

BROADER CONTEXT ENGLISH

**A comprehensive course
in spoken and written English
for Intermediate and
Advanced students**

**COLIN WHITE
PAUL DAVIES**

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First published 1975
Reprinted 1976 (twice), 1977, 1978, 1979, 1982

Published by
THE MACMILLAN PRESS LIMITED
London and Basingstoke
Companies and representatives
throughout the world

ISBN 0 333 18997 3

Printed in Hong Kong

ACKNOWLEDGEMENTS

The authors and publishers wish to thank the
following who have kindly given permission for the
use of copyright material.

The Economist for an article from the issue 13th
April, 1974 (exercise 12, page 118); Eric Linklater
for the extract from *A Man Over Forty*, published
by Macmillan (exercise 12, page 23); C. P. Snow for
extracts from *The New Men* (exercise 12, page 71),
The Sleep of Reason (exercise 12, page 103), and
Last Things (exercise 12, page 135), all published by
Macmillan; Muriel Spark for the extract from
Memento Mori, published by Macmillan (exercise
12, page 6); John Wain for the extract from
The Smaller Sky, published by Macmillan (exercise
12, page 39).

Photographs

The authors and publishers also wish to thank the
following photograph sources:

Camera Press Limited, pages 108, 115, 124, 132;
Canadian Government Office of Tourism, page 68;
Central Press Photos Limited, page 76; George Cohen
600 Group, page 3; Greater London Council, page
45; E. D. Lacey, page 100; *The Times*, pages 13, 20,
36, 53, 61, 84, 93, 140; Alex 'Tug' Wilson, page 29.

INTRODUCTION

1. Description of the course

Broader Context English is an intermediate level course for adolescent and adult learners. It assumes a reasonable command of the grammar and vocabulary covered in basic courses, such as *Active Context English* (Books 1 to 3) and *Intermediate Context English*. In this course, the basic grammar and vocabulary is reinforced and progressively extended to the level required by the examination of the First Certificate in English, Local Syndicate, Cambridge. However, the aim is not simply to ensure success in this examination, but rather to exploit the high level of motivation often induced by examination preparation while insisting upon thorough practice in all the fundamental language skills. Priorities throughout the course have been established in the light of good teaching practice rather than by reference to the requirements of testing. The authors have endeavoured to bear in mind at all times the needs of teachers in very varied teaching situations. The course is made up of material, systematically ordered, to be actively developed by teachers and students in co-operation.

2. Methodology

This course has been designed to be as flexible and adaptable as possible. The selection of material was based upon an analysis of the constant difficulties of learners at the intermediate level. The results were subsequently graded in terms of teaching points, generally organized around specific language structures, and then developed to cover as wide a range of communicative functions as possible. The material was then refined in the light of the experience gained during the testing of three distinct pilot editions. The method, although strictly situational, is essentially eclectic. The two major reasons for this are:

1. the specific requirements of different types of students and different teaching situations cannot be accurately predicted. The authors assume that teachers will wish to modify materials and techniques to meet these specific requirements.

2. In the present state of our knowledge of how second and foreign languages are learnt, it seems wiser to rely upon common sense than to insist upon strict adherence to a particular approach. In *Introducing Applied Linguistics*, S. Pit Corder remarks that *teachers have followed their noses and adopted a generally eclectic approach to teaching methods, and not, it would appear, without justification in the absence at the present time of a much more solidly based and detailed account of language learning*. David Wilkins says much the same in *Linguistics in Language Teaching*. Most of those working in the field of linguistics applied to language teaching, and most language teachers, would agree.

Thus the authors, while generally favouring the free development of oral exercises and aiming to encourage students to talk about themselves and whatever interests them, accept that many teachers will prefer to maintain strict control of practice. The oral exercises in this book lend themselves to either treatment. The determining factor should be the response of the learners in the particular situation.

Most oral exercises and many of the written exercises in this course are 'open-ended'. The model utterances, dialogue frames and so on, are designed to leave open as many options for development as possible. Although the structures or vocabulary items to be practised are clearly indicated, the *function* of the utterances is generally emphasized, and it is in the light of the function that the appropriateness of student responses must be judged. Students are required to ask, state, explain, report or comment, and the aim throughout is to encourage them to *use* language while practising, rather than to *practise* within unnecessarily restricted contexts. The enclosed frame very often allows only a very reduced number of utterances to be made by students, although, of course, structural or semantic difficulties in a particular case may be such as to require restriction of practice.

