

NEW CONCEPT ENGLISH

Mainline

SKILLS B

Teacher's Book

**L.G.Alexander
R.H.Kingsbury**

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Longman Group Limited
London

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throughout the world*

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First published 1977

ISBN 0 582 51966 7

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William Clowes and Sons Ltd,
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GENERAL INTRODUCTION

About this course

General and Specific Aims and Methods The aims and methods in *Mainline Skills B* are precisely the same as those outlined in the detailed Introduction to *Mainline Skills A*, *Teacher's Book*. Teachers who have not used *Skills A* or who feel they may need to be reminded of the way the course should be used are strongly advised to consult this introduction. The brief introduction to this present volume assumes complete familiarity with the aims and methods described in *Skills A*. The purpose here is merely to provide information which is particularly relevant to *Mainline Skills B*.

Features in Mainline Skills B

Page Layout and Framework These remain as for *Skills A*, but with one important addition. Since one of the General Aims of *Mainline Skills* is to prepare students for examinations in English as a foreign language such as the Cambridge First Certificate in English, each of the last five Units (Units 26–30) of *Skills B* has been given a bias towards one of the examination Papers. The Main Emphasis in the last five Units is as follows:

- Unit 26 Main Emphasis Composition
- Unit 27 Main Emphasis Reading Comprehension
- Unit 28 Main Emphasis Use of English
- Unit 29 Main Emphasis Listening Comprehension
- Unit 30 Main Emphasis Oral Interview

It must be stressed that there is *only a bias* towards the special papers in these Units. There is still a considerable amount of aural/oral work in Unit 26, students are still required to engage in guided conversation and do writing exercises in Unit 27, and so on. Special note will be made of any differences in page layout or framework in these Units in the notes below and in the detailed Teacher's Notes in this book (pages 58–71).

The Students' Book 1st left-hand page THE TEXTS

The form of the 30 texts and their distribution in *Skills B* is as follows:

- 1 Five Situational Dialogues
- 2 Five Talking Points
- 3 Four 'Look and Listen' pages
- 4 Three 'Look and Speak' pages
- 5 Three Literary Texts
- 6 Ten General Texts

1 *Situational Dialogues* (Units 1, 7, 12, 19 and 25) As in *Skills A*, these present the kind of language which would be appropriate in some usual situations: e.g. chatting with friends about how to spend the week-end, asking for assistance when trying to catch a train in a large railway station, making excuses over the telephone for not being able to attend a party, taking your leave at the end of a party, asking the way in a city. The language used in these dialogues was originally unscripted and recorded 'live' by native speakers who assumed the roles of the

characters in each situation. The transcripts were then edited to yield acceptable reading versions, while at the same time retaining many of the essential features of live speech. These written, edited versions now appear in the course book as reading versions, but the transcripts of the original unedited versions are given in the Teacher's Notes (pages 5–71) in this book, since the latter appear as the listening texts (Phase 1) on tape. (See Introduction to *Mainline Skills B Tapescript*.)

2 Talking Points (Units 4, 9, 16, 22 and 26) These texts present the kind of language that would be appropriate when conducting a discussion. The topics are luxury, emigrating, early marriage or more education, the value of different jobs and professions in terms of salary, you have to conform to be a success. Just as with the Situational Dialogues, the discussions were originally recorded 'live' by native speakers who were free to argue as they wished. The tapes were then edited and transcribed, and the transcripts further edited to yield acceptable reading versions, while at the same time retaining many of the essential features of the language of argument. The edited versions now appear in the course book and, where possible, additional background information about each topic is provided in the form of statistics, diagrams, charts, etc. The transcripts of the original 'live' recordings however are given in the Teacher's Notes (pages 5–71) since the latter appear as the listening texts (Phase 1) on tape.

3 Look and Listen (Units 10, 17, 20 and 29) These pages are, for the most part, visual. The student is invited to look at the page and simultaneously to listen to an accompanying commentary. These commentaries have been recorded but are also given on pages 25, 39, 46 and 64 in this book. The following topics are dealt with: primitive tribes, decisions, inventions, the world of parlourmaids 'in service' in Britain in the late 19th/early 20th century.

