

You're Welcome!

English for hotel reception

Shiona Harkess and Michael Wherly

In association with the British Council
and the Centre for British Teachers

Teacher's Book

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General Introduction

The Aims of 'You're Welcome!'

'You're Welcome!' helps people working in Hotel Reception to function efficiently in English. The reception desk is the focal point of the hotel. It is here that guests come not only for the routine business of checking in and out, getting their keys, asking for early morning calls, and so on, but also with all their enquiries about the hotel's facilities, entertainment, local places of interest and how to get to them. It is to reception that they come with their complaints, their problems and their plans. It is therefore essential that staff employed in reception understand the needs of guests and can respond to them politely and helpfully. For this reason the twin aims of 'You're Welcome!' are to improve the students' listening skills and to train them to respond appropriately and fluently to guests' communications.

In many ways the spoken language of real life is much more difficult than the quite sophisticated written passages that are often found in English textbooks. The utterances may be shorter, but that does not mean they are simpler. For example, an intermediate student of English will not necessarily be able to grasp what a Texan wants when he says: 'Say, my faucet's dripping like Niagara Falls.' The listening comprehension task is made even more difficult because many of the guests are themselves non-native speakers of English. They may speak the language in a way that creates additional comprehension problems for the receptionist.

Because of this, the central component in 'You're Welcome!' is a series of 45 recorded listening exercises which simulate the variety of utterances the receptionist is likely to have to understand and react to. These recordings are based on authentic communications that took place between guests and receptionists in major hotels. They cover not only the range of tasks that receptionists have to perform, but also the wide range of native and non-native accents they may have to contend with, including samples of non-standard forms of English.

Although the priority aim of 'You're Welcome!' is to train students to listen and understand, it is also most important that they should learn the appropriately polite way to speak to a guest. To achieve this aim, there is a series of 38 short role play exercises which cover both routine tasks such as checking-in, and non-routine tasks such as recommending a place of interest for a guest to visit.

Receptionists also require reading and writing skills but in many respects these skills are less critical. In understanding or producing the written word, there is time for reflection (and consultation of dictionaries or other sources of help). By contrast, the understanding of, and reaction to, the spoken word must be immediate. Although the emphasis in 'You're Welcome!' is firmly on the training of listening skills, reading and writing have not been neglected. The reading material in 'You're Welcome!' has been selected from a range of genuine written communications of the sort that receptionists will meet in their professional lives. There are no writing exercises as such in the Student's Book, but in the teaching notes we have made suggestions for written follow-up exercises to the class activities.

The Format of 'You're Welcome!'

'You're Welcome!' is not divided into units or lessons as most courses are. We appreciate that this material may be used with groups of varying levels of proficiency and we felt it would be unwise to set a fixed pace for an hour's lesson. Most pages of the Student's Book contain two or three classroom activities.

In view of the importance we attach to the training of the listening comprehension skill, there is always a listening exercise on each page. The other classroom activities between the listening exercises may be role play exercises, reading exercises, or guided oral work based on a visual stimulus. As a rough guide, we recommend that you do not attempt more than one listening exercise per classroom hour. Relatively advanced classes will complete

a listening exercise, and any other interspersed exercises, within an hour's lesson. Lower level groups may take one and a half or two lessons to cover the same ground.

In both the Student's Book and the Teacher's Book, the following symbols have been used for quick reference:



indicates a listening exercise.



indicates an oral work exercise.



indicates a role play exercise.



indicates a reading exercise.

At the end of the Student's Book of 'You're Welcome!' there is a reference section. This contains a glossary of hotel terms not specifically covered in the main body of the course; a list of American English terms and their British English equivalents; and tables of international information that receptionists will find useful in their work.

The listening exercises of 'You're Welcome!' have been so designed that the students may write the answers either in their books or on separate sheets of paper.

The Listening Exercises

Helping the students improve their comprehension of the English spoken in real-life situations is the priority teaching task. Of course, it is not possible to prepare the students for all the enquiries and requests that guests might make. An important function of the listening exercises is therefore to train the students to cope with the unknown. They must learn not to worry about every single word in an utterance, but rather to concentrate on the gist, that is the overall meaning, of the communication. They should be encouraged to make intelligent guesses in those situations where they do not fully understand what the guest is saying.