3. The appropriate use of language

The material for practice in Broader Context English is divided into oral, written and

examination preparation sections. The distinction between the spoken and written languages is emphasized in the first two sections. Spoken and written English differ linguistically in some of their grammar and vocabulary. The differences, the authors feel strongly, both can and should be pointed out to learners at this level. It is not normally desirable that students should write, for example:

Dogs are pretty intelligent. They're good companions too. But they don't have the natural grace of cats, though. Not usually, not unless they're sheep-dogs working in the country, or something like that.

or that they should say in a conversation:

Although dogs are intelligent companions, they do not have the natural grace of cats, unless, for example, they are working sheep-dogs.

The exercises in the oral and written sections are designed to help students recognize and use typically spoken or written English as appropriate. However, occasionally, for pedagogical reasons, students may be required to write language typical of speech.

Nevertheless, the distinction between speech and writing remains central to the authors' approach.

4. Production and comprehension

Learners at this level can be expected to understand, when listening or reading, much more than they can hope to produce accurately, in speech or in writing. Indeed, they will generally need to understand more than they can produce. Foreign speakers can usually manage to make themselves understood with a very limited command of the language, but they cannot manipulate in the same way the range of language a speaker may use to them or that they may encounter in a book or periodical. For this reason, the material for recognition and comprehension in First Certificate in English is demanding. However, with the help of the teacher, students quickly learn how to cope with a variety of difficulties and thus extend their passive knowledge of the language greatly. Of course, it is vital that the teacher should recognize when a passive knowledge only is required and when active practice is necessary.

5. Suggestions for handling

It is emphasized that these are suggestions, not instructions. The teacher will decide exactly how to adapt and handle the material.

Main dialogues

The authors distinguish between general and specific presentation of teaching items. They feel that, particularly at this level, patterns are best met first in the structural hotch-potch of natural language, under conditions, in fact, in which they will eventually have to be recognized and used by students. A casual contact with a particular pattern before it is isolated and practised intensively should do good rather than harm.

The dialogues serve

- a) to provide listening comprehension practice;
- b) to establish a context *in depth* within which models for patterns are first encountered and which also provides material for practice;
- c) to build up characters with some life in them and so provide broadly-based opportunities for observation and comment.

For listening comprehension practice, the dialogues are best presented in the taped versions. After playing the tape through, general comprehension questions are in order. The tape can then be played through again with breaks in which more detailed questions are put to the students. Here, the teacher will clarify points of usage. After a final play-back, more questions will be asked and the teacher will probably ask students for their versions of the conversation and possibly develop comments on the situation into brief discussions. However, the degree to which the dialogues are exploited will depend upon the teacher and the priorities he wishes to give to comprehension and production.

Clearly it is useful to draw the attention of students to the models of patterns to be practised later which are embedded in the text. Indeed, to get maximum value from the texts, it is important that the teacher should try to make them memorable. New patterns should be associated with the behaviour and attitudes of characters set in an extended situation. Students will be commonly required to remember information and make use of it in exercises.

Oral Practice

There is a great variety of types of exercise in the Oral Practice section, most of which lend themselves to either controlled or free handling (see 2. *Methodology* above). In either case, it is necessary first to make sure students grasp the form and function of the pattern being practised. Students may have grasped the form and function from the models in the main dialogue; there may be a short presentation dialogue at the head of the exercise; or the teacher may have to give the students further models in a clear situation, using techniques such as the isolation of the key features of the pattern.

If the teacher feels he needs to control early practice fairly strictly, he may give the students, or carefully elicit from them, an increasing number of model sentences and then get the students to reproduce these sentences any number of times and in any order, by providing 'cues'. Thus, in Lesson One, exercise 1, to elicit the sets of sentences:

1. Carlos told them he was going to take a boat down the river. David said it would be too cold, but Meg said she'd go with him.
2. Carlos told them he was going to buy a tweed jacket. David said he'd soon spend all his money. Then Meg said she'd lend him some.

and so on, the teacher could give cues:

1. boat,
 2. tweed jacket,
- or even:

1. He was going to take a boat.
 2. He was going to buy a tweed jacket.
- (and so on.)

In Lesson One, exercise 2(b), in which students are expected to talk about themselves, to elicit the following exchanges about Karl and Marie, who belong to the group:

1. Were Marie's parents pleased when she became a nurse?
No, they weren't. They said she was too young.
2. What did Karl's friends say when he took up skiing?
They told him it was very expensive.

the teacher could
give as cues:

1. Marie;
2. Karl;

or even:

1. Marie, nurse;
 2. Karl, skiing;
- (and so on.)

Of course, the information will have been elicited by the teacher before developing the exercise.

