S1 is the student, David; S2 and S3 are Ron and Joan. Make up the conversation in which Ron and Joan suggest where David might practise his guitar and keep his bicycle, and David makes suggestions to minimise the inconvenience.

Talking points

- 1 Talk about some of the problems of living with a family as a lodger or a "paying guest" a) in this country b) abroad (as you know or imagine it).
- 2 What advice about accommodation would you give to a student or businessman coming to live here for a year?
- 3 "You'll never get anywhere if you don't take risks." What do you think?

Listening comprehension

TBI.

Situation: S1 (a good friend or person in authority) advises S2 about a problem: S2 accepts, considers or rejects the advice.

EXAMPLE

Advice from S1 (friend or boss)

I think I'd talk to her about it.

OR

Why don't you talk to her about it?

OR

I think you should talk to her about it.

OR

I suggest you talk to her about it.
[slightly more formal]

S2 to good
friend:

S2 to boss:

How to accept advice

Yes, that's just what I'll do, (Jim). Thanks for the advice.

Yes, I feel sure that's a good idea. Thank you very much indeed.

How to consider advice

S2 to good
friend:

Well, I *could* do that, I suppose. I'll think about it.

S2 to boss:

That's certainly worth considering. Thank you for the advice.

How to reject advice politely

S2 to good
friend:

No, it's no good doing that. I've tried it before. But thanks for the advice anyway.

S2 to boss:

Quite honestly, I don't really feel that that would do any good. But thank you for your advice.

Now do the same with these pieces of advice. S1 gives the advice (as a good friend or boss): S2 replies appropriately, accepting, considering or rejecting the advice.

- | | |
|---|--|
| 1 You seem to be getting worried about work. Why don't you talk to the manager? | 5 If that's the situation at home, I suggest you find a bigger flat. |
| 2 You're putting on weight? It might be a good idea if you went on a diet. | 6 You don't know what to do in your spare time? (If I were you,) I'd join a sports club. |
| 3 If you want my advice, I'd write to the firm about that damaged furniture. | 7 Money problems again? Well, I think you ought to try and economise. |
| 4 As you're having so much trouble with your old car, have you considered buying a new one? | 8 You want to pass the exam this time, don't you? Well, I suggest you study a lot harder than you did last year. |

FURTHER PRACTICE: Role-playing. S1 states a problem, S2 gives advice, then S1 accepts, considers or rejects that advice. S1 states a problem to:

- a friend about holidays: e.g. would like to go abroad, but can't afford much.
- his/her teacher about studies: e.g. can't seem to keep up with the rest of the class.
- a good friend about the family: e.g. family rarely together all at the same time.
- boss/manager/supervisor at work: e.g. doesn't like working in the (Accounts) Department.

LANGUAGE REVIEW: THE -ING FORM IN PHRASES WITH INTRODUCTORY "IT"

The gerund, or -ing form, must be used after the following:

- It's (not/well) worth . . .*: e.g. If something's worth doing, it's worth doing well.
It's well worth studying that book again. (= That book is well worth studying again.)
It's not worth going to see that film. (= That film is not worth going to see.)
- It's no good . . .*: e.g. It's no good asking him. (He doesn't know.)
- It's no use . . .*: e.g. It's no use talking to her about it. (She can't help you.)
- It's a waste of time . . .*: e.g. It's a waste of time asking his advice. He's got the same problem.

PRACTICE: Using the patterns above, make statements of your own about things which you feel are worth doing, not worth doing, etc.

Multiple choice

Refer to Lesson 3. Then choose the best answer in each exercise.