To achieve the objectives of the listening exercises, it is important that the students have the right attitude to their work. They should not regard the exercises as tests of what they already know, but rather as practice guessing games where it is inevitable that they will make many wrong guesses.

Guidelines for teaching preparation:

Listen to the recorded exercises, referring to the tapescript in the Teacher's Book as necessary. Ignoring the problems of non-standard accents or sub-standard grammar, assess the level of language difficulty for your particular class. Decide how much pre-teaching you should do with the class before beginning the exercise. For example, if the exercise is about guests wanting to exchange money, you will obviously have to check that students are familiar with the names of different currencies before you start, and if necessary, pre-teach the vocabulary. Just how much pre-teaching you do will depend, of course, on the level of your class, but keep any pre-teaching to the minimum necessary for the students to have a broad understanding. If you pre-teach all the language of the listening exercise, you will defeat part of the object of the exercise.

Instructions for doing the exercises have been omitted from the recordings and are kept to the minimum in the Student's Book. So, when doing the exercise in class, you must give the students clear instructions on what they are to do. There are no pauses between the questions on the cassette. You must therefore stop the cassette after each question to allow the students time to record their answers. How much time they will need varies with the type of exercise. It is up to you to watch them work and judge when they are ready to listen to the next question.

The listening exercises can be corrected in different ways. You can correct each item im-

mediately after the students have noted down their answers, replaying the item if it proved difficult. Or you can work through the whole exercise, then ask the students to exchange answers and correct their neighbour's work before you provide the answers. Repeat those items which presented difficulty, either by replaying the cassette, or by repeating the items yourself from the tapescript.

If the students are mature and well-motivated, you can ask them to keep their own scores and chart their progress. Rely on them to come to you if they are not satisfied with their results. Alternatively, we recommend that every so often you get the students to answer on a piece of paper that you can collect and mark yourself. Otherwise it is difficult to monitor the progress of individual students. Of course, you do not always have to get the students to answer individually. There is much to be gained from getting them to work in pairs or groups and allowing them time to compare and discuss the answers. Ask them which questions they found difficult and would like to hear again.

Role Play Exercises

The role play exercises in 'You're Welcome!' have been divided up into short stages of 2 or 3 lines for easier manageability in class, and so that students can learn them off by heart, if required. 'Stage A' beside a role play exercise indicates that it is the first part of a longer exchange. Similarly, 'Stage B' or 'Stage C' indicates the second or third part of the whole exchange. Although each stage of the longer exchange can be studied without reference to the other stages, we recommend that with groups of upper intermediate or advanced level, you try to build up the role play exercise in the following way.

Lesson 1 – study and act out Stage A

Lesson 2 – study Stage B and act out Stages A and B

Lesson 3 – study Stage C and act out Stages A, B and C

The role play exercises in the first half of 'You're Welcome!' concentrate on routine tasks performed by a receptionist. The primary aim of these exercises is to build up the students' fluency in producing certain fairly set expressions so that they can carry out these tasks with complete confidence. In the second half of 'You're Welcome!' we gradually stop giving the students the exact words to be used and simply give them an indication of what is to be said – e.g. 'Apologise to the guest for the delay.'

The teaching approach we would recommend up till page 32 is as follows. With students' books closed, outline the situation to the class – e.g. a guest arrives at a hotel without a reservation. Ask the class to suggest what they would say, playing the role of the guest yourself. Prompt and correct as you go along and write up an agreed version on the board. Then get the students to open their books. Compare the class version with the version(s) in the book and discuss differences in language and professional procedure. There is nothing sacrosanct about the version that appears in the book and students, particularly those at a more advanced level, should be encouraged to use their own alternative correct versions.