Many of the exercises take the form of short conversational exchanges with models of the new pattern embedded in them, e.g., Lesson One, exercise 2(a); teachers may find it both feasible and preferable to develop those exercises which involve only the production of models of the new pattern in isolation, to this kind of freer conversational exchange which is closer to the natural use of language. However, the authors recognize the difficulty of training students to practice such conversational exchanges. The difficulty is particularly acute when students are required to talk about themselves. Much work on the part of the teacher is necessary, particularly at an early stage; but then, this type of creative effort is always rewarding.

Conversation Practice

The material here is of the type used in the First Certificate in English examination. Students should be encouraged to use the photograph and the questions about it as the basis for conversation; that is, they should give genuinely conversational answers to the questions. To the question in Lesson One, exercise 5(a), *What is this a picture of?*, they should not answer: *It's a place where old cars are thrown away.* or *It's a car dump.* but rather: *Well, you can see a lot of old cars in the photograph. I imagine it's a place where old cars are thrown away. I'm not sure what places like that are called. Would it be a car dump?*

They will need to use phrases such as *I think . . . , I imagine . . . , I'm not sure . . . , Perhaps . . . , What's the word for a place where . . . ? , What's the word for a person who . . . ? , Well, . . . ,* and so on.

The same kind of conversational approach should be used in discussing the topics.

In the two situations given at the end of the Conversation Practice, students will have to be encouraged to use language which functions clearly for complaint, request, apology, reassurance and so on. Phrases such as *I'm sorry to bother you, but . . . , Would you mind . . . ? , Excuse me . . . , Don't worry about it.* and so on will be useful here.

Written Practice

As in the Oral Practice section, a great variety of types of exercise is included here: fill-ins, completions, transformations and so on. It is often convenient to do these exercises orally in class first and then as written work in class or at home later. The language practised here is usually typical of the written medium, but very occasionally, for pedagogical or other reasons, written versions of typically spoken language are given as exercises. Often short presentation passages are given at the head of the exercise, and these may require some preliminary discussion and practice before the exercise itself is done.

Composition Practice

Writing continuous English is a skill that many students may already need in their work and private lives (letter writing, for example) as well as for examinations such as the First Certificate in English. The Composition Practice section virtually constitutes a course within a course. Emphasis is given to inter-sentence as well as intra-sentence links, and to logical as well as grammatical connections. The effectiveness of using short sentences in composition and the low degree of risk involved is also emphasized. To take full advantage of this approach to composition writing, teachers should make the comments on composition writing quite clear to their students; discuss the models in detail; be ready to add more examples of their own; prepare some full compositions in class with the students; and, finally, discuss students' own compositions in class. Descriptive and narrative compositions, reports and formal and informal letters are practised, as well as other types of composition.

Reading comprehension

Two types of reading comprehension are included in the First Certificate Preparation section, and both types are used in the examination itself. The first type consists of a prose passage with general comprehension multiple-choice questions after it. It is recommended that students do these exercises by themselves and as fast as possible before the passages are discussed. There seems little point in solving all the comprehension problems for the students and then getting them to do the exercise. However, a detailed discussion of the

passage and the questions afterwards can be invaluable. The teacher can then help the students work out comprehension strategies that they can use in future exercises: guesses from context, elimination of possibilities, related words and so on.

The second type of comprehension exercise is concerned exclusively with the comprehension in context of individual vocabulary items. The main advantage that can be taken of this exercise is to expand the students' vocabulary. Vocabulary can be acquired by finding contexts for the words that do *not* fit the context in the exercise as well as by finding the right word. In many cases, it may be most convenient to do this exercise orally in class.

First Certificate exercises

These include all of the types of exercise used in the First Certificate in English examination (transforms, fill-ins, expansions, word-formation) and a variety of other exercises that might some time be used in the examination. Many of the exercises or items in exercises can be developed into useful remedial or extra teaching. The authors are fully aware that this material is not, strictly, teaching material; the form of the exercises obeys the needs of testing, not teaching. However, the experienced teacher is usually pretty expert at making silk purses out of sows' ears and the use of test material for teaching has the inestimable advantage of allowing teachers to deal with language problems explicitly in a natural situation, since the situation of the students as examination candidates is real enough.

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1

Anything to declare?

David Burnley Feeling nervous? We'll be landing in an hour or so.

