

NCE

# Fluency in English

NEW CONCEPT ENGLISH

4

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**FLUENCY IN ENGLISH**

Recorded Drills: Tapescript

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**LONGMAN**

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# INTRODUCTION

## AIMS

1. To provide teachers with highly advanced drills which will be suitable for language-laboratory work with students who have made considerable progress in English and who may be preparing for the Cambridge Proficiency in English Examination. It is assumed that the students will be doing most of their language work in the classroom and that the laboratory will only be used at regular or irregular intervals for additional oral practice.
2. To enable students to practise really advanced sentence patterns by responding accurately and rapidly to statements and questions. While students will always have to exercise their critical faculties when working in the laboratory, the drills are designed to keep errors to a minimum.
3. Teachers who do not have access to a language laboratory may, if they wish, practise the drills in the classroom. For this purpose, the teacher may make use of a tape-recorder or work direct from the tapescript. If the material is used in this way, the students may be trained to respond in chorus, small groups or individually, depending on local conditions. Where a library of tapes is available, students may be encouraged to practise the drills by themselves during private study periods at school or to do oral work at home in addition to or in place of ordinary written assignments.

## A DESCRIPTION OF THE MATERIAL

The drills are in no sense a complete and self-contained language course and should not be used as such. They should be practised in conjunction with *Fluency in English* which is an advanced classroom course leading to the C.P.E. Examination. The patterns that are drilled have been directly derived from or suggested by patterns that occur in the texts provided for study in the main course. In this tapescript reference is always made to the pattern in each text which has suggested a particular drill. There are sixty drills in all, one for each lesson in the main course. The duration of the drills varies from less than three minutes to over five minutes depending on the complexity of the pattern.

Teachers who are familiar with the language-laboratory material which accompanies the first three volumes of *New Concept English* will find that the drills provided for *Fluency in English* differ radically. The difference is so considerable that it is worth while discussing their characteristics briefly. Teachers will recall that the drills accompanying the previous books are similar in form: the student is provided with a stimulus which seeks to elicit a well-defined simulated natural response. However, the stimulus/response exchanges *within* a drill are in no way interrelated. These earlier drills are concerned with establishing forms as well as indicating usage. Many of them are taken up with the simple mechanics of language (e.g. enabling the student to practise the simple past and past participle forms of irregular verbs or requiring him to make statements involving the use of the third person singular in the simple present, etc.)

At the advanced level we must assume that the mechanics of the language

have, by now, been firmly established. The drills are therefore concerned wholly with *usage*. This makes it possible to (as it were) humanise the drill material to a far greater extent than is practicable at the elementary and intermediate levels. At this advanced level each drill is fully contextualised. A complete situation is built round a particular pattern and all the exchanges within the drill are thematically interconnected. At the beginning of each drill the Tutor establishes the situation by explaining briefly what is going on. The exchanges that follow then 'act out' the situation and the drill is rounded off by a concluding comment which precludes any further response on the student's part. This, in turn, is followed by a brief musical interlude on the piano which serves as a final signal that the drill has been terminated.

What predominates in each drill, therefore, is the situation itself and the pattern that is being practised is a natural by-product. This provides an additional motivation factor and considerably relieves the tedium that has (quite justifiably) come to be associated with work in the language laboratory. It should be made quite clear that no attempt has been made to simulate a situation which might conceivably be transferred to a 'real life context', but to *simulate the conditions where a particular pattern becomes meaningful and (it is hoped) memorable*. It hardly needs stating that the responses in a 'real life context' are always open-ended and these conditions cannot be fully recreated in the laboratory where we are seeking to elicit *controlled responses*. In order to elicit a controlled response we must provide the necessary cue in the stimulus. For instance, in a 'real life context' a question like the following could be answered in a variety of ways: an executive might call in his secretary and ask 'What about that report I asked you to write?' And her reply would not necessarily be predictable. (E.g. 'Which report?' 'Which one are you referring to?' 'It's ready.' 'I'll have it finished by this evening.' etc.) The possible answers are infinite and to this extent, open-ended. In the laboratory, however, we are restricted to a particular pattern, so that the student might be required to say, 'I'm afraid I haven't written very much of it yet, sir' - taking his cue from the words 'that report' which have been planted to produce this particular answer. (Compare Drill 11.)

