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新概念英语

NEW CONCEPT ENGLISH

TEACHER'S BOOK

教师用书

New Edition 新版

4

亚历山大 (L. G. ALEXANDER) (英) 何其莘 合作编著
金斯伯里 (ROY KINGSBURY) (英)



Fluency
in English
流利英语



外语教学与研究出版社



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NEW CONCEPT ENGLISH (New Edition)

FLUENCY IN ENGLISH *Teacher's Book* 流利英语 教师用书 4

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合作出版人：李朋义

合作编著者：亚历山大 (L.G. Alexander), 金斯伯里 (Roy Kingsbury), 何其莘

策划编辑：赵嘉文

责任编辑：(朗文) 蔡女良, (外研社) 任小玫

封面设计：梁若基

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What's new in this edition?

This is the only new edition ever to be undertaken since *NCE* was originally published. The classic course continues to provide a complete and well-tried system for learning English, enabling students to reach their maximum potential in the four primary skills of understanding, speaking, reading and writing. The sound basic principles which made *NCE* a world-famous course have been retained. However, the following important features have been introduced in the new edition:

- All topical references in the texts and exercises have been brought up to date.
- All outdated texts have been completely replaced and accompanied by new exercises and new artwork.
- The original methodology has been modified to improve communication skills, with active training in listening comprehension right from the very first lesson.
- Drills and written exercises, previously published separately as supplementary materials, have been incorporated into the main coursebooks.
- The following features have been added to help Chinese learners of English: Bi-lingual vocabulary lists; notes in Chinese on texts and exercises and suggested translations of the texts.
- The pages have been enlarged and, where possible, are self-contained, so that lessons are easy to conduct.

本版本有什么新内容?

本版是《新概念英语》首次出版以来第一次推出的新版本。这套经典教材一如既往向读者提供一个完整的、经过实践检验的英语学习体系，使学生有可能在英语的 4 项基本技能——理解、口语、阅读和写作——方面最大限度地发挥自己的潜能。新版本保留了《新概念英语》得以成为世界闻名英语教程的一整套基本原则，同时又包含了以下重要特色：

- 所有课文和练习中有关时事的内容都已更新。
- 所有过时的课文都已更换，由新课文和配套的新练习、新插图取代。
- 原有的教学法经过调整，以利于提高学生的交际能力。从第一课开始就安排了有效的听力训练。
- 教材更简洁精练，过去作为补充材料单独出版的句型训练和笔头练习均已取消，其精华纳入主干教程。
- 为了帮助中国的英语学习者，新版增加了英汉对照词汇表、课文注释、简短的练习讲解和课文的参考译文。
- 版面加大，在可能情况下，每课书相对独立，以方便课堂教学。

General Introduction

This Teacher's Book

This book has been written in response to numerous requests from teachers for more explicit guidance on how to use *Fluency in English*. The aim has been to provide a practical handbook which will enable teachers to make the most effective possible use of the Students' Book.

A description of the material

There are forty-eight lessons in *Fluency in English*, each of which is divided into two parts:

Lesson 1: Guided conversation

Lesson 2: Composition and language study

Methodology

The method recommended in *Fluency in English* follows exactly the same style as the one established in *Practice and Progress*. This introduction contains a brief summary of the method. However, if you feel you need further information, you are strongly recommended to refer to the Introduction in the Teacher's Book of *Practice and Progress* for a more detailed account of the method, paying particular attention to the stages of each lesson and the allocation of time.

Lesson 1: Guided conversation

Each lesson begins with Guided conversation. The Guided conversation is in two parts:

1 Presentation

2 Activation

Presentation of the text (about 20 minutes)

The first step is presentation of the text, the stages of which are outlined in every lesson in the Teacher's Book. The aim is not only to present the text, but to develop listening comprehension skills by setting a listening objective before the students hear the text.

Following the presentation, material to conduct the conversation lesson ('activation') is then provided on these lines:

Comprehension questions (about 5 minutes)

The teacher asks questions round the class. These are provided in the Teacher's Book, together with suggested answers.

