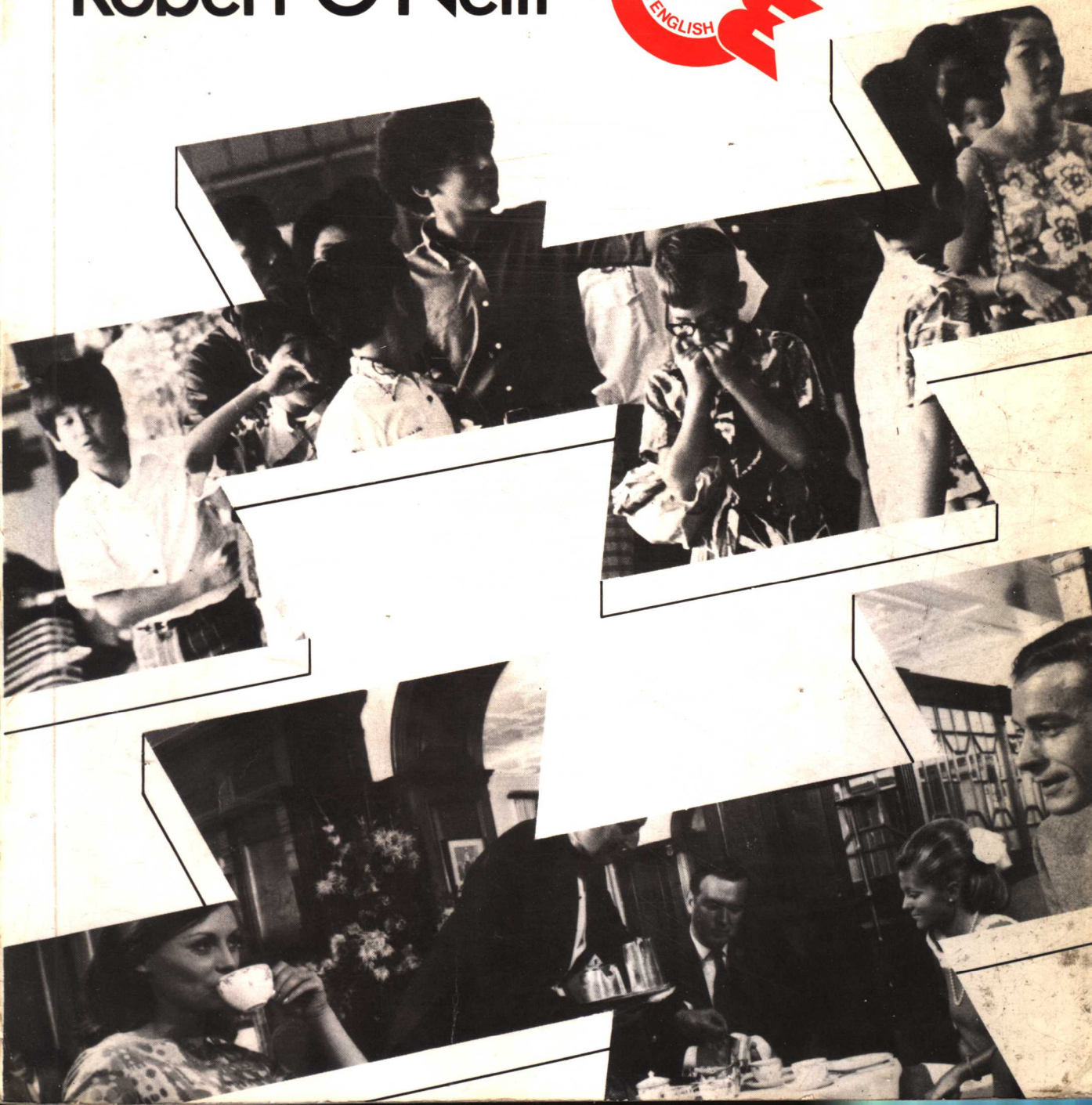


INTERACTION

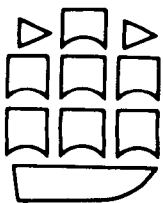
Robert O'Neill



Robert O'Neill

INTERACTION

Practice modules at the First Certificate level



Longman

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representatives throughout the world*

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Acknowledgements

Like most other people involved in *English as a Foreign Language*, I must acknowledge the contribution of David Wilkins towards clarifying what is essentially a shift of emphasis: instead of a rigidly-defined grammatical progression this book rests upon a scheme first of notional and communicative categories and then a selection of the structures needed to express them. But I have not interpreted Wilkins and others to mean that grammatical progressions should be entirely abandoned! The structures needed to express these notions are *also* selected on partly intuitive criteria as to learnability and an ascending order of structural complexity.