Under these conditions it is inevitable that *all* the situations created in these drills are artificial, for the simple reason that controlled, predictable responses are not compatible with what actually happens in 'real life'. This is a limitation of the language laboratory which we must learn to accept and exploit. However, even within this limitation, it is possible to create some situations which are 'more natural' than others. In this series, drills which explore a situation in depth are referred to as 'Extended Drills' - though sometimes the dividing line between an extended drill and an ordinary drill is very fine indeed. By and large, however, extended drills usually contain a complex stimulus and the student is required to time his answer carefully. If the comparison isn't invidious, an extended drill often operates like a Platonic dialogue: the listener (i.e. the student) occasionally interrupts a flow of words delivered by a speaker (the stimulus) with some simple, repeated comment or observation (in this case, the pattern being practised). (A good example of this occurs, for instance, in Drill 5.) However, *all* the

drills (whether they are extended, or not) require the student to become fully involved in a situation, no matter how far-fetched it may be. When working in the laboratory, the student is not simply practising a pattern, but acting a role and therefore identifying himself with a character. The drills cover a great variety of situations ranging from the highly unlikely to the highly probable. They provide scope for satire, social comment, irony, etc. all of which, it is hoped, will add piquancy to the drills and occasionally make them entertaining as well as useful.

### *The Methods Used*

Apart from the differences already outlined, the drills do not depart from standard laboratory practice. Each one consists of ten or twelve exchanges and seeks to elicit a well-defined simulated natural response. All the drills are three-phase, not four-phase:

STIMULUS  
RESPONSE  
CORRECT RESPONSE

The student hears a question or statement and responds to it. He then hears the correct response. The pace throughout is brisk and the student is given just enough time to answer at normal speed. Here, for instance, is an example taken from an extended drill (No. 17). The aim is to elicit statements involving the use of *since* as a subordinating conjunction to introduce adverbial clauses of cause:

STIMULUS: It's not that the hat doesn't suit you, mind, it's just that it's a bit, what shall I say, old-fashioned. At least, that's what I think.

The student responds: *Since that's what you think, dear, let's not buy it.*  
CORRECT RESPONSE: Since that's what you think, dear, let's not buy it.

In the tapescript, the stimulus is indicated by the letter 'S' and the student's response by the letter 'R'. The exchange quoted above would be set out as follows:

S: It's not that the hat doesn't suit you, mind, it's just that it's a bit, what shall I say, old-fashioned. At least, that's what I think.

\*R: *Since that's what you think, dear, let's not buy it.*

The teacher is provided with essential information about the drills in each tapescript. Before beginning a drill, the student hears the Tutor give him the number and title of the piece, followed by a brief summary of the situation. He then listens to three examples during which an electronic bleep is heard before each response. This is shown by an asterisk before the letter 'R' in the tapescript. The bleep will be heard *only* in the examples and before the *first* response the student is required to give. After the examples have been given, the Tutor's voice tells the student to respond in the same way and the student may then proceed with the drill. At the end of it, he will usually hear a comment which rounds off the situation and then a brief musical phrase which terminates the drill.

In a small number of drills a double stimulus is given. In this example taken from Drill 53, the aim is to elicit statements involving the use of

*There* as the apparent subject of *be*:

S: Look at all those people. I wonder what's happening. It looks like another demonstration.

S: You may be right.

\*R: There may be another demonstration.

### *Pronoun Changes*

In all the drills the student is required to assume that he is taking part in the conversation and must therefore use pronouns accordingly.

### *Pronunciation and Speed of Delivery*

The material has been recorded by male and female speakers all of whom employ Received Pronunciation (RP), that is, the standard English that is used by B.B.C. radio and television announcers. Delivery is at normal speed and the pace is lively. Though there are no exercises which are specifically designed to train the student in pronunciation, stress and intonation, it should be noted that rhythmic patterns often remain consistent in many of the drills.

## HOW TO WORK

### *In the Classroom*

The teacher should work through a selected number of drills in the classroom to prepare the students for a session in the laboratory. The students should do the laboratory drills *after* they have completed the classroom oral and written work required in a particular lesson. When preparing the students for laboratory work, the teacher should make use of the tapescript only.