Carlos Mendoza Flying doesn't worry me. I'm wondering about my stay in England.

David That's what I meant. I remember how I felt when I landed in the United States last year. I didn't know very much about American universities – or about anything in the States for that matter.

Carlos Well, I'm glad you decided to visit Mexico during your vacation. It's very useful to have an Englishman with me on my first trip to England.

David It gives me a chance to repay your hospitality. I've never had such a wonderful time before. I'm sure we can put you up until you find a room or a flat for yourself. There's always a spare bed. My parents enjoy having guests in the house.

Carlos Are there many flats for rent in your part of London?

David Flats are difficult to find – unless you've got a lot of money to spend. But there are plenty of bed-sitters and a few good boarding-houses quite near. It's a popular district for students. My sister's very friendly with some who live two or three houses down the street. They're in a big, old house that was converted into bed-sitters. They're quite cheap, I believe. You'll certainly meet one of the people who lives there. He's a Frenchman who's studying International Law. He's always coming around the house.

Air-hostess Good-morning. Did you sleep well?

David Not too badly – except that Carlos woke me up half-a-dozen times. He was talking in his sleep.

Carlos I never talk in my sleep!

David Yes, he was talking about a girl. Sandra – or a name something like that. He was inviting her out. At least, I think he was.

Air-hostess I hope it was an invitation to somewhere nice! But now you've got to fill in your landing cards for Immigration. And here's the list of goods to be declared.



Carlos Have you any idea what immigration formalities there are at the airport?

David There aren't many. They don't take more than a minute or so. You just show the immigration officer a letter from the place where you're going to study and explain that you have a scholarship.

Carlos What about the customs?

David We can walk straight through – unless you've brought something which has to be declared.

Carlos Don't the customs stop you to search your baggage?

David Not unless they think you're a smuggler. And you look far too innocent to be bringing anything illegal into the country.

Questions

What problems will Carlos have in England?
Is David a very serious kind of person?
Will Carlos waste much time on formalities at London Airport?

PATTERNS

He *said he was going to visit* the Museum.
She *said she would go* with him.
He *told David that flying did not worry* him.
He *said he had never had* such a wonderful time.
He *explained he was studying* International Law.
She *wondered if he would be* happy.
He *wanted to know why his wife was* so interested.

ORAL PRACTICE

1. Meg Burnley, David's sister, met her brother and Carlos at the airport. Her father had lent her his car. She listened as David and Carlos talked. Carlos explained just what he planned to do during his first few days in London. David was being rather difficult; he poured cold water on the many projects Carlos mentioned. But Meg came to Carlos's defence.

For instance, when Carlos said he was going out that same evening to see the sights of London, David told him he would be too tired. Then Meg said she would drive Carlos around the city.

Build up sets of statements.

Make use of *told them he was going to, said he would*, and so on. (See Note 1, page 145.)

- A Carlos told them he was going to buy some books.
B David said that Carlos would soon spend all his money.
C Meg said she'd take Carlos to some good second-hand bookshops.

Make use of:

Carlos's plans
take a boat down the river
register at the Consulate
look for a shop that sold Mexican food
send postcards to his friends
write a letter to his parents
buy a tweed jacket
walk around the back-streets of the city
get an umbrella
visit the British Museum
visit some friends in Hampstead
try English beer
watch Arsenal

David's objections
spend all his money
be too tired
get lost
not need (it, any)
not want to after a few days
too cold
not have time

Meg's suggestions
take him
go with him
show him
lend him
help him

2. a) Ask and answer.
Make use of all the information given so far and *said, told, explained*, and so on.

Was Carlos nervous on the plane?

I don't think so. He told David that flying didn't worry him.

Did David enjoy his holiday in Mexico?

Yes. He said he'd never had such a wonderful time.

Is the Frenchman working in England?

No, he isn't. He's a student. David explained to Carlos he was studying International Law.

b) **Ask and answer.**

Restrict yourself to questions which refer to the reactions and comments of the family and friends of your companions. Some preliminary questions may help in this exercise; e.g., 'What do you do?' 'What are you studying?'

Were your parents pleased when you became a nurse?

No, they weren't. They said I was too young. What did your friends say when you took up skiing?

They told me it was a very expensive sport.

3. Read the following passage and then do the exercises that follow.

Mrs Burnley, David's mother, liked Carlos at first sight. She wondered if he would be happy in England. She asked her husband if he thought Carlos was adaptable. He laughed and said he was an ophthalmologist, not a psychologist. He wanted to know why his wife was so interested.

a) **Make statements.**

Use all the information given so far and *told them he was going to, said he would*, and so on.