I am particularly grateful to my friends and ex-colleagues, Rene Richterich, Ottomar Willecke, Gilbert Dalgalian and Margaret Niethammer-Stott, with whom I worked in Zurich. At that time, more than seven years ago, they were insisting on and defining the need for a more communicative order of grammatical structure.

I must also mention the work of Dr. R. D. Laing, the psychologist and social philosopher. Anyone who is seriously interested in how language is really used in communication must study and be aware of the ambiguities in it which he and others expound.

Last of all, I must acknowledge the great help that Jake Allsop gave in discussing and testing the manuscript as well as the many useful suggestions he gave.

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Hove, England
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Hollywood, USA
1974-76

To the Teacher

Who is this book for?

Main aims of the book

Interaction has two main aims:

- 1 to give training and practice in a wide range of communicative language skills that are necessary for any student who wants to use English efficiently;
- 2 to achieve the first aim in such a way that the learner is also prepared for the Cambridge First Certificate or other similar examinations for students of English as a foreign language.

Minimum previous knowledge

Before the book can be used successfully, learners should have had *at least* 3 years of weekly double-lessons at an adult education centre, or be in their fifth year of English study at a secondary school, or have reached *an equivalent stage*. In other words they should be at a level corresponding to the end of *Kernel Lessons Intermediate* or *Practice and Progress* or its alternative *Mainline Progress A and B*.

Entry knowledge in terms of grammatical structure

The following is a list of forms which learners should be able to *use*, if not always perfectly, before they begin to use this material:

simple and progressive forms of present and past (He *comes* here every day. He *is coming* now. He *came* here yesterday. He *was coming* here when she saw him.)

present perfect, present perfect progressive, past perfect (I've *been* ill. I've *been feeling* ill. I'd *been* to the doctor's before you came.)

main future forms (I'll *be* 25 next week. I'm *giving* a party. It's *going to be* a good party.)

passive in future, present, perfect and past (It *will be done*. It *is done* all the time. It *has already been done*. It *was done*.)

type 1 and 2 conditionals (Will you *go* if I *do*? Would you *go* if I *did*?)

basic adjective and adverb constructions (She's a *good* swimmer. She swims *well*. I'm a *fairly good* swimmer. You swim *very badly*.)

basic gerund constructions (I *enjoy swimming*. I'm not *used to swimming* in such cold water. *Swimming* is a good sport.)

connectors and subordinators (I'm sure *that* I'll drown. *Unless* you help me, I'll drown. He drowned *because* he was a bad swimmer. *When* he went under, I tried to save him, etc.)

the main modal verbs (*can, could, will, would, should, shall, ought to, must, have (got) to, had better, needn't, may, might*.)

comparative and superlative constructions (He *speaks as well as* you do. His English *is as good as* yours. He *speaks better/more fluently* than you do. His English *is better/more fluent than* yours. He *was the most intelligent* student I ever had.)

This, in rough terms, is the *minimum entry* knowledge before *Interaction* can be used effectively. And it is assumed that although learners must have a basic fluency with these forms – that is, be able to recognise and use the forms without too much struggle – they will use them only with a *very limited communicative range*.

Efficient communication

An example of this is that learners may know how to ask 'straight questions' (*How much do you earn?*) but not how to phrase such questions so that they cause minimum offence (*Do you mind if I ask how much you earn? Excuse me, but would you mind if I asked?*) Or when they want to suggest that other people should not do things, they tend to sound as if they were giving orders (*Don't do that. You should do that!*) rather than polite advice (*If I were you, I don't think I would do that.*). And

when they disagree they tend to use blunt forms like *You're wrong* rather than *Are you sure that's right?* or *Aren't you perhaps making a mistake?*

Using the appropriate form is not a matter of social etiquette, but of efficient communication. *Interaction* sets out to help learners toward efficient communication in English, in both spoken and written forms. Efficient communication can be defined as making sure not only that the basic contents of what you say are understood but also that you do not at the same time give a false impression of their implications and of your relationship to the person you are talking to. Efficient communication in this sense is also a basic skill required by the First Certificate examination.

