

## Introduction

Most people learning a foreign language want to learn how to speak it rather than simply understand what they read and hear, but very few course books set out to teach and practise systematically the *skills* needed for speaking English.

We hope that this course, which consists of a Student's Book, a Teacher's Book, and three audio cassettes, will fill that gap and help you to increase your fluency and confidence when communicating in English away from textbook and classroom.

The ability to speak English does not simply depend on a knowledge of grammar and vocabulary, but on several other factors as well: who you are, who you are talking to, where you are, and what you are talking about. The language you use, in no matter what functional area of English, will be conditioned by two or more of these factors. To make this clearer we have divided the course into three sections:

**Section A English for everyday situations**

**Section B English for formal and business situations**

**Section C Further developments, colloquial English and related functions**

Each section contains ten units, and all thirty units follow a similar pattern. The learning procedure you should follow is set out step by step in the Student's Book, while more detailed explanations are provided in the Teacher's Book.

We recommend that all students should study Section A, Unit 1 before proceeding to any other unit; the hesitation and time-filling devices taught there will appear throughout the book. But after that we would stress that this course does not have to be worked through sequentially; it has been designed to allow you, the student, the greatest flexibility in determining your language learning progress.

Throughout the course you should pay particular attention to intonation, which so often causes problems. Native speakers interpret attitude from intonation, so if your intonation is faulty you may give the wrong impression – however correct your grammar.

You will find that each unit deals with a particular language function within a limited situation. Model exchanges present examples of the language to be studied and you will be asked to think about and discuss these exchanges, prompted by specific questions, and also to think behind the language to the attitudes of the speakers. Exercise 1 in each unit asks you to practise some key phrases, and sometimes to think of suitable continuations. Exercise 2 in most units is a visual linking exercise, matching appropriate utterances and responses. This allows you to work at your own speed and to look at several potential responses in a given context before deciding on the one you think most appropriate. It also usually serves as preparation for Exercise 3,

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## Introduction

where you must give your chosen answers out loud, prompted by the tape. Exercise 4 asks you to respond to situations or prompts on the tape in the way you think fit, based on your study of the unit. In both Exercises 3 and 4 suggested responses are given on the tape, but you should remember that in this area of language there is no single correct answer, and that our suggestions, although appropriate, are not exclusive.

Throughout the course you will find it valuable to record your oral responses onto a blank cassette in order to make an objective comparison with the models we have provided, all of which are typical of standard British English.

Finally, we hope that this course will give you a greater insight into the functions of English, whether you use it as preparation for the ARELS Higher Certificate Examination or simply to improve your speaking ability, and that you will find it entertaining, thought-provoking and, above all, of practical value when you next have to speak English.

John Green  
Mark Hilton  
London, 1984

## Acknowledgements

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Finally, we would like to thank our wives for their help and encouragement.

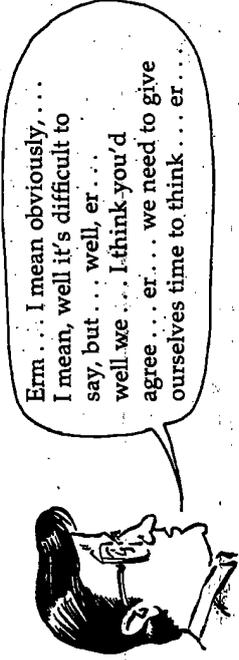
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Section A  
**English for  
everyday situations**

مكتبة احمد

Unit 1 Giving yourself time



Hesitating - giving ourselves time to think - plays an important part in speaking any language. We sometimes need time to decide what to say, or how to say it exactly, and it is important in English that these 'thinking gaps' should not consist of silence. If we are trying to decide what reply to give to something that has just been said, complete silence can be disturbing and possibly offensive to the other person, and so we either fill the time with a suitable word or phrase, or ask for the question to be repeated. Silence also invites someone else to interrupt with what they wish to say.

Model exchanges

Look at these exchanges:

- MICHAEL What I wanted to ask you was, well, um ... have you ever been to a Thai restaurant?  
LINDA Well, actually, er ... in fact I didn't know there was any such thing.  
MICHAEL Oh, er ... well you see, er ... there's one in York Way, and well ... er ... I was thinking of going on Saturday evening, and I was wondering whether ... er ... you would like to come with me?  
LINDA Oh, ... well really, er ... that's very kind of you, but ... I mean ... er ...
- DAVID How soon would you be able to do it for me?  
HENRY Well now, ... let me see, ... How soon could we do it?  
DAVID Because ... well actually, you see ... I was hoping to find someone who could do it by the weekend.  
HENRY Ah, that's a problem ... I'm not quite sure, but I think ...
- JANET Have you seen my typewriter anywhere, Simon?  
SIMON Ah, ... let me think ... When did I last see it? ... Oh yes, I'm afraid I borrowed it last week. I didn't think you'd mind, and er ... I think I must have left it at work ...