4 Look and Speak (Units 6, 21 and 30) These pages are mainly visual. They contain pictorial material which in real life might be expected to evoke comment. There are two topics (shops and shopping, children's sayings), and one general collection of photos under the title 'That's life' (Unit 30).

5 Literary Texts (Units 3, 18 and 28) As in *Skills A*, there are three of these: two prose extracts – one by Leo Rosten and one by Laurie Lee – and a poem by Mary Duncan.

6 General Texts (Units 2, 5, 8, 11, 13, 14, 15, 23, 24 and 27) The intention here, as in *Skills A*, has been to present the student with subject-matter which has wide appeal. No specialized knowledge is assumed. The topics dealt with are all likely to appear in newspapers, magazines, on television, etc., in virtually every part of the world. The texts are presented, sometimes with slight modifications, as they originally appeared in various publications together, where possible, with the original illustrations or a slightly adapted form of them. They cover a wide range of styles and registers, dealing with such topics as

taking in a lodger or paying guest, coincidence, the making of a film star, men's pay rises and their wives' housekeeping money, a world-famous trademark, how to save energy, morning and evening types (of people), theories about how we came to stand upright, etc

The Students'
Book 1st
right-hand
page

ORAL EXERCISES GUIDED CONVERSATION

The same sequence of exercises and activities which was established in *Skills A* is maintained in *Skills B*

All the references to songs in *Skills B* are to *Goodbye Rainbow* (by Ken Wilson, Longman) Teachers who wish to make use of the songs in class are advised to obtain this record (or tape or cassette)

The texts for Listening Comprehension are to be found in this book (page 81)

The Students'
Book 2nd
left-hand
page

SITUATIONAL/FUNCTIONAL DRILLS AND LANGUAGE REVIEW

These follow the same approach (apart from Units 26–30, see below) as that established in *Skills A* The range of functions and situations in *Skills B* is as follows

1 *Social situations* making suggestions (Lesson 2), making and responding to requests (Lesson 6), asking for a repetition or an explanation (Lesson 14), exchanging information about occupations (Lesson 28), apologies, excuses and regret (on the telephone) (Lesson 38), leave-taking (Lesson 50)

2 *The language of argument* definitions and propositions (Lesson 8), reasons (Lesson 18), for and against (Lesson 32), solutions (Lesson 44)

3 *Manipulating graphic or other information* in these lessons, information is given at the top of the page and is then used in the exercise material accepting, considering and rejecting advice (Lesson 4), seeking and giving information about a person's life (Lesson 10), expressing opinions about people (Lesson 16), drawing attention to news and expressing reactions (Lesson 20), asking the way and giving directions (Lesson 24), expressing certainty, uncertainty and ignorance (Lesson 26), reminiscing (Lesson 36), advantages, disadvantages and consequences (Lesson 54)

4 *Other miscellaneous activities* approval and disapproval (Lesson 30), past regrets and present decisions (Lesson 34), opinions and assessments (admiration and ridicule) (Lesson 40), surprise and deduction (Lesson 42), likes, dislikes and preferences (Lesson 48), planning a composition (Lesson 52), talking about cartoons (Lesson 58)

5 *Phrasal-prepositional verbs* Lessons 12 and 46

6 *Verbs and adjectives + prepositions* Lesson 22

7 *Some common prefixes* Lesson 56

We have included four of the situational/functional drill pages from Units 26–30 in the above lists It should be noted, however, that the 2nd left-hand pages in these Units (see Teacher's Notes

in this book, page 58) are much freer in format than those which precede it, and that they aim to encourage free discussion at this stage rather than limit the students to structural/functional formulae presented. Furthermore, the Language Review has been abandoned in these last Units.

