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J.P.H.H. W.J.A. Bournemouth and Southampton

FOREWORD

Like its companion volume Advanced Writing Skills, the present book focusses on the needs of the learner at the advanced level. At this level, grammatical accuracy alone is simply not enough for successful communication, particularly in speech.

Advanced Speaking Skills takes as its keynote the concept of appropriateness – the choice of language according to such factors as to whom one is speaking, the moods of the speakers, etc. The book thus opens up to the advanced learner the opportunity of better reflecting his own attitudes and reacting to those of others. The accompanying tape, as well as providing intonation models, is designed to help the learner become better aware of the nuances of attitude which are an ever-present feature of communication.

The book is designed so that – after completing the Introductory Section – the individual parts can be taken in any order, with no need to work through the whole book, or even whole sections, in a linear way. As each part is self-contained moving from controlled through to free and individual production of appropriate language the book can serve also as excellent supplementary material to more traditional advanced course books.

As with previous Eurocentre publications – this being the eleventh in the series – the material has been thoroughly tested in the classroom, and we believe that this book can add a valuable dimension of reality to the teaching and learning of English by adults at the advanced level.

Erh. J. C. Waespi,
Director of the Foundation
for European Language and
Education Centres

GENERAL INTRODUCTION

ADVANCED SPEAKING SKILLS, like its companion course ADVANCED WRITING SKILLS, is concerned with what we want to do with the language; for example, to advise. Giving Advice is a language function. There are various ways in which we can give advice in English, e.g. If I were you, I'd..., Personally, I think your best course would be to... etc. The way we choose to say something will depend on our attitude to the person or people who we are speaking to. A main concern of this course is appropriateness, that is the choice of a way of saying something which expresses our attitude appropriately, i.e. showing that we are being \(\lambda \) polite \(\rangle \), \(\lambda \), \(\lambda \) tentative \(\rangle \) and so on.

The course

The course is designed for students who have either passed the Cambridge First Certificate examination or successfully completed an equivalent course of study. By the end of the course, successful students should be able to use the language presented to express themselves appropriately according to the social (or other) situation they are in. Such students will be in a position to take the Oral paper of the Cambridge Certificate of Proficiency after further training in the specific techniques necessary for that part of the examination.

CONTENTS OF THE COURSE

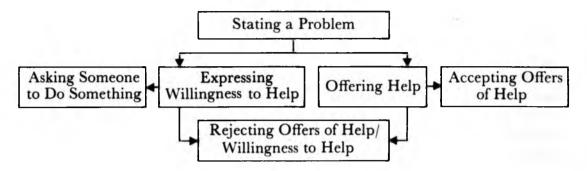
The course contains:

An Introductory Section
Four Sections
Three Intersections
A booklet containing Language Charts and a Key
An Accompanying Tape or Cassette

SECTIONS

In addition to the Introductory Section, there are four major Sections in this course. Each Section concerns itself with a large area of language activity. Each Section is divided into Parts, which look at a more specific language area. For example, Section Four is entitled HELP, because it concerns the language we use to help others with problems, or to ask for help when we have problems ourselves. The two parts of Section Four are (1) Asking for and Giving Advice and (2) Offers. In Part One we look at the language we use when advice is needed, and in Part Two we look at the language we use when we wish to offer to help someone. When we look at Offers we see that there is a Language Interaction. We can expect that if someone states that they have a problem we may Offer

Help or Show Willingness. The person with a problem will then probably either Accept our Offer, Ask us to Do Something or Reject our Offer. We can represent these possible interactions in the following way:



We can say that it is likely that a conversation will follow one of these lines.

INTERSECTIONS

There are three Intersections in the course, whose design differs, in some respects, from that of the Sections. We have seen (above) that Sections are concerned with situations in which we can predict what lines a conversation is likely to follow. As it is often very difficult to do that with language, the Intersections look at areas which do not necessarily form the basis for predictable language interactions – for example, it is very difficult to predict what will happen when someone wishes to interrupt. Nevertheless, the language in the Intersections is grouped functionally so that Intersection C, for example, is called LINKING SIGNALS IN SPEECH and deals with the functions of Interrupting, Changing the Subject, etc.

LAYOUT OF THE COURSE

INTRODUCTORY SECTION

This presents the concepts of attitude and appropriateness, introduces a cast of characters, and explains the format of the book.

SECTIONS AND INTERSECTIONS

Each Part of each Section or Intersection will contain some or all of the following:

a) Language Presentation, which includes:

A Diagrammatic Representation of the Language Interaction Model Conversations

Language Charts (in the booklet in the back cover)

b) Controlled Practice, which includes:

Manipulation Drills

Cast Conversations

Faded Dialogues

c) Situational Practice, which includes:

Interaction Writing

Practice Situations

Free Practice

Dialogue Writing

In addition each Section contains:

- d) Role Simulation
- e) Extensive Listening

THE TAPE OR CASSETTE

This contains:

Model Conversations

Manipulation Drills

Extensive Listening

DESIGN OF THE COURSE

The course is designed in such a way that it is not necessary to move through the book in a linear way, that is from the beginning to the end. Each Section and Intersection is divided into Parts which practise certain small areas of language. Each Part may therefore be studied at any point during a course, and the class need not necessarily follow the sequence in the book. It must be emphasised, however, that the Parts of a Section or Intersection complement each other. Each Role Simulation, and the Extensive Listening, is based upon the language from the whole Section of which they are a part.

The following publications have been particularly useful in the preparation of this book:

Leech, G. and Svartvik, J., A Communicative Grammar of English, Longman 1975.

Wilkins, D. A., Linguistics in Language Teaching, Edward Arnold, 1972.

Wilkins, D. A., Notional Syllabuses, Oxford University Press 1975.

Van Ek, J., The Threshold Level, Council for Cultural Co-operation, Council of Europe 1975.

Introduction to students

This book is designed for students who have passed the Cambridge First Certificate examination or who have done a course to about the same level. The aim of the book is to help you to converse fluently and appropriately in English. You should know what kind of language to use in certain situations. Do you use the same language with a friend as you do with a complete stranger? Probably not, and it is the aim of this book to show you when to use certain types of language, and how to use them.

It is absolutely essential that you should study the Introductory Section (pages xvii–xxii) before starting the course. It explains how we choose the language we use, and it

also explains how the course works. If you do not understand anything in the Introductory Section you should ask your teacher.

SECTIONS AND INTERSECTIONS

The course is divided into four main Sections and three Intersections. Each Section and Intersection contains more than one Part. Each Part contains: Language Presentation – designed to show you how the language works (in a diagram and in a Model Conversation) and the appropriate language to use (in a chart which appears in the booklet in the back cover).

Controlled Practice – designed to give you practice in the language from the chart: the practice here is very controlled so that you can become fluent in using the

forms (the grammar) of the language.

Situational Practice – designed to give you less controlled practice. Here you will be asked to imagine yourself in various situations, and you will have to choose the most appropriate language to use.

In addition, each Section contains:

Role Simulation – designed to give you further practice in the language from the Section. You will be asked to take part, with the rest of the class, in a realistic situation in which you will need to use the language that you have studied.

Extensive Listening – designed to enable you to hear conversations in which English people are using the same area of language that has been covered in the Section.

THE TAPE OR CASSETTE

This contains:

Model Conversations – recordings of the conversations at the beginning of each Part of each Section or Intersection.

Manipulation Drills – giving you the correct answers to the Manipulation Drills in each Part. These answers can be used as models for pronunciation practice. Extensive Listening – designed to give you examples of English people using the language which you are studying.

Teacher's handling notes

INTRODUCTION

The main aims of this book are to increase the students' oral communicative ability, and to enable the students to choose ways of saying things which are appropriate to different situations. The majority of the practice is designed to enable the students to learn how to be more, or less, polite in using the functional language they are studying. It is for this reason that the Introductory Section (pages xvii–xxii) is so important, since it sets out not only the design of the course, but also

the different categories of language that are used in the course. Once the students have clearly grasped the concept of Attitude they will be able to proceed with the main body of the course.

The language and the language functions in the course will not seem unfamiliar to many of the students for whom this course is designed. It should be impressed on them, therefore, that the aim of the course is for them to be able to produce the language accurately and fluently, and that they should have the ability to vary the ways they perform a certain language function appropriately according to the situation they find themselves in.

As has already been stated in the General Introduction, the course is designed in such a way as to give the teacher flexibility: it is not designed so that a teacher necessarily has to start at Section One and end at Section Four. Indeed this type of linear approach might well be counter-productive. The individual Parts of the Sections and Intersections can be studied in isolation. In other words, where a class is non-intensive, it would be possible to complete the material of one Part in two and a half hours of a week. Since each Part ends with some form of Free Practice, the completion of a Part would be a realistic objective for both teacher and students.

HANDLING NOTES

(Teachers need not necessarily follow the order in which the various exercises and practices occur. A diagram showing two possible schemes of presentation and practice occurs at the end of these Handling Notes on pages xiv-xv.)

[A] LANGUAGE PRESENTATION

- 1 Interactions
 - Students' attention should be drawn to the different directions in which a conversation could go.
- 2 Model Conversations (on tape or cassette, or from the book)
 Students should be asked to identify the language that the characters use to perform their part of the language interaction (see 1 above).
- 3 Language Items
 - The students should look at the charts (in the booklet in the back cover), and the teacher should point out any areas of particular grammatical difficulty, for example in the question could you give me some advice about... students frequently omit the word about. Special attention should therefore be drawn to it. Heavily stressed words should also be pointed out (they will be underlined), for example Pm not particularly keen on . . .

[B] CONTROLLED PRACTICE

1 Manipulation Drills

These should be done with the whole class. The students should be able to see the Charts, and the teacher should follow the usual techniques of Choral

and/or Individual Repetition. Teachers should not be afraid to do the same sentence more than once. It is at this stage that the teacher can concentrate especially on the correctness of the form and the stress and intonation. Teachers fortunate enough to have class tape recorders will find the accompanying tape or cassette particularly useful here. On the tape, there is a pause before the correct model is given so that the Manipulation Drills can be used as laboratory material, or the teacher can conduct these drills with the use of a tape recorder.

2 Cast Conversations

This exercise is especially useful as preparatory homework, but it can also be used as pair work or with the whole class. Here the students have to make decisions about the *Attitude* the speakers would take up and the teacher should ask them to justify their choice, since in some cases it will not be possible to say that one of the characters could use only, for example, $\langle tentative \rangle$ language.

3 Faded Dialogues (Intersections only)
It is suggested that these can be done with the whole class.

[C] SITUATIONAL PRACTICE

1 Interaction Writing

This exercise has been designed with pair work (or small-group work) in mind. Students can work through the items, and then they can write one or more of the short dialogues. At this stage they should be encouraged to operate without reference to the Charts unless they really have to. They should make sure that they are expressing the appropriate *Attitude*. The dialogues can be acted out in class. This exercise could also be set as a small homework task.

2 Practice Situations

These have been designed for pair work or group work, but can equally well be used with the whole class.

3 Dialogue Writing

This exercise has been designed especially for homework, since dialogue writing of this length may require a lot of time if done in the classroom. A useful marking technique is to place a tick in the margin of the student's homework when he uses language from the Part or the Section appropriately.

4 Situational Responses (Intersections only)

It is suggested that these should be done with the whole class. Where students are hoping, eventually, to attempt the Cambridge Certificate of Proficiency it can be pointed out that these Situational Responses are very similar to those occurring in that examination.

5 Free Practice

The Free Practice phases in the course take a variety of different forms. They may involve the whole class or groups of students. Here (and in the

Role Simulations) it will be necessary for the students to prepare, and be prepared, for the practice. It is suggested that the teacher's usual insistence on correctness might be waived here, since the objective is for the student to produce the language from the Part freely. Interruption, in the form of correction, might impede this autonomy. There will, however, be some cases where a teacher will feel obliged to interrupt, but this should be the exception rather than the rule. In some cases it may be necessary for the teacher to be a discussion leader, or at least to prompt the students. A list of mistakes can be made by the teacher and this list can be referred to after the Free Practice phase is finished.

6 Flashback Dialogues (Intersections only)
These are best used as pair work or as homework. Students might be encouraged to act out the dialogues before or after writing them.

[D] ROLE SIMULATION

The Role Simulations have two main purposes: to give the opportunity for students to practise the language which they have studied in the course and, in a wider context, to provide enjoyable general language practice. In the unreal world of the classroom, it is not in fact unrealistic to ask students to take roles which are probably outside their personal experience. The roles given are defined in such a way that each student knows what he or she will have to contribute to the activity. At no time are students required to do things which demand really specialised knowledge. Willingness to participate and contribute (and not an ability to act) is the main quality required of students in the Role Simulations.

It will be the teacher's responsibility to prepare the class for the Role Simulation. He should explain this situation thoroughly to the students and be sure that they understand it fully before he assigns roles. In most cases the students should prepare, either in or outside the class. For example in Section Three, at the end of Part Three, there is a Role Simulation in which an imaginary town council is trying to decide between three rival plans. The teacher should explain the situation and then put the students into groups favouring one plan or another. In the case of those whose roles commit them to a particular plan, the group should plan arguments in favour of their plan and against the others. In the case of those who are, as yet, uncommitted, the group should prepare arguments against the three plans and/or arguments in favour of the plan they support and/or arguments in favour of a plan they themselves dream up. When it comes to the actual Role Simulation, the teacher may have to take the part of the chairman, so that he or she can be in control of the situation and can help to ensure that all the students are given a chance to join in. However, if a student can perform this role successfully, all the better. The Role Simulations can be particularly useful and motivating if they are recorded, either with a video or with a tape recorder. In this way the students can see how well they perform and what progress they are making.

[E] EXTENSIVE LISTENING

The purpose of these listening passages is to enable students to hear the language they have studied in the wider context of authentic English – that is in conversations in which real English people are not restricted in any way in their use of the language. It is suggested that these passages are particularly useful as back-up and revision material.

For each Extensive Listening phase there are three types of comprehension question: General Comprehension simply ensures that the students have understood what has been said; Language in Context picks out vocabulary, phrases and idioms which have wide application. Reading between the Lines (a euphemism for inferring feelings and attitudes) asks the students to make inferences about the speakers' attitudes. These True/False questions are designed as discussion points; more important than whether a student thinks the answer is true or false are his or her reasons for so thinking. Often these reasons will depend on the items of language that are used, so that the questions focus attention, yet again, on the language from the Section to which the Listening Phase relates. These Listening Phases are designed for classroom use, but they can equally well be used in the Language Laboratory, and, since there are suggested answers to all the questions in the Key, they can be used by the student working alone.

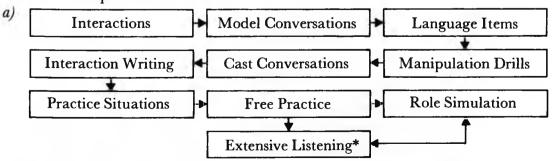
THE TAPE OR CASSETTE

In addition to the Extensive Listening, the taped material contains the Model Conversations and the Manipulation Drills. The Model Conversations can be used either to introduce the Function that is to be studied, or to exemplify the Interactions that occur at the beginning of each Part.

The Manipulation Drills provide correct models of the language exponents in the Charts, and as such can be used either by the teacher or by the class as pronunciation models or as laboratory material (see [B] 1).

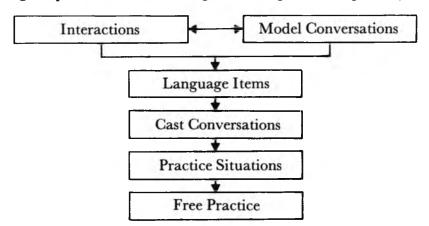
SCHEMES FOR PRESENTATION AND PRACTICE

The following diagrams show two different models for the order of the various exercises and practices.



* The Extensive Listening taped material with its accompanying exercises has been designed for use when a Section has been studied by the class. However, some teachers may prefer to preface work on a Section with some or all of an Extensive Listening phase.

b) If the students show a familiarity with the grammatical forms of the language exponents the following order might be adopted by the teacher:



Obviously it will be up to the teacher to decide how many of the exercises to do, and in what order. Sometimes, for example, it might be interesting to study the Cast Conversations and then go back to the Manipulation Drills, or even to study the Cast Conversations and then go back to the Language Presentation phase. Generally, however, the Role Simulations and Dialogue Writing phases should occur at the end of a teaching unit.

INTRODUCTORY SECTION

Attitude

In English, as in most other languages, we can say the same thing in a number of ways.

The language we choose will depend on some or all of the following things:

The relationship we have with the people we are talking to;

(e.g. whether they are close friends, strangers, people in authority, etc.)

The situation we are in;

(at a friend's party, at an official reception, etc.)

The mood we are in;

(angry, happy, nervous, etc.)

The mood of the people we are talking to;

(We will probably be especially careful when talking to a friend who is in a bad mood.)

What we are talking about;

(We will be more careful in our choice of words if we want to complain to a friend about his/her behaviour than we would if we were offering him/her a drink.)

It is important to choose appropriate ways of saying things according to the situation we are in. In many situations it will be appropriate to use \(\lambda normal \) neutral \(\rangle \) language and you will find the language items which fall into this category at the beginning of each language chart. Such items have no labels printed after them in the charts.

In other situations, it is necessary to use language items which are appropriate to special situations. In this course, a number of different labels are used to indicate the attitude which particular language items show. Here is a list of the various labels and what they mean in this course.

⟨Tentative⟩: This means 'unsure' and we use ⟨tentative⟩ language:

- a) when we are genuinely unsure of our facts or of how we feel, e.g. It's very kind of you to invite me, but I'm not sure if I can come.
- b) when we want to give the impression of being unsure in order to be tactful and diplomatic. For example, if we want to disagree with a superior, it would probably be too strong to say I can't agree with you and it would be more appropriate to be \(\text{tentative} \) and say I'm not sure if I'd agree with you.
- (Direct): (Direct) language is the opposite of (tentative) language; it gives the impression that the speaker is very sure. This impression is appropriate if, for example, we want to agree with someone, but it can sound presumptuous and rude in a great many situations and would be inappropriate in such situations (e.g. inviting a superior to a party).