Section A English for everyday situations

JANET Oh, did you! Well, can you go and get it back? I need it immediately.  
SIMON Ah, that's a problem. You see, it's like this ...

Checkpoint

Now what do you think?

- Do Michael and Linda know each other very well?  
Have they been out to dinner together before?
- Why do you think Michael hesitates before asking his first question?
- Do you think Linda was expecting this question?
- Why do you think Michael hesitates the second time?
- Do you think Linda is going to accept his invitation?
- Does Henry know when he will be able to do the job?
- Why do you think David hesitates?
- Do you suppose Henry is going to be able to do it?
- Why does Simon hesitate when answering Janet's first question?
- Why does Janet say, *Oh, did you!*?
- Do you think Simon will get the typewriter? What do you think he might be going to say?

Model phrases

Look at these words and phrases:

- Um ... } These are general-purpose pause-fillers.
- Er ... }
- Erm ... }
- Ah, now ... } These are used while thinking of an explanation.
- Well ... }
- Let me see ... } These are used when looking for
- Let me have a look ... } information in a book, diary, etc.
- Let me think ... } This is used when you have to work out the answer to a question.
- Well, actually ... } These are used when you have to decide
- Well, really ... } whether to admit something or how to admit it.
- Well, you see ... } These are used when an explanation is
- Ah, that's a problem. } difficult and needs careful thought.

Unit 1 Giving yourself time

Section A English for everyday situations

Exercise 3 see page 16

**Inset Box 1: Piccadilly Circus Station**  
 Piccadilly Departures every day at:  
 - 09:00, 10:00, 10:30, 11:30, 12:30,  
 13:00, 14:00, 15:00, 15:30, 16:30,  
 17:30 (Piccadilly Circus)  
 (From Piccadilly Circus)

**Inset Box 2: Grosvenor Gardens**  
 Grosvenor Gardens Departures  
 every day at - 09:00, 10:00, 10:30,  
 11:30, 12:30, 13:00, 14:00, 15:00,  
 15:30, 16:30, 17:30, 18:30  
 (From Grosvenor Gardens)

**Inset Box 3: Trafalgar Square Station**  
 Trafalgar Square Departures  
 every day at - 09:30, 10:30, 12:00,  
 13:00, 14:30, 16:00, 17:00, 18:15  
 (Outside the National Gallery)  
 (From Trafalgar Square)

**Other Labels on Map:**  
 Albert Memorial, Hyde Park, Buckingham Palace, Houses of Parliament, Lambeth Palace, National Theatre, Royal Festival Hall, Royal Courts of Justice, St Pauls, The Monument, Tower of London, Tower Bridge, Chelsea Embankment, Batterssea Park, Mill Bank, Chelsea Bridge, Nine Elms Lane, Waterloo Bridge, Blackfriars Bridge, London Bridge, Victoria Embankment, Trafalgar Square, Piccadilly, Regent St, Park Lane, Sloane Street, Brompton Road, Cromwell Road, Kings Road, Buckingham Palace Road, Grosvenor Gardens, Victoria St, Victoria Station, Haymarket, Piccadilly Circus Station, Baker Street, Oxford Street, Marylebone Rd, Upton Road, Gray's Inn Road, Cockspur, Trafalgar Square, National Gallery, Parliament Square, Houses of Parliament, Westminster Station, Broad Sanctuary, Westminster Abbey, Westminster Palace, Lambeth Palace, National Theatre, Royal Festival Hall, Royal Courts of Justice, St Pauls, The Monument, Tower of London, Tower Bridge, Chelsea Embankment, Batterssea Park, Mill Bank, Chelsea Bridge, Nine Elms Lane, Waterloo Bridge, Blackfriars Bridge, London Bridge, Victoria Embankment, Trafalgar Square, Piccadilly, Regent St, Park Lane, Sloane Street, Brompton Road, Cromwell Road, Kings Road, Buckingham Palace Road, Grosvenor Gardens, Victoria St, Victoria Station, Haymarket, Piccadilly Circus Station, Baker Street, Oxford Street, Marylebone Rd, Upton Road, Gray's Inn Road, Cockspur, Trafalgar Square, National Gallery, Parliament Square, Houses of Parliament, Westminster Station, Broad Sanctuary, Westminster Abbey, Westminster Palace, Lambeth Palace, National Theatre, Royal Festival Hall, Royal Courts of Justice, St Pauls, The Monument, Tower of London, Tower Bridge.

Route may be subject to alterations etc.

**CITROËNA**

## Unit 2 Encounters, greetings and goodbyes, introductions



Richard!  
How nice to see you!



Oh,  
I'm afraid I really must be going...

### Exercise 1

Think how you will say each of the model words and phrases on page 13. Then say each one of them aloud.

