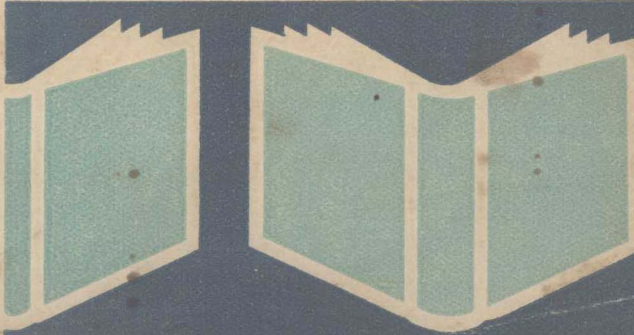


**Essential**

**English**

**FOR FOREIGN STUDENTS**  
**Book 3**

**BY G. E. ECKERSLEY**



# ESSENTIAL ENGLISH

for

*Foreign Students*

BOOK THREE

*revised edition*

by

C. E. ECKERSLEY

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## PREFACE

ESSENTIAL ENGLISH is a course in four books, of which this is the third, for the teaching of English to adult foreign students. It aims at giving the student a sound knowledge of the essentials of both spoken and written English and taking him well on the way to a mastery of idiomatic conversational and literary English.

The normal constructions and sentence patterns of English are introduced gradually and systematically, and are well drilled at every stage. The learner is guided through "essential" grammar in the simplest possible manner, and every new construction is explained and illustrated as soon as it is used.

The restricted vocabulary within which the four books are written has been based on *A General Service List of English Words*.<sup>1</sup> But neither this list, nor any other list, has been followed slavishly and blindly; the vocabulary and the grammar and the structures taught have been tested constantly by the experience gained during some thirty years of teaching English to foreign students or writing text-books for them.

Because I believe that a knowledge of the *spoken* tongue is the true basis of language learning, much of this book is in "conversational" form; and my constant endeavour has been to ensure that, despite the restrictions that a limited vocabulary naturally imposes, every sentence in these conversations is expressed in the living colloquial idiom that an educated Englishman would use.

And, since the most effective spur to learning a language (or anything else) is interest, every effort has been made to cover the linguistic pill with the jam of gaiety. So, as soon as the preliminaries are mastered, the reader is introduced to Mr. Priestley, his household and his group of students. We see them here and in all the other books chatting together, telling jokes, reading stories that they have written, singing songs or acting short plays. It is on these conversations and stories and the "talks by Mr. Priestley" that the language teaching is based, and from them that the copious exercises by which the teacher is enabled to test how far the work has been understood, are drawn.

There are numerous changes in this new edition. Fresh, and it is hoped, more interesting reading material has been added,

<sup>1</sup> A new edition of the *Interim Report on Vocabulary Selection* (Longmans).

including two short plays, some further glimpses into the home-life of the Priestleys—including Mr. Priestley's ill-fated attempt to erect a hen-house—the story of yet another of Hob's extraordinary relatives and a story by Lucille. One objection that had been raised against the material in the earlier edition of *Essential English* was that the scene was almost entirely in London. So, in Book III we send some of our characters on a trip to Stratford, Olaf pays a visit to Oxford and gets a very full account from John Priestley of Oxford, past and present, and Frieda and Jan write about their holiday in Wales. Another innovation is the inclusion of a "handful of poems", simple enough for students at this stage and yet containing one or two of the supreme lyrics of the language.

In the language work grammar—the "essential" grammar—is dealt with systematically, particular attention being given to the "Special" Verbs (the Anomalous Finites). Other new features are three new "Stories Without Words" (pages 15, 81, 150), a chapter on Punctuation, the fuller treatment of Conditional Sentences and *should* and *would*, and an Index. And, as the pupils are now sufficiently advanced to do "unseen" dictation, the Dictation Exercises—though still based on the lesson where they appear and still containing only those words and constructions that have already been taught—are now transferred to the Teacher's handbook<sup>1</sup> that has been prepared to accompany this volume. In this Teacher's Book further guidance has been given on the main techniques of language teaching, a great deal of extra teaching material and linguistic information has been given in the "Commentaries", detailed suggestions and practical hints are given on the teaching of each lesson, and a complete Key to the exercises in the Pupil's Book is provided.