Carlos wanted to know if flats were expensive. Meg asked Carlos what he was going to do in England.

b) **Ask and answer.**

Make use of 'Do you know...?', 'Can you tell me...?' or 'Have you any idea...?'

Do you know where the nearest chemist's is?

Have you any idea who the Minister of Agriculture is?

Can you tell me how spaghetti is made?

4. Students act out the roles listed below. Others interview them to learn how they spend their lives. Many questions should be asked, but always including the following:

'What do you do...?'

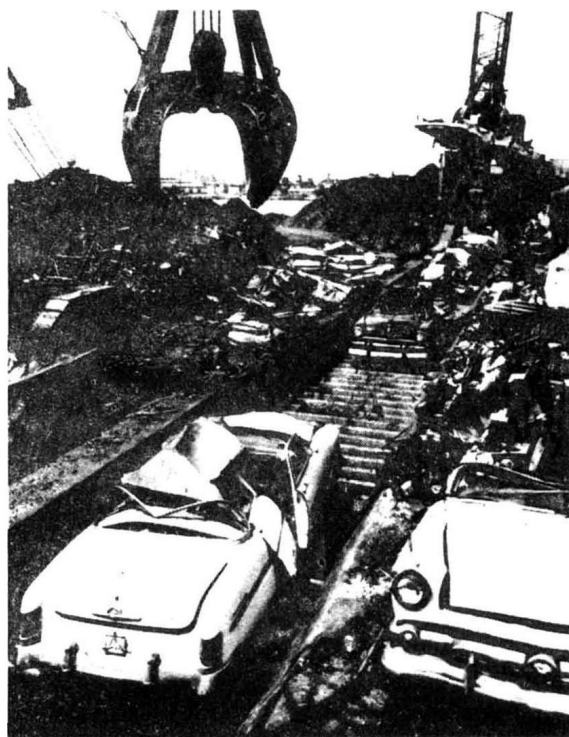
'Did you... then?'

'Are you... now?'

'Have you... recently?'

Roles	bus-driver
old-age pensioner	teacher
circus performer	policeman
actor or actress	painter
road sweeper	dustman

CONVERSATION PRACTICE



5. a) Look at the photograph, answer the questions and then discuss the topics suggested.

Questions

What is this a picture of?

What is happening to the cars?

Do you think that all the cars in the photograph are old?

Why is the equipment so heavy?

Topics

The problem of the disposal of used products. The motor-car industry and the traffic problem. What kind of cars are most suitable in today's conditions?

b) You are studying for an examination. It is a hot night and all the windows are open. Your neighbours have their television set on at full volume. You knock on their door and ask them to turn the volume down. What do you say?

c) You bought an article of clothing at a department store yesterday. When you got home and tried it on, you found it was too small for you. You take it back. What do you say to the shop assistant?

7. Read or act out this court scene. Mr Roberts, a highly respectable businessman, has pleaded guilty to a charge of driving a vehicle away without the owner's consent.

Magistrate Do you often mistake other people's cars for your own?

Mr Roberts I was very agitated at the time. I had just attended a very heated discussion in the town hall.

Magistrate What was the subject of this discussion?

Mr Roberts We were discussing the need to increase the number of policemen in the town. There have been too many car thefts recently.

(laughter in court)

Magistrate Stop laughing, please. This is a serious matter. Mr Roberts, why didn't you return the car immediately?

Mr Roberts I didn't realize I had made a mistake until the next morning. My car is the same make as yours!

Now give an account of the scene as it might be reported in a newspaper. Begin:
Today, a prominent member of the community was accused in court of driving away somebody's car. The magistrate, Mr Clifford, asked Councillor Roberts if he often ...

WRITTEN PRACTICE

6. Read the passage and then do the exercise that follows.

Carlos Mendoza is a young Mexican economist who has been awarded a scholarship to study Regional Development in England. He travelled to England in the company of David Burnley, a young biochemist whom he met at a party in Mexico City, where the Englishman was holidaying after a year's work at an American university.

During the transatlantic flight, Carlos and David chatted briefly with one of the stewardesses on board. As Carlos went through the customs he saw Sandra, the stewardess, and walked across to say good-bye to her.

Complete this account of their conversation.