### Exercise 2

Find this exercise on the cassette. To help you with the answers, some information is given below. Listen to each question and then stop the tape while you work out the answer. While you are thinking, remember to fill the gap with a suitable word or phrase from the ones you have just practised.

He commanded the victorious English fleet at the battle of Trafalgar. He sailed from Portugal in 1492.  
It was King Charles I.  
It started in a baker's shop in Pudding Lane.  
The Mariana Trench near the Philippines is 11,002 metres deep.  
1932 was a leap year, so there were 29.  
Proxima Centauri.  
Eight minutes.

### Exercise 3

In this exercise you will be asked for information about the Cityrama tour of London. Look at the map on pages 14 and 15 of your book and answer the questions. Remember to pause the tape each time. Use one of the phrases you have practised to fill the pause while you are working out the answer.

### Exercise 4

On the cassette there are some more questions. Remember to fill the pauses while you think of your answers. Don't worry if you can't give an answer - just remember to use an appropriate phrase while you work out how to say that you can't answer. Do not forget to pause the tape.

\* \* \*

Before we leave this unit, remember two things. Firstly, there are other ways of giving yourself time to think, such as repeating what has just been said, or asking the other person to repeat what he or she has said. Secondly, although you have finished this unit, you haven't finished practising these phrases. You should use them whenever you are thinking of your responses. In this way, filling your thinking pauses will become a habit.

The language of social encounters - saying hello, saying goodbye, introducing one person to another, or being introduced yourself - forms a significant part of language acquisition. There are conventions that have to be observed to avoid seeming impolite and, just as important, to give a good initial impression of yourself to others. Your tone of voice is very important here, of course. (There is no point in using the correct social formula in an aggressive unsympathetic way!) So, as you study this unit, pay particular attention not only to the words and phrases reviewed but also to the way you will say them. The tape will help you here.

And two things to remember right at the start: the phrase *How do you do?*, which is always acceptable when you meet someone for the first time, is not a genuine question. The answer to it is always just *How do you do?* But the phrase *How are you?* is a genuine question, and politeness demands that you not only answer the question (e.g. *Fine, thanks*) but also ask the other person how he or she is (e.g. *How are you?*).

### Model exchanges

Look at these exchanges:

1 SIMON Justin, this is Janet. Janet... Justin.

JUSTIN Hello, how are you?

JANET Fine, thanks, how are you?

2 HENRY Ah, David, do you know Brian Carter?

DAVID No, I don't, actually. How do you do?

BRIAN How do you do?

3 FRANK Shirley, have you met Michael?

SHIRLEY Ah no, we haven't met, but I've heard a lot about you!

MICHAEL Oh? Not all bad, I hope!

Unit 2 Encounters, greetings and goodbyes, Introductions

4 DAVINA Er... Mr Wyatt? Hello. My name's Davina Foster.  
HENRY WYATT Oh, hello. Pleased to meet you.

5 ARTHUR Richard! Hello! I haven't seen you for ages! How are you?  
RICHARD Fine, thanks. How are you? What have you been doing since we last met?

6 DAVID Oh, is that the time? I'm terribly sorry, but I really must be going. I've got an early start tomorrow. Thanks for a really lovely evening.

JANET Not at all, it's been a pleasure. Goodbye. See you again soon.  
DAVID Bye!

**Checkpoint**

Now what do you think?

- 1 Is Simon's introduction very formal or very informal?
- 2 How formal do you think the next exchange is? What differences are there between the speakers here and the speakers in the previous dialogue?
- 3 Does Michael really think Shirley has been told bad things about him? If he doesn't, why does he say, *Not all bad, I hope!*?
- 4 What do you think Davina's relationship is to Henry Wyatt?
- 5 In what way is this dialogue different from Davina's introduction to Henry Wyatt?
- 6 Why do you think David uses these words: *terribly, really* (second sentence); *really* (fourth sentence)?

**Model phrases**

Look at these phrases:

**Introductions**

Simon, this is Daphne. Daphne, this is Simon.  
Charles, do you know Diana?  
No, I don't, actually. How do you do?  
How do you do?  
Simon, I want you to meet Beatrice.  
Mr Brown? Hello, my name's Philip Ross.  
Oh, hello, pleased to meet you.

**Greetings and exchanges**

Hello, how are you?  
Fine, thanks. How are you?

Section A English for everyday situations

Nice to see you again.  
How nice to see you. I haven't seen you for ages.  
We haven't met, but I've heard a lot about you.  
Not all bad, I hope!

**Goodbyes**

Is that the time? I'm terribly sorry, but I really must be going.  
Well, I'd better be going.  
I'm sorry, but I've really got to go.  
Goodbye. Thank you so much for...  
Not at all, it's been a pleasure.  
Goodbye! See you again soon.  
Thanks for a really lovely...  
Well, it was really nice talking to you, but I'm afraid I must be going.