Structure of the book

What kind of material is in *Interaction*?

Interaction has three main Sections:

Section 1: Stories and Dialogues (ten Units each of four pages)


Section 2: Interviews (five Units each of four pages)

Section 3: Listening Comprehension (ten Units each of two pages)

Special note about
Section 3

The passages for listening comprehension themselves are *not* in Section 3, but in a booklet inserted into the back of the book. The passages can be taken out and given to the class after the Unit has been done. The ten Units in this Section contain comprehension and exercise material based on each passage.

Recorded materials

Certain parts of each Unit in each Section have been recorded and are marked with the symbol .

These parts are:

in Section 1: the dialogue of each Unit (always on the third page of the Unit)

in Section 2: the interviews themselves (always the first two pages)

in Section 3: the passages (in the booklet inserted into the back of the book)

The use of these recordings (on reel-to-reel tape or cassette) is completely *optional*. *Interaction* can be used without them. However, the variety of voices and accents, the real-life quality of the dialogues and interviews and the dramatic but simple presentation of the passages for Section 3 are of great help in maintaining interest and furthering listening comprehension in general.

More information about each Section is always given in the two-page introduction for the student before each Section.

Modules of material
rather than a 'book'

How can *Interaction* be used?

Interaction has been designed as a *system of modules* of material and not as a book to be worked through from beginning to end. Instead, modules of material should be composed. A typical module of material would consist of:

2 Units from Section 1

1 Unit from Section 2

2 Units from Section 3

= 5 Units of material (for the one module)

How to compose a
module

Such a module should be worked through before the next module is begun. It is extremely simple to compose these modules. The following diagram shows a suggested composition for all five modules. The Unit numbers always begin with the number of the Section. Thus, Unit 2.3 is Section 2, Unit 3.

Module 1	Module 2	Module 3	Module 4	Module 5
1.1, 1.2 2.1 3.1, 3.2	1.3, 1.4 2.2 3.3, 3.4	1.5, 1.6 2.3 3.5, 3.6	1.7, 1.8 2.4 3.7, 3.8	1.9, 1.10 2.5 3.9, 3.10

Time You will probably need at least 10 teaching hours ('contact hours') for each module, or between 50–60 contact hours for all 5 modules. The modules can of course be extended; teachers may add either their own materials or those taken from other sources.

Other books that can be used with *Interaction*

In other words, *Interaction* is designed as the *core* of a modular learning system. For the sake of convenience, *Interaction* is presented in book form but is not designed to be used rigidly as a book. Other books may be used with *Interaction*. For example, *Insight* (Donn Byrne and Susan Holden, Longman 1976) and *Interaction* are designed to complement each other, though each can stand on its own. If there is a need for remedial intensive structure practice, books like W. S. Allen's *Living English Structure*, Pit Corder's *Intermediate Practice Book* or Gordon Drummond's *English Structure Practice* and for remedial composition practice, D. H. Spencer's small but very good *Guided Composition Exercises*, as well as the *Longman Integrated Comprehension and Composition* series (Stages 5 and 6) will be found handy and effective aids. (All the above are Longman titles.) Penguin's *Connections* series is an excellent source of additional composition and discussion. Teachers may find *A Communicative Grammar of English* by Geoffrey Leech and Jan Svartvik (Longman) extremely useful for their own reference.

Tests

For teachers who want 'mock-exam' passages as part of the general preparation for students for the examination, two separate test packs are available, *Practice Tests 'A' and 'B' for FCE candidates* (Longman). These were originally produced to accompany *Mainline Skills A and B* but have now been packaged separately and can be used at the end of *Interaction*.

Flexibility and variety principles of design

Interaction is designed as a simple but sophisticated and flexible system for use in different parts of the world and for a variety of teaching situations. It is based on three specific design principles.