Carlos told Sandra that he ____ (1) the flight very much. She said she ____ (2) glad and added that he ____ (3) lucky; transatlantic flights ____ (4) sometimes quite rough. Her previous flight, she explained, ____ (5) very different; a woman passenger ____ (6) hysterical when the plane ran into some turbulence. She ____ (7) given a sedative. Sandra and Carlos chatted for some time. He told her that he ____ (8) a scholarship and that he ____ (9) at the London School of Economics. Sandra said she ____ (10) sure he ____ (11) himself in England. Of course, it ____ (12) him some time to get used to English ways. He mentioned he ____ (13) a number of English people in Mexico and that he ____ (14) on with them very well. Sandra asked him who David ____ (15) and where they ____ (16). Carlos explained that a mutual friend ____ (17) them at a party. He told her that he ____ (18) with David's family until he ____ (19) a place of his own. Soon it was time to say good-bye. Carlos asked Sandra if she ____ (20) they would meet again.

8. Fill in.

Use appropriate forms of the verbs given in brackets.

Mr O'Driscoll ____ (*buy*) his present house in 1963 but the family ____ (*not, move into*) it until a year later. The house ____ (*be*) originally, a pair of cottages and Mr O'Driscoll himself ____ (*draw*) the plans for their conversion. Of course, his drawings ____ (*check*) by a competent architect. The dividing wall ____ (*pull down*) and the windows ____ (*make*) larger. Mr O'Driscoll ____ (*decorate*) the interior himself. He ____ (*enjoy*) painting and simple carpentry. But he ____ (*cannot*) begin until the builder ____ (*complete*) the reconstruction. This ____ (*take*) them longer than ____ (*plan*).

The O'Driscolls ____ (*live*) in the house for some years now. It ____ (*suit*) them perfectly; they ____ (*not, move*) if you paid them. Both Mr O'Driscoll and his wife ____ (*put in*) a lot

of time working in the garden and they _____ (make) it one of the most attractive in the district. Their daughter, Geraldine _____ (like) the house but she _____ (wish) it were not so far from the centre of the town.

9. Fill in wherever necessary.

1. There is _____ button missing from _____ left sleeve of my coat.
2. Be careful with that acid. Make sure you don't get _____ in _____ eyes.
3. It is dangerous to look directly at _____ sun even when wearing _____ dark glasses.
4. The doctor explained that _____ diseases of _____ liver are almost always serious.
5. He told me to take _____ hands out of _____ pockets.
6. In _____ operating theatres _____ masks must be worn over _____ mouth for reasons of _____ asepsis.
7. She is _____ good-looking girl. She has _____ long hair and _____ big brown eyes. But she has _____ tongue of _____ shrew.
8. The young doctor was reading a book on _____ heart when she saw him.
9. He has gone to live in _____ Netherlands, in _____ Hague, to be precise.
10. We hope _____ peoples of _____ world will unite to overcome _____ racial prejudice.

COMPOSITION PRACTICE

10. Sentence sequences

Sentences usually mean little in isolation. This is particularly true of short, simple sentences. However, in a formal composition, meaning and interest are often developed by building up a series of simple sentences. Such compositions are usually far more lively than those made up of a number of very long, complex sentences. Complex sentences have their place, but are often best set off by a series of terser statements. The exercises on sentence sequences in this course are designed to focus composition practice on the development of a clear, simple style.

An example of a short, simple sentence which is virtually meaningless in isolation might be:
John Fields glanced up at the clock.

Read the three examples given below of different developments of this sentence. In each case, the 'link' between the first and the succeeding sentence is given.

John Fields glanced up at the clock. He was a short, fat man with a jolly face.

(Link: *John Fields – He*)

John Fields glanced up at the clock. It was five past eight; there was no hurry.

(Link: *clock – five past eight*)

John Fields glanced up at the clock. This clock, in an elaborate walnut case, had been presented to him when he retired.

(Link: *clock – This clock*)

Note that the links in the first and third examples are structural, whereas the link in the second is semantic only, that is, based upon meaning. Notice also that the addition of only one further sentence helps to clarify the significance of the original statement.

Discuss ways in which each of the three pairs of sentences might be developed and then do the following exercise.

Complete the following, making use of the links provided.

1. Mary threw the ring on the floor.
She ...
Her marriage ...
This ring ...
2. Mr Fuller walked straight into the glass door.
He ...
The doctor ...
This door ...
3. The car stopped a little way past the power station.
It ...
Two men ...
This power station ...

11. Composition writing

Read the following short composition.