**Exercise 1**

How will you say these phrases when you need them? Practise saying each one aloud.

**Exercise 2**

In the illustration on page 20 there are eight beginnings in the outer circle, but nine responses in the centre. Match the beginnings with the responses and find out where the extra response belongs.

**Exercise 3**

Now think again about the eight exchanges in Exercise 2. How will you make an introduction and reply to one? How will you say goodbye when it's time to go? Find Exercise 3 on the cassette. You will hear the first half of the eight exchanges. Complete them in the pauses as naturally as you can.

**Exercise 4**

Listen to this exercise on the cassette. You will be given various tasks. Perform them as naturally as you can.

Unit 3 Information gathering



Excuse me. Do you think you could possibly tell me how I can find out...?

When you are trying to get information, it is very important that you do it in a suitable way. First of all, you must make sure that the other person knows that you would like to ask him or her something. Secondly, you must not be too abrupt, or you will give offence. Furthermore, since we use questions as a way of starting a conversation, it is important to know how to get the required information without becoming involved in a lengthy conversation. In this unit we will be looking at ways of getting information from strangers, and the phrases we use.

Model exchanges

Look at these exchanges:

1 DAVID Could you help me? I'm looking for a book called *London's Year*. Could you tell me if you have it? I couldn't find it on the shelves.

BETTY Just a minute... ah... we don't have it ourselves... but...

DAVID Oh... er... well... could you possibly tell me how I can find a copy?

BETTY We could get a copy for you. It would take a couple of weeks... if you just fill in this pink form... we'll let you know as soon as it's in.

2 LINDA Excuse me. Do you happen to know if there's a branch of the Wiseman Insurance Company near here?

JUSTIN Just a minute... let me think... their nearest branch is the one in St Peter's Street opposite the bus station.

LINDA And... er... I'm sorry to trouble you further, but would you say it was possible to walk there or is it too far?

JUSTIN Well, er... it would take about twenty minutes to walk, I should think. But you could take a number 22 bus, which goes straight to the bus station.

LINDA Thank you very much.

Unit 2 Encounters, greetings and goodbyes, introductions

Exercise 2 see page 19

Thanks for a really lovely meal.

It's half-past eleven.

Hello! How are you?

Brian, have you met Catherine?

No, I haven't, but I've heard a lot about her.

Goodbye. See you again soon.

Oh dear! I'm terribly sorry, but I really must be going.

How do you do?

Not at all. It's been a pleasure.

Not all bad, I hope!

Fine, thanks. How are you?

Hello, Peter! What have you been doing since we last met?

Hello, pleased to meet you.

How do you do?

How do you do?

Mrs Mackintosh? My name's Harper.

Goodbye.

Frank, how nice to see you again!

Unit 3 Information gathering

3 JANET Excuse me. Can you tell me if this is the right bus for Waterloo?

JIM No, I'm afraid it isn't.

JANET Do you by any chance know what number I should take and where to get it?

JIM Well you can take the number 70 from Marble Arch, but it would be much quicker by tube at this time of day.

JANET Oh... er...

Checkpoint

Now what do you think?

- 1a Where do you think the first exchange is taking place?
- b Who do you think David and Betty are?
- c How does David get Betty's attention?
- d What patterns does he use in asking for information, and why?
- 2a Where do you think Linda and Justin are?
- b What are they doing there?
- c What formula does Linda use to get Justin's attention?
- d What formula does she use in her first request for information, and why?
- e Why does Linda say, 'I'm sorry to trouble you further'?
- 3a Where is the third exchange taking place?
- b Who are Janet and Jim?
- c What are the patterns Janet uses in asking for the information, and why?
- d What do you think Janet was going to say next?

Model phrases

Look at these phrases:

Excuse me...  
I'm sorry to trouble you...  
Could you help me? I'm trying to (find)...  
Could you help me? I need to (find)...  
Can you tell me...?  
This is used when we are getting basic information.

Could you tell me...?  
This is a more polite form used in speaking to members of the public, or for asking for more difficult information.

Section A English for everyday situations

These are used when we are speaking to complete strangers to indicate that all we want is information. These expressions are also used when we are asking for information that is not part of someone's job.

Exercise 1

Think how you will say each of these phrases and then say them aloud.

Exercise 2

Look at the picture situations on pages 24 and 25. Decide how you would ask for the information in each situation, starting with an attention-getting phrase from the centre and an appropriate information-getting phrase. Draw lines joining them to the picture.

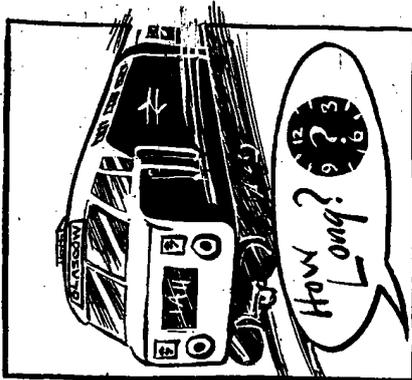
Exercise 3

Find this exercise on the cassette. You will hear each of the picture situations in Exercise 2 described. Stop the tape after each one and ask for the information you need.