- 1 The different skills required for the First Certificate and for communication in general require a variety of teaching and learning strategies and approaches.
- 2 Student-centred learning means, among other things, that groups of learners must be able to interact with each other as much as possible and not only with the teacher.
- 3 Teaching is not the same as testing.

Interaction sets out to fulfil these principles by providing:

- 1 a variety of different materials to develop the different skills;
- 2 a great deal of opportunity for learners to interview, discuss and take different roles with each other;
- 3 material that does *not* imitate the style or form of the First Certificate papers but *does* develop the skills required by those papers through teaching and not testing strategies.

Specific suggestions about methodology

More specific *suggestions* to the teacher and *advice* to the learner are provided in the two page introduction to each Section.

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Section One *Stories and Dialogues*

Some of the people in this section



1
George, who has a bad
experience in a car



2
George, who has to see
his boss about something
important



3
Paula, a journalist in a
dangerous place



4
Mike, a young man in a
terrible hurry



5
Carol, who does what
some people think is a
very strange job



6
Janet, who is afraid to
tell her father something



7
John and Anna, who
have a problem on their
honeymoon



8
Alison and Marcia in a
big race



9
Denis, who always has
terrible luck with women



10
Kate, a girl just back from
South America, who
meets a stranger on a train

What this section
contains

This section has ten Units of material. Each Unit consists of one story (first page); one page of comprehension, vocabulary, interaction and language practice (second page); one dialogue which continues or expands the story + exercises (third page); one page of further practice and composition and dialogue writing (fourth page).

This section deals
with the skills of

Reading comprehension (Paper 2); Use of English (Paper 3, Section B); Composition (Paper 1).

Some of the things
you will learn in this
section

Among other things in this section, you will learn ways of
making promises (and also threats)
asking questions you think the other person may not want to answer
showing that you have not understood things or need still more information
giving advice, and also orders
making suggestions and requests

talking about future plans
expressing doubt
making accusations and denying them
showing you will do something but don't really want to.

Suggestions to the teacher

It is for you to decide which techniques and general approach are most suited for your particular learning-group. The following notes simply suggest possible presentation and practice strategies.

The picture that begins each Unit

This is simply a visual lead-in, designed to arouse interest in and focus attention on the story before it is read, as well as stimulate discussion. Let the class look at it for some time. Do not be afraid of silence at first. Encourage speculation about what is happening in the picture and why. There is no particular 'correct' answer for this first set of questions.

The questions about the story itself

These are particularly important as a means of focusing attention on *general comprehension goals*, which is why they must be studied before the text is read. Always return to them immediately after this. At this stage, discourage questions about the meaning of particular words, and see whether or not the *general details* of the story have been understood even if a few words have not. It is essential that students learn such 'general comprehension' techniques for the examination itself.

Presenting the story itself

This has not been recorded. It can sometimes be read silently by the class, and perhaps at other times read aloud by you as the class listens with books closed.

Presenting the dialogue

This has been recorded and lends itself in particular to aural presentation. The class may benefit at times if they quickly read the dialogue text first, although this is not always necessary. The open-ended dialogues that accompany the dialogue itself (right-hand of same page) are particularly useful in encouraging speculative and 'free' language work.

Doing the exercises and homework

Homework possibilities, as noted before, are *Related Practice* (right-hand side, *second* page) and the bottom right-hand side of the *fourth* page. The other exercises are recommended mainly for *oral work in class*. Note in particular the exercises under the heading *Interaction*. These exercises always give scope for role-playing and other forms of interaction between students in either group or paired work. Always make sure that answers are given to the questions the students have to ask, for example page 12.

Special language notes on the dialogues

1.1c

'bloody', although no longer absolutely taboo is still regarded as insulting and 'rough' language.

1.3c

both policemen speak colloquial American. In standard British English 'I got a theft' would be 'I've got a theft' and 'I gotta write all this down' would be 'I've got to write all this down'.

1.1a

SMASH-UP

Look at the picture and discuss

Describe what you can see in the picture.