Having studied the alternative language forms for that stage of the role play, divide the class into pairs (or, on occasion, groups of 3) and get them to act out the dialogue. During this practice, you should go round the class listening, correcting pronunciation, and encouraging the pairs in turn. You should then select as many pairs as time permits to come out to the front of the class and act out the role play again. Try to arrange the class furniture so that you simulate the reception area of a hotel. Do not interrupt the exchange with comments or corrections, but leave these till the pair have finished. Although this is a language exercise it would be appropriate to comment on comportment and manner as well. It is a good idea sometimes to record or video film the rehearsed role play if possible. If you do this, make sure you allow sufficient time to play back these recordings to the students.

Oral Work Exercises

These are exercises in which the students are given information in pictorial or diagrammatic form which they then have to verbalise. These exercises can be used for controlled practice

of certain useful structures. Directions for exploiting these exercises are given in the teaching notes, together with suggestions for written follow-up work where appropriate.

Reading Exercises

The 'texts' that have been selected are authentic samples of written communications in the hotel trade – e.g. extracts from brochures, telexes, passages from trade journals or textbooks. On occasion they have been simplified with the foreign learner in mind, but for the main part they are reproduced exactly.

We recommend the following teaching approach. Allow the class to read the text silently on their own. Ask one or two very broad comprehension questions to find out if the students have grasped the gist of the communication – e.g. 'Why did the tour company send this telex?' 'To cancel a reservation.' Having done this, one can then study the text in greater detail. The teaching notes give further guidance for exploiting the individual texts and suggestions for written follow-up work where appropriate.

Reference Section

'You're Welcome!' contains 14 pages of valuable reference material, of the kind which will be useful to receptionists and front office staff while they are training and throughout their careers. The 'Hotel Terms' section, comprising over 100 entries, will be of particular interest to teachers themselves who are unfamiliar with or unsure of in-house hotel terminology.

Much of the reference material can be usefully exploited in the role-plays and for additional fluency practice. The teacher's notes to the individual exercises indicate where use of the Reference Section is particularly relevant.

1



First use a teaching clock to check that the students can tell the time. Revise the alternative forms 'quarter past/to seven', 'seven fifteen/forty-five', 'half past one', 'one thirty'. Compare the different ways of displaying the time, pointing out the initial nought in the digital display – e.g. 05.30. Check that a.m. and p.m. are understood. It is not necessary to introduce the 24-hour clock at this stage.

Tapescript (G = Guest, R = Receptionist)	Answers
1. G: Could you tell me the time, please? R: Certainly. It's five minutes to ten.	1. Wrong
2. G: What's the time? R: It's half past five.	2. Right
3. G: Say, do you have the time? R: Surely. It's nine thirty-five.	3. Wrong
4. G: Have you got the time please? R: It's twelve o'clock.	4. Wrong
5. G: You know the time? R: It's twenty past seven.	5. Right
6. G: What's the time? R: It's half two.	6. Wrong
7. G: You don't happen to have the time on you, do you? R: Yes, I do. It's a quarter to eight.	7. Wrong
8. G: Time? R: Ten a.m.	8. Right
9. G: What time is it, please? R: Seven minutes past eleven.	9. Right



Discuss the alternative greetings. Point out that 'Good night' is a farewell. When acting out the dialogue, use the teaching clock and cards with a.m. and p.m. to practise the different greetings. You could give the 'guest' students slips of paper with different names on.



Explain that the 5 pictures are international signs for services and facilities. Ask where you would expect to see each sign. Practise the structures: 'You'd see this sign beside/near a/the ____', 'This sign means you/a disabled person can ____ here.' The signs represent: 1) a cocktail lounge/bar; 2) a car park/parking lot N.B. not 'a parking'; 3) facilities for disabled people; 4) a lift/elevator; 5) a restaurant.

2



Gist comprehension: this is a letter confirming a reservation. For detailed study, ask about the letter headings. Also ask: 'How was the reservation made in the first place? Why will the guest notify the hotel if he is going to arrive late? Who is going to pay the bill?'



Revise any points in telling the time that created problems in the listening exercise on page 1.