Though a text-book that is the ideal one to every teacher and student is, perhaps, an impossibility, it is hoped that most students and teachers will feel that this new edition is an improvement on the old one, but the author will be most grateful at any time for further criticisms and suggestions that will help to make *ESSENTIAL ENGLISH* more useful to those who study it or teach from it.

C. E. E.

<sup>1</sup> *Essential English, Book III, Teacher's Book.*

# CONTENTS

LESSON	PAGE
1 HOB GIVES HIS FIRST IMPRESSIONS OF ENGLAND . . . . .	1
2 OLAF AND PEDRO DISCUSS THEIR PLANS . . . . .	9
3 DIRECT AND INDIRECT SPEECH (i) . . . . .	17
4 OLAF READS ANOTHER OF HIS PLAYS . . . . .	25
5 DIRECT AND INDIRECT SPEECH (ii) . . . . .	33
6 MRS. PRIESTLEY TELLS A STORY AND MR. PRIESTLEY PUTS UP A HEN-HOUSE . . . . .	43
7 SENTENCES AND CLAUSES . . . . .	52
8 ADVERB CLAUSES . . . . .	61
9 A VISIT TO STRATFORD . . . . .	68
10 MOOD . . . . .	75
11 CONDITIONS . . . . .	82
12 THE PAST CONDITIONAL . . . . .	86
TEST PAPER NO. I . . . . .	89
13 "SHOULD" AND "WOULD" . . . . .	94
14 OLAF GIVES US ANOTHER "WIGGINS" PLAY . . . . .	99
15 RULES OF GRAMMAR AND "STANDARD ENGLISH" . . . . .	106
16 LUCILLE'S STORY: "THE SAND-GLASS" . . . . .	112
17 "RULES OF GRAMMAR" AGAIN . . . . .	120
18 SOME STRANGE, BUT VERY IMPORTANT VERBS. "THE SPECIALS" (i) . . . . .	129
19 HOB'S STORY: "UNCLE THEOPHILUS" . . . . .	137
20 THE "SPECIAL" VERBS (ii): SHORT ANSWERS . . . . .	144
21 The "SPECIAL" VERBS (iii): THE EMPHATIC FORM. POSITION OF ADVERBS. THIRD PERSON SINGULAR . . . . .	153
"SUSAN'S KITCHEN" . . . . .	158
22 OLAF WRITES A LETTER FROM OXFORD (i) . . . . .	163
23 THE "SPECIALS" AGAIN (iv): TO BE. CAN . . . . .	174
24 OLAF'S LETTER FROM OXFORD (ii) . . . . .	182
TEST PAPER NO. 2 . . . . .	192
25 THE "SPECIAL" VERBS (v): HAVE . . . . .	196
26 THE "SPECIAL" VERBS (vi): DO . . . . .	202
27 FRIEDA WRITES A LETTER FROM WALES . . . . .	207
28 THE "SPECIAL" VERBS (vii): OUGHT . . . . .	220
29 FRIEDA TELLS A STORY: KING ARTHUR . . . . .	223

LESSON	PAGE
30 THE "SPECIAL" VERBS (viii): NEED . . . . .	235
31 WALES AND THE WELSH . . . . .	240
32 THE "SPECIAL" VERBS (ix): DARE, USED (TO) . . . . .	248
33 THE EISTEDDFOD . . . . .	253
34 PUNCTUATION . . . . .	263
35 THE BODY . . . . .	270
36 A HANDFUL OF POEMS . . . . .	279
37 THE END OF ANOTHER YEAR'S WORK . . . . .	290
TEST PAPER NO. 3 . . . . .	295
GOOD-BYE . . . . .	300
MR. PRIESTLEY GETS A SURPRISE . . . . .	300
PRONOUNCING VOCABULARY OF <i>Essential English</i> , BOOK III . . . . .	302
GLOSSARY FOR LESSON 36 . . . . .	309
INDEX . . . . .	311