- ⟨Polite⟩: We use ⟨polite⟩ language when we want to sound particularly ⟨polite⟩ without being ⟨tentative⟩.
- ⟨Formal⟩: ⟨Formal⟩ language creates the impression of social distance between people. It occurs mostly in 'official' situations e.g. business meetings, official receptions.
- (Informal): (Informal) language is used between friends, mainly. It is generally inappropriate to use it with anyone else.
- ⟨Strong⟩: ⟨Strong⟩ language has a strong sense of conviction. It usually sounds very direct.
- (Blunt): (Blunt) language is very frank indeed. It should be used with extreme care, as in most situations it will simply sound rude.

SUMMARY

In most situations we use $\langle normal/neutral \rangle$ language but sometimes, because of the situation we are in or the people we are talking to, we use special language. In the language charts in this course you will find that the language items are marked in such a way as to tell you when the language can be used. The type of language we use shows our ATTITUDE.

Language presentation and practice

1 LANGUAGE ITEMS

See Chart 1 on page 1 of the booklet in the back cover.

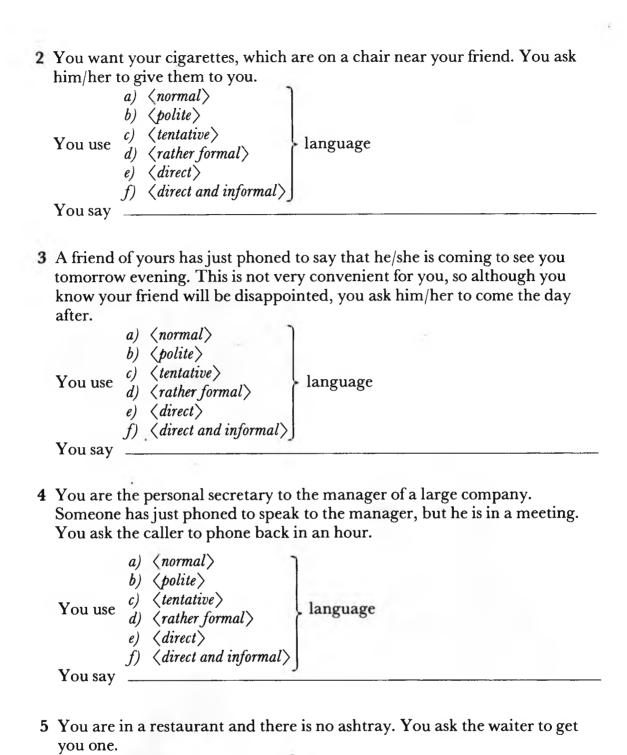
2 PRACTICE

(K) *

In the questions below you must decide:

- i) the attitude you would wish to convey \(\langle\tentative, formal\rangle\) etc.
- ii) the language (from Chart 1 in the booklet) that you would actually use.
- 1 You are on a train and you want the window opened. You ask an elderly gentleman sitting near the window to open it, but you are not sure if he will like the idea.

* You will find suggested answers to all the exercises marked (K), in the Key in the booklet in the back cover.



language

a) \(normal \) b) \polite\

e) \(\direct \)

You use

You say

c) \(\langle tentative \rangle \)
d) \(\langle rather formal \rangle \)

f) \(\direct \) and informal \(\)

xix

THE CAST

Throughout the course you will meet the following six people. You should pay special attention to their characters, social position, and the social situations in which they find themselves since these will influence what language they use and how other people talk to them.

Throughout the course there will be practices called CAST CONVERSATIONS in which you will be asked to select the right kind of language (normal, tentative,

direct > etc. for the characters to use.

This is The Cast.

DONALD CROMER Age 53

The eldest of five children, he went to grammar school and university and later became a solicitor. He spends a lot of time in meetings with his clients, who are often businessmen. He has fairly traditional views and is by nature a quiet person.



SUSAN GREY Age 21 Susan lives in the flat above Donald and Nancy Cromer. After leaving school at the age of 16 she joined the local newspaper as a secretary. She was soon helping on the women's page, and last year she became a news reporter. She has a very outgoing personality.



NANCY CROMER Age 50 Donald's wife and the daughter of an army officer. She met Donald when she was twenty-two. They have two sons and a daughter; the elder son is an accountant and the other two are at university. Since her marriage Nancy has devoted herself to her family. She is a rather nervous person.



CAROL ANDERSON Age 24 Carol shares a flat with Susan and is a teacher at the local secondary school. She is a rather serious person, who takes a lot of interest in her students.





DAVID STUART Age 23 David is Carol's boyfriend. He is a rather unsuccessful professional musician who writes and sings his own songs. He has made one L.P. but is not well known yet. He is rather shy.

GRAHAM WILLIAMS Age 28 Graham is a barman at the 'Hope & Anchor', a large pub which has a folk club every Thursday evening. He left school when he was fifteen and has done a variety of jobs since then. He has become friendly with David Stuart, who sometimes plays in the 'Hope & Anchor'. He is by nature rather aggressive.



OF	BJECTIVE
To	o select appropriate language.
	se appropriate language from Chart 1 'Asking Someone to Do Something' in e following situations, and be prepared to justify your answers.
	Susan has ordered two books from the bookshop which is near Carol's
~/	school. She asks Carol to pick them up on her way home from work.
	Susan says
<i>b)</i>	Donald Cromer phones one of his colleagues to ask him to come to a meeting in his office at 11.00 the next day. Donald says
c-)	
d)	
a)	below, Nancy Cromer can hear the gramophone, and because she has got a headache, she goes to the girls' flat and asks them to turn the music down. Nancy says
e)	Carol Anderson is writing the end of term science exam, but she is very busy so she needs some help. She asks the Principal of the school if she will help her, even though Carol knows she is very busy at the moment. Carol says
f)	At the newspaper office Susan's secretary is going to the café across the road to get some sandwiches. Susan wants a ham sandwich and a cup of coffee and calls out to her secretary just as she is leaving the office.

Susan says_

Section 1

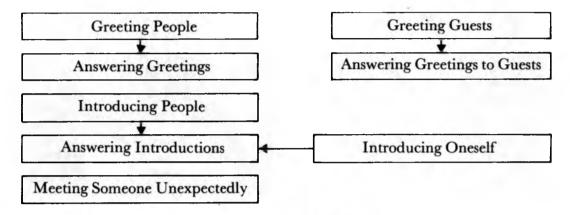
MEETING

PART ONE

GREETINGS AND INTRODUCTIONS

Language presentation

1 INTERACTIONS



2 MODEL CONVERSATIONS



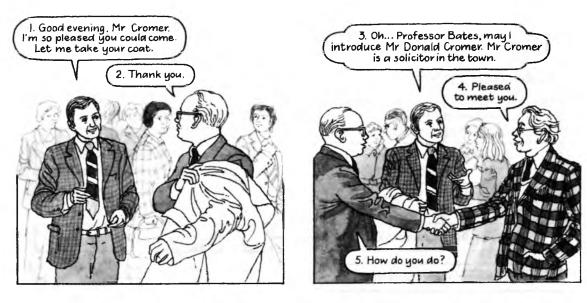


a) Susan Grey is just going into the local town hall, when she meets Donald Cromer.



MEETING PEOPLE

b) The meeting is being organised by John Canford of 'Environmental Survival'.



c) At the meeting, Susan Grey is surprised to meet an old colleague.





d) Susan Grey wants to interview Professor Bates.



3 LANGUAGE ITEMS

See Charts 2–9 on pages 1–2 of the booklet in the back cover.

в | Controlled practice

1 ATTITUDE DRILL

OBJECTIVE

To practise the language from Charts 2-9 using appropriate language.

Make the following conversations in which you meet people.

- a) I You greet your friend Michael.
 - 2 Michael answers your greeting.
- b) I You greet a businessman, Mr Thorne, who you have never met before. 2 Mr Thorne answers your greeting.
- c) I You meet a colleague, Katie Firth, unexpectedly.
 - 2 Katie Firth answers your greeting.
- d) 1 You introduce your colleague, Mr Smith, to a visiting businessman, Mr Holt. 2 Mr Smith greets Mr Holt.
- e) I You introduce yourself to a small group at a party.
 - 2 Members of the group answer the introduction.
- f) I You introduce your friend Jack to your friend Gloria.
 - 2 Jack greets Gloria.
- g) I You meet your friend Pauline unexpectedly.
 - 2 Your friend Pauline answers the greeting.



2 CAST CONVERSATIONS

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1	ı	•	ú

OBJECTIVE	OB	[EC	TI	VE
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To select appropriate language.

Use appropriate language from Charts 2–9 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section (pages xx-xxi.)

Su	san Grey and Carol Anderson are having a party in their flat.
a)	David Stuart arrives with Graham Williams.
	Susan says
	David answers
b)	David introduces Graham to Susan.
	David says
	Susan answers
c)	Graham sees Carol, who he already knows through David.
	Graham says
	Carol answers
d)	Mr Wood, the editor of Susan's newspaper, arrives with his wife. Carol,
	who does not know Mr Wood, opens the door.
	Mr Wood says
	Carol answers
?)	Susan comes to the door and greets Mr Wood, who introduces his wife.
	Susans says
	Mr Wood answers
	Susan says
	Mrs Wood answers
f)	At the party Paul Wood sees Donald Cromer, who he has been friendly
-	with for a long time, but who he did not expect to meet there.

c | Situational practice

Mr Cromer answers ____

1 INTERACTION WRITING

Mr Wood says ____

OBJECTIVE

To select and use appropriate language in given situations, without reference to the Charts.

In the following situations make short conversations paying particular attention to the use of appropriate language. (Where necessary, refer back to The Cast in the Introductory Section.)



- a) You are with your friend, Mary, in a café. Another friend of yours, Mike, comes in. He and Mary do not know each other.
- b) At a business lunch, you introduce Susan Grey to Colin Freeman, the director of a local building firm.
- c) David Stuart is in the 'Hope and Anchor' one evening, when a stranger comes up to him and introduces herself as Stephanie Roberts, a singer with a local folk group.
- d) Carol Anderson is at home when a middle-aged man calls. He is Robert Cummings, the father of one of the girls in Carol's class.
- e) A man comes into the 'Hope and Anchor' and sees Graham Williams, who used to work with him in the same factory. He goes over to Graham. His name is Alf Wright.
- f) At an official reception at the British Embassy, you are introduced by an acquaintance to Donald and Nancy Cromer, who are on a visit to your country.

2 FREE PRACTICE

OBJECTIVE

To use language from Part One appropriately.

Alünchner Merkur DIE ZEIT

WOCHENZEITUNG FÜR POLITIK · WIRTSCHAFT · HANDEL UND KULTUR

The situation

You are attending an international convention of journalists in London. A reception is being held to open the convention.

In small groups

- a) Decide the name and country of the newspaper you work for (everybody in the group works for the same newspaper).
- b) Choose your positions on the newspaper, e.g. reporter, fashion editor, financial expert, etc.
- c) Make sure you know the names and positions of all the other members of your group.

At the reception, get to know everybody there.

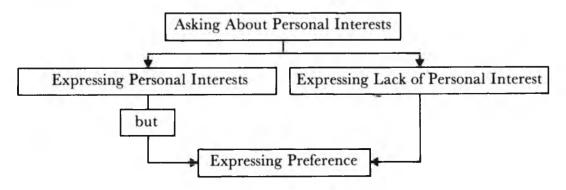


PART TWO

PERSONAL INTERESTS

Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🙆 📼



At the 'Hope and Anchor' David Stuart is talking to a girl he has just met.



3 LANGUAGE ITEMS

See Charts 10–13 on page 2 of the booklet in the back cover.



в | Controlled practice

1 MANIPULATION DRILL



OBJECTIVE

To practise, at speed, the language from Charts 10–13, using good intonation.

Make the following into sentences about Personal Interests.





- a) 1 take/interest/politics? 2 actually/do
- b) interested/dancing? 2 well yes/certain extent
- c) i do/happen/take/interest/pop music?
 - 2 well/not particularly keen/actually
 - 3 I tend/prefer listening/classical music
- d) i are/jazz? 2 well/but/like pop better
- e) 1 are/interested/playing tennis? 2 well/really, no
- f) I do/happen/much interest/the cinema?
 - 2 yes/do but/more interested/going/the theatre

2 CAST CONVERSATIONS



OBJECTIVE

To select appropriate language.

Use appropriate language from Charts 10–13 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) 1 Susan Grey is reading a newspaper article about astrology.

 She asks Carol Anderson about Carol's interest in it.
 - Susan says _____
 - 2 Carol Anderson expresses slight interest.
 Carol says
- b) I Susan Grey asks her editor about his interest in astrology.
 Susan says
 - 2 Her editor expresses interest, but shows a preference for palmistry.

 Her editor says
- c) 1 Nancy Cromer asks one of Donald's colleagues about his interest in opera.
 - Nancy says _______

 2 Donald's colleague expresses a slight interest in opera, but expresses a preference for more modern music.
 - Donald's colleague says_
- d) I Susan Grey is interviewing a famous authoress and asks her about her interest in politics.

Susan says __



2 The authoress expresses great interest.
The authoress says

c | Situational practice

1 INTERACTION WRITING

OBJECTIVE

To select and use *appropriate* language in given situations, without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) You meet Donald Cromer for the first time at a conference. He asks you about your interest in wildlife.
- b) You meet Donald Stuart in the 'Hope and Anchor'. You ask him about his interest in Indian music.
- c) Susan Grey is asking her secretary about her interest in modern fashion.
- d) Donald Cromer's boss is asking him about his interest in antiques.

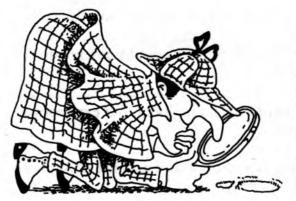
2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part Two fluently and without reference to the Charts.

Make the following conversations. You ask the people below about their interests in the subjects given, and they answer. Pay particular attention to attitude.

a) A friend



detective stories

b) Someone you have just met



modern architecture

MEETINGPEOPLE

c) Your boss



karate

d) Someone you know slightly



sculpture



folk music

f) Your boss



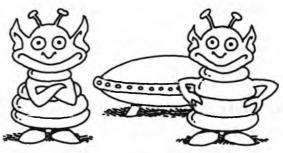
sailing

g) A friend



football

h) A colleague



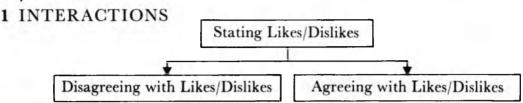
science fiction



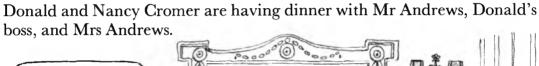
PART THREE

LIKES AND DISLIKES

Language presentation



2 MODEL CONVERSATION





3 LANGUAGE ITEMS

See Charts 14–19 on pages 3–4 of the booklet in the back cover.

в | Controlled practice

1 MANIPULATION DRILLS

(K)

OBJECTIVE

To practise, at speed, the language from Charts 14–19, using good intonation.

a. Make the following sentences.



- a) I/rather keen/going to horror films b) I/Westerns rather boring
- c) I/not/find watching television very interesting
- d) I/not/keen/watching documentaries



e) personally/don't/documentaries very enjoyable f) I/stand cowboy films g) I/not over keen/watching violent films h) I/stand people smoking in cinemas i) I think documentaries/far more interesting/musicals **b.** Agree with the statements made in **a. c.** Disagree with the following statements. a) I can't stand cowboy films b) I tend to find romantic films rather silly c) I really like watching television d) I'm not very keen on war films e) I'm not over keen on documentaries f) I really don't like musicals g) I'm rather keen on horror films h) I think cartoon films are great fun 2 CAST CONVERSATIONS **OBJECTIVE** To select appropriate language. Use appropriate language from Charts 14–19 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.) a) I Graham Williams is talking to David Stuart. He is saying that he likes the 'Hope and Anchor'. Graham says _ 2 David Stuart agrees. David says _____ b) I Carol Anderson is talking to the principal, who does not like modern teaching methods. The principal says _ 2 Carol Anderson disagrees. Carol says ____ c) I Donald Cromer is talking to one of his colleagues. He is expressing his dislike of modern fashions. Donald says _____ 2 His colleague agrees. His colleague says __ d) I Susan Grey is talking to one of her colleagues. She is saying that she likes 'Dilemma', a programme on television. Susan says ___ 2 Her colleague disagrees.

Her colleague says ___



Situational transfer

1 INTERACTION WRITING

OBJECTIVE

To select and use appropriate language in given situations, without reference to the Charts.

In the following situations make short conversations paying particular attention to the use of appropriate language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) Graham Williams is discussing David Stuart's singing with a friend. The friend does not like it, Graham does.
- b) Donald Cromer and his son are talking about pop music.
- c) You are discussing a recent film with Carol Anderson, who has also seen it.
- d) You are talking to a friend about a book you have both read.

2 PRACTICE SITUATIONS

To use appropriate language from Part Two fluently and without reference to the Charts.

Make the following conversations. You state your likes and dislikes to the people below about the subjects given, and they agree or disagree. Pay particular attention to attitude.

a) Someone you have only just met e) A colleague pop music

b) Your boss

a recent film f) Your boss's wife

circuses

musicals

c) An English friend

g) A colleague

climbing d) A friend

holiday photographs

modern educational methods

h) A friend

learning languages

3 FREE PRACTICE

OBJECTIVE

To use language from Part Three.

In small groups

Discuss your likes and dislikes of some of the following:

MEETING PEOPLE









ar

books

4 DIALOGUE WRITING

OBJECTIVE

To give you extra practice of the language in this Section in order to fix it in your memory.

Write one of the following conversations in about 100 words.

- a) John has met Caroline for the first time. He is very interested in pop music, and he likes playing tennis. She is not very keen on pop music, but she likes tennis. She is interested in films. They are discussing their interests and their likes and dislikes.
- b) Roger Courtney, a television interviewer, is asking the actress, Gloria Muldoon, about her interests and likes on his evening television programme.
- c) At a party Mike Jones, an architect, meets David Seele, an artist. They talk about their likes and dislikes.