Tapescript	Answers
1. Nine fifteen p.m.	1. 9.15 p.m.
2. Twelve thirty-six a.m.	2. 12.36 a.m.
3. Three forty-three p.m.	3. 3.43 p.m.
4. Eight nineteen a.m.	4. 8.19 a.m.
5. Five-oh-five a.m.	5. 5.05 a.m.
6. Eleven eleven a.m.	6. 11.11 a.m.
7. Three forty-nine p.m.	7. 3.49 a.m.
8. Ten fifty a.m.	8. 10.50 a.m.
9. Four twenty-five p.m.	9. 4.25 p.m.
10. Twelve forty-seven p.m.	10. 12.47 p.m.



Discuss the alternative forms of address. Point out that 'Ms' is now used frequently, especially as a written form.

3



First check that the students can recite the Roman alphabet in English. Warn them that they will hear only 10 of the 16 names on the list.

Tapescript	Answers
1. My name's Drake.	1. Drake
2. I'm Mr Gardiner.	2. Gardiner
3. I'm Mrs Price.	3. Price
4. The name's Norton.	4. Norton
5. Wilson's the name.	5. Wilson
6. Mr Cheyney.	6. Cheyney
7. My name's Miss Sims.	7. Sims
8. Harrison's the name.	8. Harrison
9. My name's Miss Nelson.	9. Nelson
10. I'm Mr Bright.	10. Bright



Point out the alternative (U.S.) term 'bell boy' for 'page boy'.



Preparation: try to collect samples of registration forms from local hotels. Discuss why guests have to complete them. Go over the information in the main body of the form first. Ask what purpose the boxes at the foot of the form serve (to help the hotel compile statistics on types of guest.) Ask the class to read the small print on the left.

Gist comprehension: this is about paying accounts. For detailed study, ask in what circumstances guests might be asked to pay their bill *before* departure. 'What prior arrangements might have been made? What is (the purpose of) a banker's cheque card? When do hotels require a deposit?'

Point out the glossary on page 47, where many of these terms are explained. Now give out the registration forms from local hotels and discuss the differences. Give the English terms for any additional information required.



Ask one student to read out the paragraph; ask other students to repeat the paragraph, substituting the terms for the U.S.A. and France. Then do the same with other well-known countries. Do this orally, then students could write out the paragraph with substitute terms as follow-up work. Information of this sort is given in the reference section on pages 55–58.



Point out page 60. If your country uses a different version of the alphabet, discuss the differences. If necessary, give preparatory spelling practice by getting students to spell out names of towns, e.g. Athens, while a colleague writes them on the board.

Tapescript	Answers
<p>1. G: My name's Manson. That's M for Mary, A for Andrew, N for Nellie, S for Samuel, O for Oliver, N for Nellie. R: <i>And your initials, sir?</i> G: B.J.</p>	<p>1. Manson, B.J.</p>
<p>2. G: My name's Brown. That's B for Benjamin, R for Robert, O for Oliver, W for William, N for Nellie. R: <i>And your initials, sir?</i> G: D.R.</p>	<p>2. Brown, D.R.</p>
<p>3. G: My name's White. That's W for William, H for Harry, I for Isaac, T for Tommy, E for Edward. R: <i>And your initials, madam?</i> G: G.V.</p>	<p>3. White, G.V.</p>
<p>4. G: My name is Skeates. That's S for Samuel, K for King, E for Edward, A for Andrew, T for Tommy, E for Edward, S for Samuel. R: <i>And your initials, madam?</i> G: H.Y.</p>	<p>4. Skeates, H.Y.</p>
<p>5. G: My name's Poirot. That's P for Peter, O for Oliver, I for Isaac, R for Robert, O for Oliver, T for Tommy. R: <i>And your initials, sir?</i> G: L.X.</p>	<p>5. Poirot, L.X.</p>



Again use the teaching clock and cards with a.m. and p.m. on them, to practise the different greetings. Pay attention to the intonation of 'I'm very sorry' etc.



Gist comprehension: this is a key to symbols used to describe hotel facilities, and the descriptions of 2 hotels. For detailed study, discuss the explanations of the symbols, then ask the students to compare the facilities of the 2 hotels.