Structure:

- 1 Like many young couples nowadays, it's hard . . . ends meet. (Intro.)
a) *that they make* b) *for them to make* c) *so that they make* d) *for making*
- 2 He hopes they won't have any objection . . . his guitar. (Letter)
a) *that he plays* b) *against him to play* c) *to his playing* d) *for him playing*

Vocabulary:

- 3 I am writing in reply to your advertisement in "The Gazette" . . . accommodation to let. (Letter) a) *in relation to* b) *with respect for* c) *talking about* d) *looking at* e) *concerning*
- 4 I hope that I will be able to . . . my bicycle somewhere. (Letter)
a) *support* b) *hold* c) *save* d) *care for* e) *store*
- 5 Naturally David wanted to . . . the room before taking it. (Letter)
a) *regard* b) *look upon* c) *observe* d) *visualize* e) *view*
- 6 You're always . . . a risk when you take a stranger into your home. (Joan)
a) *having* b) *making* c) *doing* d) *getting* e) *taking*

Use of English

Write out these small ads in full.

Example:

A SINGLE flatlet until May.
Boscombe Central. Suit busi-
ness person.—Phone 401.

You write: *I have a single flatlet to let until May. It is situated in the centre of Boscombe and would suit a business person (man or woman). Anyone who is interested should telephone 401.*

1 **A FLATLET**, central, fully
equipped, TV, fridge, com-
fortable. £8.50 single. —

2 **RELIEF** waiter/waitress required
for 5/6-day week. Possibility
of permanent position.—Apply
with full details of previous
employment, to Burley Court

3 **IMMACULATE** 12½ft. 2-berth
touring caravan, fridge, toilet,
etc.—£690.—Tel. B...

4 **TUITION** Guitar, Piano, Instru-
ments available, lessons. —
26648 27185

Now close this book, and write the ads again from your full versions.

Guided summary

In one paragraph of not more than 100 words, summarize Ron and Joan's position, and what has led up to it.

Points

- 1 the McQueens—difficult—make ends meet
- 2 Ron suggested—get part-time job
- 3 Joan—against idea
- 4 advertised—paper—lodger instead
- 5 received reply from student
- 6 told them—hobbies—cycling—guitar
- 7 suggested—come to see room—convenient
- 8 polite letter—Ron—far from happy
- 9 worried—inconvenience—noise and so on
- 10 Joan—pointed out that—risks on both sides
- 11 still wondering what to do

Connections

Since . . .

and . . .

who . . .

. . . when . . .

. . . but . . .

But . . .

and . . .

Composition

- 1 Imagine you put the advertisement (page 5) in the newspaper, and have just received David Marcelle's letter. In about 150 words, write a polite letter back to him telling him more about the house and family, and saying you would like to meet him, but suggesting Thursday instead.
- 2 "Why you should always go on holiday with people you know." Using this title, write a short composition (100–150 words) as if for a light-hearted magazine, pointing out the risks of going on a tour or package holiday with someone whose habits and interests you don't know very well (for example, a neighbour or colleague at work).

Dictation

TB1.

3

Lesson 5

Hyman Kaplan

(In the 1920s and 30s large numbers of European immigrants entered the USA. Many of them had little or no knowledge of English, and attended evening classes in the language at the American Night Preparatory Schools for Adults. Leo Rosten's creation, Hyman Kaplan, is a caricature of one of these immigrants.)



Mr Kaplan was an earnest student. He worked hard, knit his brows regularly (albeit with that smile), did all his homework, and never missed a class. Only once did Mr Parkhill feel that Mr Kaplan might, perhaps, be a little more *serious* about his work. That was when he asked Mr Kaplan to “give a noun”.

5 “Door,” said Mr Kaplan, smiling.

It seemed to Mr Parkhill that “door” had been given only a moment earlier, by Miss Mitnick.

“Y-es,” said Mr Parkhill. “Er—and another noun?”

“Another door,” Mr Kaplan replied promptly.

10 Mr Parkhill put him down as a doubtful “C”. Everything pointed to the fact that Mr Kaplan might have to be kept on an extra three months before he was ready for promotion to Composition, Grammar, and Civics, with Miss Higby.

One night Mrs Moskowitz read a sentence, from “English for Beginners”, in which “the vast deserts of America” were referred to. Mr Parkhill soon discovered that poor Mrs Moskowitz did not know the meaning of “vast”. “Who can tell us the meaning of ‘vast’?” asked Mr Parkhill lightly.