### *In the Laboratory*

The students will work at their own pace, practising each drill thoroughly until they are capable of completing it without mistakes. When a drill has been completely mastered, the student may go on to a new one. While monitoring laboratory work, the teacher should make sure the students not only master the linguistic items that are being drilled, but the stress and intonation patterns given in the correct responses.

### *Suggested Procedure*

1. The student plays the drill and records his answers.
2. He winds back the tape and checks his own responses.
3. If he has made any mistakes, he does the drill again. He may have to repeat the drill several times until he gets it right.
4. As soon as the student has mastered a drill, he may proceed to a new one.

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## Drill 1: The Forgery

### May Have

Time: 2.07

To elicit statements involving the use of *may* + perfect infinitive to express doubt. (Compare Passage 1, lines 14–15.)

**Tutor:** *Drill 1. The Forgery.*

*This is the situation. Listen. Do not speak.*

*An important art gallery recently bought a picture for £150,000.*

*Experts now believe 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:*

- (a) S: Do you think the artist used photographs?  
\*R: He may have used photographs. It's hard to tell.
- (b) S: Then perhaps he painted it in his own studio?  
\*R: He may have painted it in his own studio. It's hard to tell.
- (c) S: Could he have copied it from the original?  
\*R: He may have copied it from the original. It's hard to tell.

**Tutor:** *Now you do the same. Ready?*

- As in (a) above.
  - As in (b) above.
  - As in (c) above.
4. S: Well, do you think he copied it in the gallery?  
R: He may have copied it in the gallery. It's hard to tell.
5. S: Perhaps he used an old canvas?  
R: He may have used an old canvas. It's hard to tell.
6. S: Or perhaps he painted over an old picture?  
R: He may have painted over an old picture. It's hard to tell.
7. S: Do you think he put it in an old frame?  
R: He may have put it in an old frame. It's hard to tell.

8. S: Then do you think he made the frame himself?

R: He may have made the frame himself. It's hard to tell.

9. S: I suppose he must have finished it quickly?

R: He may have finished it quickly. It's hard to tell.

10. S: More probably he took a long time to paint it?

R: He may have taken a long time to paint it. It's hard to tell.

11. S: I wonder whether he tried to sell it privately first?

R: He may have tried to sell it privately first. It's hard to tell.

12. S: Do you think he tried to sell it to other galleries?

R: He may have tried to sell it to other galleries. It's hard to tell.

S: Well, no wonder your gallery bought it. You're supposed to be an expert, but you don't know very much about it, do you?

## Drill 2: The Impatient

### Motorist

### Conditional Sentences

Time: 3.27

To elicit Type 2 conditional statements involving the use of *if it weren't for* to express frustrated wishes. (Compare Passage 2, lines 3–5.)

**Tutor:** *Drill 2. The Impatient Motorist.*

*This is the situation. Listen. Do not speak.*

*A motorist is driving home in heavy traffic. He is angry and impatient. He is complaining to his wife who is sitting beside him. This is how their conversation begins:*

- (a) S: All this traffic! I'll never get home early!  
 \*R: If it weren't for all this traffic, you'd be able to get home early.
- (b) S: Look at that lorry! I can't go faster!  
 \*R: If it weren't for that lorry, you'd be able to go faster.
- (c) S: Damn this hill! It's impossible to overtake!  
 \*R: If it weren't for this hill, you'd be able to overtake.

**Tutor:** Now you do the same. Ready?

1. As in (a) above.
2. As in (b) above.
3. As in (c) above.
4. S: What a shocking road! I can't drive in top gear!  
 R: If it weren't for this shocking road, you'd be able to drive in top gear.
5. S: Just look at that bus in front! I can't see ahead!  
 R: If it weren't for that bus in front, you'd be able to see ahead.
6. S: All this traffic noise! It's hard to hear you!  
 R: If it weren't for all this traffic noise, you'd be able to hear me.
7. S: Now look at those traffic-lights! I can't move!  
 R: If it weren't for those traffic-lights, you'd be able to move.
8. S: Look at that police car! I can't do more than 70!  
 R: If it weren't for that police car, you'd be able to do more than 70!
9. S: That stupid woman in front! I can't overtake!  
 R: If it weren't for that stupid woman in front, you'd be able to overtake.
10. S: That stupid motor-cyclist! I can't pull out!  
 R: If it weren't for that stupid motor-cyclist, you'd be able to pull out.
11. S: Look at this rain! I can't see where I'm going!  
 R: If it weren't for this rain, you'd be able to see where you're going.