Check that the students know the English system of numbers. Give some preparatory practice in distinguishing between numbers ending in '-teen' and those ending in '-ty' – i.e. 18 and 80.

Tapescript	Answers
1. Thirteen.	1. 13
2. Forty.	2. 40
3. Fifty-three.	3. 53
4. Sixty.	4. 60
5. Seven.	5. 7
6. Eighteen.	6. 18
7. Nineteen.	7. 19
8. A hundred and thirty.	8. 130
9. A hundred and forty.	9. 140
10. A hundred and fifteen.	10. 115



Students should substitute the names of local hotels. If you want to give more practice in spelling, change the last line to: 'Would you mind spelling your name for me, sir/madam.'



Use this calendar to give extensive oral practice in talking about dates. Write the numbers 1 to 20 on the board and make sure the students know the ordinal forms ('first,' 'second,' etc.) Mention that the spelling changes from 'y' to 'i' in 'twentieth' etc. but that these forms are rarely written out in full. Go over the standard written abbreviations – i.e. 1st, 2nd, 3rd, 4th, etc.

Go over the names of the months and point out they can be abbreviated in writing to the first 3 letters – i.e. Jan., Jul., Oct., etc. Ask the class to tell you the full form of the days of the week. Point out that these are also usually abbreviated to the first 3 letters – i.e. Wed., Fri., etc.

Practise prepositions used with dates by getting individuals to tell their colleagues: 'My birthday's *in* July. I was born *in* 1961. This year my birthday is *on* a Thursday.' Get the class to practise the following exchange: 'Are there any public holidays in March?' 'Yes, there's a holiday on the ____.'

Point out the difference between British and American usage: – in the U.S.A. the month comes first, and the date second, i.e. May 12th, 1983, whilst in Britain, the month comes second, i.e., 12th May, 1983. Point out that the date can be written in numbers only, i.e. 6/3/84, but that this can lead to misunderstandings – for the Americans this means 3rd June, but for the British it means 6th March.

Advise students always to use the written form of the month. Get each student in turn to produce the following sentence: 'I'd like to reserve a single room from ____ to/till ____.' The rest of the class should note down the dates.

6



Gist comprehension: this is a letter confirming a reservation. For detailed study, ask how long it took for the letter to reach the company (letter date 3rd July, company's received stamp 9th July.) Discuss the meaning and the significance of 'Our ref:' (reference); mention also 'Your ref:'. Discuss: the quoted price and what it includes; the means of payment; the final courtesy formula. Point out that it is not essential to put 'I' before 'thank you'. With advanced students you could also discuss the general tone of the letter and get them to rewrite it in a less old-fashioned style.



Ask what the missing words are in the receptionist's second and third speech (sir/ madam or Mr/Mrs ____). Ask what the receptionist should offer to do if there is no taxi rank close to the hotel.



Explain the early-morning call sheet (see page 49 of reference section).

Tapescript	Answers
1. Could I have a call at half past six, please? Room fifty-seven.	1. 6.30; 57
2. I'd like a call at quarter to eight. Room forty-four.	2. 7.45; 44
3. Can you wake me at seven thirty, please? Room seventy-eight.	3. 7.30; 78
4. Please give me a call at seven forty-five. Room eighteen.	4. 7.45; 18
5. Could you please wake me at eight o'clock? Room sixty.	5. 8.00; 60
6. I'd like to be woken at seven fifteen. Room forty-nine.	6. 7.15; 49
7. Could you call me at quarter past seven, please? Room ninety-three.	7. 7.15; 93
8. I'd like to be called at six o'clock. Room sixteen.	8. 6.00; 16
9. Can I have a call for quarter past seven? Room fifty.	9. 7.15; 50
10. Please call me at quarter to eight. Room ninety-four.	10. 7.45; 94

7



Students using their books may simply circle or underline the correct spelling of the name. Students who are not to write in their books should write (column) A, B or C as appropriate on a separate piece of paper.