D | Role simulation

OBJECTIVE

To use appropriate language from this Section in a realistic situation.

The Situation

The Tyne Art Gallery, in the North of England, is a public gallery run for the people of that area and paid for by the government. In other words money for the gallery comes from the taxes that ordinary people pay.

The gallery at present has £70,000 to spend on a work, or works, for its modern art section. Because the director of the gallery, Cyril Forbes, is sensitive about public opinion, he has asked a number of people to come to a meeting and to express their likes, dislikes and preferences for the five works of art from which the gallery will have to choose.

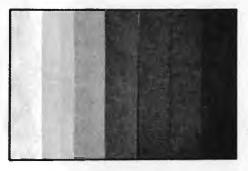
The five works being considered by the gallery are:

Sheet by Carlos Begonyou.

Price: £35,000.

This is simply a nylon sheet purchased at a London supermarket.





Test Card by Charles Footley. Price: £42,000. This is a 6ft high painting of a television colour test card.



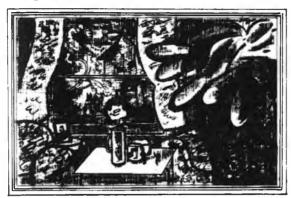
Appetites by Alexandra Glassman. Price: £32,000. This is a painting of a young girl eating an apple.

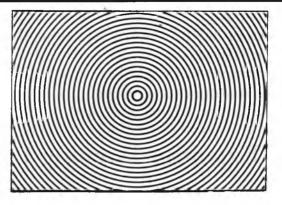
MEETINGPEOPLE

Interior Landscape by Derek Carriage.

Price: £49,000.

This is a semi-naturalistic painting of a typical suburban sitting room.





Contrasts by Caroline Snow. Price £39,500.
This is a series of concentric circles.

At the meeting CYRIL FORBES will ask all those present to express their likes, dislikes and preferences for the various works.

The following people are present at the meeting:

CYRIL FORBES, the director of the gallery. He will ask everyone what they think of the works, and try to get everyone to agree.

MARY PROSSER, the director of the modern art section. She likes all the works except for 'Sheet', which she dislikes intensely. Nevertheless she must try at all times to be polite.

PATRICIA CUNTHORPE, personnel officer of the gallery. She particularly likes Caroline Snow's work and dislikes all of the others, especially 'Appetite'.

Nevertheless she will have to try to be fairly polite.

DAN POPE, the director of the town council's department. He is very traditional, and strongly against most modern art. None of the works shown at the meeting appeal to him at all, and he is strongly against any money being spent.

CAROL PRESTWICK, the art critic on the 'Evening Post', the local paper. She particularly likes 'Appetite', but she thinks all the works have something to recommend them. She especially dislikes Dan Pope's attitude to art.

ROGER KANE, the art critic from the national paper 'The Sunday Star'. He is a great fan of Carlos Begonyou's work, and also the artist's friend.

The following members of the public like 'Test Card':

ELIZABETH CUTTS, a housewife PETER HUNT, a doctor DENISE CLIFFORD, a dentist

They should be prepared to say why they like the work, and what they do not like about the others.

The following members of the public like 'Interior Landscape': TOM CREED, a bookshop owner They should be prepar

RAY ALLSOP, a butcher LEO TANKARD, a librarian They should be prepared to say why they like the work, and what they do not like about the others.



The following members of the public have not yet made up their minds about the works, or indeed whether they think the gallery should purchase any of them:

RUTH POWER, a secretary GORDON MORGAN, a baker VIVIAN GODDARD, a teacher IVOR WALSH, a bank employee They should study the works and see if they like any of them or if they think it would be irresponsible of the gallery to spend its money in this way.

A | Extensive listening 1



OBJECTIVE

To understand authentic English and decide what the speakers' attitudes are.

1 GENERAL COMPREHENSION



- **a.** Read the following questions and then listen to Part One. When you have listened to Part One, answer the questions.
 - a) Why can't Clare Thomas stay long?
 - b) What is Clare Thomas' job?
 - c) What are Clare Thomas and her colleagues hoping?
 - d) Why does Clare Thomas decide to have a beer?
- **b.** Read the following questions and then listen to Part Two. When you have listened to Part Two, answer the questions.
 - a) When did David Giles start working in Adrian Byfleet's company?
 - b) What kind of films does David Giles usually work on?
 - c) How much longer does David Giles expect to be working on his present film?
 - d) When did David Giles work in publishing, and what was his job?
- **c.** Read the following questions and then listen to Part Three. When you have listened to Part Three, answer the questions.
 - a) What drinks do Mr and Mrs Holly ask for?
 - b) Where have Clare Thomas and Mrs Holly met before?
 - c) Why is Clare Thomas learning French?
 - d) What does Clare Thomas not like doing on holiday?
 - e) What kind of holiday atmosphere does Adrian Byfleet prefer?

2 LANGUAGE IN CONTEXT

- **a.** Listen to Part One again and decide what the following words or phrases mean.
 - a) '... up to our eyes in it.'
 - b) '... who seems to be quite promising.'
 - c) 'Pretty run of the mill.'
 - d) 'I could do with a beer.'



- **b.** Listen to Part Two again and decide what the following words or phrases mean.
 - a) 'It's boiling.'
 - b) 'I'm in publishing.'
 - c) '... a bestseller.'
 - d) 'I didn't really regard it as a permanent thing anyway.'
- c. Listen to Part Three again and decide what the following words or phrases mean.
 - a) '... I'll stick to the beer.'
 - b) 'What do you get out of it?'
 - c) '... roughing it.'

3 READING BETWEEN THE LINES



- a. Listen to Part One again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.
 - a) Adrian Byfleet is very pleased to see Clare Thomas.
 - b) Adrian Byfleet is very formal with Clare Thomas.
 - c) Adrian Byfleet enquires politely about Clare's work.
 - d) Adrian Byfleet is very interested to hear about the new book Clare is working on.
- b. Listen to Part Two again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.
 - a) Adrian Byfleet greets David Giles very enthusiastically.
 - b) Clare Thomas and David Giles sound rather reserved when they start talking together.
 - c) David Giles shares Clare Thomas' enthusiasm for wild life films.
 - d) Clare Thomas is surprised that David Giles did not enjoy working in publishing.
- c. Listen to Part Three again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.
 - a) Adrian Byfleet is slightly embarrassed about being called 'one of our bright young men'.
 - b) Adrian Byfleet is very informal when introducing Clare Thomas to Mr and Mrs Holly.
 - c) Mrs Holly is rather formal when introducing Clare Thomas to Mr Holly.
 - d) Clare Thomas expresses her dislike of camping quite strongly.
 - e) Mr Holly expresses very strong preference for comfortable holidays.
 - f) Adrian Byfleet is rather tentative when he expresses a preference for more 'lively' holidays.

MOODS AND FEELINGS Intersection A

PART ONE MOODS

| Language presentation

1 COMMENTING ON SOMEONE'S APPARENT MOOD/ CONFIRMING COMMENTS ABOUT YOUR MOOD/ CONTRADICTING COMMENTS ABOUT YOUR MOOD

Donald Cromer is at his office. One of his colleagues is clearly not well.

Donald Cromer next meets his boss, who looks serious.







COMMENTING $You \begin{cases} \text{'re (not) looking...} \langle \textit{informal} \rangle \\ (\text{don't) look...} \langle \textit{polite} \rangle \end{cases}$

CONFIRMING

I (don't) feel . . . ⟨polite⟩ I'm afraid I . . . \(\polite \) I'm (not) feeling . . . \langle informal \rangle

CONTRADICTING

No, not at all . . . \(\polite \) No, I feel . . . \(\polite \rangle \) On the contrary, $\left\{ \begin{array}{c} I \text{ feel} \\ I'm \end{array} \right\} \cdots \left\langle \begin{array}{c} rather \\ formal \end{array} \right\rangle$

2 ASKING ABOUT NEWS/REACTING TO BAD NEWS/ REACTING TO GOOD NEWS

Carol Anderson's principal meets her on the stairs.







ASKING ABOUT NEWS
I hope everything's going well. \(\lambda polite \rangle \)
How are things going? \(\lambda iirect \rangle \)

BAD NEWS

Oh dear, I am sorry to hear that.

\(\rho\) polite\(\rangle\)

Oh! How awful (very strong)

Oh, what a { shame! \langle weak : polite \rangle

GOOD NEWS

What {marvellous | news!

⟨slightly formal⟩

Oh, I am pleased (to hear that)!

\(polite \)

That's marvellous! \(\strong : \polite \)

Great! (informal)

в | Controlled practice

1 MANIPULATION DRILL

(K)

OBJECTIVE

To practise, at speed, the language from the Charts, using good intonation.

Make the following into sentences.



a) I Hello John, you/not look very well 2 I/not feel well/afraid I/a cold

b) 1 Hello James, you/looking terrible 2 On/contrary/feeling fine



- c) I Hello Mary/hope everything/well in your new job
 - 2 Oh yes, I really like the work. 3 Oh/pleased/hear that
- d) I Hello Jane/things going?
 - 2 Terrible! I crashed my car this morning! 3 Oh/awful!

9	FΔ	DE	D	DI	ΑT	\mathbf{O}	GI	IE:	S
_	* / ~	1717			Δ		٠т і	. / [1]	. 7

овјестие То practise the language from Part One in situations.
Complete the following dialogues with language from the Charts.
X: 'My pet goldfish has just died!' Y:
X: My pet goldfish has just died! Y: Oh no! How awful!
Now do the same with the following: a) X: Hello George, you don't look too well! Y: Yes a bit under the weather, actually. b) X: at work. Y: Well no, actually, I'm not getting on very well with the boss. X:
c) X: Hi Frank ? Y: Oh lousy! I've just had a row with my father. X:
 d) X: Oh Jane terrible! Y:, I'm feeling fine. e) X: at school?
Y: I've just come first in the exam! X:!

MOODS AND FEELINGS

PART TWO

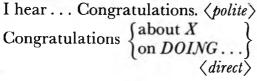
CONGRATULATIONS, REGRETS, REACTING TO NEWS

A | Language presentation

1 CONGRATULATING SOMEONE Donald Cromer meets Carol Anderson.

2 EXPRESSING
REGRET
Susan Grey is talking to a colleague.







Oh, what a pity! I'd've DONE... if I'd known.

Oh no! I wish I'd known I'd've DONE

... \langle strong \rangle



3 TALKING ABOUT BAD NEWS/ TALKING ABOUT GOOD NEWS/EXPRESSING RELIEF

Donald Cromer is talking to Nancy, his wife, about an old friend who has died in a car crash.

MOODS AND FEELINGS

BAD NEWS Isn't it sad* about 2	
{Very Terribly} sad* at	oout X, isn't it?
	$\langle informal \rangle$
AGREEING	
Yes, it's { awful*, } terrible, }	isn't it?
Yes, it (really) is.	

в | Controlled practice

1 MANIPULATION DRILL

K

OBJECTIVE

To practise, at speed, the language from the Charts, using good intonation.

Make the following into sentences.

- a) I Isn't/sad/John? 2 Yes/terrible/it?
- b) 1 I/you've passed your driving test/ 2 Congratulations/your driving test!
- c) I Terribly sad/Mary failing her exam
 - 2 Yes/is, but/good thing Julia passed 3 Yes/it?
- d) 1 Michael was here yesterday 2 Oh/pity I/come round if/known
- e) /fortunate/David noticed that policeman
- f) I wish/known/the party I/loved it!

2 FADED DIALOGUES

OBJECTIVE

To practise the language from Part Two in situations.

Complete the following dialogues with language from the Charts.

EXAMPLE

X: _____your exam!

Y: Oh, it wasn't very difficult really.

X: Congratulations on passing your exam!

Y: Oh, it wasn't very difficult really.

Now do the same with the following.

a) X: _____sad about Gloria's dog!

Y: Yes___

^{*} Other words and phrases can be used here, e.g. terribly sad, tragic, really awful, etc.



<i>b</i>)	X: you've just got a degree!
	Y: Thank you very much.
c)	X:John's accident? He hit the back of a lorry!
	Y: Yes isn't it, but he was wearing a seat belt.
d)	X: the baby, William!
,	Y: Oh thanks. I'm really happy, and so's Sarah.

c | Situational practice

1 INTERACTION WRITING

OBJECTIVE

To select and use *appropriate* language in given situations without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) You meet Donald Cromer. He does not look very well.
- b) You are discussing with Carol Anderson the break-up of a friend's marriage.
- c) You are asking a friend about his/her new job.
- d) In a conversation with a colleague you find out that his/her brother has been badly injured in a car crash.
- e) A friend is telling you about a fantastic film that was on at the local cinema last week.
- f) You are asking a friend about his/her health after a long illness.

2 SOCIAL RESPONSES

OBJECTIVE

To test you in the use of the language in this Intersection.

What would you say in the following situations?

- a) You meet a friend you have not seen for a couple of weeks. You know he has just got a really good job.
- b) You have been told you look ill, but you feel perfectly well.
- c) Someone tells you he has just failed his driving test.
- d) A friend tells you about a pop concert that took place two days ago. You did not know about it, but your favourite group was playing.
- e) You meet someone who has just got a new job and ask him/her about it.
- f) You ask someone about a friend of his/hers. The friend has just been killed.
- g) Someone you know has got into university after trying three times.



- h) You meet a friend who has got a big smile on her face. You comment on the fact.
- i) Talking to a colleague you comment on the unfortunate fact that another colleague, Sam Jones, has had to retire because of illness.
- i) Someone tells you that he/she is really happy in his/her new house.

3 FLASHBACK DIALOGUES

OBJECTIVE

To consolidate your knowledge of the language in this Intersection.

Read the following reports of conversations and then put them into direct speech, as if they were happening now.

EXAMPLE

John met his friend Peter and told him he looked very tired. Peter replied that he was really tired because he had not gone to bed the night before.

John: Hi Peter! Peter: Hello!

John: You're looking incredibly tired . . . are you O.K.?

Peter: I'm feeling tired actually . . . I didn't go to bed at all last night . . .

Now do the same with the following.

- a) Mary met a colleague of hers who she had not seen for some time. She asked the colleague (Anne) about Anne's new son just six months old. Anne told her that the boy had been terribly ill for a few weeks. Mary naturally sympathised, but Anne said that he was now getting better. Mary reacted to the news.
- b) Arthur met his friend Kevin and congratulated him on the successful results of his exam. Kevin told him how he had failed his driving test that morning. Arthur reacted to the news.
- c) Mrs George and Mrs Clarke were discussing their neighbours, the Greens. A friend, Mrs Lynch, joined them and tried to discuss the news that Mr Green had died. The other two did not know and felt they could have helped if the news had not taken so long to reach them. Mrs Lynch told them how Mrs Green's daughter had luckily come down to look after her mother, and they all agreed that it was a good thing.

Section 2

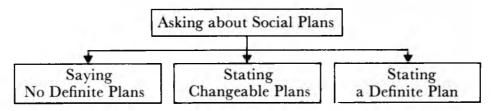
PLANS AND CHOICES

PART ONE

SOCIAL PLANS

Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🔕 📼



David Stuart is asking Carol Anderson, Susan Grey and Graham Williams about their social plans.



3 LANGUAGE ITEMS

See Charts 20–23 on page 4 of the booklet in the back cover.

Controlled practice

1 MANIPULATION DRILL

OBJECTIVE

To practise, at speed, the language from Charts 20–23, using good intonation.

Make the following into sentences about SOCIAL PLANS. (A) a) I Have/any arrangements/this evening? 2 Not/yet, no. Why? b) I What/tomorrow evening? 2 Well actually I/thinking/doing some work c) I I/wondering/you were/anything/Saturday 2 Well actually/arranged to go to my mother's/afraid d) 1 Have/anything/up/Saturday evening? 2 Nothing/particular e) I Have/any plans/next Sunday? 2 Well/a matter/fact/going out with a friend f) I I/wondering/made/arrangements/this evening 2 Well/was going to bed early (K)2 CAST CONVERSATIONS OBJECTIVE To select appropriate language. Use appropriate language from Charts 20-23 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.) a) Donald Cromer's boss phones Donald Cromer to ask him about his plans for lunch tomorrow. I Donald's boss says _ Donald Cromer has no definite plans. 2 Donald says_ b) Susan Grey asks Carol Anderson about her plans for this evening. I Susan says __ Carol is going out with David Stuart, her boyfriend. 2 Carol says c) Graham Williams is working at the 'Hope and Anchor'. He asks a customer about his plans for the next weekend. I Graham says_ The customer's original plan was to go to the country, but he has changed his mind. 2 The customer says _ Situational transfer 1 INTERACTION WRITING **OBJECTIVE** To select and use appropriate language in given situations, without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

(Changeable Plans are shown in *italics*.)

- a) you (tomorrow evening) Nancy Cromer (no plans)
- b) you (this evening) Carol Anderson (wash her hair)
- c) you (lunchtime tomorrow) potential client (lunch with her business partner)
- d) you (next Saturday) Graham Williams in a bad mood (going to a football match)
- e) you (tomorrow afternoon) Donald Cromer (working on a very important case)
- f) you (the evening after next) an acquaintance just made at a party (no plans)
- g) you (tomorrow evening) an important visitor to your firm (having an early night)
- h) you (this evening) David Stuart (playing at the folk club)

2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part One.

Make the following conversations. You ask the people below about their plans for tomorrow evening, and they answer. Pay particular attention to attitude.

a) A friend

- b) A colleague
- c) Someone you would like to get to know

d) An acquaintance you do not know very well

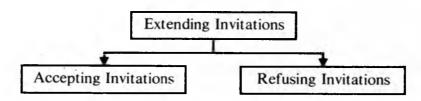
e) A friend in a bad mood

f) Your boss

PART TWO INVITATIONS

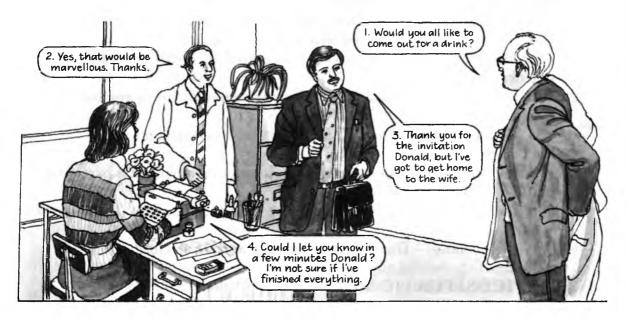
A | Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🙆 📼

Donald Cromer is inviting three of his colleagues, Jim Andrade, Philip Long and Marcia Williams.