Mr Kaplan’s hand shot up, volunteering wisdom. He was all proud grins. Mr Parkhill, in the rashness of the moment, nodded to him.

20 Mr Kaplan rose, radiant with joy. “‘Vast’! It’s commink fromm *diraction*. Ve have four diractions: de naut, de sot, de heast, and de vast.”

Mr Parkhill shook his head. “Er—that is ‘west’, Mr Kaplan.” He wrote “VAST” and “WEST” on the blackboard. To the class he added, tolerantly, that Mr Kaplan was apparently thinking of “west”, whereas it was “vast” which was under discussion.

25 This seemed to bring a great light into Mr Kaplan’s inner world. “So is ‘vast’ vat you eskink?”

Mr Parkhill admitted that it was “vast” for which he was asking.

“Aha!” cried Mr Kaplan. “You minn ‘vast’, not”—with scorn—“‘vast’.”

“Yes,” said Mr Parkhill, faintly.

30 “‘Hau Kay!’” said Mr Kaplan, essaying the vernacular. “‘Ven I’m buying a suit of clothes, I’m gattink de cawt, de pants, an’ de vast!’”

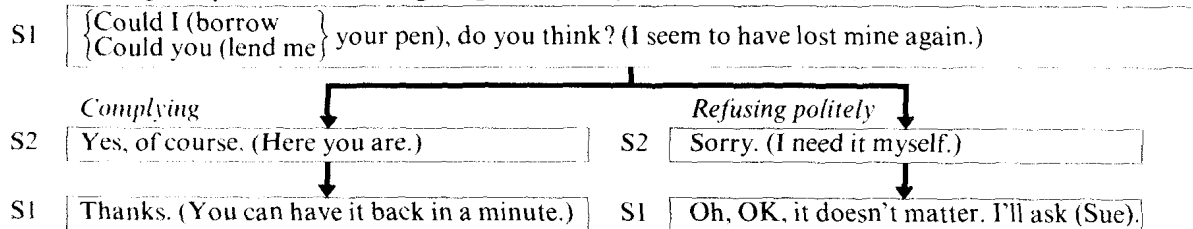


from *The Education of Hyman Kaplan* by Leo Rosten

Presentation	<i>Type 4 (Silent Reading). (See Skills A Teacher's Book Introduction.)</i>	
Asking and answering questions on the text	<p>Ask another student if . . .</p> <ol style="list-style-type: none"> 1 Mr Kaplan was described as an earnest student. (Why) 2 Mr Parkhill was a student. (Who) 3 Mr Parkhill asked Mr Kaplan to give him a word. (Which word) 4 Mr Parkhill asked Mr Kaplan for another noun. (Why) 5 Mr Kaplan might have to stay in Mr Parkhill's class for an extra three months. (Why) 	<ol style="list-style-type: none"> 6 Miss Higby taught history. (What) 7 Mr Kaplan read the sentence from "English for Beginners". (Which student) 8 Mr Parkhill asked for the meaning of <i>vest</i>. (What) 9 Mr Kaplan showed that he wanted to answer the question. (How) 10 Mr Parkhill shook his head. (Why) 11 Mr Parkhill wrote two words. (Which) 12 Mr Kaplan mixed up three different words. (Which)
Interpretation of the text	<ol style="list-style-type: none"> 1 Do you think Mr Parkhill was amused when Mr Kaplan said "another door"? Why/Why not? 2 From what you have read, how do you think students were graded? 3 How did Mr Kaplan show his earnestness? 	<ol style="list-style-type: none"> 4 How do you think Mr Parkhill felt when he heard Mr Kaplan's explanation of <i>vast</i>? 5 How do you think Mr Parkhill felt about the prospect of having to teach Mr Kaplan for another three months?
Oral composition	<p>Narration. Retell the incident as if you had been there at the time as a member of the class. Use the following beginnings of sentences in your narrative:</p> <ol style="list-style-type: none"> 1 As soon as Mrs Moskowitz . . . 2 So Mr Parkhill asked . . . 3 Obviously, Mr Kaplan . . . 4 Mr Kaplan explained . . . 5 The moment Mr Parkhill heard . . . 	
General questions	<ol style="list-style-type: none"> 1 From what you have read, how would you describe Mr Kaplan? 2 If you were a teacher, how would you deal with a Mr Kaplan? 3 Tell us about any amusing incident that has happened to you recently. 4 Do many adults in this country go to evening classes? 	<ol style="list-style-type: none"> 5 Are pupils/students in this country "kept back" for another term? Is this a good or a bad thing? Why? 6 What things do you still find most difficult in English? 7 Would you like to teach your own language to foreign students? Why/Why not?
Situation	<p><i>Solo:</i> A foreign friend rang you up and invited you to his house for the evening. He told you the address which you understood as "14, Sea Avenue". When you got there, however, a complete stranger opened the door. What explanation could you give to your friend the next time you met him and discovered that his address was really "40, The Avenue"?</p>	
Talking points	<ol style="list-style-type: none"> 1 Discuss what you like and dislike most about learning English. 2 If a foreign visitor came to stay with you and knew none of the language, what are some of the first things you would teach him/her to say in your language? Why? 3 "You're never too old to learn a foreign language." What do you think? 4 Discuss the main qualities you think the following people need in their jobs: a) a teacher; b) a nurse; c) a journalist; d) a personal secretary. 	
Song	Goodbye Rainbow: <i>One Day</i> .	