Exercise 4

Find this exercise on the cassette. You will hear eight more situations described. In each case ask for the information you need.

Exercise 2 see page 23



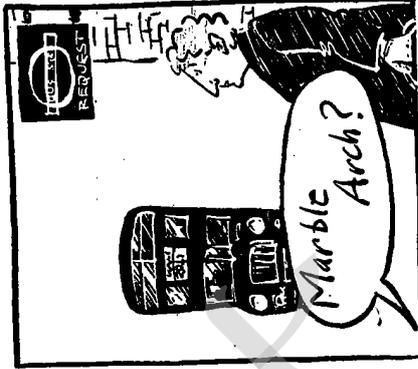
Could you tell me ... ?



Do you by any chance know ... ?



Can you tell me ... ?



Do you by any chance know ... ?

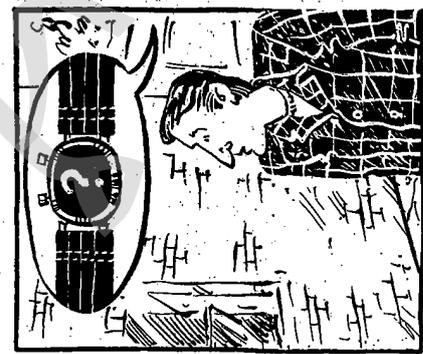
I'm sorry to trouble you, but ...

Excuse me. Can you help me?

Can you tell me ... ?



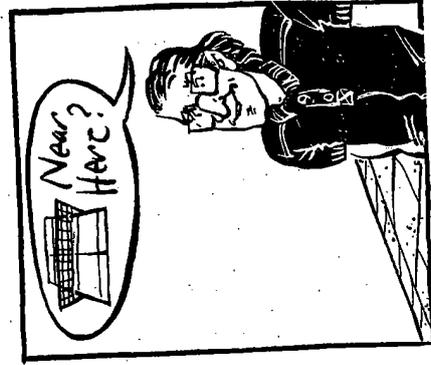
Do you happen to know ... ?



Could you tell me ... ?



Do you happen to know ... ?



## Unit 4 Giving information and instructions



Excuse me, I hope you don't mind my saying so, but first of all we need to think how to tell them...

If someone asks you for information, then you can answer the question quite straightforwardly, but if you want to tell someone something unasked for, then you must introduce the information in an appropriate way or you may give offence. Furthermore, when giving instructions or information, you should do it in a logical sequence, usually based on the order of actions for instructions and the order of importance or prominence for other types of information.

### Model exchanges

Look at these exchanges:

- 1 JIM You've dropped something!  
SHIRLEY I beg your pardon?  
JIM Sorry! Do you know you've dropped something?  
SHIRLEY Oh, have I? Oh, yes, so I have! My handkerchief. Thank you very much for telling me.

- 2 LINDA Excuse me, Mr Benson. I hope you don't mind my saying so, but Mr Anderson has been waiting to see you for over half an hour already.

FRANK What? For how long? Why didn't you tell me?  
LINDA Actually, I did - half an hour ago, but you were busy and told me to ask him to wait.  
FRANK Oh dear! I'm afraid I forgot. I'll see him immediately.

- 3 DAVID Our house is quite easy to find. When you've passed the railway station, you go on to the traffic lights.

JOANNA Yes.  
DAVID At the lights you turn right and go on as far as the library.  
JOANNA The library. Yes...  
DAVID When you've got to the library, turn left and Oxford Road is the second on the right, and number 48 is about a hundred yards up on the right.  
JOANNA I think I've got that.

### Section A English for everyday situations

DAVID You can't miss Oxford Road, there's a phone box on the corner, and our house has a white painted fence - it's the only one in the street, so it's easy to find.

JOANNA Fine - so that's past the station...

### Checkpoint

Askew what do you think?

- 1a Why does Shirley say, *I beg your pardon?*?
- b How do you think she says it?
- c Why does Jim apologise before rephrasing what he has said?

- 2a Why does Linda say, *Excuse me...*?
- b Why does she say, *I hope you don't mind my saying so...*?

- 3a What order does David use in telling Joanna how to get to his house?
- b Why does Joanna keep interrupting?
- c Why does David repeat the last bit of information he has given after each of her interruptions?

### Model phrases

Look at these words and phrases:

Excuse me... } These are standard ways of attracting attention.  
I say... }

Did you know...? } These are ways of introducing  
I don't know if you knew, but... } unsolicited  
I hope you don't mind my saying so, but... } information.