12. S: Damn this wet road! I can't stop the car!  
 R: If it weren't for this wet road, you'd be able to stop the car.  
*We hear the screeching of brakes, followed by a loud crash.*

### Drill 3: It Depends What You're Looking For The Comparison of Adjectives

Time: 3.51

To elicit statements involving the use of *the + comparative ... + the better* to express a preference. (Compare Passage 3, line 2.)

**Tutor:** Drill 3. *It Depends What You're Looking For.*

*This is the situation. Listen. Do not speak.*

*Mr Bellamy is a business-man. He needs a new secretary and has gone to a secretarial agency. Miss Swain, the director of the agency, is trying to find out what sort of person Mr Bellamy wants. This is how their conversation begins:*

- (a) S: Well, Mr Bellamy. This new secretary you want. Say she isn't very tidy?  
 \*R: Oh, she must be tidy. The tidier she is the better, as far as I'm concerned.
- (b) S: And what if she doesn't work very hard?  
 \*R: Oh, she must work hard. The harder she works the better, as far as I'm concerned.
- (c) S: Well, let's suppose she isn't very intelligent.  
 \*R: Oh, she must be intelligent. The more intelligent she is the better, as far as I'm concerned.

**Tutor:** Now you do the same. Ready?

1. As in (a) above.
2. As in (b) above.
3. As in (c) above.
4. S: Say she isn't very efficient?  
R: Oh, she must be efficient. The more efficient she is the better, as far as I'm concerned.
5. S: Say she isn't very interesting?  
R: Oh, she must be interesting. The more interesting she is the better, as far as I'm concerned.
6. S: Well, what if she isn't very polite?  
R: Oh, she must be polite. The more polite she is the better, as far as I'm concerned.
7. S: Let's suppose she doesn't type very fast.  
R: Oh, she must type fast. The faster she types the better, as far as I'm concerned.
8. S: And say she can't start soon?  
R: Oh, she must start soon. The sooner she starts the better, as far as I'm concerned.
9. S: Well let's suppose she isn't very economical.  
R: Oh, she must be economical. The more economical she is the better, as far as I'm concerned.
10. S: Say she isn't very young?  
R: Oh, she must be young. The younger she is the better, as far as I'm concerned.
11. S: And say she isn't very pretty?  
R: Oh, she must be pretty. The prettier she is the better, as far as I'm concerned.
12. S: What if she isn't very rich?  
R: Oh, she must be rich. The richer she is the better, as far as I'm concerned.  
R: You aren't very easy to please; Mr Bellamy. Is it just a secretary you want? Or are you looking for a wife?

## Drill 4: Self-Improvement The Gerund After *By*

Time: 3.35

To elicit statements involving the use of the gerund in the pattern 'You can only . . . by . . .'  
(Compare Passage 4, line 13.)

**Tutor:** *Drill 4. Self-Improvement. This is the situation. Listen. Do not speak. Two women are talking. The first woman is anxious to improve herself and is asking her friend for advice. This is how their conversation begins:*

- (a) S: How can I pass this exam? I must work hard, I suppose.  
\*R: Yes, you can only pass this exam by working hard.
- (b) S: And how can I learn to speak English well? I must practise, I suppose.  
\*R: Yes, you can only learn to speak English well by practising.
- (c) S: And how can I keep fit? I must do exercises, I suppose.  
\*R: Yes, you can only keep fit by doing exercises.

**Tutor:** Now you do the same. Ready?

1. As in (a) above.
2. As in (b) above.
3. As in (c) above.
4. S: And how can I stop smoking? I must try harder, I suppose.  
R: Yes, you can only stop smoking by trying harder.
5. S: And how can I learn to type? I must go to classes, I suppose.  
R: Yes, you can only learn to type by going to classes.
6. S: And how can I earn more money? I must get a good job, I suppose.  
R: Yes, you can only earn more money by getting a good job.