3 LANGUAGE ITEMS

See Charts 24-26 on pages 4-5 of the booklet in the back cover.

в | Controlled practice

1 MANIPULATION DRILL

OBJECTIVE

To practise, at speed, the language from Charts 24-26, using good intonation.

Make the following sentences about INVITATIONS. (A)



- a) I Would/like/come to the cinema?
 - 2 That/nice/you/afraid I'm not feeling very well
- b) I I/wondering/would/interested/coming round for a meal
 - 2 That/nice/not sure/can/let you know?
- c) I How/having a drink?
 - 2 I can't/see I've got some work to do
- d) I I/wondering/like/have a meal
 - 2 Yes/would/marvellous
- e) I Would/interested/coming to the Natural History Museum?
 - 2 Thank/the invitation/not sure/can
- f) I Would/like/go to the theatre? 2 Yes/love/thanks

CA	ST CONVERSATIONS (K
	естіvе select <i>appropriate</i> language.
prep the	appropriate language from Charts 24–26 in the following situations and be pared to justify your answers. (Where necessary, refer back to The Cast in Introductory Section.) Donald Cromer's boss invites Donald and Nancy Cromer to a party next Thursday. Donald's boss says
	Donald accepts the invitation.
<i>b)</i> 1	Donald says Graham Williams invites David Stuart for a meal this evening. Graham says
2	David cannot go because he is playing in a folk club.
	David says
c) 1	David Stuart has had an argument with Carol Anderson and they have not spoken to each other for a few days. He rings her up and asks her to go to the cinema with him. David says
2	Carol really wants to go but she has arranged to have dinner with her mother. Carols says
<i>d)</i> 1	One of the reporters on Susan Grey's paper invites her for a drink. The reporter says
2	Susan accepts the invitation. Susan says
	Situational transfer
INT	TERACTION WRITING
Tos	ECTIVE select and use appropriate language in given situations without reference to Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

a) Nancy Cromer's friend Brigitte rings up and invites Nancy and her husband for dinner next Thursday. Next Thursday the Cromers are going to the theatre.

- b) Carol Anderson invites her principal to a party at her flat.
- c) Graham Williams invites a girl called Jane to the cinema.
- d) Susan Grey is invited to stay with one of her colleagues for the weekend. She is not sure if she can accept.
- e) David Stuart is invited to play at a concert but he has to refuse.
- f) Susan Grey's editor invites her to a party.

2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part One and Part Two fluently, and without reference to the Charts.

Look at the two diaries below; they show appointments for the next week.

	MAY	
12 Mark	ing work?	
Tuesday		
13		
Wednesday DIM	www wat	
14 Caro	line (a con	Meague)
Thursday		
15		
Friday Theo	Tre with	
16 Caro		
Saturday Aft: /	larking h	mennk/
17	Pr	eparation?
Sunday MANUS	no TV	mework/ eparation? late-right?
18	JA 1. V.	
.0	MAY	Sun 4 11 18 25 Mon 5 12 19 28 Tues 6 13 20 27
		Wed 7 14 21 28 Thurs 1 8 15 22 29 Fri 2 9 16 23 30

MAY	
12 Eve: travel to for a meeting	Scotland 19
13 In Scotland for	0
14 A.M. return f	rom Scotland
Thursday 15	
16 Dinner with and his wi	brother fe?
Saturday 17	
Sunday 18	Sun 4 11 18 25 Mon 5 12 19 28 10 6 13 20 27 Weed 7 14 21 28 First 2 9 16 23 30 Sat 3 10 17 24 31
	2.10.00

GEORGE MAKEM

CLAIRE FLOWER

In the diaries, CHANGEABLE PLANS have question marks after them.

Make the following conversations about SOCIAL PLANS and INVITATIONS. Pay particular attention to attitude.

EXAMPLE

Claire's friend Martha wants Claire to have dinner with her on Thursday.

Martha: What are you doing on Thursday evening?

Claire: Nothing in particular. Why?

Martha: Well, how about having dinner with me? Claire: That would be lovely, Martha, thank you.

Now do the same with the following.

a) Derek Nags, one of George Makem's friends, wants George to have a drink with him on Monday evening.

b) George Makem's headmaster (George is a teacher) wants George to have dinner at his house on Wednesday.

c) One of Claire Flower's colleagues, with whom she is not particularly friendly, wants to have lunch with her in London on Tuesday.

d) Daniel Merrick, who is in love with Claire Flower but a little afraid of her, wants Claire to go to the races with him on Saturday afternoon.

e) There is a school excursion to see a play on Thursday and there is a spare place. Mr Lewis, the English teacher, invites George Makem.

f) Claire's friend Tom wants to have dinner with her on Friday evening.

g) George's brother Terry wants George to go to the football match with him on Saturday afternoon.

h) Claire's lawyer, Marjorie Puxton, wants Claire to have dinner with her on Tuesday evening.

3 DIALOGUE WRITING

OBJECTIVE

To give you extra practice of the language in Part One and Part Two in order to fix it more firmly in your memory.

Write one of the following dialogues in about 100 words.

- a) Gloria invites Howard to the cinema. He is not very keen on the idea.
- b) Your friend invites you to spend the weekend with him/her. You make plans about how to spend the time.
- c) You have made an arrangement to see your boy/girl friend tomorrow evening, but your boss rings up and invites you to a party to meet some new clients. You cannot really refuse.

4 FREE PRACTICE

OBJECTIVE

To use the language from Part One and Part Two.

Below is your diary for the next week. You should fill in any two evenings with Changeable plans and any one evening with a definite plan. On Saturday and Sunday you can write in Changeable/Definite plans for both the afternoon and the evening if you wish.

	December		Decembe
Monday	11	Thursday	14
Tuesday	12	Friday	15
	-		
Wednesday	13	Saturday	10
		Sunday	17

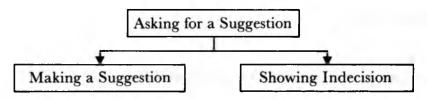
Now you invite other people in your class and they invite you. Your replies will depend on what you have written in your diary.

PART THREE [A]

SUGGESTIONS

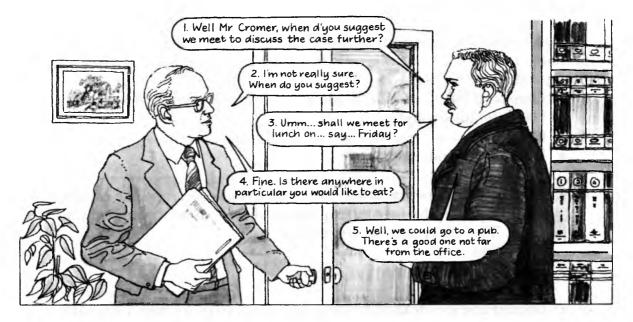
A | Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🙆 📼

Donald Cromer is talking to a client, Mr Milton.



3 LANGUAGE ITEMS

See Charts 27-29 on pages 5-6 of the booklet in the back cover.

B | Controlled practice

1 MANIPULATION DRILL



OBJECTIVE

To practise, at speed, the language from Charts 27–29, using good intonation.

Make the following into sentences about suggestions.





- a) I What/you like/do this evening?
 - 2 I/mind/you like to do?
- b) I Is/anywhere/particular/would like to go?
 - 2 I/really sure/anywhere you/suggest?
- c) I Where/you suggest/go for a meal? 2 Shall/go/pub?
- d) I What film/fancy seeing?
 - 2 I/mind really/film/like to see?
- e) 1 When/suggest/go on holiday? 2 We/go in August
- f) If/make/suggestion/could/to the sea
- g) 1 How/spend/this evening? 2 I/easy

2 CAST CONVERSATIONS

(K)

OBJECTIVE

To select appropriate language.

Use appropriate language from Charts 27–29 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.)

a) I Carol and David cannot decide what to do this evening. Carol asks David for his suggestions.

Carol says -

2 David shows indecision.

David says —

b) I At a meeting between Susan Grey, three colleagues, and the editor of the newspaper, they are talking about where to hold the annual staff party. The editor asks for suggestions.

The editor says -

2 Susan suggests the 'Mayfair' hotel.

Susan says—

c) I Donald and a colleague are deciding where to go for lunch. Donald asks for a suggestion.

Donald says-

2 The colleague has no particular place in mind.

The colleague says-

d) I Donald Cromer, his boss, and a client are trying to decide when to meet again. Donald asks for suggestions.

Donald says

2 His boss suggests next Friday at eleven o'clock. His boss says—

c | Situational practice

1 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part Three A fluently and without reference to the Charts.

Make the following conversations. You ask the people below for their SUGGESTIONS, and they answer you. Pay particular attention to attitude.

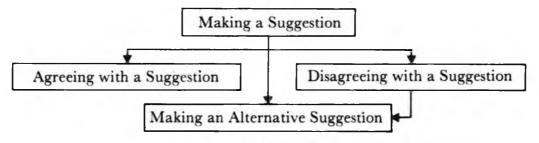
- a) You are going to go out for the evening with a friend.
- b) You are arranging another meeting with a business colleague.
- c) You are going to go away for the weekend with a close friend.
- d) You are arranging for your boss to come to dinner.
- e) You are buying a record with your flat mate.

PART THREE [B]

ALTERNATIVE SUGGESTIONS

Language presentation

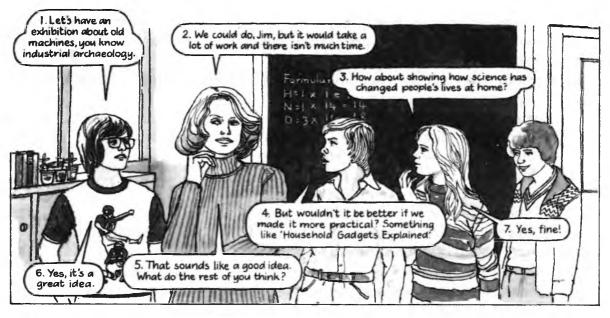
1 INTERACTIONS



2 MODEL CONVERSATION 🙆 📼



Carol Anderson and some of her students at school have decided to hold a science exhibition.



3 LANGUAGE ITEMS

See Charts 30–32 on page 6 of the booklet in the back cover.

Controlled practice

1 MANIPULATION DRILL

OBJECTIVE

To practise, at speed, the language from Charts 30–32, using good intonation.

Make the following sentences about suggestions. (A) a) r Shall/have/drink? 2 That/bad idea/rather not thanks. I've got a headache b) I I/we take a tent 2 Wouldn't/rather better/we hired a caravan? c) I How/idea/camping/to you? 2 That/possibility d) 1 We/hitch-hike 2 We/do/I don't think I'd like to e) I What/going/seaside? 2 Couldn't/camp by a lake instead? f) I Why/we/walking in the hills? 2 I/say/rather not g) I I/we go camping 2 Why/stay at home instead? h) I Shall/have a drink? 2 Might/suggest/a meal instead? i) I We/have a meal 2 I/like/I've only just eaten (K)2 CAST CONVERSATIONS OBJECTIVE To select appropriate language. Use appropriate language from Charts 30–32 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.) a) I Susan Grey's editor suggests going out for a meal. Susan is surprised but agrees with the suggestion. Susan says _ 2 The editor suggests going to 'Angelo's', an expensive restaurant, but Susan prefers the 'London Steak House'. Susan says ____ 3 The editor disagrees with the suggestion. The editor says _____ Graham Williams suggests that he and David Stuart should go to a *b*) film. David disagrees with the suggestion. David says – c) I Susan and Carol are making holiday plans. Susan suggests travelling round Europe. Carol wants to go to Morocco. Carol says _____ 2 Susan does not agree with the idea because she does not think she has got enough money. Susan says _____ 3 Susan suggests going to France. Carol likes the idea. d) I Nancy Cromer wants to go to a ballet with Donald. He prefers the idea of seeing a play. Donald says ___ 2 Nancy disagrees, but does not want to upset her husband.

Nancy says _____

c | Situational transfer

1 INTERACTION WRITING

OBJECTIVE

To select and use *appropriate* language in given situations without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) You are going to the cinema with Graham Williams, but you have not yet decided which film to see.
- b) Donald Cromer and his boss are trying to decide how to re-decorate the boss's office. The boss asks for suggestions.
- c) Susan Grey and a colleague are trying to decide where to go for lunch.
- d) You want David Stuart to sing at your folk club. You are trying to decide the date with him.
- e) Carol Anderson and her principal are discussing a pupil who behaves badly in class. They are trying to decide what to do.

2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part Three A and Part Three B fluently and without reference to the Charts.

Make the following conversations. You ask the people below for their suggestions and they answer you. Pay particular attention to attitude.

- a) You want to paint a room in the flat and you are discussing it with your flatmate
 - b) You are in a restaurant with a friend discussing what to eat





- c) With your boss you are trying to decide the best way to advertise 'Woof', a new brand of dog food
- d) You and a colleague have decided to learn a foreign language. You are trying to select the language to study





3 FREE PRACTICE

OBJECTIVE

To use the language from Part Three.

In small groups

You are organising a party for yourselves and your friends. As a group you should decide:

when to hold the party

where to hold the party

who to invite to the party

what food and drink to provide for the party

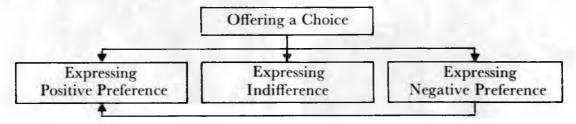
what entertainment to have at the party, etc.

PART FOUR

CHOICE AND PREFERENCE

A | Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🔊 📼

There is a meeting taking place in Susan Grey's office between Paul Wood, the news editor, and three news reporters. They are discussing an article which is going to be printed in tomorrow's paper.



3 LANGUAGE ITEMS

See Charts 33-36 on pages 6-7 of the booklet in the back cover.

в | Controlled practice

1 MANIPULATION DRILLS



OBJECTIVE

To practise, at speed, the language from Charts 33–36, using good intonation.

- a. Use the following to OFFER CHOICES. (A)
 - a) what/you prefer/do/the news on television/listen/radio?
 - b) there's/cinema/night club/up/you
 - c) we/either visit you this evening/you tomorrow which/prefer?
 - d) what/rather we did/visit you this evening/tomorrow?
 - e) we/watch the news on television/listen/radio/up/you
- **b.** Use the following to express Positive or NEGATIVE PREFERENCES or INDIFFERENCE.
 - a) personally/prefer/watch television
 - b) it's/same/me
 - c) well/I think/rather you visited me tomorrow

- d) I/rather not/to the radio myself
- e) I/not keen/to the night club
- f) well/both/interesting
- g) well/not particularly keen/going to the cinema
- h) I/rather/to the night club
- i) I/rather not/to the night club either
- j) I/fancy either

ODIFCTIVE

2 CAST CONVERSATIONS



To select appropriate language.	
Use appropriate language from C	harts 3

Use appropriate language from Charts 33–36 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) I Carol Anderson's principal is offering her Thursday or Friday off so that she can go for an interview.
 - The principal says –
 - 2 Carol would prefer Thursday. Carol says _____
- b) I A folk-club organiser, Mary Ball, is offering David Stuart the choice between two possible dates for him to do a concert: the 15th and the 22nd.
 - Mary Ball says — — Halikes the 20
 - 2 David is negative about both. He likes the 29th. David says
- c) I Susan Grey's editor offers her the choice between doing an article on the local schools or doing one about a local council meeting.

 The editor says
 - 2 Susan Grey does not want to do an article on the council meeting; she wants to do the article on the local schools.

 Susan says _______
- - 2 She does not want to go to either. She wants to go to the 'Excelsior Café'. Carol says ______

c | Situational transfer

1 INTERACTION WRITING

OBJECTIVE

To select and use *appropriate* language in given situations, without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) Nancy Cromer is buying fish. The fishmonger offers her a choice between plaice and cod.
- b) Carol Anderson's principal offers her the choice between a pay rise or an extra week's holiday a year.
- c) Graham Williams has invited David Stuart to go to a concert in a nearby town. He offers David the choice between going by train or by bus.
- d) Donald Cromer has invited you out for a meal and offers the choice between two restaurants.

2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part Four fluently and without reference to the Charts.

In the following situations you offer each person a choice between two things, and they answer.

Pay particular attention to attitude.



a) A friend has come to see you



b) You are inviting a business colleague from another country



c) You are offering to work overtime for your boss



 You are selling an airline ticket to a customer



e) It is raining, your friend is leaving



f) Your boss has come to dinner. Dinner has just finished

3 DIALOGUE WRITING

OBJECTIVE

To give you extra practice of the language studied in Part Four, in order to fix it more firmly in your memory.

Write one of the following conversations in about 100 words.

- a) Two friends are discussing whether to see a film at the Odeon Cinema (a Western) or the film at the ABC (a serious film). They have different tastes.
- b) James Milroy, a schoolboy, goes to a factory for an interview, and is offered the choice between two jobs.

D Role simulation

OBJECTIVE

To use appropriate language from Part Three and Part Four in a realistic situation.

The Situation

At Coastal Television Jonathan Wilson, the Head of Drama, has called a meeting to decide on the next 'play of the month' which will be shown in three months' time. Two plays have so far been put forward, and the meeting has to decide whether to adopt one of these, or choose something different.



THE PLAYS

Hotel Holiday by Bertrand Motram; a farce. This play tells the story of a man who goes to a hotel for a weekend with his mistress. By chance, his wife goes to the same hotel with her lover. While there, the husband gets involved with the pretty receptionist, and the situation is further complicated because the wife's lover is the husband's boss. During the play all the characters try to avoid each other, with hilarious consequences. Finally, in a hurricane, they all discover what is going on, the husband and wife decide they love each other after all, and everybody is happy. Other characters are the hotel manager, a porter, waiter, other guests, etc. A very funny comedy, if you like that sort of thing. Total cost: £30,000.