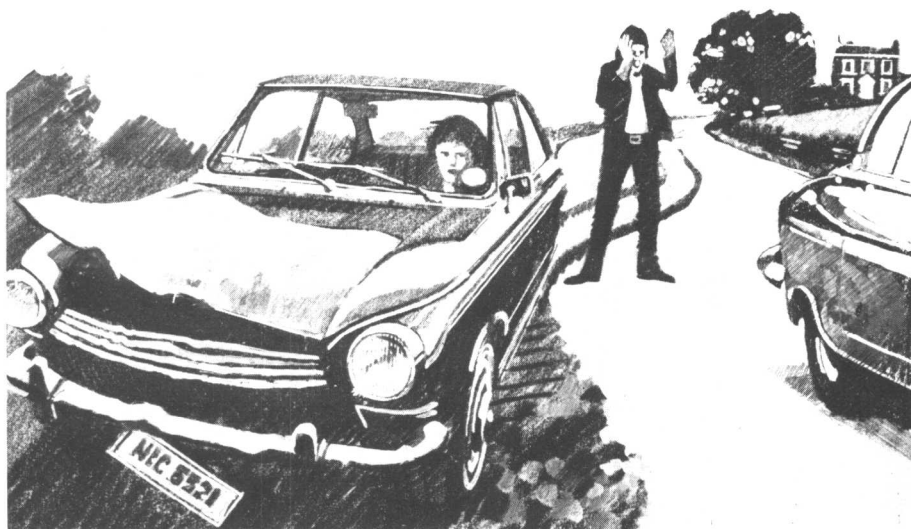
Why do you think the man is so angry?

Suppose you had caused an accident like this. What would you do?

Give reasons.

a) Stop and try to help.

b) Drive away as quickly as possible.



Pre-questions for the text

Two men, Howard and George are mentioned in the story. What do you learn about them?

Whose fault do you think the accident shown in the picture was? Give reasons.

'The last time I lent you my car, you smashed it up,' Howard said. 'But that was years ago, and it wasn't even my fault!' George answered angrily. They were brothers. Howard had never trusted George very much. And he was especially proud of his new car.

'Why did you say you wanted to borrow it?' Howard asked again. 'I have to take Linda to see her grandmother this Saturday. My own car is being repaired and it won't be ready in time,' George explained, trying to keep his temper. Linda was George's fiancée. Her grandmother lived out in the country.

'Oh, come on. It's the least one brother can do for another,' George said. He knew Howard did not need the car himself that weekend. Howard was obviously very unhappy with the idea. 'Oh, all right. But for God's sake be careful!' he finally said after a long pause.

It was cold but sunny that Saturday. There were icy patches on the road.

'My grandmother's place shouldn't be too far now,' Linda said. They were on a narrow country road and George was driving very carefully. Howard had told him not to take any risks. The car in front of them was going very slowly, and was keeping to the centre of the road. George could see the driver, a middle-aged and very thin man. He was pointing out things to an old woman next to him. George tried to relax and keep cool. It was dangerous to overtake, so he slowed down and kept a safe distance between himself and the car in front.

The car in front disappeared around a sharp bend. When George came round it, he saw that it had stopped in the middle of the road. The driver was pointing to an old farmhouse. George swerved, skidded off the road, and crashed into an iron fence. He and Linda were badly shaken-up and stunned, but she was unhurt. His forehead was bleeding. The damage to the car, however, was terrible. The front lights had been smashed, the bonnet was dented and one mudguard had been torn away. George stumbled out onto the road, cursing. But the other car, a large green Jaguar, was driving away in the distance.

Text : comprehension and discussion

Multiple choice comprehension
Choose the *one* best answer : *a, b, c* or *d*.

1 Howard did not want to lend George the car because *a*) it was being repaired *b*) he needed it himself *c*) George had had an accident before *d*) George got angry with him.

2 The accident described here happened because *a*) another car stopped very suddenly *b*) George tried to overtake *c*) George was not careful *d*) he stopped too quickly.

Vocabulary

Find the words that mean *a*) woman a man intends to marry *b*) curve in the road *c*) turn very suddenly *d*) go sideways and out of control *e*) part of the car over the engine *f*) use 'bad', angry language.

Comprehension and interpretation

Explain *a*) why George wanted to borrow the car *b*) who Linda was *c*) where they were going when the accident happened.

Now describe *a*) where the accident happened *b*) what George was doing just before it happened *c*) the driver of the other car and what he was doing before the accident *d*) the damage to the car *e*) George and Linda after the accident *f*) what the other car did after the accident.