7. S: And how can I be well-informed?  
I must read the newspapers, I suppose.  
R: Yes, you can only be well-informed by reading the newspapers.
8. S: And how can I make friends? I must be sociable, I suppose.  
R: Yes, you can only make friends by being sociable.
9. S: And how can I get about easily?  
I must buy a car, I suppose.  
R: Yes, you can only get about easily by buying a car.
10. S: And how can I read faster? I must do a course, I suppose.  
R: Yes, you can only read faster by doing a course.
11. S: And how can I have a good figure? I must watch my weight, I suppose.  
R: Yes, you can only have a good figure by watching your weight.
12. S: And how can I lose weight? I must visit a masseuse, I suppose.  
R: Yes, you can only lose weight by visiting a masseuse.  
S: But I *did* visit a masseuse. I didn't lose any weight at all, but *the masseuse* lost a great deal!

## Drill 5 (Extended): The Heir Could

Time: 3.52

To elicit statements involving the use of *could hardly be* + comparative to express the denial of possibility. (Compare Passage 5, line 19.)

**Tutor:** *Drill 5. The Heir.*

*This is the situation. Listen. Do not speak.*

*Uncle Soames died recently. He was extremely rich and he left all his money to an irresponsible nephew. Two of uncle Soames's nieces are*

*discussing the situation. This is how their conversation begins:*

- (a) S: You know old Soames left all his money to Alan. And do you know what that boy did when he heard the news? He got drunk. Now I call that pretty irresponsible, don't you?  
\*R: Well, it could hardly be *more* irresponsible.
- (b) S: Soon as he got the money, d'you know the first thing he did? He went and bought a Rolls Royce. If that isn't extravagant, I don't know what is. Do you?  
\*R: Well, it could hardly be *more* extravagant.
- (c) S: And the very day he bought it, the very first day, he crashed into a lamp post. That's what I call downright careless, don't you?  
\*R: Well, it could hardly be *more* careless.

**Tutor:** *Now you do the same. Ready?*

- As in (a) above.
  - As in (b) above.
  - As in (c) above.
4. S: Then he sold the Rolls and bought a yacht. A yacht! Imagine! It's plain ridiculous, isn't it?  
R: Well, it could hardly be *more* ridiculous.
5. S: He decided he would cross the Atlantic on his own. He said he was going to write a book about his experiences. It's absolutely stupid, isn't it?  
R: Well, it could hardly be *more* stupid.
6. S: Well, you know what happened, of course. The yacht sank before he ever got it out of the harbour. A whole yacht, just like that! (*She snaps her fingers.*) I call that wasteful, don't you?  
R: Well, it could hardly be *more* wasteful.
7. S: Alan was pretty short of money after that, so he went to see his

bank manager. The way he shouted! But the bank manager wouldn't give him another penny. Really unpleasant that was, wasn't it?

R: Well, it could hardly be *more* unpleasant.

8. S: Then he rang up all his friends and asked for a loan. Can you imagine anything so annoying?

R: Well, it could hardly be *more* annoying.

9. S: So, in the end, he rang *me* up in the middle of the night. *Me*, of all people! I ask you! You know what answer he got from me! But it's incredible all the same, isn't it?

R: Well, it could hardly be *more* incredible.

10. S: The way that boy behaves! Disgusting, that's what I call it. Absolutely disgusting. Don't you?

R: Well, it could hardly be *more* disgusting.

S: Uncle Soames was a silly old fool. If he had had more sense, he would have left all his money to *me*!

## Drill 6: The Secret of Success

### The Gerund as a Subject

Time: 3.56

To elicit statements involving the use of the gerund as the subject of a verb where actions are being considered in a general sense. (Compare Passage 6, lines 10–11.)

**Tutor:** *Drill 6. The Secret of Success. This is the situation. Listen. Do not speak.*

*Two men are talking about the subject of success. One of them*

*is highly successful; the other isn't. This is how their conversation begins:*

(a) S: Work hard. That's the only way you can get a good education.

\*R: Getting a good education isn't all that important!

(b) S: Of course, it is. That's the only way you can get a good job.

\*R: Getting a good job isn't all that important!

(c) S: Of course, it is. That's the only way you can secure your position.

\*R: Securing your position isn't all that important!

**Tutor:** *Now you do the same. Ready?*

1. As in (a) above.

2. As in (b) above.

3. As in (c) above.

4. S: Of course, it is. That's the only way you can make yourself indispensable.

R: Making yourself indispensable isn't all that important!