Asking questions: Ask me if ... (about 5 minutes)

Individual students are invited to ask two questions at a time: first a yes/no question, followed by a Wh-question. Material to conduct this lesson is provided in the Teacher's Book.

Reconstruct the text (about 10 minutes)

Notes based on the text or part of the text are provided. These notes should be copied on to the blackboard, preferably before the lesson. Individual students round the class are invited to give the gist of the text in their own words by referring to the notes. The teacher corrects individuals only when they finish speaking.

Topics for discussion (about 10 minutes)

Three topics are given, usually of increasing difficulty. Individual students are invited to talk briefly about each topic and to join in a conversation conducted in the classroom. Again, the teacher corrects individuals only when they finish speaking.

Lesson 2: Composition and language study

The remaining exercises for each lesson in the Teacher's Book are intended to develop writing skills and a better understanding of the way the English language works.

Some or all of the following should be set as homework:

Summary writing

Composition

Multiple choice questions

Grammar, vocabulary and special difficulties exercises are best done in the classroom.

Each lesson can then be based on correction of homework and a discussion of points arising. The answers provided should be regarded as 'possible answers', especially where summary writing and composition are concerned.

The following information is provided in the Teacher's Book:

Key to Summary writing

Key to Vocabulary

Key to Composition

Key structures (and answers to exercises)

Special difficulties (and answers to exercises)

Repetition drill

The text of the material on tape is contained in each lesson. Ideally, students should practise each repetition drill by themselves until they are word perfect. Alternatively, the drill may be conducted in class during the lesson. Each drill illustrates a particular grammatical point which may be presented and explained in the classroom. The drills in *Fluency in English* are entirely situational and intended to be entertaining as well as instructive.

Key to Multiple choice questions

总体介绍

教师用书

这本书是应无数教师的要求而写的。他们都希望在如何使用《流利英语》方面得到更多明确的指导。本书的宗旨是为教师提供一本实用的手册,以便使教师有可能最充分地利用学生用书。

教材内容

《流利英语》中共有 48 篇课文,每课又可以分两个课时完成:

第 1 课时: 教师引导下的会话

第 2 课时: 作文和语言练习

教学方法

在《流利英语》中我们建议使用《实践与进步》中已经建立起来的教学方法。我们在此对这套教学方法作一简要的总结。如果你觉得需要更多的信息,我们极力建议你参阅《实践与进步》的教师用书中对教学方法的更详尽描述,特别要注意每篇课文中的教学步骤以及时间分配。

第 1 课时: 教师引导下的会话

每篇课文以教师引导下的会话开始。教师引导下的会话分为两部分:

- 1 介绍课文
- 2 组织活动

介绍课文 (大约 20 分钟)

第一步是介绍课文,其中的每个步骤都已在教师用书的每篇课文中列出。这一步的目的不仅仅是介绍课文,而且是通过在听录音前为学生指定一个听力训练目标来训练学生的听力。

在介绍课文之后,用以进行教师引导下的会话的材料按以下方式提供:

理解性问题 (大约 5 分钟)

教师在班上提问。这些问题都列在教师用书上,并附有参考答案。

学生提问题: Ask me if ... (大约 5 分钟)

请学生单独提问题,一次问两个问题。第一个是一般疑问句,随后是特殊疑问句。这部分

所需材料都在教师用书上。

复述课文 (大约 10 分钟)

以课文或部分课文的内容为基础的要点可以在教师用书上找到。这些要点应抄到黑板上,最好在课前抄好。邀请班上的学生使用这些要点用自己的话讲述课文的主要内容。只在学生讲完后教师才可以纠正学生的错误。

讨论题 (大约 10 分钟)

有 3 个讨论题,一般情况下其难度逐渐增大。应邀请学生简单扼要地谈一谈对每个题目的看法,并参加班上的讨论。教师也同样要在学生讲完后才纠正他们的错误。

第 2 课时: 作文和语言练习

教师用书中的其他练习是为了训练学生的写作能力,并提高他们的英语理解能力。

以下几项练习可以全部或选择一部分作为课外作业:

摘要写作

作文

多项选择题

语法、词汇和难点练习最好在课堂上做。

这样课堂时间可以用于改正作业和讨论由此而引发的一些问题。教师用书上所提供的答案应视作“可以接受的答案”,特别是摘要写作和作文练习。

教师用书中还有以下内容:

摘要写作答案

词汇练习答案

作文练习答案

关键句型(和练习答案)

难点(和练习答案)

句型练习

录音带的书面材料在每篇课文中都可以找到。最理想的做法是让学生自己做句型练习,直到纯熟为止。另一种做法是在课堂上做这个练习。每个句型都有一个特定的语法要点,可以在课堂上讲解。《流利英语》的句型练习全是情景会话式的,对学生来说可谓寓教于乐。

多项选择题答案

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Key to Pre-unit Test 1

Comprehension

Possible answers

- 1 The boy was able to get to the sea bed quickly because the weight of the stone carried him down.
- 2 The boy found it difficult to swim after he was inside the tunnel because it was so narrow and because the water pushed him up against the roof.
- 3 The boy got into a panic as he swam through the tunnel because he wondered if the tunnel might be filled with weed.

Vocabulary

Possible answers

goggles (1.1) = large 'spectacles' with rubber frames that people wear when they dive or swim underwater so that the water cannot get into their eyes.

filled his lungs (1.3) = breathed, or drew in, as much air into his lungs as he could, until they were full.

wriggling (1.5) = moving or twisting his shoulders with short, quick movements forward and backward, or from side to side.

as levers (1.9) = like tools, often metal bars, that are used for lifting or moving something heavy or stiff.

dizzied (1.10) = made him feel dizzy or slightly confused and light-headed.

inflated (1.11) = blown up or swollen (with air), full of air.

slimy (1.13) = unpleasantly slippery, like rotten seaweed.

Summary writing

A possible answer

His lungs were hurting, but he went on counting. At a hundred and fifteen, he saw a crack with sunlight coming through, but he could not swim up. He had to go on through the tunnel although his head was aching and his lungs cracking. He pulled himself forward, repeating a hundred and fifteen and feeling that he was going to become unconscious. Suddenly there was green light, he groped forward, felt nothing and kicked up into the open sea. (80 words)

Composition

A possible answer

The most frightening experience I have ever had.

The story of the boy swimming to the open sea through a long water-filled tunnel immediately reminded me of an experience I had a few years ago.

I was still at school at the time. The town I lived in was situated on the coast and in a valley with hills round it, and some friends and I used to enjoy cycling up into the hills at weekends to go caving. I must explain that the local hills had been formed from soft rock and were full of caves, which in their turn had been formed over millions of years by streams and underground rivers.

One weekend, we decided to go down one cave which was quite difficult. In fact we had arranged for a professional experienced caver to act as our guide and take us down. We cycled out and met our guide at a cavers' hut, changed into our caving clothes, collected our equipment together – helmets and lamps, ropes, rope ladders and so on – and walked to the entrance of the cave.

At first we had no difficulties. Then, when we were about 30 metres below ground and were walking along in an underground stream, the roof of the tunnel dipped down in front of us and we came to a large pool of water. We thought that was the end of the tunnel. Not at all. Instead of turning back, our guide said: 'The tunnel goes under the water here for two or three metres. Just lie down on your stomach, take a deep breath and pull yourself through. You'll only be under water for a few seconds. Just follow me.' We were all horrified – but we did it.

That was the most frightening experience I have ever had and I dreaded the idea of going back through in order to get out of the cave again. Fortunately, our guide then told us that there was another way out through another tunnel which did not involve diving underwater. We were all very pleased! (336 words)

Lesson 1 Finding fossil man

Listening comprehension

1 Introduce the text

T : *Today we'll talk about the methods available to us for learning about the distant past.*

2 Understand the topic

T : *What can you see in the picture?*

3 Listening objective

T : *Listen to the text (or read it silently) and see if you can answer this question:
Why are legends handed down by storytellers useful?*

4 Play the tape or read the text or wait for the students to finish reading silently

5 Answer the question

After the reading, ask the question again: *Why are legends handed down by storytellers useful?*

Train the students not to shout out the answer. Instead, ask one student, then ask the others to agree or disagree with a show of hands.