It was quite a small room. The one, large window overlooked a neat garden. This window faced south and on sunny days the room was bright and cheerful. My grandmother used to sit here in the afternoons, sewing or knitting. There was a big, comfortable armchair near the window for her and another in the corner for my grandfather.

The most important piece of furniture was

the television set. It stood beside the wall where my grandmother could see it easily. My grandfather hated it. It was usually switched on, but with the sound volume turned very low so that the noise would not bother him. My grandparents often argued about the television set. Grandfather wanted to sell it. Grandmother refused to part with it. I could not understand her myself; she never looked at it for more than a few seconds. I suppose it made her feel less lonely.

Notice particularly the balance between short and long sentences. None of the sentences is very complicated and most of them are simple. What is important is that the short sentences keep the composition alive and help to concentrate interest. Consider the effect of: *My grandfather hated it.*

Another point to note is that in this composition of about 150 words there are 14 sentences. The average length of sentence is only eleven words. Students beginning composition work are not likely to make many grammatical mistakes if they write sentences of similar length. More important, they can concentrate upon writing an interesting, vigorous composition instead of worrying too much about the correctness of the language they use.

Composition exercise

Write a description of a spot or place that you particularly associate with a person or persons you remember well. Keep the composition within the limits of 120-160 words. (50 minutes)

FIRST CERTIFICATE PREPARATION

12. Reading comprehension

After this passage there are a number of questions and unfinished statements about the passage, each with four suggested answers or phrases completing the statements. Mark the letter A, B, C or D to indicate the answer or completion you think best. Do not spend more than ten minutes upon your reading and the selection of answers. Any difficulties should be discussed after doing the exercise.

(Alec, a social scientist, has collected much valuable information about the behaviour of old people. He visits his 'subjects' and then returns home to write up his notes. He has just made such a visit.)

He felt suddenly tired and stopped a taxi. As it drove him home he ruminated on the question why scientific observation differed from humane observation, and how the same people, observed in these respective senses, actually seemed to be different people. He had to admit that Mrs Bean, for instance, to whom he had not paid close attention, had none the less rewarded him with one of those small points of observation that frequently escaped him when he was deliberately watching his object. However, the method he had evolved was, on the whole, satisfactory.

A fire-engine clanged past. Alec leaned in his corner and closed his eyes. The taxi turned a corner, Alec shifted his position and looked out into the evening. The taxi was purring along the Mall towards St James's Street.

The driver leaned back and opened the communicating window.

'A fire somewhere round here,' he said.

Alec found himself on the pavement outside his block of chambers, in a crowd. There were policemen everywhere, smoke, people, firemen, water, then suddenly a cry from the crowd and everyone looked up as a burst of flame shot from the top of the building.

Alec pushed through to the inner edge of the crowd. A policeman barred his way with a strong casual arm. 'I live here,' Alec explained. 'Let me pass, please.'

'Can't go in there,' said the policeman. 'Stand back, please.'

'Get back,' shouted the crowd.

Alec said, 'But I live there. My things. Where's the porter?'

'The building is on fire, sir,' said the policeman.

Alec made a rush advance and got past the policeman into the smoke and water at the entrance to the building. Someone hit him on the face. The crowd fell back as a

wave of smoke and flame issued from a lower window. Alec stood and looked into the interior while another policeman from the opposite side of the crowd walked over to him. 50

'Come back,' said the policeman, 'you're obstructing the firemen.'

'My papers are up there,' Alec said.

The policeman took him by the arm and pulled him away. 'There is a cat', Alec said 55 desperately, 'in my rooms. I can't let pussy burn. Let me dash up and let her out. I'll take the risk.'

The policeman did not reply, but continued to propel Alec away from the fire. 60

'There's a dog up there. A beautiful husky from a polar expedition,' Alec haggled. 'Top floor, first door.'

'Sorry, too late, guvnor,' said one of the firemen. 'Your dog must have had it by now. The top storey's burnt out.' 65

One of the residents among the crowd said, 'There are no pets in those flats. Pets are not allowed.' 70

Alec walked away.

1. Alec believed that
 - A scientists and humanists were different kinds of people.
 - B people seemed different according to how they were studied.
 - C observation made people different.
 - D the same people could not be observed both scientifically and humanely.
2. Why did Alec ponder on the case of Mrs Bean?
 - A She had given him a reward for observation.
 - B He had learned something from her.
 - C He thought he should have paid her more attention.
 - D She had often escaped him previously.
3. Alec was satisfied with the method he had
 - A developed over the years.
 - B invented some time before.
 - C made use of when he was not observing people humanely.
 - D learnt from Mrs Bean.