Greater Love Hath No Man by George Crisp; a serious drama. After a shipwreck two men are stranded on a desert island. At first they are total strangers, but as they learn how to survive, they come to trust each other and soon rely on each other completely. Tragedy strikes when one of the men falls from a tree and breaks both legs. His friend tries to help him, but cannot and so the injured man begs his friend to kill him. The friend does not want to, because he cannot bear the idea of being alone; but finally, when he realises that he is being selfish, and that his conscience forces him to, he kills the injured man. He cannot survive his sadness and swims out to sea, never to return. A very moving play, in which a man's concern for his friend fights with his selfishness. Total cost: £27,000.

Some points in favour of *Hotel Holiday*:

it will attract a large audience

it has a reasonably large cast

it is an enjoyable play

it involves no outside locations (working away from the studio)

Some points in favour of Greater Love Hath No Man:

it is very 'serious' drama there are only two roles

it will not involve the studio staff in difficult organisation since it will be shot on location

it costs less

a) The following people would prefer Hotel Holiday:
ALBERT GREENAWAY, the studio manager
KEN O'NEILL, a producer
SANDRA RICHARDS, the advertising Accounts Director

b) The following people would prefer Greater Love Hath No Man: PETER ALEXANDER, a producer CAROLINE TINDALL, a production assistant HENRY FREELAND, Chief Sound Engineer

C) The following people are at present undecided:

JOE GRAFTON, the Accounts Manager

PAULINE ELKIN, 'Props' Mistress (props are things which are not scenery—
glasses, guns, newspapers, etc.)

KATE ROGERS, Set Designer (Set = Scenery)

HELEN MORRIS, Wardrobe Mistress

JOHN YATES, Senior Cameraman

MARY STRANGE, Make-up

JANE BROWN, Publicity Manageress

d) The Meeting is controlled by:

JONATHAN WILSON, Head of Drama

Those people who support one of the two plays should prepare arguments in favour of their choice and against the other play.

Those people who are undecided can support one of the two plays, or make suggestions about different types of play that might be chosen instead.

In this meeting you should be prepared to:
OFFER CHOICES and STATE PREFERENCES
ASK FOR and MAKE (ALTERNATIVE) SUGGESTIONS
Note: Other characters could be assistants to the managers.

Extensive listening 2 🙆 🚾

OBJECTIVE

To understand authentic spoken English and decide what the speakers' attitudes are.

1 GENERAL COMPREHENSION

(K

- **a.** Listen to the Introduction to this Extensive Listening Section and answer the following questions:
 - a) Who is giving the dinner party?
 - b) Who has Jane Phillips decided to ask round for a party?
- **b.** Read the following questions and then listen to Part One. When you have listened to Part One, answer the questions.
 - a) Does Colin Blackmore accept Jane Phillips' invitation immediately?
 - b) Does Colin Blackmore know who he intends to ask to go with him when Jane Phillips invites him?
 - c) Had John Miller made any plans for the next (Friday) evening?
 - d) What reasons does Anne Harris give for declining Colin Blackmore's invitation?
 - e) Does Angela Palmer accept Colin Blackmore's invitation immediately, or does he have to persuade her to accept?
- c. Read the following questions and then listen to Part Two. When you have listened to Part Two, answer the questions.
 - a) Why do Jane's guests want to take her out for a meal?
 - b) What are the problems about arranging to go out together
 - i) next Saturday? ii) the Friday after next?
 - c) The group decide to have a meal together. Where is it to be and when?
 - d) Where and when do they arrange to meet?

2 LANGUAGE IN CONTEXT

- **a.** Listen to Part One and decide what the following words or phrases mean. (Conversation 2)
 - a) 'Struggling on.'
 - b) '. . . you don't get on that well.'

(Conversation 3)

- c) 'You've not really given me enough notice.'
- \vec{d}) '... half an arrangement ...'
- e) '... difficult to pull out
- **b.** Listen to Part Two and decide what the following phrases mean:
 - a) '... pay Jane back for this.'
 - b) '. . . a week on Saturday.'
 - c) 'I can fit in.'
 - d) '. . . the best of both worlds.'

3 READING BETWEEN THE LINES

K

a. Listen to Part One again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.

- a) Jane Phillips wants Colin Blackmore to bring a friend to the party.
- b) John Miller is very enthusiastic about going to the party.
- c) John Miller offers to bring some wine.
- d) Colin Blackmore and Anne Harris are close friends.
- e) Anne Harris has made a definite arrangement to go to a concert tomorrow (Friday).
- f) Colin Blackmore tries tentatively to persuade Anne Harris not to go to the concert.
- g) When Colin Blackmore rings up Angela Palmer, she accepts the invitation enthusiastically.
- h) Angela Palmer asks Colin Blackmore for a lift to the party very casually.
- **b.** Listen to Part Two again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.
 - a) John Miller asks for more coffee in a rather blunt manner.
 - b) Both Angela Palmer and John Miller agree immediately to Colin Blackmore's suggestion to take Jane Phillips out for a meal.
 - c) Jane Phillips politely tells the others that she already has a tentative arrangement for next Saturday.
 - d) Jane Phillips' suggestion of going out for a meal somewhere is made in a very direct way.
 - e) John Miller politely disagrees with the idea of going to a pub.
 - f) John Miller is very strongly in favour of going to a Chinese restaurant.
 - g) Everyone agrees fairly readily to the idea of going to the 'Kung Fu'.

APOLOGISING AND Intersection B COMPLAINING

PART ONE

APOLOGIES AND EXCUSES

Language presentation

1 APOLOGISING TO SOMEONE WHO KNOWS THE SITUATION

Donald Cromer arrives home late after an important meeting.







```
I'm {terribly } sorry {for DOING...; {that) SENTENCE;} I'm afraid...
                                       (polite)
I apologise for DOING...;
I'm afraid . . . \( \tanher formal \)
I do apologise for DOING...;
I'm afraid . . . \(\langle\) very strong \(\rangle\)
Sorry { for DOING...; } (but...)
                                    \langle informal \rangle
```

2 APOLOGISING WHEN ADMITTING MISTAKES/REACTING TO APOLOGIES UNHAPPILY/MAKING EXCUSES/ ACCEPTING APOLOGIES

Carol Anderson meets Nancy Cromer on the stairs.







APOLOGISING AND COMPLAINING

ADMITTING MISTAKES

I'm {terribly very } sorry about this but I'm afraid . . . <polite > I'm afraid I seem to have DONE . . . <tentative > I'm afraid I've DONE . . . { I'm really sorry. sorry. <informal > terrible > . .

REACTING TO APOLOGIES UNHAPPILY Oh dear! (That's a pity.) \(quite polite \) Oh no! \(\langle informal : very strong \rangle \)

MAKING EXCUSES

I { had no intention of DOING..., really. \langle rather formal \rangle didn't mean to, really.

It really wasn't my fault, you see . . . \langle strong \rangle

I just couldn't help it! (informal)

ACCEPTING APOLOGIES

That's (quite) all right.

These things happen; it can't be helped. \(\langle polite \rangle \)

I quite understand. (Please don't worry.) (slightly formal)

Not to worry. (informal)

B | Controlled practice

1 MANIPULATION DRILL

(K)

OBJECTIVE

To practise, at speed, the language from the Charts, using good intonation.

Make the following into sentences.



- a) I I/sorry I/late/afraid I got held up at the office
 - 2 That/right
- b) I I do/spilling wine on the carpet
 - 2 These/happen it/be helped
- c) I I/sorry/this but I/afraid I've lost the book you lent me
 - 2 Oh dear/pity
- d) I I/afraid/seem/broken your record player/really sorry
 - 2 I/mean/really 3 Oh well/worry
- e) I I/afraid/forgotten your name, sorry
 - 2 I/understand/worry

APOLOGISING AND COMPLAINING

c | Situational practice

1 MINI-DIALOGUES

OBJECTIVE

To select and use appropriate language in given situations.

Make a short conversation for each of the following situations.

- a) At a party, X spills wine over Y's dress.
- b) X arrives late for a meeting; the bus was late.
- c) X has lost the record he borrowed from his friend.
- d) At a party, X spills wine all over the Persian rug. X tells the host/hostess.
- e) X is really unhappy about forgetting Y's birthday.
- f) X rings up Y in the middle of the night because X is unhappy and wants sympathy.
- g) X took Y's coat by mistake: X rings Y.
- h) X has upset Y's mother: X tells Y.

PART TWO

APOLOGISING FOR CHANGING FUTURE PLANS

Language presentation

One of Donald's colleagues, George, rings him up.





APOLOGISING AND COMPLAINING

APOLOGISING FOR CHANGING FUTURE PLANS

I'm $\left\{\begin{array}{c} \text{terribly} \\ \text{confull.} \end{array}\right\}$ sorry (about this) but I don't think I'll be able to DO...(after all). \(\(\rho\) polite\(\rangle\)

I hope this doesn't put you out too much, but I'm afraid I won't be able to DO... (after all). $\langle slightly formal \rangle$

I'm afraid I can't manage TIME, I'm sorry. (slightly informal)

You know I said $\begin{Bmatrix} I'd \\ X \text{ would} \end{Bmatrix} DO \dots$; Well I'm afraid $\dots \begin{Bmatrix} I \\ X \end{Bmatrix}$ can't now, (you see . . .) \(\langle informal \)

Controlled practice

1 MANIPULATION DRILL



OBJECTIVE

To practise, at speed, the language from the Charts, using good intonation.

Make the following into sentences. (A)



- a) I/terribly sorry/think/be able to go to the theatre with you/all
- b) I/afraid/manage Thursday evening/sorry
- c) You know I said I/go/cinema on Thursday evening, well/afraid I/now
- d) I hope/put you/too much/afraid/won't/able to come to the opera after all

c | Situational practice

1 INTERACTION WRITING

OBJECTIVE

To select and use appropriate language from the Charts in given situations.

In the following situations make short conversations, paying particular attention to the use of appropriate language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) Susan Grey had arranged to have dinner with her friend, James, who also works on the newspaper. She realises she had already arranged to go to a film with Carol.
- b) Donald Cromer had arranged to have a meeting with his boss at eleven o'clock, but he cannot because a client insists on seeing him.
- c) David Stuart had arranged to pick Carol up after work. He cannot because of a rehearsal.

APOLOGISING AND COMPLAINING

2 SOCIAL RESPONSES

OBJECTIVE

To test you in the use of the language in Part One and Part Two.

What would you say in the following situations?

- a) You have to break a promise to go to a party because you have to complete an important report.
- b) You have broken a vase while at the home of a business acquaintance. It looked rather expensive.
- c) At a party a few weeks ago you lost your temper with one of the guests. You have just met him again and are apologising for your behaviour, which you think was due to overtiredness.
- d) A friend of yours forgets to bring you the book you had asked to borrow. He apologises. You accept the apology.
- e) You have just backed your car into a police car.
- f) You arrive late for a dinner party because your car broke down.
- g) Some time ago you accepted an invitation from a friend to go hiking this weekend. Now you cannot go because your sister is arriving home after many years abroad. What do you say to your friend?
- h) A colleague who you lent a record to has scratched it and apologises. You accept the apology.

PART THREE CRITICISM

A | Language presentation

1 CRITICISING SOMEONE WHO IS PRESENT

Nancy Cromer is talking to her daughter, Emily.

Do you think you could DO... (next time)? $\langle polite \rangle$

Oh X! You could $DO \dots$ have $DONE \dots$

 $\begin{array}{c} & & \langle \textit{strong} \rangle \\ \text{Oh } \textit{X!} \text{ I } \underline{\text{do}} \text{ wish you} \\ \{ \text{would}(\mathbf{n't}) \ \textit{DO} \dots \\ \text{had}(\mathbf{n't}) \ \textit{DONE} \dots \} \\ \end{array} \\ \left\langle \textit{very strong} \right\rangle$



APOLOGISING AND COMPLAINING

2 CRITICISING SOMEONE WHO IS NOT PRESENT/ AGREEING/DISAGREEING WITH CRITICISM

Carol Anderson is talking to Susan Grey. (A)







CRITICISING

I'm beginning to get rather tired of $\begin{cases} \text{the way sentence.} \\ X(DOING) \dots \end{cases}$

Don't you think (that) X tends to DO... (too much). $\langle tentative \rangle$

The trouble with X is that $\begin{cases} \text{he is} \\ \text{she never} \end{cases}$ always $DOING... \end{cases} \langle direct \rangle$

I'm sick and tired of $\left\{\begin{array}{l} \text{the way SENTENCE.} \\ XDOING... \end{array}\right\} \langle \textit{extremely strong} \rangle$

AGREEING

Yes, it { can be is } a problem, { can't it? } < polite >

I think I can understand how you feel. \(\lambda\) tentative \(\rangle\) Yes, I know what you mean.

\(\(fairly \) strong \(\)

DISAGREEING

Really? I can't say I've (particularly) noticed. \(\polite \rangle \) I can see what you mean, but you must remember + sentence.

<tentative>

Oh come on! X isn't that bad! ⟨informal: strong⟩

*A*POLOGISING *A*NI COMPLAINING

в | Controlled practice

1 MANIPULATION DRILL

OBJECTIVE

To practise, at speed, the language from the Charts, using good intonation.

Make the following into sentences. (A)





- a) I the trouble/Mike/always borrowing money
 - 2 yes/problem, isn't it?
 - 3 really/not say/noticed
- b) do/think/could knock before/come in next time?
- c) Oh Jane, I/wish you/not told Mary what I said
- d) I I/beginning/tired/Mike borrowing money all the time
 - 2 I think/understand/you feel
 - 3 I/see/you mean, but of course/real financial trouble at the moment

| Situational practice

MINI-DIALOGUES

OBJECTIVE

To select and use appropriate language from the Charts in given situations.

Make short conversations for each of the following situations.

- a) X's friend borrowed X's bicycle without asking.
- b) X is complaining to colleague Y about colleague Z, who does not do his share of the work. Y disagrees.
- c) X is complaining to friend Y about Z always being aggressive. Y agrees.
- d) X complains to colleague Y about Y's strong-smelling cigarettes.
- e) X is telling boss Y about secretary Z's untidiness. Y disagrees.
- f) X is complaining to Y about Y shouting.
- g) X is complaining to friend Y about Y's friend Z, who tells stories about other people. Y disagrees.
- h) X is complaining strongly to Y about Z, who always makes bad jokes. Y agrees.

APOLOGISING AND COMPLAINING

PART FOUR

COMPLAINTS

A Language presentation

MAKING/REJECTING/ACCEPTING/DELAYING COMPLAINTS

Donald Cromer is in the shop where he recently bought a radio.







MAKING A COMPLAINT

(Excuse me), I'm afraid STATEMENT OF PROBLEM* \(\frac{polite}{} \) to be something wrong with X. $\langle tentative \rangle$ (Excuse me), there

REJECTING A COMPLAINT Well, I'm afraid there we can do about it, actually. (polite)

ACCEPTING A COMPLAINT Oh, I am sorry about that, I'll DO... (polite)

DELAYING A COMPLAINT

I suggest you leave it with us, and we'll see what I'm afraid the manager† isn't in at the moment. Could you call back later? \polite\

^{*} When making a complaint, the usual way is to simply explain what has happened.

[†] or whoever is in a position of authority e.g. the director, etc.

APOLOGISING AND COMPLAINING

B Controlled practice

1 MANIPULATION DRILL

OBJECTIVE

To practise, at speed, the language from the Charts, using good intonation.

Make the following into sentences. (A)





- a) excuse/afraid my watch has stopped
- b) I suggest/leave/us and we/what can/done
- c) excuse/appears/something wrong/my watch
- d) well/afraid/not much/do/actually
- excuse/seems/something wrong/the vacuum cleaner I bought here
- f) Oh/sorry/that, I/change it

c | Situational practice

1 MINI-DIALOGUES

OBJECTIVE

To select and use appropriate language from the Charts in given situations.

Make short conversations for each of the following situations.

- a) X bought a record in a shop, but it was not the right record inside.
- b) X has bought some meat at the butchers. It is bad.
- c) X bought an airline ticket; it was filled in incorrectly.
- d) X has hired a car; it has broken down.
- e) X bought a parrot three hours ago; it has died.

2 SOCIAL RESPONSES

OBJECTIVE

To test you in the use of the language in Part Three and Part Four.

What would you say in the following situations?

- a) Your friend has just broken your teapot and you are unhappy about it.
- b) You are fed up with John, who never remembers arrangements that he has made. You tell another friend about it.
- c) You bought a new car last week, but already the windscreen wipers have fallen off. You complain to the garage.
- d) Someone who you do not know very well is complaining about how Mary is always gossiping. You do not agree.

APOLOGISING AND COMPLAINING

- e) You are working at an airport. Someone complains because they have not got a visa and so cannot make their journey. There is nothing you can do.
- f) Somebody who you do not know very well has just been rude to your friend. You are unhappy about it.

3 FLASHBACK DIALOGUES

OBJECTIVE

To consolidate your knowledge of the language in this Intersection.

Change the following situations into dialogue form, as if they were happening now.

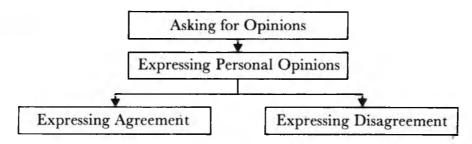
(For an example see Intersection A page 24.)

- a) Joan rang up her friend Christine and apologised for not being able to come to dinner as they had arranged because her (Joan's) mother had been taken ill. Christine naturally accepted the apology and hoped Joan's mother would soon be better.
- b) Mr Smith took the record player he had bought back to the shop where he had bought it. He complained that it did not work it went too slowly. The assistant rejected his complaint, but the manager, who happened to hear the conversation, told Mr Smith to leave it for them to look at.
- c) Paul borrowed his brother Tom's motorcycle without asking and had an accident. He apologised to Tom. He explained how he had skidded on the wet road and hit a lamppost. Tom criticised him for taking the bike without asking, and for being so careless. Paul apologised again, and Tom reluctantly accepted his apologies.
- d) Mr Brown was complaining to his colleague Mr Jones about the fact that the government kept raising taxes all the time. Mr Jones agreed completely. Mr Brown went on to complain that the opposition were just as bad since, in his opinion, they did not do anything. Mr Jones could not agree, and hoped the opposition would soon be the government.