Answer: *Because they tell us something about events that took place before people could write. (ll. 4-5)*

6 Intensive reading

Play the tape or read the text again, pausing after every sentence to check the students understand. Obtain brief explanations to difficulties in the text from the students themselves. Only use Chinese if a confirmatory translation is necessary.

7 Play the tape or read the text again

8 Reading aloud

Ask one or two students to read the text aloud.

Comprehension questions

- 1 Where did people first learn to write? (In the Near East.)
- 2 How long ago was that? (Five thousand years ago.)
- 3 Does that mean that we can read about their history? (Yes, it does.)
- 4 Are there still some parts of the world today where people can't write? (Yes, there are.)
- 5 What can such people do to preserve their history? (Recount it as sagas.)
- 6 What are sagas? (They are legends or stories that are handed down from one generation to another.)
- 7 In what way are these legends useful? (They can tell us something about the migrations of people who lived long ago.)
- 8 Which scientists or experts study this kind of information? (Anthropologists.)
- 9 What did anthropologists want to find out about the Polynesian peoples? (They wanted to find out where their remote ancestors had come from.)
- 10 According to their sagas, where had some of these people come from? (From Indonesia.)
- 11 How long ago had these migrations taken place? (About two thousand years ago.)
- 12 Do we know anything about the sagas of the first people who were like ourselves? (No, we don't.)
- 13 Why is this so? (Because they lived so long ago that even their sagas are (or have been) forgotten.)
- 14 Can archaeologists rely on history or legends to tell them about the first 'modern men'? (No, they can't.)
- 15 But we do have some evidence of our remote ancestors, don't we? (Yes, we do.)
- 16 What sorts of things did ancient men make? (Tools of stone, especially flint.)
- 17 Why did they use flint? (Because it is easier to shape than other kinds of stone.)
- 18 Why don't we find wood and skins as well? (Because they have rotted away.)
- 19 What about the bones of the people who made these stone tools? (They have disappeared without trace.)

Asking questions: Ask me if ...

- T : Ask me if people first learned to write five thousand years ago.
 S : Did people first learn to write five thousand years ago?
 T : When ...?
 S : When did people first learn to write?
- 1 people first learned to write five thousand years ago. (*When*)
 - 2 there are still parts of the world where people cannot write. (*How many*)
 - 3 they preserve their history by recounting sagas. (*How*)
 - 4 sagas are legends handed down from one generation to another. (*What*)
 - 5 these legends are useful to anthropologists. (*In what way*)
 - 6 we learn something about the migrations of ancient peoples. (*What ... about*)
 - 7 the remote ancestors of the Polynesians came from Indonesia. (*Where*)
 - 8 these migrations took place about two thousand years ago. (*How long ago*)
 - 9 the sagas of the first 'modern men' are forgotten. (*Why*)
 - 10 there is any written or spoken evidence of our remote ancestors. (*Why isn't there*)
 - 11 ancient men made stone tools. (*What kinds of tools*)
 - 12 they might also have used wood and skins. (*What else*)

Reconstruct the text

- 1 We read – things happened – 5,000 years – Near East – first learned to write.
- 2 Some parts of world – even now – not write.
- 3 Only way – preserve history – recount as sagas – legends – handed down – one generation storytellers to another.
- 4 Legends useful – tell about migrations of people – lived long ago – but none – write down – what did.
- 5 Anthropologists wondered where – remote ancestors – Polynesian peoples – now living Pacific Islands came from.
- 6 Sagas explain – some of them – from Indonesia – 2,000 years ago.
- 7 But – first people – like ourselves – so long ago – even sagas forgotten.
- 8 So archaeologists – neither history nor legends – help them to find out – first 'modern men' from.
- 9 Fortunately – ancient men – tools of stone – flint – because – easier to shape – other kinds.
- 10 May – used wood and skins – but rotted away.
- 11 Stone not decay – so tools – long ago – remain – bones of men – disappeared without trace.