Students' Book 2nd right-hand page	<p>WRITTEN EXERCISES</p> <p>In most Units in <i>Skills B</i> this page has been retitled Reading and Writing Exercises, since this more clearly indicates the activities in the page.</p> <p>Other features are as in <i>Skills A</i> 2nd right-hand pages, including the progressive training of Summary writing (see <i>Skills A, Teacher's Book</i> Introduction page 10).</p>
Vocabulary	<p>See the notes on Vocabulary Control in <i>Skills A Teacher's Book</i> Introduction pages 10–11, since they apply also to <i>Skills B</i>. Note that <i>Skills B</i> does <i>not</i> assume a command of the vocabulary in <i>Skills A</i>. The vocabulary density for each Lesson in <i>Skills B</i> is 26 new words on average.</p>
Tests	<p>There are three Achievement Tests to accompany <i>Skills B</i> as there were for <i>Skills A</i>. The final Test has also been published separately under the title <i>Practice Test B for First Certificate in English Candidates</i> and is a full mock examination including all the material necessary for a mock Oral Interview.</p> <p>The relationship between the Tests and the course is as follows:</p> <p>Test 1 Teaching Units 1–10</p> <p>Test 2 Teaching Units 11–20</p> <p>Practice Test B (FCE) Teaching Units 21–30, but also testing language from the whole course.</p> <p>Full details are to be found on pages 102–133 in this book.</p> <p>Accompanying Audio Aids, Extensive Reading, and Additional Practice in Writing</p> <p>These are organized in exactly the same way as for <i>Skills A</i> (see <i>Mainline Skills A, Teacher's Book</i> pages 11–13).</p> <p>How to use this course</p> <p>Please refer to pages 14–26 in the General Introduction to <i>Mainline Skills A, Teacher's Book</i>.</p>

TEACHER'S NOTES

Purpose

The notes attempt to highlight the likely difficulties students will encounter when working from the course. The difficulties listed and the glossary provided are therefore intended for the *information* of *teachers*. It is hoped that teachers will be informed not only about student difficulties, but also about the way the language functions in certain precisely defined circumstances. On occasions where teachers are familiar with the problems dealt with, the notes should be used only for reference purposes. The notes are by no means exhaustive. In practice, it will be found that some of the points dealt with will not always be relevant, while others will need to be supplemented according to circumstances.

Form

There is a set of notes for each Teaching Unit, dealing with the following:

The Texts A brief description of the stylistic characteristics of each text, together with any other information that might be considered relevant, this is generally followed by detailed notes on the language used in the text.

It should be noted that Listening Commentaries are provided for Units 10, 17, 20 and 29. Teachers who do not have (or do not wish to use) the tapes will have to read these commentaries aloud to their classes in order to conduct these lessons.

It should also be noted that the *Situational Dialogues* (Lessons 1, 13, 23, 37 and 49) and *Talking Points* (Lessons 7, 17, 31, 43 and 51) as printed in the Students' Book are slightly edited versions of freely recorded dialogues and discussions. The transcripts of the original unedited versions, with all the cross-talk, stutters, etc., so typical of real spontaneous speech, are provided in these Notes.

Situational/functional drills Notes on any aspects of these drills which are likely to pose problems. There are no notes on the Language Review sections, as brief but adequate descriptions are given in the Students' Book.

How the notes should be used

Teachers are expected to decide for themselves how much of this information should be imparted as they are in the best position to assess *what is strictly relevant* to the students' needs.

A WORD OF WARNING!

All explanations should be brief and to the point – just enough for the students to understand the meaning of difficult items, or just enough to provide them with the information they need to conduct the drills. The *kind* of explanation given will depend on the students' background. Grammatical terms may be used

freely with students who are familiar with them, however, they should be avoided or greatly simplified in circumstances where they will obviously hinder the students' understanding. On no account should these notes be used for extended 'grammar lessons' at the expense of *practice*.

Abbreviations

Am	American English	lit	literary
adj	adjective	ll	lines
adv	adverb	L R	Language Review
Br	British English	N B	note well
e g	for example	P	Practice
esp	especially	phr	phrase
=	is the equivalent of	prep	preposition
i e	that is	Sit	Situation
ff	following	T	Text
F P	Further Practice	X	incorrect form
l	line		

TEACHING UNIT 1

Lesson 1 What shall we do this week-end?