PART ONE OPINIONS

Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🔕 📼



Susan Grey is interviewing Mark Cummings and Madeleine Whitehouse, two politicians, about the latest increase in taxes:



3 LANGUAGE ITEMS

See Charts 37–40 on pages 7–8 of the booklet in the back cover.

Controlled practice

1 MANIPULATION DRILLS



OBJECTIVE

To practise, at speed, the language from Charts 37–40, using good intonation.

a. Make the following into questions and answers about OPINIONS. (A)





EXAMPLE

- i) what/think/Fred's new song? What do you think of Fred's new song?
- ii) it's very good . . . in my opinion In my opinion, it's very good.

Now do the same with the following.

- a) i how/feel/the proposed new art gallery?
 - 2 it's unnecessary . . . as far as I'm concerned
- b) I what/opinion/Carlos Begonyou's new painting?
 - 2 it's below his usual standard . . . it would seem to me that
- c) I I/wondering/you stood/question/the council's proposal for a new art gallery. 2 it's a waste of money . . . from my point of view
- d) what/think/Carlos Begonyou's earlier work?
 - 2 it's very exciting . . . personally, I think that
- e) I I/wondering/opinion/Begonyou's more recent work was.
 - 2 it's horrible . . . I reckon
- f) I what/think/the council's plans for a new art gallery?
 - 2 there are more important things to spend money on . . . as I see it
- g) 1 what/opinion/this painting? 2 it's really quite interesting... as far as I'm able to judge
- **b.** Make the following into statements of agreement or disagreement.

EXAMPLE

In my opinion waterski-ing is a pointless sport.

- i) I/not/more I couldn't agree more!
- ii) do/really/so Do you really think so?

Now do the same with the following.



- a) As far as I'm concerned, Clark is a terrible footballer!
 - I I/go along/you there 2 I/really sure if/go along/you there
- b) In my opinion Manchester United is a great team!
 - I I/agree more 2 You/be joking
- c) It would seem to me that English football is declining!
- I Yes, I/tend/agree/you/that 2 do/really/so d) In my opinion, Syd is the best goalkeeper around!
 - I I/with/there 2 I/not accept that
- e) Personally, I think that football is a boring game for people who don't support a particular team. I I/your point 2 I/not agree

2 CAST CONVERSATIONS

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OBJ	ECT	IVE
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To select appropriate language.

Use appropriate language from Charts 37–40 in the following situations, and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.)

a) I Carol Anderson asks Susan Grey her opinion of a new women's magazine called 'Feline'.

She says _

- 2 Susan Grey thinks it is sexist. She says
- 3 David Stuart agrees.

He says ____

b) I Donald Cromer asks his wife what she thinks of his boss.

He says

- 2 She does not want to hurt his feelings, but she does not like him. She says
- c) I Susan Grey's editor gives his opinion about a colleague's writing. He thinks it is awful.

He says ____

2 Susan disagrees.

She says _____

d) I Carol Anderson's principal asks her what she thinks of John Smith, a pupil.

The principal says_____

2 Carol thinks John Smith is extremely intelligent.

She says ___

3 The principal agrees. She says

c | Situational practice

1 INTERACTION WRITING

OBJECTIVE

To select and use *appropriate* language in given situations, without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) Graham Williams and David Stuart disagree about 'Flintlock' beer.
- b) Susan Grey disagrees with her editor about whether a photograph should be published in the paper.
- c) Nancy Cromer asks Donald for his opinion of their eldest son's new girlfriend.
- d) Donald Cromer agrees with his boss about the new office furniture.
- e) David Stuart and Carol Anderson agree about a film they have just been to see.

2 FREE PRACTICE

OBJECTIVE

To use the language from Part One.

Using the language from Part One make conversations about some of the following.



hitch-hiking



examinations



modern fashions



package holidays



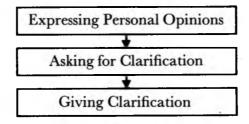
marriage

PART TWO

CLARIFICATION

Language presentation

1 INTERACTION



2 MODEL CONVERSATION 🙆 📼





At Susan Grey's interview with the two politicians, Mark Cummings and Madeleine Whitehouse, Mrs Whitehouse is giving her opinion of the



3 LANGUAGE ITEMS

See Charts 41 and 42 on page 8 of the booklet in the back cover.

в | Controlled practice

1 ATTITUDE DRILL

OBJECTIVE

To practise appropriate language from Charts 41 and 42, using good intonation.

Opinion boxes

Below are four boxes, each concerned with a particular subject. In each box there are two general opinions (OP) and clarifications of those opinions (CL).

Make conversations in which X gives an opinion, Y asks for clarification, and X gives clarification.

EXAMPLE

X is Y's friend:

EDUCATION BOX

- (OP) Education is the responsibility of parents
- (CL) Parents should show them how to behave in society

X: As I see it, education is the responsibility of parents.

Y: What do you mean by education?

X: What I'm saying is that parents should show children how to behave in society.

Now do the same with the following.

a) X is Y's friend:

MONEY BOX

- (OP) Money isn't everything
- (CL) There are some things money can't buy
- (OP) Money creates more problems than it solves
- (CL) The more money people have, the more they worry

b) X is Y's colleague:

ADVERTISING BOX

- (OP) Advertising is immoral
- (CL) It encourages people to buy what they can't afford
- (OP) Advertising is a waste of time
- (CL) People could use their imagination on more important things

c) X is Y's boss:

ABORTION BOX

- (OP) Abortion is unnatural
- (CL) It's taking life
- (OP) Abortion is extremely dangerous
- (CL) In some cases the mother dies too

d) X is Y's colleague:

WORK BOX

- (OP) Factory work/inhuman
- (CL) People/treated/like machines
- (OP) Factory work/made/more attractive
- (CL) Pay and conditions/improved

c | Situational practice

1 FREE PRACTICE

OBJECTIVE

To use language from Part One and Part Two appropriately.

Look at the following letter, printed in a local newspaper.

Dear Sir,

I am writing to protest about the appearance of most school children nowadays. I find the way they dress quite appalling.

When I was at school children had to wear uniforms and look neat and tidy. Nowadays, however, a lot of schools do not make their pupils wear uniforms at all. They are allowed to wear clothes of their own choosing

which are often unpleasant and ridiculous. The boys seem to prefer having long hair—often unwashed and messy—and the girls wear far too much make-up.

I would suggest that we should return to the standards of the past.

Yours sincerely, J. B. Noakes (Col. retd.)

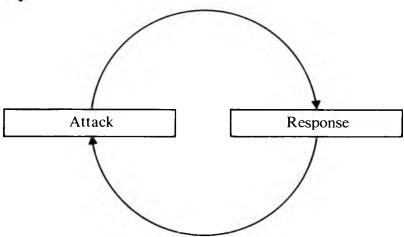
At a Parent-Teachers Association meeting you are discussing the letter. Some of you agree with it and some of you do not.

PART THREE

ATTACK AND RESPONSE

Language presentation

1 INTERACTION



2 MODEL CONVERSATION 🔕 📼



At Susan Grey's interview with the two politicians they are both arguing.



3 LANGUAGE ITEMS

See Charts 43 and 44 on page 9 of the booklet in the back cover.

в | Controlled practice

1 MANIPULATION DRILLS



OBJECTIVE

To practise, at speed, the language from Charts 43 and 44, using good intonation.

a. Make the following sentences into ATTACK sentences using Tag Questions.

EXAMPLE

Cities are becoming overcrowded.

Cities are becoming overcrowded, aren't they?

Now do the same with the following.



- a) Cities are too noisy
- b) People who live in cities are usually nervous
- c) City life can be very enjoyable
- d) City people aren't very friendly
- e) Cities have become hectic places
- f) Noise in cities causes stress
- g) City life might get better
- h) Cars should be banned from city centres
- i) City living will soon become intolerable
- j) Some people prefer living in cities
- b. Make the sentences from a. into ATTACK sentences, using other language from Chart 43.

2 CAST CONVERSATIONS

OBJECTIVE To select appropriate language. Use appropriate language from Charts 43 and 44 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.) a) I Graham Williams is trying to get a customer to agree that censorship should be abolished. He says The customer feels very strongly that pornography affects morality. The customer says b) I Carol Anderson is trying to get David to agree that children should be allowed to leave school at 15. Carol says David thinks that a lot of children develop late. David says

c) I Donald Cromer's boss thinks that Mr Jones – someone who works in the same firm – has been acting very strangely recently.

Donald's boss says_

2 Donald Cromer thinks that Mr Jones has been under a lot of pressure recently.

Donald says ____

3 ATTACK AND RESPONSE

OBJECTIVE

To practise the language from Charts 43 and 44, using good intonation.

Change the following arguments about certain subjects into ATTACK and RESPONSE.

EXAMPLE Tourism

ATTACK

Tourism benefits only the middle class

RESPONSE

Tourism provides jobs

X: Isn't it just possible that the tourist industry benefits only the middle classes?

 $Y\colon I$ see your point, but surely you would admit that it provides jobs for a lot of people . . .

Now do the same with the following.

a) Boxing



ATTACK Boxing is inhuman.

Boxers behave ridiculously.

Boxing is far too violent.

It's horrible to see people enjoying the spectacle of boxers getting hurt. RESPONSE

Boxing is exciting.

A good boxer uses a lot of skill.

There are strict rules to stop people getting badly hurt.

It's exciting to watch a good competition of strength and skill.

b) Space travel



ATTACK

Space travel is a waste of money.

The money could be used to help victims of starvation.

Space travel encourages international competition.

We don't learn anything important about our environment from space travel.

RESPONSE

Space travel teaches us a lot about the universe.

Man needs to learn more about his environment.

It promotes international co-operation sometimes.

We make a lot of technological discoveries.

c | Situational practice

1 INTERACTION WRITING

OBJECTIVE

To select and use *appropriate* language in given situations, without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) Graham Williams, who smokes, is arguing with David Stuart, who does not.
- b) Nancy Cromer, who does not approve of the plan to build a new by-pass, is arguing with her husband's boss, who does.
- c) A politician who thinks that taxes should be increased is arguing with another politician who does not think so.
- d) A pupil who thinks that learning foreign languages is a waste of time, is arguing with Carol Anderson.

2 FREE PRACTICE

OBJECTIVE

To use the language from Part Three.

Using language from Part Three make conversations about some of the following.

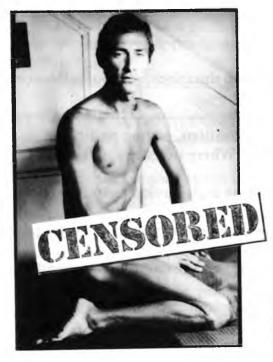
a) Television



b) Zoos



c) Censorship

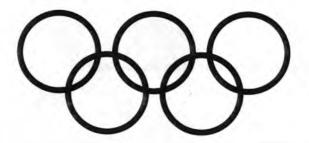


d) Vegetarianism





e) The Olympic Games



f) Public transport



3 DIALOGUE WRITING

OBJECTIVE

To give you extra practice of the language studied in Part One, Part Two and Part Three in order to fix it more firmly in your memory.

Write one of the following dialogues in about 100 words.

- a) John and Peter, two friends, are arguing about whether reading books is better than watching television.
- b) Mrs Braithwaite is arguing with her husband's boss, who thinks that a woman's place is in the home.
- c) Two mothers, who do not know each other very well, are arguing about whether or not children should be strictly disciplined at school and at home.

D | Role simulation

OBJECTIVE

To use appropriate language from Part One, Part Two and Part Three in a realistic situation.

The Thorpe District Council is holding a meeting to decide how to spend the money allotted to the local amenities department. This department organises public facilities and entertainments.

There are three possible projects so far. They are:

i) A public swimming pool



ii) An Arts Centreto include galleries and shops to sell local crafts



iii) A bowling alley

The Councillors* in favour of adopting the swimming pool plan are:

COUNCILLOR SMITH
COUNCILLOR GREEN

They must prepare the best arguments in favour of the swimming pool.

The Councillors in favour of adopting the Arts Centre plan are:

COUNCILLOR BLACKBURN
COUNCILLOR WOOD

They must prepare the best arguments in favour of the Arts Centre.

The councillors in favour of adopting the bowling alley are:

COUNCILLOR TAYLOR COUNCILLOR HANSON

They must prepare the best arguments in favour of the bowling alley.

The following Councillors have not yet made up their minds:

COUNCILLOR DAVIS
COUNCILLOR SHEPHERD
COUNCILLOR RODD
COUNCILLOR CROSSLEY
COUNCILLOR CHADWICK
COUNCILLOR ROBERTS
COUNCILLOR SHAW
COUNCILLOR PASCOE

They must decide what the disadvantages of each plan are; they must decide which one they prefer; they may have alternative proposals, and they should prepare arguments in favour of these.

The Chairman of the meeting is:

COUNCILLOR JONES

He or she must control the meeting, and at the end he or she must make sure a decision is reached.

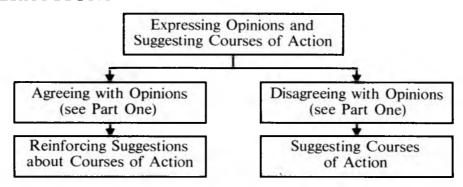
^{* &#}x27;Councillor' here is used to mean either a man or a woman.

PART FOUR

SUGGESTING COURSES OF ACTION

Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🙆 📼



Susan Grey is interviewing a local councillor about the traffic in the town.



3 LANGUAGE ITEMS

See Charts 45–47 on page 9 of the booklet in the back cover.

в | Controlled practice

1 MANIPULATION DRILL



OBJECTIVE

To practise, at speed, the language from Charts 45–47, using good intonation.

Make the following suggestions about education.



- *a)* I surely/good idea/government gave more money for education
 - 2 wouldn't/more sensible/children were allowed to leave school at the age of fifteen?
- b) **1** wouldn't/possible/more practical subjects to be taught?
 - 2 and/fact/seems/me/children/also study modern languages instead of classical ones
- c) it/time/more children were encouraged to go to university
 - 2 on/contrary/they/be given more practical training
- d) I don't/think teachers/encourage their students to study practical 2 and might/be rather wiser/the government gave more money to science departments?
- e) I I/only suggest/we/train more teachers
 - 2 and furthermore we/train them better

2 CAST CONVERSATIONS



OBJECTIVE

To select appropriate language.

Use appropriate language from Charts 45-47 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) A window in the Cromers' flat has been broken by a stone. Nancy Cromer is talking to Susan Grey about it.
 - I Nancy Cromer is sure the damage was done by vandals and thinks that vandals should be put in prison. Nancy says _
 - 2 Susan thinks it would be more effective if the parents were made to pay for the damage. She says_
- b) One of Carol Anderson's students has been injured in an accident with a lorry and she is very upset about it. She is talking to David Stuart and Graham Williams.

	I	Carol says that lorries should be banned from towns during the day.
		Carol says
	2	David does not want to make Carol unhappy, but he thinks children
		should be taught better road sense.
		David says
	3	Graham agrees with David and goes on to say that parents should really
		punish children if they cause accidents.
		Graham says
c)	I	Carol Anderson is talking to one of her classes about diet. One of the
		students suggests that people should eat less.
		The student says
	2	Carol says that they should rather eat healthier food.
		Carol says
	3	Another student thinks that people should stop eating meat.
		The students says
	4	Carol agrees and adds that people should also stop drinking so much.
	-	Carol says

c | Situational practice

1 INTERACTION WRITING

OBJECTIVE

To select and use appropriate language in given situations, without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

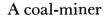
- a) Graham Williams and a customer who he has never seen before are arguing about the kind of musical entertainment the 'Hope and Anchor' should provide.
- b) With Carol Anderson and David Stuart, you are discussing the problem of stopping young people from taking drugs.
- c) Donald and Nancy Cromer are discussing how to discourage people from watching so much television. Donald's boss and his wife are also with them.
- d) Nancy Cromer thinks she needs to lose weight and is discussing this with the wife of Donald's boss.
- e) You and some friends have just heard about a terrible earthquake disaster. You are discussing how to raise money to send to the Disaster Relief Fund.
- f) Graham Williams and his boss are discussing how to attract more customers to the 'Hope and Anchor'.

2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part Four fluently and without reference to the Charts.

In the following situations you are discussing solutions to problems with each of the people below. You suggest courses of action, agree, or disagree. Pay particular attention to attitude.





Problem 1



Pollution in towns

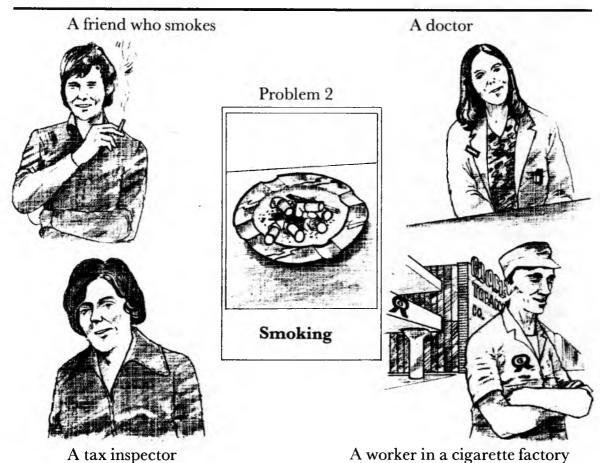


A mother with young children



A government economist

Leader of 'CAP' – Campaign against Pollution



3 DIALOGUE WRITING

OBJECTIVE

To give you extra practice of the language studied in Part Four in order to fix it more firmly in your memory.

Write one of the following conversations in not more than 100 words.