Situation: S1 wants something and makes a request. S2 (a friend) complies or refuses politely.

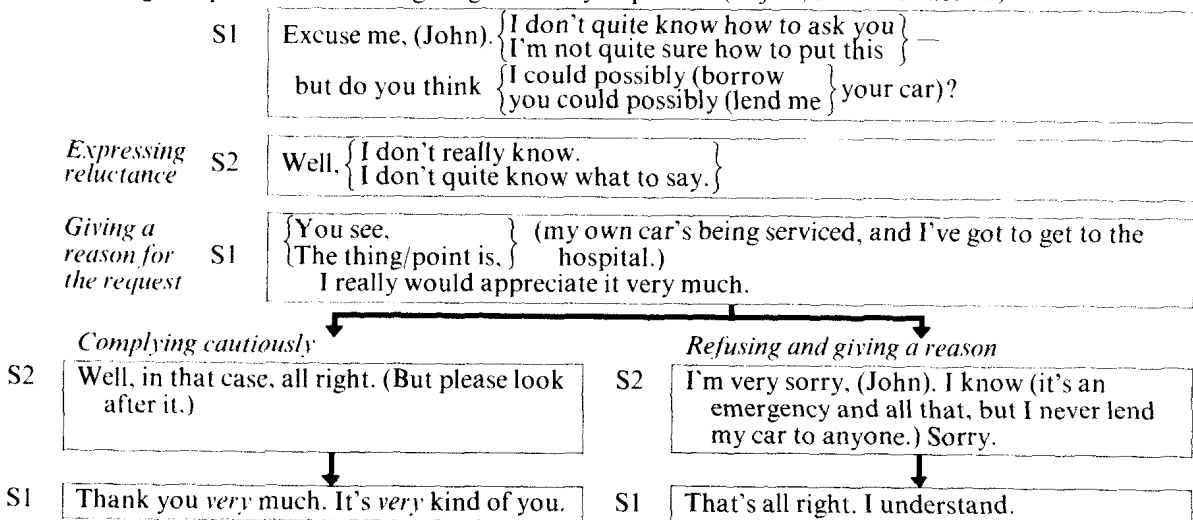
1 Making a request for something insignificant (object, service or action)



FURTHER PRACTICE A: Adapt the exchanges to these situations. You want a friend to:

1 post a letter for you on his/her way home. (You don't want to go out again.) 2 explain a maths problem to you. (You can't understand it.) 3 pass you the salt at table. (You can't reach it.) 4 lend you (50p) until tomorrow. (You've run out of money.)