4. Why did Alec lean back and close his eyes?
 - A He did not want to see the fire-engine.
 - B The noise of the fire-engine was too loud.
 - C He was thrown into the corner by the movement of the taxi.
 - D He was tired.
5. Why did Alec find himself at the scene of the fire?
 - A The taxi-driver took him there deliberately.
 - B He was too tired to realize what he was doing.
 - C The fire was in the building where he lived.
 - D They had followed the fire-engine.
6. Alec had to push his way through the crowd because
 - A everybody knew him.
 - B a crowd had gathered to watch the fire.
 - C he wanted to get into the building.
 - D nobody recognized him.
7. The policeman explained that the building was on fire
 - A so that Alec would understand what was happening.
 - B because Alec was not sure.
 - C because it was his duty.
 - D so that Alec would understand the danger.
8. Alec called the cat a pussy
 - A because that was its name.
 - B because it was that kind of cat.
 - C to win the policeman's sympathy.
 - D because he was rather childish.
9. The fireman told Alec that his dog must have
 - A been taken away.
 - B been burned to death.
 - C had something to do with the fire.
 - D escaped.
10. It is obvious that Alec had
 - A owned a number of pets.
 - B not told the truth.
 - C never lived in the flats.
 - D abandoned his animals.

13. Finish each of the following sentences in such a way that it means the same as the sentence printed before it.

Example 'Please don't touch the switch,' he said to her.
He asked ...

Answer He asked her not to touch the switch.

1. His wife is fatter than he is.
He is not ...
2. They knew nobody in the town.
They did not ...
3. John painted the ceiling and his wife painted the wall.
The ceiling ...
4. The car was so noisy that everyone looked at it.
It was such ...
5. He wanted to know if it was her car.
He wanted to know if the ...

14. Put one suitable word in each of the spaces in the following passage. The passage is an excerpt from a letter from a young man temporarily working in the United States.

Dear Mother,

We are ____ (1) a marvellous fall, or ____ (2), as I should say ____ (3) anyone as English as ____ (4) are. We haven't had ____ (5) than an occasional shower ____ (6) the last four weeks. ____ (7) trees are turning red ____ (8) gold. I've spent the ____ (9) ten days walking in ____ (10) woods, getting up early ____ (11) enjoy the fine mornings. ____ (12) take a book along ____ (13) find a quiet spot ____ (14) read.

Dr McCartney and ____ (15) wife have been very ____ (16). When they said that ____ (17) could treat their house ____ (18) my home, they really ____ (19) it. I never see ____ (20) during the day but ____ (21) spend every evening together. ____ (22) sit and chat in ____ (23) of an enormous log ____ (24) until the effects of ____ (25) hard day's walking drive ____ (26) to bed ...

15. The words in capitals at the end of each of the following sentences can be used to form a word that fits suitably in the blank space. Fill each blank in this way.

Example She was an ADMIRABLE cook.
ADMIRE

1. Europeans should be eternally grateful to those American ____ who have crossed the Atlantic to seek out their roots in the Old World. VISIT
2. Every one of them was intent upon taking back a photograph of the cottage, farm or mansion from which his ancestor ____ in search of a better life. PART
3. To accommodate this influx of ____ pilgrims, inns and taverns were refurbished, hotels were built. ATLANTIC
4. The most popular of these with the Americans were ____ in style. TRADITION
5. But the Americans' admiration for European tradition did not extend to an admiration for Old World sanitary ____ . ARRANGE
6. Americans ____ with but one primitive bathroom on each floor revolted in horror. FRONT
7. Hotel owners soon ____ that a room without a shower might well remain empty even at the height of the seasonal invasion. COVER
8. They were not slow to learn, and, today, Europeans themselves expect a standard of sanitary comfort their grandparents would have denounced as absurdly ____ . LUXURY

16. Fill in.

- a) 1. I don't get ____ the man next door.
 2. When some friends came ____ for a drink last week he complained about the noise we were making.
 3. When I run ____ him in the town he never says hello.
 4. Luckily he goes ____ most evenings so I can make as much noise as I like until he comes home.
 5. But when he goes ____ for his summer holidays he always asks me to water his roses for him.
- b) 1. The Town Council wrote to us the other day to tell us they were going to pull our house ____ .
 2. They are going to turn the site ____ a playground.
 3. My mother was furious; she put her most imposing hat ____ and marched to the Town Hall.