Topics for discussion

- 1 What is the oldest piece of writing you know about? What is it about, and when was it written?
- 2 Describe the oldest object you have ever seen. Where was it? When was it made?
- 3 Do you think it is important to preserve a) stories from the past, b) old customs and traditions, c) historical buildings and artefacts? Why?/Why not?

Key to Comprehension*Possible answers*

- 1 Anthropologists can learn something about the history of ancient peoples who have not left written records by studying the sagas that have been handed down from one generation of storytellers to another.
- 2 Ancient men preferred to use flint for making tools because it is easier to shape than other kinds of stone.

Key to Vocabulary

A possible answer

In most countries, the money to *preserve* ancient buildings and works of art comes from tourism, but tourism can also destroy the things we seek to *preserve*.

The children sat in a circle while the actor *recounted* the story of the beginning of the world.

These days, scientists can test their theories about the *migrations* of early peoples by looking at the geographical distribution of particular genetic types within modern populations.

Recently, *anthropologists* at the British Museum presented an exhibition about the ceremonies and traditions of the Mexican Day of the Dead.

Rock and cave paintings made in the *remote* past have now been found in most parts of the world.

Left where they fall, dead trees gradually *decay*, providing a home for mushrooms and insects, so that the cycle of life begins again.

The painting was missing, and whoever had taken it had simply vanished *without trace*.

Key to Sentence structure

A possible answer

A See text.

B An *archaeologist* studies the remains left by people who lived long ago, such as their dwellings, their tools, their burials, so as to learn how and where they lived.

C

1 The earliest *written records* we have come from the Near East, and are about 5,000 years old.

2 For the period before written records began, we have to rely on *sagas*, stories handed down orally from one generation to another.

3 *Stone tools* which, unlike wood and skins, do not decay, also provide evidence of our remote ancestors.

Key to KS Exercises

A We can use either a past participle construction: *tools made of stone*, or a relative clause: *which/who(m) + be + past participle*:

Tools (which were) made of stone were used for scraping and cutting.

Legends (which have been) recorded in the form of sagas provide some information about the migrations of ancient peoples.

The remains (which were) found at the back of the cave were dated to about 20,000 years before the present.

B *Say something to someone; tell someone something* (not * tell to someone*):
1 say 2 told 3 say 4 tell

C We form phrasal verbs to express where something is 'obtained from': verb + object + *from*:
Do you mind my asking where you *got it from*?

I *bought* it *from* a second-hand shop in South London.

D After *help* + object, we can use either the infinitive with *to* or the bare infinitive:

Would you mind *helping me to lift* this box, please?

The children *helped me make* the tree decorations.

E See text.

F We use *may* + perfect infinitive to express possibility in the past. *May have* is slightly less certain than a simple past, and slightly less uncertain than *might have*:

1 Your mother *may have called* when you were out.

2 You *may have left* your umbrella in the waiting room.

3 He *may have changed* his mind.

Special difficulties

A

- 1 *Part* always refers to a part of a whole: *a part of a country, a part of the world, parts of this building, etc.* *Place* refers to location: *a place in town, a place on the shelf, places where things are kept.*
- 2 *History* is an objective account of a series of events: *the history of a country, a person's history, the history of our times.*
A *story* is an account, possibly fictional or partly so, told from the teller's own point of view: *a bedtime story, the story of my life.*
- 3 *Wonder* = ask oneself: *e.g. wonder what someone means;*
wander = walk without paying attention to one's direction: *e.g. wander around the house/around the town, trying to decide what to do.*
- 4 *Like* (preposition) takes a direct object, which can be a noun (*like this job*), a pronoun (*like someone*), or a noun clause (*like what you do*).
As (adverb of manner or of comparison) introduces a clause and could be replaced with 'that which': *do as I say*, or 'in the way that': *think as you do*.
- 5 *Find out* = learn, discover information, and is often intransitive: *How did he find out/find out the truth/find out about this?*
Find = come across or discover something that might be lost or not immediately available, *e.g. find a missing letter, find somewhere to stay.* We also use *find* to express an opinion based on experience: *I find it hard to understand him. I find it best to say nothing.*
- 6 *Ancient* = part of history, *e.g. ancient manuscripts, ancient customs* (and, giving exaggerated dignity to the idea of age, *ancient friendships*).
Old = not new, *e.g. old buildings, old friendships, old injuries;* and not young, *e.g. old people, old age.*
- 7 A *tool* is essentially an extension of the hand, and thus applies to processes that are mechanical, *e.g. a cutting tool, a polishing tool, a machine tool.*
An *instrument* is a device for non-mechanical tasks, *e.g. a measuring instrument, a surgical instrument, a scientific instrument.*
- 8 *Stone* is the material of which things can be built or made, *e.g. building stone, stone quarry, a stone house, a stone bridge.* *Stone* also refers to small accidental pieces of stone: *a stone in my shoe, a sharp stone.* *Rock* is the material in a state of nature: *bedrock, igneous rock, a (natural) rock bridge, weathered rocks, rock cliffs.* *Rock* also refers to a large, free-standing piece of rock, *e.g. a round rock, rocks on the road.*
- 9 *Skin* is the natural protective covering of a living person or thing, *e.g. my skin, tiger skin, a banana skin.* *Leather* is the material made from the cleaned, dried and processed skin of an animal such as a pig or cow, *e.g. leather shoes, leather upholstery.*

B

Possible answers

- 1 Do you happen to know where he comes from?
- 2 It so happens that he comes from the same town as me.
- 3 Can you tell me what happened at college yesterday?


Repetition drill

The forgery

Chorus, group or individual repetition

To elicit statements involving the use of *may* + perfect infinitive to express uncertainty.

T: *Drill 1. The forgery. This is the situation. Listen. Do not speak. An important art gallery recently bought a valuable painting for £5 million. Experts now believe that the picture is a forgery. Miss West is a reporter. She is asking the Director of the gallery some questions about the picture. This is how their conversation begins:*

-  (1) T : Do you think the artist used photographs?
S : He may have used photographs. It's hard to tell.

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- (2) T : Then perhaps he painted it in his own studio?
S : He may have painted it in his own studio. It's hard to tell.
- (3) T : Could he have copied it from the original?
S : He may have copied it from the original. It's hard to tell.

T: *Now you answer the questions in the same way. Ready?*

- 1 As in (1) above.
- 2 As in (2) above.
- 3 As in (3) above.
- 4 T : Well, do you think he had access to the original?
S : He may have had access to the original. It's hard to tell.
- 5 T : Perhaps he used an old canvas.
S : He may have used an old canvas. It's hard to tell.
- 6 T : Or perhaps he painted over an old picture?
S : He may have painted over an old picture. It's hard to tell.
- 7 T : Do you think he put it in an old frame?
S : He may have put it in an old frame. It's hard to tell.
- 8 T : Then do you think he made the frame himself?
S : He may have made the frame himself. It's hard to tell.
- 9 T : I suppose he must have painted it some time ago?
S : He may have painted it some time ago. It's hard to tell.
- 10 T : More probably, he must have done it fairly recently?
S : He may have done it fairly recently. It's hard to tell.
- 11 T : I wonder if he tried to sell it privately himself?
S : He may have tried to sell it privately himself. It's hard to tell.
- 12 T : Do you think he tried to sell it to other galleries first?
S : He may have tried to sell it to other galleries first. It's hard to tell.
T : Well, no wonder your gallery bought it. You're supposed to be an expert, but you don't seem to know much about it, do you?

Key to Multiple choice questions

1 c 2 a 3 b 4 d 5 d 6 b 7 d 8 a 9 a 10 c 11 a 12 b