The Text This unscripted conversation is between two young married couples who know each other well. It therefore has many of the characteristics of informal discussion: e.g. *broken sentences* ('It's down towards - where is the New Forest?' l 6), *sentence fillers* ('Well, I mean' l 10 etc), *informal usage* ('Bournemouth Portsmouth Bournemouth area' l 8), *repetition* ('if we're going away' ll 1 & 2), *truncated utterances* ('Not far to drive, either' l 21), etc. It also contains strategies which one would expect in a 'planning' discussion of this kind: e.g. suggestions, objections, counter-suggestions, requests for information or clarification, breaking in and apologizing, coming to a conclusion. The transcript of the original unedited version of this Situational Dialogue is as follows:

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?
At least
- KEITH { Yes, if we're going away, we might as well go to - at least as far as the
New Forest
- DIANA Well, the New Forest sounds
- BRET { a good idea. And if it's fantastically sunny, } we
Where is the New Forest? Sorry

DIANA can go down to the sea
 PAM It's down towards – Where is the New Forest?
 10 KEITH { It's in Hampshire, isn't it?
 DIANA { Bournemouth Portsmouth Bournemouth
 OTHERS { area Bournemouth's closer, isn't it?
 { Mm Mm Mm
 PAM Well the alternative is to go somewhere on the coast
 15 DIANA Well, I mean, why don't we that that 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
 KEITH { Yes
 20 BRET { Right How much is it gonna cost us to go to the
 – What's the cheapest way to go to the New Forest?
 DIANA { Well we drive there with one –
 KEITH { I should think we drive It's a very easy drive
 DIANA one car, and four people in it
 25 OTHERS Mmm! Mmm
 BRET How large is this New Forest?
 KEITH Very very large (DIANA Yes) I mean, large enough to walk for four
 hours without you know
 DIANA Large enough to get lost in
 30 KEITH I mean, it's quite a wild { forest as well, as against Hatfield Forest
 PAM { We ought to look at a map, don't you think?
 KEITH { Yes Because
 DIANA { Have we got a map here?
 PAM { Have we got one?
 35 KEITH Yes, there's one er 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
 PAM { One day should do us
 40 BRET { Well, we'll stay the night
 KEITH { Yes Well, we could do it in a day, in fact
 DIANA { It all depends on All right, we'll stay around
 { Yes, but why not stay stay overnight?
 KEITH { So we ought to try and phone somewhere up
 45 DIANA { You say you know quite
 KEITH 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
 PAM { There are small
 50 BRET { or something?
 PAM { villages And small { hotels
 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 – er – and we stayed
 55 PAM { Oh, I've heard of that!
 DIANA That's right Yes
 KEITH once, I stayed once in a 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
 60 PAM Yes, let's do that

- 1 1 *why don't we go away* note suggestion formula (See Lesson 2)
properly here, implying not just for a day, but for two or three days
- 1 2 *we might as well go* note the use of *might as well* + vb when expressing a kind of reluctant suggestion e.g. *We might as well listen to some records* *There's nothing worth watching on television*
The New Forest a heath and woodland region (145 square miles) in Hampshire in the south of England, between the River Avon and the coast (See map, and Reading Comprehension on page 4 of the Students' Book)
- 1 7 *Hampshire* (abbr *Hants*) a county in the south of England
- 1 10 *quite a good compromise* note use of *quite a* (see L R Lesson 40), and the pronunciation of *compromise* [kəmˈprəmaɪz] = *a course of action between two extremes*
- 1 14 *I should think* note this use of *should* when expressing an opinion See L R Lesson 32 for *I should imagine* *I would think* etc
drive note its use as a verb and a noun (*a very easy drive*)
- 1 16 *large enough to walk for four hours without seeing anybody/seeing a soul* would be understood by the listeners
- 1 18 *as against* = *compared with*
Hatfield Forest an area of approx 1,000 acres of rolling countryside, with some pine trees, in Essex
Now a National Trust protected area
- 1 24 *do it* i.e. *go there and back, do the trip*
- 1 25 *why not stay overnight?* Note this truncated form of the suggestion *why don't we stay overnight?*
- 1 26 *stay around* i.e. *stay in the area, the New Forest*
phone up somewhere NOT *phone somewhere up*
But note *phone them up*
book in = *book rooms (in a hotel)* *make a reservation*
- 1 28 *guest houses* i.e. *small hotels which usually only cater for people who want bed and breakfast*
- 1 30 *pubs* = *public houses*
put people up = *provide overnight accommodation for people*
- 1 35 *right over* = *directly over*
- 1 36 Note the suggestion formula *We could stay there/ring them up*
- 1 37 Note the suggestion formula *let's do that*