2 Making a request for something "big" or really important (object, service or action)



FURTHER PRACTICE B: Adapt the exchanges to these situations.

1 You want a friend to lend you £20. You've received some unexpected bills. They must be paid.
2 Late at night you want a friend to drive you to the next town. A relative has had an accident. There is no train or bus service at that time of night.

FURTHER PRACTICE C: Adapting the exchanges above (1 and 2) as appropriate, make and respond to requests for the following:

1 a few sheets of writing paper; 2 save a seat in the restaurant; 3 stay late at school/work to help clean the classroom/office; 4 make some coffee; 5 write a testimonial/letter of recommendation for you; 6 help lift a table; 7 look after the (dog) for a week; 8 explain a word you don't understand.

LANGUAGE REVIEW: DIRECT AND INDIRECT OBJECT AFTER "GIVE", "SAVE", "EXPLAIN", "PRONOUNCE"

Study these patterns and the verbs which can be used in the same way in each type:

- 1 Give the letter to me. Give me the letter. Give it to me. Give me it.
Verbs: bring, give, hand, lend, offer, pass, sell, send, promise, etc.
- 2 Save some cake for me. Save me some cake. Save some for me. Save me some.
Verbs: build, cook, catch, bring, order, keep, reserve, save, spare, etc.
- 3 Explain the word to me. Explain it to me. (NOT "Explain me it.")
Verbs: deliver, explain, introduce, mention, recommend, say, whisper, etc.
- 4 Pronounce the word for me. Pronounce it for me. (NOT "Pronounce me it.")
Verbs: answer, arrange, write, pronounce, say, thank, etc.

PRACTICE: Make polite requests with the verbs and patterns in each of the sections above. Begin your requests with: *Could you ... ? / Do you think you could ... ? / Could I possibly ... ?*

Multiple
choice

Refer to Lesson 5. Then choose the best answer in each exercise.

Structure:

- 1 Mr Parkhill only once . . . that Mr Kaplan might, perhaps, be a little more *serious* about his work. (ll.2- 4)
a) *felt* b) *did feel* c) *had felt* d) *was feeling*
- 2 Mr Kaplan was apparently thinking of "west", whereas it was "vast" which was . . . (ll.23- 24)
a) *to be discussed* b) *discussing* c) *discussed* d) *being discussed*

Vocabulary:

- 3 Mr Kaplan . . . regularly because he was a serious student. (l.1)
a) *borrowed* b) *grinned* c) *frowned* d) *asked* e) *grimaced*
- 4 Everything . . . that Mr Kaplan might have to be kept on an extra three months. (ll.10- 11)
a) *recommended* b) *pointed out* c) *promised* d) *suggested* e) *referred to*
- 5 Mr Parkhill soon . . . that poor Mrs Moskowitz did not know the meaning of "vast". (ll.14- 15)
a) *recovered* b) *invented* c) *thought out* d) *uncovered* e) *found out*

Use of
English

Rewrite the following sentences:

Example: Could you save a seat for John?

You write: Could you save one for him? *or* Could you save him one?

- | | |
|-------------------------------------|---|
| 1 Introduce your friend to me. | 6 They brought some roses for Mary. |
| 2 The baker kept some bread for us. | 7 She whispered the message to him. |
| 3 I'd recommend that hotel to them. | 8 They're building a house for us. |
| 4 I mentioned the meeting to Sue. | 9 The secretary arranged the trip for the manager and me. |
| 5 Can you thank John for me? | |

Guided
summary

In one paragraph of not more than 95 words, give an account of the incident when Mr Kaplan tried to explain the word "vast".