Tapescript	Answers
1. My name's Whyte, with a Y.	1. B. Whyte
2. The first name's Ann, without an E.	2. A. Ann
3. The name's Connors, with a double N.	3. B. Connors
4. My name's Stevens, spelt with a V.	4. B. Stevens
5. First name Lawrence, with a W.	5. A. Lawrence
6. The name's Johnstone, T-O-N-E.	6. C. Johnstone
7. The name's Reid, that's with an I.	7. B. Reid
8. I'm Mr Davies. That's I-E-S.	8. B. Davies
9. My name's Meak. That's spelt E-A.	9. A. Meak
10. The name's Morris, double R but one S.	10. B. Morris



Gist comprehension: this passage explains the telex machine and its advantages. For detailed study, ask why telexes are better for hotels than letters or the telephone. With lower level classes, make sure the use of the passive has not confused them. Ask the class to find words or phrases in the passage that mean 'instantaneous', 'transmitted', 'reservations', 'replies', 'communications'.



Explain GMT (Greenwich Mean Time) and the time zone map. Teach the forms for the 24-hour clock. Find your own country on the map, and using your own time zone, get the students to practice the following exchanges: 'If/When it's ____ hours here, what time is it in New York/Tokyo?' 'It's ____ hours.' 'What's the time difference between ____ and us.' 'They're ____ hours ahead of/behind us.' 'I wonder what time it is now in ____.' 'Well, it's (actual time) here, so it must be ____ in ____.'

8



When the students have finished the exercise get them to sort the names into alphabetical order – i.e. 'The first is ____,' etc.

Tapescript	Answers
1. My name's Hanson, K. H-A-N-S-O-N,K	1. Hanson, K. (5)
2. My name's Dyer, D.E. D-Y-E-R,D-E	2. Dyer, D.E. (2)
3. My name's Mishima, Y. M-I-S-H-I-M-A,Y	3. Mishima, Y. (8)
4. My name is Endo, V.I.P. E-N-D-O,V-I-P	4. Endo, V.I.P (3)
5. My name is Endu, R.S. E-N-D-U,R-S	5. Endu, R.S (4)
6. My name's Hellman, L. H-E-L-L-M-A-N,L	6. Hellman, L. (6)
7. My name is Matsuda, R. M-A-T-S-U-D-A,R	7. Matsuda, R. (7)
8. My name's Morgenstern, R.P. M-O-R-G-E-N-S-T-E-R-N,R-P	8. Morgenstern, R.P. (9)
9. My name is Chulalongkorn, T. C-H-U-L-A-L-O-N-G-K-O-R-M,T	9. Chulalongkorn, T. (1)
10. My name is O'Sullivan, R.S. O -apostrophe -S-U-L-L-I-V-A-N,R-S	10. O'Sullivan, R S. (10)



Gist comprehension: the first telex is cancelling a reservation, the second is changing reservation dates. For detailed study, discuss the telex headings. The first number is the telex number of the receiver (The Royal Lancaster Hotel, London); the second number is that of the sender. Point out the use of 'Attention of ____' (for the attention of). Ask why the reservation is being cancelled in the first telex, and what change in the reservation is required in the second telex. Discuss the closing formulae in both telexes. As written follow-up, students could be asked to write a telex reply to the second telex.

9



Go over the different ways of expressing hundreds – i.e. 'two hundred and nineteen'; 'two nineteen'; 'two one nine'. Point out that the visual is incomplete on the right-hand side – i.e. the bottom line ends with room 119, but the next line starts with 150.

Tapescript	Answers
1. G: Hi. Room three hundred and fifty-eight. R: <i>Certainly, sir.</i>	1. 358
2. G: Room five-one-nine. R: <i>Here you are, sir.</i>	2. 519
3. G: Room two hundred and seventeen, please. R: <i>Here you are, madam.</i>	3. 217
4. G: I'd like the key to room four hundred and fifty. R: <i>Certainly, sir.</i>	4. 450
5. G: Key to room seven-thirteen please. R: <i>Certainly, sir. Here you are.</i>	5. 713
6. G: Four-one-oh, please. R: <i>There you are, sir.</i>	6. 410
7. G: I'd like my room key, please. It's room number one hundred and two. R: <i>Certainly, madam. Here you are.</i>	7. 102
8. G: Seven hundred. Key please. R: <i>Right. Here you are, sir.</i>	8. 700
9. G: Have you got the key to one-one-four? I'd like it, please. R: <i>Here you are, sir.</i>	9. 114
10. G: Key to room six-fifteen. R: <i>Here you are, sir.</i>	10. 615

10



Discuss the alternative expressions. Ask which opening utterance shows more impatience. Practise the intonation of apologies – i.e. falling tone on 'very/terribly', rising again on 'sir/madam' ('I'm *very* sorry, *madam*').