At... } These are examples of geographical  
When you reach... } sequencing of actions.  
When you get to... }

First you... } These are examples of  
... then you... } temporal sequencing of  
... and finally you... } actions.  
When you have (done something)... }

After you have (done something)... }  
First of all... } This introduces the first item in a long list of  
information or instructions.

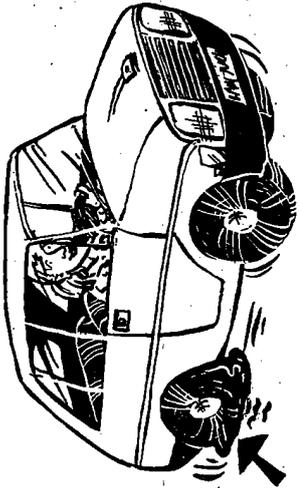
Section A English for everyday situations

**Exercise 1**

Think how you will say the words and phrases on page 27. Then say them aloud.

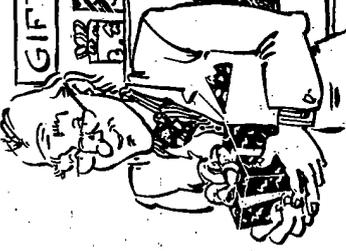
**Exercise 2**

Imagine you have just seen someone forgetting, dropping or leaving something or doing something wrong, as in the pictures below. Link each picture with one of the introductory phrases to show how you would tell them.



Excuse me, I don't know if you knew, but ...

I say, did you know ... ?



Excuse me. Did you know ... ?

I say, I hope you mind my saying so but ...



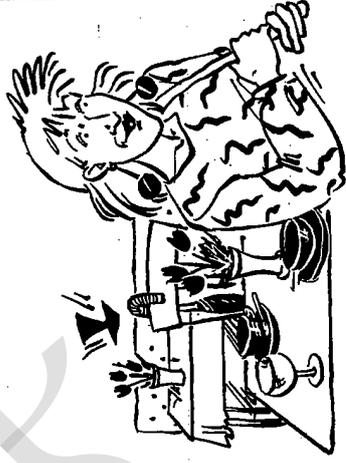
Excuse me. I hope you don't mind my saying so, but ...

Excuse me. Did you know ... ?



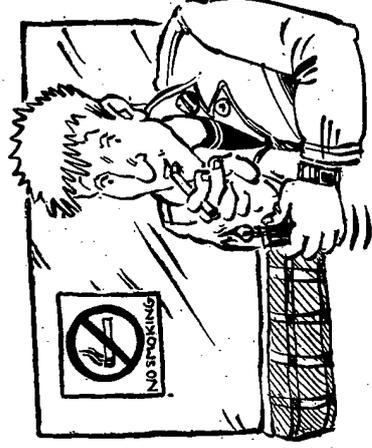
I say, I don't know if you knew, but ...

Excuse me. Did you know ... ?



**Exercise 3**

Find Exercise 3 on the cassette. You will hear a description of the situations you have been looking at in Exercise 2. In each case you should give an appropriate response. Remember to stop the tape while you do so.



Unit 4 Giving information and instructions

Section A English for everyday situations

Exercise 4

In this exercise you have to explain to a friend how to make a Victoria sponge sandwich cake. Look at the pictures to help you with the recipe. Listen to the tape. Your friend will prompt you with questions.

**INGREDIENTS**

- 1 250g BUTTER
- 2 2 Eggs
- 3 175g CASTER SUGAR
- 4 175g SELF RAISING FLOUR

**1 SANDWICH WITH BUTTER**  
2 tins grease with butter  
Line with greaseproof paper

**3 MIX TO LIGHT AND FLUFFY.**  
Butter + Eggs + Sugar + 1 Spoon of flour  
Mix to light and fluffy.

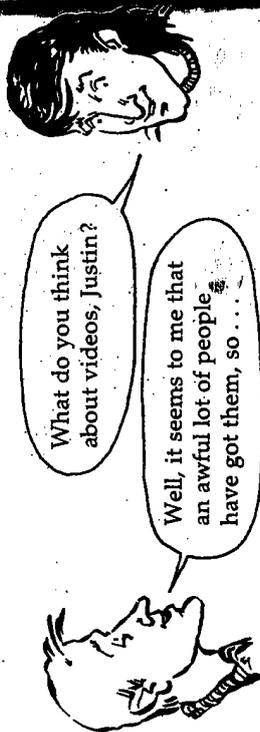
**4 PREHEAT TO 190°C**  
20-25 minutes

**5 SIEVE**  
Rest of flour add to mixture

**6 DIVIDE MIXTURE EQUALLY**  
Preheat to 190°C  
20-25 minutes

**7 SPRINGY**  
press lightly.  
Cool on rack.

**9 ASSEMBLE**  
Cake 1  
Whipped cream  
Raspberries  
Jam  
Cake 2  
icing sugar



In normal conversation, opinions can be obtained by using one of the several standard phrases listed in the model phrases. But when it comes to giving opinions, we are in the realms of that 'indirect English' which you will encounter so often in this book - and in Britain! A key phrase here is, *It seems to me...*, which the British find particularly useful when offering an opinion which (a) is personal and (b) can be modified as the conversation or discussion progresses. It is better to start from a point of flexibility than to express complete certainty, which may not have the desired effect and which will be embarrassing if it has to be altered later. If the British feel strongly about a subject, they will often begin to give their opinion by apologising for the strength of their feeling!