5. S: Of course, it is. That's the only way you can get a position of responsibility.

R: Getting a position of responsibility isn't all that important!

6. S: Of course, it is. That's the only way you can be enterprising.

R: Being enterprising isn't all that important!

7. S: Of course, it is. That's the only way you can make decisions.

R: Making decisions isn't all that important!

8. S: Of course, it is. That's the only way you can show initiative.

R: Showing initiative isn't all that important!

9. S: Of course, it is. That's the only way you can please your boss.

R: Pleasing your boss isn't all that important!

10. S: Of course, it is. That's the only way you can rise to the top.

R: Rising to the top isn't all that important!

11. S: Of course, it is. That's the only way you can be a success.  
 R: Being a success isn't all that important!
12. S: Of course, it is. That's the only way you can earn a lot of money.  
 R: Earning a lot of money isn't all that important!  
 S: Well, it's quite obvious you don't think so! Otherwise you wouldn't always be borrowing money from me!

## Drill 7: Almost, But Not Quite! If Only

Time: 3.26

To elicit statements involving the use of *if only* + *wouldn't* to express disapproval. (Compare Passage 7, lines 2-3).

**Tutor:** *Drill 7. Almost, But Not Quite! This is the situation. Listen. Do not speak. Two teenagers, a boy and a girl, are talking about fashion. They disapprove of each other's appearance. This is how their conversation begins:*

- (a) S: I don't know why you always wear plain blouses. *I* always wear flowered shirts.  
 \*R: If only you *wouldn't* wear flowered shirts! You almost look like a woman.
- (b) S: Why don't you ever use make-up? *I* always use make-up.  
 \*R: If only you *wouldn't* use make-up! You almost look like a woman.
- (c) S: You ought to wear a bracelet. *I* always wear a bracelet.  
 R: If only you *wouldn't* wear a bracelet! You almost look like a woman.

**Tutor:** *Now you do the same. Ready?*

- As in (a) above.
  - As in (b) above.
  - As in (c) above.
4. S: You should wear a ring. *I* always wear lots of rings.  
 R: If only you *wouldn't* wear lots of rings! You almost look like a woman.
5. S: I don't know why you always wear a tie. *I* always wear a coloured square.  
 R: If only you *wouldn't* wear a coloured square! You almost look like a woman.
6. S: And why do you wear trousers? *I* always wear a kimono.  
 R: If only you *wouldn't* wear a kimono! You almost look like a woman.
7. S: I'd like to know why you put things in your pockets. *I* always carry a handbag.  
 R: If only you *wouldn't* carry a handbag! You almost look like a woman.
8. S: Why do you always wear a leather belt? *I* always wear a pretty sash.  
 R: If only you *wouldn't* wear a pretty sash! You almost look like a woman.
9. S: And why do you wear those awful boots? *I* always wear dainty shoes.  
 R: If only you *wouldn't* wear dainty shoes! You almost look like a woman.
10. S: You shouldn't cut your nails so short. *I* always keep my nails long.  
 R: If only you *wouldn't* keep your nails long! You almost look like a woman.
11. S: You ought to carry a pretty umbrella. *I* always carry a pretty umbrella.  
 R: If only you *wouldn't* carry a pretty umbrella! You almost look like a woman.
12. S: And why do you always have your hair cut short? *I* always

- leave my hair long.  
 R: If only you *wouldn't* leave your hair long! You almost look like a woman.  
 S: So do you, darling. So do you.

## Drill 8 (Extended): There's Nothing Like Home-Cooking The Zero Article

Time: 5.06

To elicit statements involving the omission of the article before uncountable nouns and countable nouns in the plural in the pattern '(Soup) like this can be bought (in a packet.)' (Compare Passage 8, lines 2–5.)