Question and answer (Interaction)

You are talking to George about the accident; ask questions (and get answers) beginning *a*) How...? *b*) Where...? *c*) What...? *d*) Was Linda...? *e*) Were you...?

Discussion

Describe some of the various ways people cause accidents on the roads.

What do you think Howard will do and say when George tells him about the accident?

Related practice

was/were...ing had (done)
came/did/smashed, etc.

Study the three examples here

George and Linda **were driving** along a road

They **came** round a bend

The other car **had stopped** in the middle of the road

Now give the correct forms here.

Yesterday I (walk) down a street when I (see) a car at the side of the road. It (crash) into a tree and the driver (lie) on the ground. I (rush) to him and (try) to help. Luckily, he (be) only badly shaken-up and stunned. I (ask) him how the accident (happen). 'Well,' he explained, 'I (drive) home when a child (run) into the middle of the road in front of me. I (swerve) and the car (crash) into that tree.'

Describing an accident

Now describe an accident you have seen yourself or can imagine. Use these points and carefully build your description around them. *a*) What *were you doing* when you saw the accident or the signs of it? *b*) What *did you do* then? *c*) Now describe how the accident *had happened*.

Reporting questions

If you are talking about questions *after you have asked them*, use a form like

What's wrong?

I asked what was wrong

Has there been an accident?

I asked if there had been an accident

How did it happen?

I asked how it had happened

Now report these questions *a*) Was anybody hurt? *b*) Whose fault was it? *c*) Are the police coming? *d*) Did anybody see the accident? *e*) Who saw it? *f*) Where's the driver?

1.1c

Listen to or read the dialogue
It is about half an hour after the accident. George is phoning Howard to tell him.



1
Howard: Hello? Benchley 291989.
George: Is . . . is that you, Howard?
Howard: Who's that? George? Is that you?
George: Yes. Er . . . listen, Howard, I . . . I don't know how to tell you this. I . . . er . . .
Howard: What's wrong? Has something happened?
George: Yes, I . . . I'm a bit shaken-up and I've . . . I've got a nasty cut on my forehead. I . . . I'll pay for the damage, but . . .
Howard: What the devil are you talking about? (*suddenly understanding*) You . . . you're not trying to tell me something has happened to the car, are you?
George: Just give me a chance to explain how it all happened.

2
Howard: How what happened, for God's sake? You haven't told me yet!
George: You see, we skidded off the road and crashed into a fence, but . . .
Howard: Crashed? (*trying to control himself*) Crashed? You mean, you've damaged the car! I'll . . . I'll break your neck, you bloody maniac! You stupid, d . . .
George: Would you let me speak for a moment? I mean, just give me a chance, will you?
Howard: I told you not to take any risks!
George: I didn't take any risks! And it wasn't my fault!

3
Howard: That's what you said last time!
George: (*shouting*) Are you going to let me explain, or aren't you?
Howard: How bad is the damage?
George: That's what I'm trying to tell you!
Howard: (*grimly; calming down*) Go on.
George: You see, I was driving along a narrow road and (*fade*) . . .

Exercises

What are the phrases you can use here
a) just before you tell someone some very bad news b) when someone sounds very confused and you are angry and impatient c) when you are angry because someone keeps interrupting you and won't let you speak d) when someone uses an excuse you don't believe because you have heard the same one before from that same person.

Reproduction

The dialogue is divided into three sections. Look at each section separately again. Close your book and see if you can take the role of George. A friend or the teacher will read you Howard's part. Try to remember *more or less* what George says in each part.

Open-ended dialogue

Howard has just put the phone down and is talking to his wife. What do you think he is saying to her?

He: _____

She: What? Oh, no! Not really!

He: _____

She: Try to calm down a bit. It doesn't sound that bad. I mean, the damage can be repaired. What about George?

He: _____

She: Oh, come now! You can't really mean that! After all, he *is* your brother!

Development

Now finish the dialogue between George and Howard. Use these points
George describes the accident.
Howard keeps interrupting and asking about the damage.
George finally describes it.
Howard asks for a description of the other car and the licence number.
Now go on! Do you think George noticed the licence number? What happens now?

Further practice

Threats and promises

I'll break your neck!