- a) On a radio programme about prison reform Jane Mulley, a politician who thinks that prison conditions should be improved, is talking to George Mackay, a government minister.
- b) Two friends are discussing the fact that most people do not take enough exercise and are very unfit.
- c) A newspaper reporter is discussing the problem of vandalism with a policeman and a social worker.

4 FREE PRACTICE

OBJECTIVE

To use the language from Part Four appropriately.

'CONCERN INTERNATIONAL' is an international group of young people who take an active interest in world problems. A local group is holding a discussion meeting to talk about the subject:

'HELP FOR THE DEVELOPING WORLD'

There are a number of different solutions which different people believe in.

Developing countries need money and food.

The cost of technology and technical equipment should be reduced.

Financial aid should only be used for paying doctors and skilled people to train local people.

Oil prices should be increased by 5% and the extra money used for agricultural projects.

Rich countries should pay higher prices for the products of developing countries.

Governments of developing countries should work together more and rely less on rich countries.

Only projects which cost very little money should be started. Projects which depend on a large work-force should be encouraged to reduce unemployment.

At least 75% of money should be spent on developing agriculture.

- i) Decide your personal suggestions and solutions.
- ii) Try to convince the other participants that your solutions are best. Pay particular attention to attitude.

D Role simulation

OBJECTIVE

To use *appropriate* language from this section in a realistic situation.

The Situation

Every Thursday, on Coastal T.V., there is a programme called 'Dilemma', in which people argue about affairs and issues of current interest. This week the topic is drinking and driving, and the title of the programme is 'So you think you're fit to drive!' The discussion is about whether the law is too strict, or whether it is not strict enough.



Information

The limit of the amount of alcohol a driver is allowed to have in his blood is 80 milligrams for every 100 millilitres of blood: that is about one and a half litres of beer, or one double whisky.

If the driver is convicted of 'being drunk while in charge of a motor vehicle', the usual sentence is *a*) a heavy fine. *b*) disqualification from driving for 12 months.

If the driver causes an accident, the sentence can be stricter. For example, a drunken driver who killed a pedestrian was sent to prison for 9 months, as well as being fined and losing his licence for a year. (A demonstrator who destroyed a tennis court as a protest was sent to prison for 18 months.)

If the police suspect you of having drunk more than the limit (see above) they can ask you to blow into a breathalyser, which is a plastic bag; if the crystals inside turn green, the police can take you to a police station and take a blood sample. If the driver has had a drink less than 20 minutes before he is stopped, the breathalyser cannot be used.

Officially the police can stop you only if they think you are driving badly, but in practice they sometimes simply stop drivers, and give them the breathalyser test.

The following people are taking part in the programme.

THE MINISTER OF TRANSPORT is investigating the law, and is not ready to make any changes until the investigation is complete.

CHIEF INSPECTOR KALE (Head of Southern Police) would like the alcohol limit lowered and sentences made tougher.

MRS NASH (a lawyer) is often professionally involved in drinking and driving cases. She thinks judges are too kind, and that sentences should be made tougher.

DR SMALBY has been asked to explain the effects of alcohol. He says that it slows down reactions, and affects vision.

MRS HOUGHTON, whose six-year-old son, Tommy, was killed by a drunken driver. She thinks the driver should have been sent to prison for life.

MR LAMBERT knocked down a pedestrian while slightly drunk. He feels very guilty, and is convinced it would not have happened if he had not had a few drinks.

MR CROSBY lost his licence six months ago, and, as a result, his job. He feels he was driving quite properly, and that the law was, and is, far too strict.

MRS AUSTIN lost her licence after having three whiskies. She was driving because her husband was drunk. She thinks she drives perfectly well after three whiskies and that the law is unfair.

JAMES CONNERY (a famous racing driver) thinks that everybody reacts differently to alcohol. (He would be quite safe after drinking three whiskies.) He thinks the limit should be raised.

GABRIELLE SAVAGE (a famous film actress) thinks the law should be abolished because it stops people having a good time.

Other members of the public with their own views.

The programme is introduced by DIANAH CLOSE and COLIN WHITE, interviewers for 'Dilemma'.

E Extensive listening 3





To understand authentic spoken English and decide what the speakers' attitudes are.

1 GENERAL COMPREHENSION



- a. Listen to the Introduction to this Extensive Listening Section and then answer the following questions.
 - a) Why has Terry Wilkins been dismissed?
 - b) Who is Sally Green and why has she called a committee meeting?

- **b.** Read the following questions and then listen to Part One. When you have listened to Part One, answer the questions.
 - a) In David Kennedy's opinion, why was Terry Wilkins dismissed?
 - b) In David Kennedy's opinion, why does the management want to intimidate the Union?
 - c) What right does Paul Barnes say that the management has?
 - d) What, according to Paul Barnes, did the Union accept, and what, according to David Kennedy, did the Union not accept?
 - e) What does Paul Barnes say the Union has to do?
 - f) What action does David Kennedy propose?
- c. Read the following questions and then listen to Part Two. When you have listened to Part Two, answer the questions.
 - a) What does Jill Mortimer say about strike action?
 - b) What does Paul Barnes say about A.T.T. 'eventually'?
 - c) How, in David Kennedy's opinion, is the management treating the Union and its members?
 - d) What reasons does Sally Green give for supporting Terry Wilkins?
 - e) What will David Kennedy do, if the others do not agree with him?

2 LANGUAGE IN CONTEXT

- a. Listen to Part One and decide what the following words or phrases mean.
 - a) '... they use it as a pretext to get rid of him.'
 - b) 'I'll lay odds that . . .'
 - c) '... you're running away with yourself a little bit ...'
 - d) 'You're living in cloud-cuckoo land.'
 - e) '... a bit of a thorn in the management's side.'
- b. Listen to Part Two and decide what the following words or phrases mean.
 - a) '... a position they can't back down from.'
 - b) 'There's no card left to play, there's no trump left to play.'
 - c) '... the only thing we can do is climb down afterwards.'
 - d) '... reinstated.'
 - e) '... at what cost?'
 - f) ... a boiler-suit union.

3 READING BETWEEN THE LINES

- a. Listen to Part One again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.
 - a) Paul Barnes bluntly disagrees with the reason David Kennedy gives for Terry Wilkins' dismissal.
 - b) When David Kennedy says that Wilkins was dismissed because he always put the Union members' complaints to the management, Jill Mortimer reacts quite strongly.

(K)

- c) Sally Green tentatively disagrees with David Kennedy's argument that the management were looking for an excuse to dismiss Terry Wilkins.
- d) Paul Barnes argues strongly that the management has the right to dismiss someone who has broken an agreed rule.
- e) David Kennedy tentatively agrees that the management were too hasty.
- f) Both Jill Mortimer and Paul Barnes bluntly disagree with David Kennedy's analysis of the reasons for Terry Wilkins' dismissal.
- g) Jill Mortimer tentatively argues that the Union should make representations to the management and start negotiations.
- **b.** Listen to Part Two again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.
 - a) Paul Barnes tentatively argues that there is a danger of confrontation.
 - b) Jill Mortimer expresses very strong agreement with Paul Barnes' argument against going on strike.
 - c) Both Sally Green and Paul Barnes now think that going on strike will cost too much money.
 - d) David Kennedy does not agree that there is a good deal of trust between the management and the Union.
 - e) Sally Green argues quite strongly that they have a duty to fight for Wilkins.

LINKING SIGNALS Intersection C IN SPEECH

PART ONE

CHANGING THE SUBJECT/REINFORCEMENT/ INTERRUPTING/BALANCING ARGUMENTS

A | Language presentation

David Stuart is talking to Graham Williams and a customer in the 'Hope and Anchor'. 🔊 📻



CHANGING THE SUBJECT

By the way, talking of . . .

⟨slightly informal⟩

Incidentally, on the subject of . . .

⟨slightly formal⟩

REINFORCEMENT

What's more, . . .

Furthermore, . . .

Moreover, . . . In addition, . . .

That's not all, ...} \langle informal \rangle

{ slightly formal >



(Yes, but)

INTERRUPTION

Excuse me, but . . .

(Could I) . . . Could I just

(ask a question) here?

say something (\langle tentative \rangle

If I might just { make a point } here... come in { \langle formal \rangle}

 $\begin{array}{ll} \text{(Hey)} & \left\{ \begin{matrix} hold \\ hang \end{matrix} \right\} & \text{on (a moment)!} \\ & & & \langle \textit{informal} \rangle \end{array}$

BALANCING

on the other hand \(\polite \rangle \) there again (informal)

one {shouldn't}
mustn't}

forget that . . . \(\int formal \)

LINKING SIGNALS IN SPEECH

в | Controlled practice

1 MANIPULATION DRILLS



OBJECTIVE

To practise, at speed, the language from the Charts, using good intonation.

a. Using language from the Chart, make the following questions as if you are changing the subject.

EXAMPLE

football, what do you think of Manchester United this season? . . . By the

By the way, talking of football, what do you think of Manchester United this season?

Now do the same with the following. (A)



a) Charles, how is he? . . . By the way –

- b) transport, what do you think of the new high-speed trains? . . . Incidentally –
- c) novels, have you read the new one by Martha Colson?... Incidentally—
- d) children, how's your nephew? . . . By the way –
- **b.** Using language from the Chart join the following sentences using the words given.

EXAMPLE

pets are a nuisance \rightarrow pets are expensive Pets are a nuisance and moreover they're expensive.

Now do the same with the following.



- a) Cars should be banned \rightarrow we should stop factories **FURTHERMORE** polluting the atmosphere from cities
- b) Mr Smith's very kind Mr Smith's got a real ON TOP OF THAT sense of humour
- television encourages WHAT'S MORE c) There's a lot of rubbish \rightarrow on television people to be lazy
- d) Smoking's a waste of time \rightarrow smoking also damages THAT'S NOT ALL your health
- c. Using language from the Chart make the second of the following pairs of sentences balance the argument used in the first.

EXAMPLE

- Living in cities makes people nervous.
- There's more to do in a city than in the country... there again Yes, but there again there's more to do in a city than in the country.

Now do the same with the following. (A)

- a) 1 Modern films are too full of violence.
 - 2 So is life . . . there again

LINKING SIGNALS IN SPEECH

- b) 1 Nobody likes the new director.
 - 2 They didn't like the old one either . . . on the other hand
- c) 1 He shouldn't have hit his son.
 - 2 The child did give him a lot of provocation . . . one mustn't forget

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_	1 7		, , , , , ,	~		

4	FADED DIALOGUES					
	OBJECTIVE To practise the language from Part One in situations.					
	Complete the following dialogues using suitable language from the Charts. a) Two colleagues are discussing some of their other colleagues. X: anyway I saw Mr Brown this morning. He wasn't very polite.					
	Y: (changing the subject) Mr Brown, how's his secretary? X: Mary, you mean? Y: Yes.					
	X: Well, she's always getting to work late, and she's going out with Joe Green. Mr Brown can't stand him and					
	Y: (interrupting) did you say she was going out with Joe Green? He's a really nasty piece of work.					
	X: Yes, but he's got a lot of money.b) There is a business meeting taking place at which a new product is being					
	discussed.					
	X: I think we should have a lot of success and big sales with this new product.					
	Y: (changing the subject) sales, how is the product going to be advertised?					
	Z: Well that's my responsibility, actually, and I've got this fantastic new idea; you see					
	W: (interrupting), we are supposed to be discussing the product, not advertising.					
	Y: Yes, but it is important to discuss how the product is to be advertised.					
	X: Gentlemen, it's getting late, and I'm feeling very hungry. I suggest we continue this discussion over dinner.					
C	Situational practice					
1	INTERACTION WRITING					
	OBJECTIVE To select and use appropriate language in given situations without reference to					

LINKING SIGNALS IN SPEECH

In the following situations make short conversations, paying particular attention to the use of *appropriate* language.

- a) With two friends you are discussing a television programme you saw.
- b) At a business lunch you are talking about modern transport with two people from another company.
- c) You are discussing the problem of pollution with a friend and someone else who you have just met.

PART TWO

MAKING A POINT MORE ACCURATE/ ILLUSTRATING A POINT/ MAKING SURE THAT YOU HAVE UNDERSTOOD CORRECTLY

A Language presentation

Nancy Cromer is complaining to her husband Donald about a new town guide that has just been published.



MAKING A POINT MORE ACCURATE

or rather,

that is (to say),

or to be more accurate, \(formal \)

or at least, \((informal \)

or {example,})instance,}...

ILLUSTRATING

LINKING SIGNALS IN SPEECH



MAKING SURE YOU HAVE UNDERSTOOD

So you're saying (that) . . . are you?

If I understand you correctly, you're saying . . . \(\tanher formal \)

In other words . . . \(\direct \)

You mean . . . \(\(\text{informal} : \text{direct} \)

в | Controlled practice

1 FADED DIALOGUES

X: That's right.

	•	TIVE actise the appropriate language from Part	Two in situations.
<i>a</i>)	Tw	o friends are talking about the holidays	they have had.
-	X :	You went to Mexico, did you?	•
	Y :	Yes, it was really fascinating,spoilt by tourism were.	the parts that haven't been
	X :	What do you mean exactly?	
		Well,, there are incredible really wonderful country.	archaeological sites, and some
	X:	you don't like the holiday	resorts and the beaches?
		That's right, I like some of	
		famous ones.	,
\sim	\mathbf{x} .	Personally I prefer doing things	I love ski-ing

b) A government minister is at a press conference talking about the problem of unemployment.

_ you don't like just sitting around?

LINKING SIGNALS IN SPEECH

Minister: The problem is caused by economic difficulty, by
inflation. We're doing everything we can to lower the level of
unemployment, we're providing incentives for
businessmen in the north so that they will employ more men.
Reporter: that the government can solve the problem.
Minister: Well, perhaps we can!

c | Situational practice

1 FLASHBACK DIALOGUES

OBJECTIVE

To consolidate your knowledge of the language in this Intersection.

Read the following reports of conversations and then turn them into direct speech as if they were happening now.

(For an example see Intersection A, page 24.)

- a) At a pub Alice mentioned a friend, Ellen, to Bob and Alan. Since Ellen had been mentioned, Alan said that he thought Ellen was overworked, or, more exactly, overtired. Bob balanced that argument by saying that Ellen enjoyed her work and added that she would not stop overworking even though people suggested she should. Alice wondered whether Bob meant that it was Ellen's fault that she was overtired. Bob thought it was.
- b) At a Council meeting, Councillor Davis was describing the new ring-road proposal, which he said would cost £2m or more exactly £1.95m. He thought the ring-road should be open in three years. At this point Councillor Marton interrupted and suggested that £1.95m was far too much money and added that he even doubted whether the ring-road was necessary. Councillor Davis said it was the most important of the Council's many projects. Councillor Marton asked if that meant Councillor Davis was more concerned about cars than old people or unemployment. Councillor Davis refuted the suggestion.
- c) At an engineering exhibition Mr Smythe was talking about energy. Professor Glase used the opportunity to mention solar energy, which he thought was much cheaper than any other form of energy. He immediately corrected himself, saying that it was cheaper in theory. Miss Howard added that solar energy was also less dangerous, and therefore better. Mr Smythe did not completely agree, pointing out that theories were often wrong. Miss Howard wanted to find out if he meant that atomic energy, as an example, was better than solar energy. Mr Smythe was sure it was.

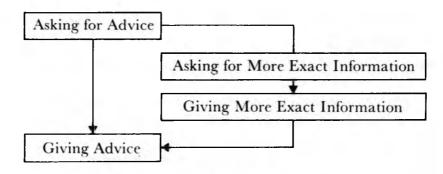


PART ONE [A]

ADVICE

A | Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🔕 📼



Graham Williams has gone to visit his doctor.



3 LANGUAGE ITEMS

See Charts 48-51 on page 10 of the booklet in the back cover.

в | Controlled practice

1 MANIPULATION DRILLS



OBJECTIVE

To practise, at speed, the language from Charts 48-51, using good intonation.

- a. Make the following into sentences about advice. John is going for an interview.
 - a) I can/give/some advice/what to wear for my interview?
 - 2 well/suggest/wear a suit
 - b) 1 what/I say? 2 well personally/advise/be very careful
 - c) I I/wondering/give me/advice/what to wear
 - 2 well/be/good idea/wore a suit
 - d) 1 what/wear/you/me? 2 well/your best course/wear a suit
 - e) r what/say/you/in my position?
 - 2 well/I/you/wouldn't talk about your last job
- **b.** Make the following into sentences asking for and giving more exact information.

EXAMPLE

I think there's a problem

I'm sorry/explain/more detail

the situation is not straightforward . . . well, what I mean is

I'm sorry but could you possibly explain in a little more detail?

Well, what I mean is that the situation is not straightforward.

Now do the same with the following.



- a) 1 I'm out of work
 - 2 what/mean?
 - 3 I've got the sack . . . well, to be quite frank
- b) 1 I'm resting
 - 2 Sorry/not quite clear/you mean/resting
 - 3 I'm not acting in any plays at the moment . . . well, the thing is this
- c) 1 I find it difficult to make friends
 - 2 I'm sorry/explain/more detail?
 - 3 I'm a policeman . . . well, actually, the point is

2 CAST CONVERSATIONS



OBJECTIVE

To select appropriate language.

Use the appropriate language from Charts 48–51 in the following situations



	be prepared to justify your answers. (Where necessary, refer back to The in the Introductory Section.)
a) 1	Graham Williams wants to buy a car, but he does not know what kind to get because he is rather short of money. He asks David Stuart for advice. Graham says
2	David Stuart thinks he should get a second-hand car from Premier Garages, a local garage. David says
<i>b)</i> 1	Carol Anderson has a problem with one of the girls in her class. She asks the principal for advice, even though she knows the principal is very busy. Carol says
2	Her principal does not understand what the problem is. The principal says
3	Carol explains that the girl is always falling asleep in class. Carol says
4	The principal advises her to find out if there is anything wrong with the girl. The principal says
c) I	Donald Cromer has a problem because one of his sons wants to get married and Donald thinks he is too young. He asks his hostess for advice when they meet at her party. Donald says
2	
3	Donald Cromer thinks his son is too young to take the responsibility. Donald says
4	The hostess thinks Donald Cromer should not interfere in his son's life. The hostess says
La	
c 5:	ituational practice
INT	ERACTION WRITING
To se	CTIVE elect and use <i>appropriate</i> language in given situations, without reference to Charts.