### ESSENTIAL ENGLISH

#### BOOK THREE

#### TEACHER'S BOOK

with

Teaching notes, additional lesson  
material, Dictation Exercises and  
a Key to all the Exercises

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## LESSON I

### Hob Gives His First Impressions of England

[*The students whom we have met in Books I and II, LUCILLE, FRIEDA, OLAF, JAN, PEDRO and HOB, are back again with MR. PRIESTLEY, their teacher, in his study.*]

HOB: Do you remember, sir, that at our last lesson before the holidays, you promised to let me tell the story of my first day in England?

MR. PRIESTLEY: I remember it very well; and so now, at our very first lesson, we are all waiting to hear what you have to tell us.

HOB: Thank you, sir. Well, my first impressions of England are connected with food——

LUCILLE: You don't need to tell us that!

HOB: . . . and, strange to say, they are of how an English breakfast beat me.

FRIEDA: You don't really expect us to believe that, do you, Hob?

HOB: Well, it's quite true. Of course, it was some time ago and, though I say it myself, I'm a better man now than I was then, but, honestly, I was beaten. But let me begin at the beginning.

\* \* \* \*



When I left the train at Victoria Station my first impression was of rain and fog and people with umbrellas. A taxi-cab, which might have been used by Lot and his family as they left Sodom and Gomorrah, took me and my luggage and struggled bravely through the traffic. And what traffic and what crowds! I had never believed my geography teacher when he told us there were more people in London than in the whole of my country. I thought he had just said it to make his lesson more interesting, but I believed him now.

However, I got to my little hotel at last, and the first thing that took my eye was the porter, a big fat man with a round pink face like an advertisement for babies' food. Then I met the manager. He rubbed his hands all the time as if he was washing them, and smiled without stopping. What he said I could not understand, though I had learned English at school. I said to



myself, "Perhaps he doesn't speak it very well—some English people don't." But I told him my name, and he smiled again and told one of the little boys with brass buttons to show me up to my room. Ten minutes later I was lying in a hot bath washing off the last dusty reminders of the Continent; another ten minutes and I was under the bedclothes and fast asleep.

When I woke next morning, I felt hungrier than I had ever felt in my life before; I seemed to have a hole instead of a stomach. I dressed quickly and hurried down to the dining-room. It was a big room with six tall windows and the ugliest wallpaper I had ever seen. However, I had been told that the hotel was not beautiful but that you were better fed there than in any other hotel in London;—and that was what I wanted just then.

The waiter came hurrying up. Before I came downstairs I had prepared myself very carefully for what I must say. I had looked three times in my dictionary to make sure that "breakfast" really meant "breakfast". I had tried to get the right pronunciation and had stood in front of a mirror and twisted my mouth until it ached.

The waiter asked me something I could not understand, but I spoke only my one prepared word, "BREAKFAST". He looked at me in a puzzled way, so I repeated it. Still he did not understand. It was unbelievable that English people didn't understand their own language. The waiter shook his head, bowed and went

away, but he came back in a minute and brought the manager with him. I was feeling slightly annoyed, but I said, "BREAKFAST". The manager smiled and washed his hands, but looked as helpless as the waiter, so I took out a pencil and wrote on the table napkin, "Breakfast". I have never seen such surprised faces in my life—so perhaps I did not pronounce it correctly after all.