**Tutor:** *Drill 8. There's Nothing Like Home-Cooking. This is the situation. Listen. Do not speak.*

*Mrs Watson has just prepared the evening meal. She and her husband have just sat down to dinner. This is how their conversation begins:*

- (a) S: Mm! There's nothing like home-cooking! (*Sniffing.*) This soup smells lovely. Did you prepare it yourself, darling, or does it come in a packet?  
 \*R: Well, as a matter of fact, dear, soup like this can be bought in a packet.
- (b) S: Well, the vegetables in the soup don't look too bad. You're not going to tell me that they were dehydrated, or something?  
 \*R: Well, as a matter of fact, dear, vegetables like this can be bought dehydrated.
- (c) S: I've finished my soup, thank you, darling. (*Plates clink.*) Ah! My favourite dish! (*Rubbing his hands.*) That meat looks delicious. Did you get it fresh at the butcher's, or was it tinned?  
 \*R: Well, as a matter of fact, dear, meat like this can be bought tinned.
- Tutor:** *Now you do the same. Ready?*
- As in (a) above.
  - As in (b) above.
  - As in (c) above.
  - S: But these sausages must have been fresh. Surely they weren't vacuum-sealed, or whatever it's called.  
 R: Well, as a matter of fact, dear, sausages like this can be bought vacuum-sealed.
  - S: The sauce isn't too bad, though. It's not the sort of stuff that comes in a bottle.  
 R: Well, as a matter of fact, dear, sauce like this can be bought in a bottle.
  - S: Still, the rice is nice and fluffy. Don't tell me *that* was pre-cooked?  
 R: Well, as a matter of fact, dear, rice like this can be bought pre-cooked.
  - S: Well, what about the potatoes then? They're out of the garden, aren't they? Not ready-packed or something?  
 R: Well, as a matter of fact, dear, potatoes like this can be bought ready-packed.
  - S: But surely these beans weren't frozen?  
 R: Well, as a matter of fact, dear, beans like this can be bought frozen.
  - S: I've finished this course, thank you dear. (*Plates clink.*) I must say I'm looking forward to that sweet. Now you're going to tell me that the pudding's ready-made, or something?  
 R: Well, as a matter of fact, dear, puddings like this can be bought ready-made.
  - S: But the jam on it is surely your own, not preserved?



- R: Well, as a matter of fact, dear, jam like this can be bought preserved.
11. S: Still, the cream must have been fresh. It couldn't have been in a carton.
- R: Well, as a matter of fact, dear, cream like this can be bought in a carton.
12. S: Well, let's have some coffee now. I always like to finish off a meal with a cup of coffee. Black, please, darling. Mm. It smells delicious. I just won't believe you if you tell me it came in a sealed filter.
- R: Well, as a matter of fact, dear, coffee like this can be bought in a sealed filter.
- S: Oh, my goodness! We'll be eating plastic food next! There are so few reasons left for getting married these days!

- (a) S: Jim asked me to marry him yesterday, but I haven't made up my mind yet. I don't really know what he's like. I've never met any of his friends. Do you think he's very nice?
- \*R: You have only to meet some of his friends to discover that he isn't very nice.
- (b) S: I've never asked him. Do you think he likes children?
- \*R: You have only to ask him to discover that he doesn't like children.
- (c) S: I've never invited him to dinner. Do you think he'd help me with the housework?
- \*R: You have only to invite him to dinner to discover that he wouldn't help you with the housework.

**Tutor:** *Now you do the same. Ready?*

- As in (a) above.
  - As in (b) above.
  - As in (c) above.
4. S: I've never gone out with him. Do you think he's very generous?
- R: You have only to go out with him to discover that he isn't very generous.
5. S: I've never asked him for a loan. Do you think he'd give me much housekeeping money?
- R: You have only to ask him for a loan to discover that he wouldn't give you much housekeeping money.
6. S: I've never been with him for any length of time. Do you think he's very considerate?
- R: You have only to be with him for any length of time to discover that he isn't very considerate.
7. S: I've never spent a whole day with him. Do you think he'd be easy to live with?
- R: You have only to spend a whole day with him to discover that he wouldn't be easy to live with.
8. S: I've never asked him to fix

## Drill 9: The Eternal Triangle

### Have Only To

Time: 4.10

To elicit statements involving the use of *have only to* to indicate absence of obligation in the pattern 'You have only to (meet some of his friends) to discover that (he isn't very nice.)' (Compare Passage 9, lines 1-3.)

**Tutor:** *Drill 9. The Eternal Triangle.*

*This is the situation. Listen.*

*Do not speak.*

*Two women are talking about a man called Jim. The first woman doesn't know him very well and wants some information about him. The second woman knows Jim very well indeed. This is how their conversation begins:*