Lesson 2 Making suggestions

- Sit 1 Informal language is used here because the exchanges are between two friends
All five formulae given for *Making a suggestion* may

be used for a first suggestion Focus students' attention on the form of the verb after *How about* and *What about*, and the form of the verb (present simple) after *I suggest (that) we* (The word *that* is usually omitted in this construction in everyday speech See Language Review) It should be noted that all the suggestions here are for joint action, i.e. the speaker and another

After the initial suggestion by S1, S2 has a choice he may *Agree*, *Temporize* or *Disagree* Note that S2 is expected to [say what you think] if he is temporizing This is a new feature in *Skills B* Students should be encouraged in such a case to role-play, to improvise, to say what they really might say in such a situation In this case, a student might say 'It's an idea, I suppose, but London gets so crowded on Saturdays, doesn't it?'

Whether S2 agrees, temporizes or disagrees with the initial suggestion, S1 finishes the exchange in each case with an appropriate response This response will depend entirely on S2's response to the initial suggestion All exchanges should be practised before the Further Practice

F P A Students should be encouraged to role-play, agreeing or disagreeing as they like, or temporizing and saying why If S2 disagrees, he might make a further suggestion in response to S1's 'Well, have you got any other ideas?'

Sit 2 More formal language is used here because the dialogue is between people who have only just met Notice too that the suggestions made by S1 are concerned more with what S2 might like to do *I thought you might like* note the use of *might* in a tentative suggestion

I think that's an excellent suggestion the formality comes from the use of *excellent*

I'd rather not if you don't mind polite, meaning *I'd rather not go to the theatre if you don't mind not going*

TEACHING UNIT 2

Lesson 3 It's always a risk

The Texts The advertisement is typical of the style of 'small ads' in newspapers Such advertisements are characterized by the omission of definite and indefinite articles lack of verb forms use of abbreviations, etc. (See further examples in Lesson 4) The language used in such advertisements is similar in style to that used in telegrams, the reason being that the writer in each case has to pay for each word

The letter is an example of semi-formal correspondence and has all the features of a letter from

	an individual to a stranger, or an individual to a firm e.g. <i>formal lay-out</i> (writer's address, telephone number and date, recipient's address), <i>formal salutation</i> ('Dear Sir or Madam') and <i>formal subscription</i> ('Yours faithfully'), <i>full forms</i> ('I am', NOT 'I'm', 'I would', NOT 'I'd', etc.), and <i>rather formal language</i> (e.g. 'I am writing in reply to...', 'I require accommodation...', etc.)
<i>Intro</i>	<i>Exeter</i> a university city and the county town of Devonshire in the South-West of England <i>make ends meet</i> = spend only what you earn, and no more <i>take a part-time job</i> here = an 'extra' job, but it can also be a job done only in the morning, afternoon or evening <i>take in a lodger</i> i.e. have a paying guest in your house. Many families take in lodgers (students, commercial travellers, etc.) in English cities
<i>Small ad</i>	Note <i>Accommodation To Let</i> (= to rent) and compare with <i>House (etc.) For Sale</i> <i>bed-sitter</i> (often abbreviated, even in speech, to 'a bed-sit') one room let to a lodger which is both sitting-room and bedroom <i>Box RJ/1234/AL</i> If you advertise in a newspaper but do not wish to give your name or telephone number, the newspaper will provide a 'box number' to which interested people can write
<i>Letter</i>	<i>regarding</i> (formal) = <i>about</i> <i>you will not object to my practising</i> note the use of the gerund after <i>object to</i> , and the use of the personal pronoun <i>my</i> . NB informal use = <i>me</i> <i>I shall look forward to hearing from you</i> note the use of the gerund after <i>look forward to</i> . The sentence is a formula used in both formal and informal correspondence
<i>Ron</i>	<i>all-night parties</i> i.e. parties that go on all night <i>specimens in jars</i> i.e. since David is going to study biology, Ron thinks he may bring home small animals etc. preserved in formaldehyde
<i>Joan</i>	<i>it's always a risk, taking a stranger into your home</i> = <i>Taking a stranger into your home is always a risk</i>