I'll pay for the damage

Read both sentences aloud, and be careful to make the intonation different.

One sentence is really a threat. The other is a promise. Which is which?

Now read these sentences aloud with what you think is the correct intonation. Also, say whether you think the sentence is a threat or a promise and suggest the situation you might say it in and who you think would use it to whom.

I'll always love you.

I'll kill you if you do that again.

I'll never do that again!

I'll pack my bags and leave if you do!

I'll never come back again.

I'll give up all my bad habits if you stay.

If you are talking about what George and Howard said after they said it, you would probably say

Howard threatened to break George's neck

George promised to pay for the damage

Now transform each statement with either **threatened to ...** or **promised to ...**

George: I'll buy new headlights.

Howard: I'll break your arm!

George: And I'll punch your nose!

Howard: All right. I'll listen carefully!

George: I'll repair the car myself.

Howard: I'll do the same damage to your car!

Howard: I'll smash the headlights and tear the mudguards off!

Look at some other ways of making threats and promises. Which do you think is which?

I'm going to beat the living daylights out of you

You can rely on me to help you

I'll do whatever you want. Don't worry!

Watch it or I'll break your arm off!

Now use one of these various ways to *promise* to a) pay all the repair costs b) put the car back into good order c) clean the floors and cook the meals tomorrow d) work harder e) live a 'clean' life f) stay out of trouble.

Now *threaten* to a) call the police b) break all the windows c) get the Mafia to help you d) cause so much trouble that the whole world will know about it.

Story telling (oral and/or written practice)

You are George. You are sitting in a pub talking about the accident to a friend named Tom.

Describe the accident itself.

Explain why you never got the other car's licence number.

Now tell Tom about the conversation you had on the phone with Howard. (Note: Tom should interrupt and ask questions like 'Why didn't you ...?' 'What happened when ...?' 'Sorry, could you tell me again why/how/what ...?')

Now *write* a letter to another friend explaining why you haven't any money (repair bills for Howard's car) and would like to borrow £300 from him or her.

1.2a

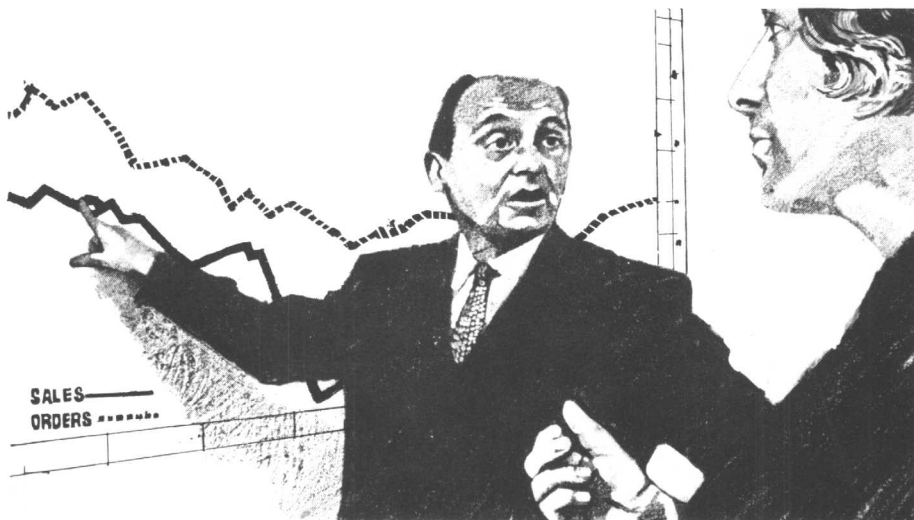
'HARD TIMES'

Look at the picture and discuss

Which man do you think is the other's boss? Give reasons for your answer.

There is a 'sales chart' in the picture. Where? What does it show?

You want more money from your boss. What would you do and say to get it?



Pre-questions for the text

What does one man want from the other?

Why does he want it?

What are some of the other man's problems?

'Unless I get a rise, I'll have to leave,' George Strong said to himself. The morning shift was just beginning and he was sitting at his desk in the design department. George liked his job, the town he lived in, and even his boss, Henry Manley. But his wife kept telling him that she simply could not make ends meet on his salary. That was why he was thinking of taking a job in Birmingham, which was the nearest big city and was about 50 miles away. He had been offered the job in a factory there, and both pay and promotion prospects were far better.