Go over the different ways of saying numbers with 0 – i.e. 'three hundred and two', 'three-oh-two', 'three zero two'.

Tapescript	Answers
1. I'm in room nine-nine-six.	1. 996
2. Give me three hundred and thirteen.	2. 313
3. Have you got my key? Number four-oh-eight.	3. 408
4. Could you let me have room seventy-nine please.	4. 79
5. Key seven-eighty please.	5. 780
6. Key eight-eighteen please.	6. 818
7. I'm the guest from room seven hundred and ninety-four.	7. 794
8. Any messages for nine-nine-six?	8. 996
9. I'm the one who phoned you a couple of minutes ago. Room twenty-six.	9. 26
10. Have you got any letters for room three hundred and fourteen?	10. 314



Gist comprehension: this is the key card (which a guest gets with his key when checking in). It is a means of identification and it describes hotel facilities.

For detailed study, discuss why guests have to show this card, and other different security measures. Ask what the rate includes and excludes, and discuss check-out rules. Ask what the difference is between the 2 eating places. Point out the use of the _____ing form in 'overlooking', 'offering' and 'serving'. Get the class to rephrase with 'which' + present simple.

Point out the use of adjectives in descriptions – e.g. 'superb', 'typical', 'luxurious', 'sophisticated', 'prompt'. Ask why guests have to write their telexes on special forms. Get the students to read the small print again and tell you in their own words what the hotel is advising guests to do.

11



Warn the students that the tape does not follow the order of the services listed.

Tapescript	Answers
1. G: When is the restaurant open for dinner? R: <i>Dinner is available from half past seven until eleven.</i>	1. C. 7.30 – 11
2. G: Can you tell me the times when the shop is open? R: <i>Certainly, madam. It opens around quarter past nine and stays open till quarter to six.</i>	2. E. 9.15 – 5.45
3. G: When can I breakfast have, please? R: <i>Breakfast is served in the dining-room from six till half past nine, sir.</i>	3. A. 6 – 9.30
4. G: Is there a bar in the hotel? R: <i>Yes, sir. It is open from midday to midnight.</i>	4. D. 12 noon – 12 midnight
5. G: You know that travel agent across the road. D'you know their hours of business? R: <i>I believe they open at eight, sir, and close at two.</i>	5. H. 8 – 2
6. G: When can I have lunch here? R: <i>Lunch is served from half past twelve till three, sir.</i>	6. B. 12.30 – 3
7. G: Say, can I have my hair done in the hotel? R: <i>Yes, madam. There is a beauty salon which is open from half past ten till about quarter past four.</i>	7. F. 10.30 – 4.15
8. G: What are the hours of the disco? R: <i>It opens at quarter to ten, sir and goes on till half past two.</i>	8. G. 9.45 – 2.30



Preparation: make slips of paper with names on for the guest students. Point out the stressed forms 'do' and 'is' and practise the falling intonation on the stressed words. Students should substitute an appropriate price in their own currency.



Get the students to describe what is in each pictorial sign and ask them where they would expect to see it. Practise the following: 'The first/fourth sign means that you can/mustn't _____ here.' The signs represent: 1) no naked flame/no smoking; 2) coffee shop/refreshments; 3) post office/letterbox; 4) car-hire office/desk; 5) taxi/cab rank.

12



This is the first exercise where none of the accents are standard British. You may wish to play it twice to the class. Although the visual is the same type as for exercise 9, note that the numbers are different.