Lesson 4 Accepting, considering and rejecting advice

Example The advice from S1 (as in *Mainline Skil's A 2 4*) would be equally appropriate in a formal or informal situation, although *I suggest* may be slightly more formal.

S2's responses, however, whether accepting, considering or rejecting the advice, will tend to vary according to the situation. Students should note that however they respond, they should thank the 'adviser'.

I think I'd talk to her about it i.e. *if I were you* The second part of the conditional is often omitted in sentences like this.

Thanks this should be used *only* with friends and equals Compare with *Thank you* (suitable for all occasions) and the formal *Thank you very much indeed*

I could do that, I suppose N B this use of *could* to show that the advice is worth considering Note also the position of *I suppose* see L R Lesson 30

That's certainly worth considering N B *worth + gerund* See Language Review

it's no good doing that N B *it's no good + gerund* See Language Review

Note the use of *anyway* in *But thanks for the advice anyway* *anyway* implies *in any case, whether your advice was useful or useless*

that would do any good i.e. *that would be of any use/value, that would have any effect*

P 2
4

Note the expressions *put on weight* and *go on a diet*
Note *trouble* (sing.) in *have (a lot of/so much) trouble with* Compare *difficulty* (also sing.) in *have (a lot of) difficulty in* (NOT *difficulties*)

Note *consider + gerund*

F P

In this exercise S1 explains a problem, S2 gives advice (using one of the formulae from the Example), and S1 then accepts, considers or rejects it as appropriate Students should be encouraged also to express their own real problems in the same way

TEACHING UNIT 3

Lesson 5 Hyman Kaplan

The Text A literary extract illustrating 3rd person narration and description The American author, Leo Rosten, is a well-known popular writer whose books include *The Education of Hyman Kaplan*, *The Return of Hyman Kaplan*, and *The Joys of Yiddish*

I 1

earnest = serious and hard-working
hard N.B. adverb, and compare with *hardly* (e.g. *He hardly did any work* = *He did not do much work at all*)

knot his brows a rather literary expression *frown* would be more usual in everyday speech

I 2

albeit (literary) = *although*
a class (Am.) = a lesson (Br.)

II 2-3

Only once did Mr Parkhill feel N B inversion after *Only once* . . . / *Only twice* . / *Only then* at the beginning of a sentence (e.g. *Only once did I miss a lesson* = *I only missed a lesson once*)

I 10

put him down as = *made a mental note that he was a doubtful 'C'* we assume from the context that C is an educational grade