A little later the waiter brought a tray with tea, toast, butter and marmalade—enough to feed a small army—and went away. But I was hungry, and I left nothing; I am sure I drank at least two pints of tea, ate almost a loaf of toasted bread and large quantities of butter and marmalade with it. When the waiter came back I thought his face showed a little surprise, but you can never tell what a waiter's face really shows. In another minute he brought another tray with a huge portion of bacon and eggs. He must have misunderstood me, but I thought it was no use explaining to people who don't understand their own language, so I just set to work on the bacon and eggs and ate on steadily, wondering all the time whether I could possibly clear that plate.

Well, I finished the bacon and eggs, and was just trying to get up out of the chair when here was the waiter again with another tray. This time it was a whole fish in a thick white sauce. Surely this must be a joke, I thought; but before I could tell him anything, he had put down the tray and gone away. There was nothing for it but to face

that fish with what little courage I had left, but all the time I was eating it I was trying to think of what I could say to that waiter when he returned. I had brought my grammar book with me in case of need, but have you noticed how all these grammar books give you sentences like this:

*The little girl gave the pen of my aunt to the gardener.*

—but not the *essential* English about breakfasts big enough to feed an army?

But at last I had made up two sentences in my mind—avoiding verbs as much as possible, because I was never sure which were irregular. I called the waiter to me. He bowed, and then I told him in very correct English what I thought of English breakfasts. I told him that only a man who was dying of hunger could eat such a breakfast. He must have understood me at once. I felt very proud of my English, especially “dying of hunger”; that was a grand expression. I have never seen anyone clear away the empty plates as fast as he did; he almost ran out of the room, but in a minute he was back again—with a big plateful of sandwiches. This was too much. I gave up the struggle. I got up and made my way slowly and heavily to my room—at least five pounds heavier. I never believed until then that any meal could defeat me, but on that day I met my Waterloo.<sup>1</sup>

<sup>1</sup> To meet one's Waterloo = to be completely defeated. Napoleon was defeated at Waterloo in 1815.

## EXERCISES

(Exercises II-VII in this lesson are planned to revise the grammar taught in Book II of *Essential English*.)

I. Use the following words and phrases in sentences:

- |                   |           |                     |
|-------------------|-----------|---------------------|
| 1. expect         | 8. brass  | 15. in case of need |
| 2. connected with | 9. ugly   | 16. avoid           |
| 3. struggle       | 10. twist | 17. dying of hunger |
| 4. traffic        | 11. bow   | 18. struggle        |
| 5. dusty          | 12. loaf  | 19. defeat          |
| 6. umbrella       | 13. tray  | 20. marmalade       |
| 7. advertisement  | 14. burst | 21. sauce           |

II. In the following sentences put all the finite verbs into their corresponding past tense and give the name of each tense that you use:

- When I leave the train my impression is of rain and fog.
- He takes my luggage and struggles through the traffic.
- I have never believed my geography teacher; I think he has said that to make the lesson interesting.
- The first thing that takes my eye is the porter.
- I can't understand what he says.
- He tells one of the little boys to show me to my room.
- When I wake I feel hungry.
- I have been told that you are well fed in this hotel.
- I can't understand him, but I speak my prepared words.
- He doesn't understand me.
- I take out a pencil and write "breakfast".
- Perhaps I do not pronounce it correctly.
- The waiter brings in a tray with tea and toast, and goes away.
- He misunderstands me.
- I set to work on the bacon and eggs and eat steadily.
- I am wondering whether I can clear the plate, or whether I shall burst.

17. I tell him that only a man who is dying of hunger can eat such a breakfast.
18. He almost runs out of the room.
19. I give up the struggle, and get up to make my way out.
20. I don't believe a meal can defeat me—but I meet my Waterloo.
21. I shall finish my breakfast by ten o'clock. (*Turn this verb into the Future Perfect Tense.*)

III. *Replace the words in italics in the following sentences by possessive pronouns:*

1. You told me your first impressions, now I will tell you *my first impressions*.
2. Those are my first impressions. What are *your first impressions*?
3. Your taxis look very old; *our taxis* are newer.
4. I shook my head, and the waiter shook *his head*.
5. In the breakfast-room of the hotel there were four people: a woman, her two small sons, and I. I ate my breakfast, she ate *her breakfast*, and the boys ate *their breakfast*.