Tapescript	Answers
1. I would appreciate a change of room, boy. I'm five-one-five.	1. 515
2. Are you having the key to my room three hundred and ten?	2. 310
3. Four-eighty-two please.	3. 482
4. The faucet's broken in seven-one-nine.	4. 719
5. I want to change from room five hundred and twelve.	5. 512
6. Can we have half a dozen beers in eight-oh-eight?	6. 808
7. The key for three hundred and fourteen please.	7. 314
8. Can I have my key? Room double-six-four.	8. 664
9. I want three-oh-nine, please.	9. 309
10. Hi, there. Can you call up room two-zero-four?	10. 204

13



Point out and practise the use of 'Would' or 'Could' in polite requests and the use of 'I'm afraid' as a starting phrase.



Gist comprehension: this is about the list of people who are not welcome at a hotel. For detailed study, ask students to explain in their own words why guests may not be welcome. Point out the different ways of expressing possibility – i.e. 'maybe', 'perhaps', 'may', 'might'. Ask where the black list may be kept. Discuss the concept of confidentiality.

If necessary, revise ordinal numbers. Students should write them out in full.



Tapescript	Answers
1. R: <i>Your room's on the fifth floor, isn't it?</i> G: No, it's on the fifteenth floor.	1. a) fifth b) fifteenth
2. G: Is the restaurant on the ground floor or the first floor? R: <i>You're the tenth guest that has asked me that today. It's on the eighth floor.</i>	2. a) first b) tenth c) eighth
3. G: This is my fourth day here and I still don't have a drinking-glass. R: <i>I'm sorry but this is only my second day here. I'll get you one immediately.</i>	3. a) fourth b) second
4. G: This is my fiftieth birthday. R: <i>I hope you will be around for your hundredth.</i>	4. a) fiftieth b) hundredth



Aim: to give practice in identifying the handwritten forms of names Warn the students that the names on the tape do not occur in the same order as in the book.

Tapescript	Answers
1. Hi! This is J. W. Dawson in room five-seven-six	1. D. 576
2. Frank Smith speaking. Room nine-six-eight.	2. H. 968
3. Good night. I Steven Hasoloan. Room eleven-oh-two.	3. G. 1102
4. Hello. This is Judith Cork. Room six-ninety.	4. C. 690
5. Hi! J. Bamburger here. Room nine-eleven.	5. B. 911
6. This is Pedro Gonzalez. Room three-oh-seven.	6. F. 307
7. Hello. Here is Dubois. Room four-fifteen.	7. E. 415
8. Hallo there. This is J. Azikwe speaking from room eight-forty.	8. A. 840
9. Paul van der Palme speaking Room six hundred.	9. I. 600



Preparation: make name slips, with initials, for the guest students. Again use the teaching clock to prompt different greetings.



Gist comprehension: this is about the advantages of travellers cheques and how receptionists/cashiers should deal with them. For detailed study, discuss the difference in meaning between 'money', 'cheque', 'cash', 'currency', 'rate of exchange' and 'change'. Ask what the advantages of travellers cheques are. Make sure the students understand the significance of a 'counter signature'.

Ask what other official documents are usually acceptable as proof of identity. Discuss the form of the travellers cheque. If you wish, divide the class into pairs and get them to write a short role-play on cashing a travellers cheque.



Preparation: make a reservations list for the receptionist with names of guests and their room numbers. Include 2 guests with the same surnames you have given to the guest students, only one of whom has the appropriate initials, e.g. you prepare a slip for Mr J.W. Robinson, and there is also an I.V. Robinson on the receptionist's list.

Point out that 'O.K.' is very informal and receptionists should avoid using it. If a guest asks the receptionist to do something, the answer should be: 'Of course' or 'Certainly' rather than 'All right' or 'O.K.' Point out the use of 'double' numbers.



Tapescript	Answers
1. Six-one-six-eight-six.	1. 61686
2. Seven-three-four-nine-seven.	2. 73497
3. Two-nine-four-nine-seven.	3. 29497
4. One-three-five-four-six.	4. 13546
5. Seven-eight-seven-eight-six.	5. 78786
6. Five-eight-four-seven-three.	6. 58473