- l 11 *might have to be kept on* = *kept in the same class*
Compare the use of *on* (= *longer*) with other verbs
(e.g. *I stayed on in the office to do some overtime*)
- l 12 *Civics* = *the study of the rights and duties of citizens*
- l 17 *Mr Kaplan's hand shot up* *volunteering wisdom* i.e.
Mr Kaplan put up his hand to show that he knew the
answer to Mr Parkhill's question
He was all proud grins = *He was grinning proudly*
Note this use of *all* in *He was all smiles* (= *He was smiling*) and *I'm all ears* (= *I'm listening*)
- l 18 *in the rashness of the moment* i.e. he did it *rashly*, not
thinking of the possible consequences
nodded to him i.e. indicated to Mr Kaplan by
nodding that he could answer
- ll 19-20 *It s commink fromm diraction* *Ve have four diractions*
de naut de sot de heast and de vast NB Mr
Kaplan's English mistakes in grammar, in pro-
nunciation (shown by Leo Rosten by the spelling)
and in vocabulary. The sentence should be *It comes*
from direction *We have/There are four directions* *the*
north the south the east and the west. However, Mr
Kaplan has confused (as seen later), the two words
vast (= large in area) and *west* (= a compass point)
whereas = *while* *on the contrary*
- l 23 *under discussion* = *being discussed*. Note the use of
l 24 *under* in similar expressions (e.g. *under*
review = *being reviewed* *under negotiation* = *being*
negotiated, etc.)
- ll 25-26 *So is vast vat you eskink?* = *So vast is what you*
are asking for is it? See notes to ll 19-20 but this
time Mr Kaplan means *vest* (Am) = *waistcoat* (Br)
- l 28 *You minn* = *You mean*. See ll 19-20 and 25-26
- l 30 *Hau Kav* = *OK*. See ll 19-20, 25-26 and 28
essaying the vernacular (literary) = *trying to use*
ordinary everyday language
- ll 30-31 *Ven I m buying a suit of clothes* *I m gattink de cawt*
de pants an' de vast = *When I buy a suit of clothes* *I*
get a coat pants (Am = *trousers* Br) *and a vest*
(Am = *waistcoat* Br) See notes above

Lesson 6 Making and responding to requests

- l *Could you ... do you think?* note final position of *do*
you think? See L R Lesson 30
Compare *borrow* (something *from* someone) and
lend (something *to* someone)
Thanks /Sorr/ /Oh OK it doesn't matter. Note the
informality which one would expect between friends
about something insignificant
- F P A Encourage students to give their own reasons for a)
making the request (as given in brackets) and b) for
refusing a request. In fact, the sentences and names in
brackets in the model exchanges will all have to be
adapted as students work through this exercise

- 2 *Excuse me* note that although the request is still to a friend, it is for something 'big' or important, so the person making the request is more polite, and the language more formal
how to put this = how to say/express this
do you think I could possibly the addition of *possibly* adds a note of polite urgency to the request
You see/The thing is/The point is all three phrases indicate to S2 that S1 is about to give a reason for the request
my own car's being serviced note continuous present passive See L R Lesson 20
I really would appreciate it i.e. I really would appreciate it if you could lend me your car Compare *appreciate* + gerund (e.g. *I would appreciate your lending me your car*)
- F P B Encourage students to give reasons for making the request in each case, and for refusing the request. They should also add a gentle 'reminder' when complying with the request, as in the example (*But please look after it*). In 1, it might be *But try and pay me back by the week-end*, in 2, *Perhaps you can do the same for me one day*
- F P C In this exercise, students must decide whether the request is for something insignificant (1) or for something important (2), and make requests and respond accordingly

TEACHING UNIT 4

Lesson 7 Talking point: What's your idea of luxury?

The Text This unscripted discussion takes place between friends and has many of the characteristics of informal argument e.g. guarded opinions ('I think, you know' l 1), waiting for one person to make a point and then adding to it ('But not very extensive' l 6, 'And to have all your desires fulfilled' l 39), simple expressions of agreement (e.g. 'True' l 15, 'Right Fair enough' l 22), rhetorical questions, agreeing (or disagreeing) while another is still speaking (e.g. 'Yes Yes' l 26), asking rather blunt, direct questions (e.g. 'Well, how would you indulge yourself?' l 29), etc. The discussion contains many speech functions found in argument e.g. making propositions/counter-propositions, proposing definitions, agreeing/disagreeing, contradicting, etc. The transcript of the original unedited version of this Talking Point is as follows

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