**Model exchanges**

Look at these exchanges:

- 1 JOANNA How do you feel about buying a bigger TV this year?  
HENRY Well, if you ask me, the one we have is plenty big enough.
- 2 JUSTIN What do you think about the new XJX sports car?  
SIMON Well, it seems to me that it's nowhere near as good as the old one.
- 3 PERCY Arnold, what's your view on the timetable for next year?  
ARNOLD Well, I don't want to be difficult, but I do feel that it leaves a lot to be desired.
- 4 JANET Do you like my new hairstyle, Simon?  
SIMON Well, erm, don't you think that it's a bit overdone?
- 5 PETER Don't you think that the £1 coin is an improvement on the old £1 note?  
JUSTIN Well, I'm sorry, but I feel that it's absolutely terrible in every way.

6 SALLY What do you feel about this craze for personal computers? Is it a good thing, do you think?  
DAVID Well, it seems to me that the future is in computers, whether we like it or not. Personally, I do feel that it could be too much of a good thing, but then I'm always rather cautious, as you know!

**Checkpoint**

Now what do you think?

- 1a Why doesn't Henry just reply, *No, I don't want to* to Joanna's question?  
b Why did Joanna ask, *How do you feel about...*? and not, *Do you want to...*??
- 2a Does Simon feel that the new sports car is slightly worse than the old one, or much worse? How do you know?  
b Why do you think he begins by saying, *Well, it seems to me...* in this situation?
- 3a Can you think who Percy and Arnold might be?  
b What does Arnold's statement tell you about the way the conversation may continue?  
c What purpose does the phrase, *I don't want to be difficult, but...* serve in this context?
- 4 Why does Simon answer with another question?
- 5 How does the end of Justin's speech differ from its beginning? Why?
- 6a Can you see any reason for Sally asking how David feels about the subject and not what he thinks about it?  
b Why does David give such a long answer?  
c Why do you think he says, *Personally, I do feel...* rather than, *I feel...*?
- 7 Why does every opinion begin with, *Well...*?
- 8 What often-taught phrase for introducing an opinion is not used by any of the above speakers? Why not?

**Model phrases**

Look at these phrases

**Getting opinions**

What do you think about...?

Unit 5 Getting and giving opinions

- What's your view on . . . ?
- How do you feel about . . . ?
- Do you like . . . ?
- Do you think that . . . ?
- Do you feel that . . . ?

**Giving opinions**

- Well, it seems to me that . . .
- Well, if you ask me . . .
- As far as I can see . . .
- I do feel that . . . / I don't feel that . . .
- I do think that . . . / I don't think that . . .
- Well, I don't want to be difficult (old-fashioned, different, etc.), but I do feel . . .
- Don't you think that . . . ?
- Personally, I . . .
- I'm sorry, but I do think (feel, believe) . . .

**Exercise 1**

How will you say these phrases when you need them? And when do you think you will need them? Do some phrases suggest a more strongly held opinion than others? If so, which are 'strong' and which are 'weak'? Say each of the phrases aloud three times.

**Exercise 2**

In the exercise opposite we tell you what to think! But you have to find a suitable way of introducing the opinions you are asked for. Join the questions asked in the first column to the most suitable response in the third, using the most appropriate clues given in the middle column.

**Exercise 3**

Find this exercise on the cassette. You will be asked for your opinion on the six topics in Exercise 2. Give your answer as naturally as you can, following the prompt, and judge for yourself if it sounds right. Then compare your version with the model on the cassette.

**Exercise 4**

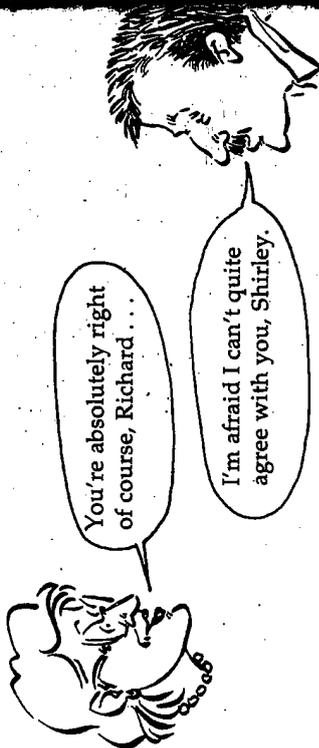
This is a mixed exercise on the cassette. In the first part you must ask a friend or colleague for his or her opinion on various subjects. In the second part you have to give your own opinion. Try and use as many phrases as you can from the ones you have studied. Then compare

Section A English for everyday situations

Your responses with those on the cassette. Remember that the responses you hear are only suggestions. There is no single correct answer.