In each of the following situations make short conversations, paying particular attention to the use of appropriate language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) You are talking to a friend of yours in a café. He or she has heard that his/her girlfriend/boyfriend is going out with someone else.
- b) You have received a letter from a credit company threatening to take you to court about some money that you borrowed from them when you bought a car. As far as you know, you have already paid back all the money. You are asking Donald Cromer for his professional advice.
- c) David Stuart is having problems with his song writing at present. He is discussing the problem with a man from the Mecca record company.
- d) One of Carol's students has failed an exam and she does not know what to do. She is especially worried about her mother's reaction to the news. Carol is trying to help her.

2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part One A fluently and without reference to the Charts.

Below are some situations in which you are asking other people for advice. Make the conversations that take place, paying particular attention to attitude.

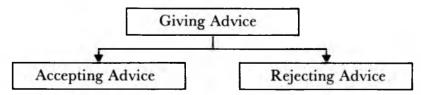
- a) The neighbours are always making a lot of noise. You ask a friend.
- b) You always seem to feel overtired. You ask a doctor.
- c) You want to give up smoking but cannot. You ask a doctor who seems to be in a bad mood.
- d) You are having problems with one of the subjects you are studying. You ask your teacher.
- e) A colleague is making your life very difficult. You ask your boss.
- f) You keep oversleeping and getting to work late. You ask a colleague.
- g) Your pet tiger has escaped. You ask a vet.

PART ONE [B]

TAKING ADVICE

A | Language presentation

1 INTERACTIONS



2 MODEL CONVERSATION 🔊 📼



Graham Williams is visiting his doctor.



3 LANGUAGE ITEMS

See Charts 52 and 53 on pages 10-11 of the booklet in the back cover.

B | Situational practice

1 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part One A and Part One B fluently and without reference to the charts.

In the following situations, ACCEPT or REJECT ADVICE, paying particular attention to attitude.

- a) Your boss advises you to live nearer the office. You do not want to.
- b) Your friend advises you to talk to your flatmate about your problem with the flat. You agree.
- c) Your teacher advises you to go to the lecture tonight. You cannot.
- d) Your friend advises you to buy a new bicycle. You cannot afford it.
- e) Your colleague advises you to speak to your boss about your problem. You reject the advice.
- f) The principal of the school where you are studying advises a few days off because you are overtired. You accept the advice.
- g) After an argument your friend advises you to control your temper better. You accept the advice.
- h) A vet advises you to change your pet tiger for a dog. You are not quite sure whether to accept the advice.

2 DIALOGUE WRITING

OBJECTIVE

To give you extra practice of the language studied in Part One A and Part One B in order to fix it more firmly in your memory.

Write one of the following conversations in about 100 words.

- a) George is interested in becoming a teacher, but he does not know what teaching involves, and he wonders if he is the right kind of person to be a teacher. He asks one of his teachers for advice.
- b) Mary is having problems with her children, who never do anything she says. She goes to see a child psychiatrist to ask for his advice.
- c) Gloria's boyfriend has asked her to marry him. She cannot decide what to do, and asks her friend Susan for advice.

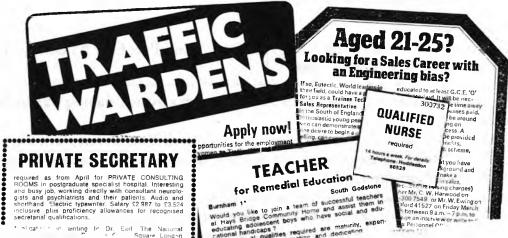
3 FREE PRACTICE

OBJECTIVE

To use the language from Part One A and Part One B appropriately.

You are faced with one of the following problems.

- i) You are about to finish your course and you do not know what to do (e.g. whether to study further, or whether to take a job, and if so what job . . .).
- ii) You have been made redundant because the firm you were working for has closed down. You do not know what type of job to apply for.



On a piece of paper write down a short Curriculum Vitae. This is a short history of your life, and should include:

your education (what schools, etc.)

your qualifications (e.g. exams which you have passed, etc.)

jobs which you have done (if your problem is (ii) above)

your interests and hobbies

anything else that might be important (e.g. how many languages you speak)



You ASK FOR ADVICE from some or all of the following people:

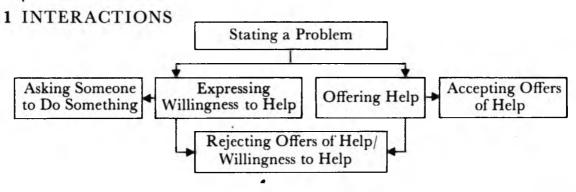
a group of your friends

a careers advisory board (people whose job it is to help people in your situation) either a group of your teachers or a group of your superiors who have agreed to help you

PART TWO [A]

OFFERS

A | Language presentation



2 MODEL CONVERSATION 🙆 💷



Carol Anderson, David Stuart, Graham Williams and Susan Grey are talking about the party which they are going to have in the girls' flat.



3 LANGUAGE ITEMS

See Charts 54–58 on page 11 of the booklet in the back cover.

Controlled practice

1 MANIPULATION DRILL

There is going to be a party.



OBJECTIVE

To practise, at speed, the language from Charts 54–58, using good intonation.

Make the following into sentences about offers. 🔌 💷



a) 1 if/would/any help/could do some cooking 2 that/very kind/you b) i is/anything I can get? 2 no/all right/you/can manage

c) I I/go to the shops/you/you like 2 I/extremely grateful/would

d) 1 can/do anything? 2 do/favour/get some glasses

e) do/think/move some furniture?

- f) is/any way/be/help? 2 yes, I wonder/possibly go to the shops for me
- g) 1 shall/buy some beer? 2 thank/for offering/think/be all right
- h) i if/would/any help/could prepare the food
 - 2 it/very kind/offer/can manage

2 CAST CONVERSATIONS



OBJECTIVE

To select appropriate language.

Use appropriate language from Charts 54–58 in the following situations and be prepared to justify your answers. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) I On her way upstairs to her flat one day Susan Grey sees Nancy Cromer, who she does not know very well, looking for the key to her flat. Nancy Cromer has lost her key. Susan shows willingness. Susan says
 - 2 Nancy Cromer asks Susan Grey to phone Donald Cromer and ask him to come home. Nancy says _
- b) I At work Susan Grey finds out that she has mislaid her notebook. One of her great friends expresses willingness to help. The friend says
 - 2 Susan rejects the offer. She says
- c) I Donald Cromer's boss is unhappy because he has to meet a client at the airport. Donald offers to meet the client instead.
 - Donald says 2 The boss rejects Donald's offer. The boss says _



d)	I	At home Carol Anderson complains because she has so much marking
		to do. Her boyfriend, David Stuart, expresses willingness to help.
		He says
	2	Carol asks him to make supper, even though she knows he really hates
		cooking.
		She says

c | Situational practice

1 INTERACTION WRITING

OBJECTIVE

To select and use *appropriate* language in given situations, without reference to the Charts.

In the following situations make short conversations, paying particular attention to the use of *appropriate* language. (Where necessary, refer back to The Cast in the Introductory Section.)

- a) The principal at Carol's school has a lot of work to do. She tells Carol this, and Carol offers to help.
- b) Graham Williams is very depressed because he has had an argument with the landlord of the pub where he works. David Stuart expresses willingness to help.
- c) Nancy Cromer is talking to a friend and telling her about the dinner party which she is giving this evening. She is telling her friend that her electric stove is not working properly.
- d) Donald Cromer is telling one of his colleagues that his car has broken down and that he is going to miss his train.

2 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Part Two A fluently and without reference to the charts.

Below are some situations in which people you know tell you about a problem they have. Make conversations in which you EXPRESS WILLINGNESS OF OFFER HELP. Pay particular attention to attitude.

- a) Your friend has run out of money.
- b) One of your senior colleagues is having his car serviced at a garage and so he will have difficulty in getting to work.
- c) Your neighbour is ill and cannot get to the shops.
- d) Your flatmate's girl/boy friend has broken up with him/her.

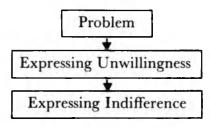
- e) At work your boss's wife rings up. She wants to speak to her husband, but no-one seems to know where he is.
- f) Someone who you have never met before stops you in the street and tells you that his/her car has been stolen.
- g) Your colleague tells you that his/her mother is very ill.
- h) Your neighbour's flat has been burgled.

PART TWO [B]

UNWILLINGNESS AND INDIFFERENCE

A | Language presentation

1 INTERACTION



2 MODEL CONVERSATION 😩 💷





Carol Anderson and her friend, Jane, are talking about the party which is going to be held in the girls' flat.



3 LANGUAGE ITEMS

See Charts 59 and 60 on page 12 of the booklet in the back cover.

в | Situational practice

1 PRACTICE SITUATIONS

OBJECTIVE

To use appropriate language from Charts 59 and 60 fluently and accurately.

Below are some situations in which people tell you about problems they have. Make sentences in which you EXPRESS UNWILLINGNESS and they EXPRESS INDIFFERENCE. Pay particular attention to attitude.

- a) Your flatmate tells you that the flat has to be cleaned.
- b) A colleague tells you that he has a lot of work to do.
- c) An Englishman visiting your country has mislaid his luggage at the airport. He cannot speak your language.
- d) Your boss tells you he needs a lift to the station.
- e) Your friend tells you he has run out of money.
- f) A colleague is organising a concert for the people who work in your company. It is a difficult job.

2 DIALOGUE WRITING

OBJECTIVE

To give you extra practice of the language studied in Part Two A and Part Two B in order to fix it more firmly in your memory.

Write one of the following conversations in about 100 words.

- a) Mary's husband has had to go into hospital, and a neighbour wants to help Mary, if she can. Write the conversation in which the neighbour finds out about Mary's husband.
- b) George Makem is driving home one night when he sees an old man looking into the engine of a car. He stops and offers to help.
- c) Caroline is decorating her flat. Her friend John wants to help her, but Caroline knows that he always makes a mess of decorating. Write the conversation in which she refuses his help.

c | Role simulation

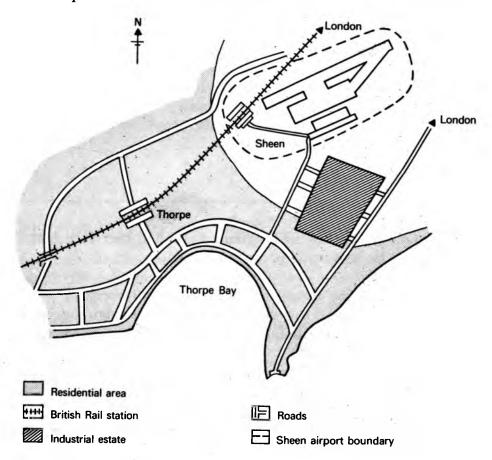
OBJECTIVE

To use appropriate language from this Section in a realistic situation.

On page 98 is a map of the town of Thorpe, a pleasant seaside town in the south of England. You will notice that to the north-east of the town is Sheen Airport, a small one for holidaymakers and local businessmen.

The Department of the Environment, together with the Thorpe District Council, have decided to expand Sheen and to make it into the third airport serving London. The reasons for this are as follows:

- a) Sheen is reasonably close to London.
- b) There is an existing rail link between Sheen and London
- c) There is an urgent need for a third London Airport
- d) Thorpe is not a very dense centre of population
- e) Sheen Airport already has a runway that could be used by wide-bodied and supersonic jets
- f) Sheen Airport is a better site than others that have been considered



Three people are strongly opposed to this plan. They are:

TOM ARCHER, a representative of the Southern Farmers' Association. The Association knows that the airport extension will mean the destruction of farmland for many miles around.

DR EMMANUAL JONES, a local doctor. He likes Thorpe and the country round it and does not want to see it spoiled.

MRS MARGARET WILLIAMS, Secretary of the Residents' Association and mother of three. The residents of Thorpe feel that the extension of the airport will ruin the quality of life in the town.

They have called a meeting at the town hall to discuss the situation and to see what can be done to stop the plan. They want ADVICE and OFFERS OF HELP about organising protest meetings, writing to the newspapers, raising money, etc.

The following people, all of whom are opposed to the plan, come to the meeting:

MARCUS DRYBERG, a local lawyer

SHEILA WARD, a journalist working for the 'Thorpe Echo'

STEVE STALLWILL, a folk singer

JANE GRAWLE, a housewife

DON LAWSON, the organiser of the 'Coastal Television' news department MICHAEL WILSON, a psychiatrist

DR CAROL MANSFIELD, a psychologist working at a nearby university on the problems of urban pollution

SEBASTIAN PEAKE, an artist working for an advertising company

JANET O'CLEARY, a social worker for the area; she is employed by the council to give help to 'troubled' families

HUGH LANGLY, a member of 'Land of our Fathers' (a society pledged to saving the environment from destruction)

GLENDA BROWNE, a teacher

Other people connected with Thorpe

The people who have come to the meeting will offer Help, express Willingness, give advice or express unwillingness, etc.

Here are some of the things that could be done:

Write to the newspapers

Hold protest marches

Hold concerts to raise money for the campaign against the plans

Produce reports showing the effect of the extension on people living nearby

Take the Department of the Environment to court and see if it can be prevented from building the airport

Attract television companies; get them to make programmes about Thorpe and the areas around it

Make sure that the campaign against the plans is well publicised Speak to local politicians and persuade them that the plans are bad

Note to students. You are one of the characters. Before the meeting think carefully about what you could do to help, and what advice you have. If you cannot think of anything in particular, at least decide if you are willing to help or not.

OBJECTIVE

To understand authentic spoken English and decide what the speakers' attitudes are.

1 GENERAL COMPREHENSION



- **a.** Listen to the Introduction to this Extensive Listening Section and answer the following questions.
 - a) Where is Witton?
 - b) Who are Jake MacNeill and Miss Strether?
 - c) What does the Local Education Authority intend to do when Jake MacNeill retires?
 - d) Where is Warwick?
- **b.** Read the following questions and then listen to Part One. When you have listened to Part One, answer the questions.
 - a) Why is Jake MacNeill talking to Charles Boddington and George Meyrick?
 - b) What does Jake MacNeill think are the reasons for the school being closed down?
 - c) What further reason does George Meyrick suggest?
 - d) What does Charles Boddington suggest that Jake MacNeill should do?
 - e) What two things does Charles Boddington think that people might contribute if they came to a meeting?
 - f) What does George Meyrick think that Jake MacNeill should do?
- c. Read the following questions and then listen to Part Two. When you have listened to Part Two, answer the questions.
 - a) Besides Jake MacNeill and Miss Strether, who is at the meeting, and what are their jobs?
 - b) What two things does Peter Bowen say the problem consists of?
 - c) What is Kate Milligan sure that the 'Echo' would be pleased to do?
 - d) What course of action does Philip King suggest?
 - e) Why could Peter Bowen not go around knocking on doors?
 - f) What course of action does Miss Strether suggest?
 - g) With whom does Jake MacNeill want to have a meeting?
 - h) What could Kate Milligan do before going on holiday?

2 LANGUAGE IN CONTEXT

- a. Listen to Part One and decide what the following words or phrases mean.
 - a) 'I would not be in favour of having the place closed down.'

- b) '. . . a far better deal where they're going.'
- c) '... just call it a day.'
- **b.** Listen to Part Two and decide what the following words or phrases mean.
 - a) 'I would throw the ball back in your court.'
 - b) '... something more concrete.'
 - c) '... something along the lines of protest.'
 - d) '. . . advance notice.'
 - e) 'I'll have to sound him out first; he may be very anti the idea.'

3 READING BETWEEN THE LINES

(K)

- a. Listen to Part One again and say which of the following statements are true and which are false. You should justify your answers by referring to what the speakers actually say.
 - a) Charles Boddington bluntly disagrees with George Meyrick's statement that the children may be getting a far better deal where they are going.
 - b) Charles Boddington strongly suggests that a meeting should be called.
 - c) Jake MacNeill tentatively agrees to the suggestion of calling a meeting of the parents.
 - d) Charles Boddington is sure that most people want to keep the school open.
 - e) Jake MacNeill asks for advice about what he should do in a very direct way.
 - f) George Meyrick tactfully advises Jake MacNeill to retire and enjoy his retirement.
- **b.** Listen to Part Two again and say which of the following statements are true and which are false. You should justify your answers by referring to what the characters actually say.
 - a) After Jake MacNeill's introductory remarks, Peter Bowen tentatively offers to help.
 - b) Kate Milligan makes a very direct offer to help by getting an article published.
 - c) Philip King politely offers to help if they organise a petition.
 - d) Jake MacNeill bluntly admits that he does not know how much support they have in the village.
 - e) Miss Strether strongly suggests the idea of a village bazaar.
 - f) Jake MacNeill bluntly asks Kate Milligan to arrange a meeting between himself and the editor of the 'Echo'.
 - g) Peter Bowen tentatively suggests that Kate Milligan could help with the advance publicity before going away.
 - h) Kate Milligan expresses great willingness to help with the advance publicity.

ADVANCED SPEAKING SKILLS aims to develop students' oral communicative ability. In particular, it trains them to choose ways of saying things which are appropriate to different situations and people.

Within a functional framework, typical spoken exchanges (interactions) are given and also the different forms these may take. The interactions are then practised thoroughly before the students are led into stimulating and realistic role-playing situations.

For easy reference, a separate booklet in a pocket at the back of the book contains the language charts and a key to the exercises. The material is therefore suitable for many different learning situations.

An accompanying cassette (or tape) contains recordings of the short dialogues which occur throughout the book, models for pronunciation practice and four 'extensive listening' passages of interesting authentic material.

ADVANCED SPEAKING SKILLS is suitable for intensive and non-intensive courses of study. It may be used independently or in conjunction with ADVANCED WRITING SKILLS. Used together, the two books form the basis for a complete course at the post Cambridge First Certificate in English level or equivalent.

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