IV. "I had prepared *myself* very carefully."

*What kind of pronoun is myself? Give the corresponding pronouns for you (singular), him, her, you (plural), it, us, them. Explain the difference in meaning between the sentences:*

1. He helped him.
2. He helped himself.

V. *What does shall, will, or going to express in each of the following sentences:*

1. Tell me what you want for breakfast and I *will* get it for you.

2. *Shall* I bring you some more sandwiches?
3. If you want more sandwiches you *shall* have them.
4. I *will* learn to speak English even if it takes me five years.
5. I *am going to* write a letter home tomorrow afternoon.
6. There are a lot of black clouds in the sky; I think it *is going to* rain.

VI. *What tense is used in the following sentences?*

1. I am sure Hob *won't be feeling* hungry after that breakfast.
2. This time tomorrow I *shall be flying* to Paris. What *will you be doing then?*

What is this tense used for?

VII. *What is the difference between a sentence with a verb in the Active Voice and a sentence with a verb in the Passive Voice?*

*Turn the following from Active Voice to Passive Voice:*

1. Mr. Priestley teaches the students.
2. A taxi-cab took me to my hotel.
3. In this hotel the manager meets all the new guests.
4. The waiter brings the breakfast.
5. The waiter brought the breakfast.
6. The waiter will bring the breakfast.
7. They feed you well at this hotel.
8. They speak English there, but not Ruritanian.
9. They will feed you well at this hotel.
10. They fed me well at that hotel.

*Composition Exercises*

1. Describe the adventure in the hotel as the waiter might have told it.
2. Write a short story of your own, ending " . . . but that day I met my Waterloo."

## LESSON 2

### Olaf and Pedro Discuss Their Plans

PEDRO: How much longer are you staying in England, Olaf?

OLAF: Well, I don't quite know, but I shall be here for another year at any rate, probably two years.

PEDRO: That's good. I shall be here for at least another year.

OLAF: What are you going to do when you leave Mr. Priestley's?

PEDRO: I want to go to Cambridge. I discussed all this with my father before I left home and he said that he wanted me to spend a year in Paris and a year in Germany so that I could get a really good knowledge of French and German. Then he wanted me to spend two or three years with Mr. Priestley and try for an English degree at Cambridge.

OLAF: Have you enjoyed your stay in England?

PEDRO: Oh yes, very much. I knew it would be pleasant but I didn't think I should meet such interesting people. But what are you going to do when you leave England?

OLAF: I am going into my father's business, a shipping company.

PEDRO: That will be very interesting.



**OLAF:** Yes, I think so. At first I didn't think it would and I wanted something quite different. I thought life in an office was very dull.

**PEDRO:** What did you want to do?

**OLAF:** I wanted to be an artist and paint pictures. I said that nothing would ever make me go into an office. "The only life for me," I said, "is a life of art. In a few years I shall earn fame and fortune by my pictures." Of course I was only fifteen or sixteen and hadn't much sense.

**HOB:** I painted a picture once. I showed it to an artist, Miguel Macasso, who had sold a picture to Uncle Albert, and do you know what he said about it? He said that my picture would hang in the British Museum long after Rubens and Rembrandt were forgotten.

**OLAF:** Did he really?

**HOB:** Yes. But he added, "But not until they are forgotten." Macasso was a funny fellow. I remember one time I was at his house and, as he looked through the window, he saw an old fisherman going by. Macasso thought the old man would make a good subject for a picture so he told me to go out and tell the fisherman that Mr. Macasso wanted to paint him. I went. The man thought about it for a minute or so and said, "What will he pay me?" I said that he would give him two pounds. The man still hesitated, so I said, "It's an easy way to earn two pounds." "Oh! I know that," said the man, "but I am wondering how I shall get the paint off afterwards."