Points

- | | |
|---|---|
| [1 Mr Parkhill realised—Mrs Moskowitz—not know meaning of "vast" |] |
| [2 asked rest of class—anyone else knew | |
| [3 Mr Kaplan—explanation |] |
| [4 showed that—thought it meant "west" | |
| [5 Mr Parkhill shook head, wrote words—blackboard |] |
| [6 about to explain difference—Kaplan interrupted | |
| [7 "You mean . . . , not . . . , " he said |] |
| [8 Parkhill just said "Yes" | |
| [9 Kaplan then showed—thought it meant "vest" |] |

Connections

As soon as . . .

. . . if . . .

which . . .

and . . . when . . .

and . . .

Composition

- 1 Imagine an English or American pen-friend recommended you to read Leo Rosten's *The Education of Hyman Kaplan*. You enjoyed reading the extract given in Lesson 5, but it reminded you of certain problems you used to have or still have with English pronunciation. As the beginning of your monthly letter, write a paragraph (about 100 words) telling your friend about these problems, and asking for some advice and/or explanations.
- 2 Write, in dialogue form, the conversation that might take place between two friends, A and B. A rings up B late at night and explains that his/her car has broken down miles out in the country: he/she wants B to come and help and bring him/her back to town if necessary. The conversation should be about 100 words. Use the dialogues on page 11 as guides.

Game

Use the word. TB2.

What's your idea of luxury?

Most goods and services in Great Britain are now covered by **VAT** (Value Added Tax). Here is a selection of goods and services at different rates of tax.

Paul, Howard, Sheila and Dan are discussing luxury. But what is luxury? And do you have to be rich to enjoy it?

Paul: I think, you know, not so much riches, but you need assets. In some form or another you've got to have assets to enable yourself to turn round and do something which you don't normally do—'cause that's what luxury's about.

Howard: But not very extensive assets necessarily. I mean, an afternoon off work and a girl and a bottle of Beaujolais might be...

Sheila: Yes, and I don't agree that it's something that you don't normally do. For some people, you should be able to say: "Oh, they live a life of luxury." I mean, it depends what you mean by luxury.

Dan: The idea that somebody leads a life of luxury is it seems luxury to you. Isn't it? It's purely subjective. It's not a life of luxury to them.

Sheila: True, and I can't get away from the idea of silk cushions and harems and sipping sherbet and things like that, and it doesn't really appeal to me much.

Paul: Yes, I mean they're two things, aren't they? There's your own idea of luxury as sort of put forward in fairy stories. (Sheila: Mm.) And then there's what you think in fact you would like to do, and you might define that as luxury, but...

Sheila: Right. Fair enough.

Paul: ... and that's far more interesting, I think.

Dan: Well luxury by your definition is more or less the same as self-indulgence, isn't it? What you would—How you would indulge yourself (Sheila: Yes, Yes.) if you had the ability to do it rather than how somebody else might do it.

Paul: Yes.

Dan: Well, how would you indulge yourself?

Paul: Just to travel. You know. And this is the thing, you know. I have no great desire to be travelling on a yacht in the Mediterranean. I'm just as happy to be sort of foot-slogging it. But it's the problem, and you might not have particularly great desires or demands, but you need security—or at least if you demand security as well, you've got problems. Because the two don't go together.

Dan: Yes, I must admit, my best idea of luxury would be not to have to do anything that I didn't want to do, which um...

Sheila: And to have all your desires fulfilled.

Dan: Yes.

Sheila: I mean, not just a negative aspect of luxury.

Dan: Yes, Yes. And it doesn't really require a lot of money.

Sheila: { No. In fact in some cases it might require no money at all.

Paul: { No, it doesn't. Not at all.

VAT

'Zero-rate',
exempt, or
'outside the
scope of
VAT'

books
newspapers and
periodicals
most foods
sheet music
maps
travel
most drugs
and medicines
postage
insurance
education

VAT

'lower rate'

paper and
other stationery
telephone calls
pianos
children's toys
gramophones
records
tapes

VAT

'higher rate'

precious metal
precious stones
petrol
furs
refrigerators
vacuum cleaners
electric toasters
car radios
cassette players
electric guitars
and organs
TV sets
caravans
cameras
binoculars
filmstrip projectors