George lived in Wyeford, a medium-sized town with a population of about 65,000. There was a lot of fine countryside and farmland around it. Its main industries were electrical engineering and shoemaking. He really liked the place and was not at all keen on the idea of living or working in Birmingham. However, road and rail connections were very poor. So if he took the job, he would probably have to move his whole family there. It was obviously out of the question for him to work in Birmingham but go on living in Wyeford.

Henry Manley, the manager of Manley Electrics, was going through the accounts that morning. Times were very hard. His small company specialised in manufacturing electric motors. The company was in deep trouble because, among other reasons, the Japanese were selling such things at very low prices. As a result, Manley had had to cut his own prices and profits as well. Otherwise he would not get any orders at all. Even then, orders were still not coming in fast enough, so that there was very little money for investment and none for rises for his workforce. Somehow he had to struggle along, and keep his best men as well. He sighed. Just then the phone rang.

His secretary told him that George Strong wanted to see him about 'something personal' as soon as possible. Manley sighed again. He could guess what it was. Strong was a very good young design engineer. The company had no future unless it could attract and keep men like him. Manley rubbed his forehead. He was desperate. His problems seemed endless. He had to see Strong that morning.

**Text:
comprehension
and discussion**

Multiple choice comprehension
Choose the *one* best answer: *a, b, c* or *d*.

1 George was thinking of going to Birmingham because *a*) it was a better place *b*) his family was already there *c*) pay was better there *d*) Manley would not give him a rise.

2 Times were hard for Manley because *a*) he had no orders *b*) his prices were too high *c*) his best men were leaving him *d*) he had to sell at very low prices.

Vocabulary

Find the words that mean *a*) full period of work in a factory *b*) more pay *c*) chances of a higher job *d*) the thing that shows you profits, losses, etc.

Now explain *a*) make ends meet *b*) road and rail connections *c*) he was not keen on the idea *d*) Manley was desperate.

Comprehension and interpretation

Describe *a*) George Strong's job *b*) where he lived and worked *c*) how he felt about his job *d*) how he felt about leaving it.

Explain *a*) what he had decided to do that morning *b*) why he might have to live in Birmingham *c*) all the problems Manley had.

What did Manley 'guess' when his secretary told him George wanted to see him?

Why do you think he felt 'desperate'?

Question and answer (Interaction)

You are talking to George before he sees Manley. Ask him questions about *a*) why he wants to see Manley *b*) the other job (Where? Why?) *c*) Wyeford (size, population, main industries, etc.). Be sure to get answers too!

You are talking to Manley before he sees George. Ask questions like *a*) ... important ... keep ...? *b*) Why ...? *c*) ... a rise? *d*) ... profits? *e*) Why ... cutting ... prices?

Discussion

Which seems better? *Give reasons!* A job that is *a*) well-paid but boring *b*) not very well-paid but interesting.

Related practice

... **because, among other reasons, ...**
As a result, ... Otherwise, ...
... **so that ...**

Study the way these are used in the *third* paragraph (Henry Manley was ... phone rang.) Then use them to connect or relate the sentences below.

George Strong wanted a higher salary. He needed a bigger house. He had a small house with only two bedrooms. He had three children. They all had to sleep in one bedroom. He had to earn more. He could not afford a bigger house. He was going to see Manley. He could explain all this to him.

Now use these words again in explaining *a*) why you would like to have a car (or a bigger one than the one you have already got) *b*) why you think (*one reason*) a friend of yours is not learning English very well is that he or she never tries to speak it.

Describing a town or city

Read the description of Wyeford again. Then describe a town or city you know. Use phrases like *a*) medium-sized/ large/small *b*) population *c*) main industries *d*) road and rail connections *e*) the nearest big city is ...

Certain and uncertain plans

Which of the two sounds less certain?

I'm going to leave Wyeford

I'm thinking of leaving Wyeford

Now use the forms to express both certain and uncertain intentions to *a*) find a new job *b*) emigrate to Canada *c*) sell your car *d*) punch me on the nose *e*) see a film this evening.

You must have other plans, certain and uncertain! What are they?