**Exercise 2**

You're asked	You think	You say
What do you think about that wonderful ad for X-ray cigarettes on TV?	The present your friends have bought for a colleague who is leaving is terrible!	Well, if you ask me, it would be more useful if they did something about improving distribution.
What's your view on the British Council's book exhibitions?	Live music is much better than records or cassettes.	Don't you think it's a bit too much for that age?
Do you like this train set I got for Philip's third birthday?	Living in a flat is much better than living in a house.	Well, it seems to me that nothing could really do that completely.
Do you think that records will one day take over from live concerts altogether?	All cigarette advertising is a bad thing.	Well, it seems to me there are many advantages to it.
How do you feel about contributing to old Fred's present?	Parents generally spend too much on toys for their children.	I'm sorry, but I think they're all unacceptable – good or bad!
What's your view on living in a flat?	It's very difficult to get the English books you want in your country.	Well, I don't want to be difficult, but I do feel that it's not exactly what I would have chosen.



Although *Yes* or *Mmm* are often enough to indicate agreement, many other phrases are also used for this purpose. *Yes* and *Mmm* are often used to indicate that you want the other person to continue his or her line of thought, and their use is a way of giving yourself more time to think (see Unit 1). It is quite difficult to give offence when agreeing with someone (though over-enthusiastic agreement may be interpreted as sarcastic), but it is important to differentiate between levels of agreement.

On the other hand, disagreement is one of the most sensitive areas of communication, especially to the British. Whereas some American and other speakers of English accept a degree of abruptness, the British are quick to take offence where none is meant, since direct disagreement is taken as a personal threat. It follows, therefore, that the British try to minimise the areas of disagreement by various means, such as introductory phrases and intonation patterns: the British like to keep the door open so as to be able to retract without losing face.

**Model exchanges**

Look at these exchanges:

- 1 BRIAN Something really must be done about the problem of violence at football matches.  
DAVID I couldn't agree more.  
BRIAN I mean, it's beginning to ruin the game for everybody.  
DAVID Right, ... right, ...
- 2 JANET Don't you think the West should take the lead in reducing nuclear arms?  
SIMON Well, yes, I suppose so.  
JANET I mean, if the West doesn't, nobody will.  
SIMON Yes, I suppose you're right.

Section A English for everyday situations

3 FRANK If you ask me, the first thing this government's got to do is bring taxes down.

JOANNA Mmm.

FRANK After all, nobody's going to work harder if the government takes all their extra money away as soon as they earn it.

JOANNA That's a good point.

FRANK And we've all got to work harder if the country is going to get out of this mess.

JOANNA Yes, you're absolutely right, of course.

**Checkpoint**

Now what do you think?

1a Do you think that David agrees with Brian (i) wholeheartedly,

(ii) fairly firmly, (iii) hesitantly?

b Does David's level of agreement alter during the exchange?

2a How positive do you think Simon is?

b Does he alter his attitude in the light of Janet's second statement? What difference would it make if Simon said (i) *Yes, I suppose you're right*, or (ii) *Yes, I suppose you're right?*

3a How does Joanna's agreement change in the course of this part of the conversation?

b How would you pronounce Joanna's *Mmm*?

c How do you think Frank would understand your *Mmm*?

d How interested do you think Joanna is in the topic?

e How do you think this conversation would continue?

4a Who agrees most positively: David, Simon, or Joanna?

b Who agrees least positively?

**Model phrases**

Look at these words and phrases:

Mmm.

Yes.

Quite.

Right.

These express agreement and willingness to continue the topic.

Yes, I suppose so.

No, I suppose not. (negative opinion)

Yes, I suppose you're right.

These imply a degree of reserve.

Unit 6 (Part 1) Agreeing

That's a good point.  
Yes, of course. } These are often used in the middle of a conversation to express fairly firm agreement so far.

Yes, you're right.  
You're absolutely right.  
I couldn't agree more. } These express wholehearted agreement.

NOTE: Yes, that's right. This is normally used when agreeing with facts as opposed to opinions.

**Exercise 1**  
Think how you will say each of these words and phrases. Then say them aloud.

**Exercise 2**  
Look at the opinions expressed opposite. How strongly do you agree with them? Draw a line linking an opinion with an appropriate agreement.

**Exercise 3**  
Find Exercise 3 on the cassette. Respond to the opinions you hear. Stop your recorder after each statement to give yourself time to think.

**Exercise 4**  
In this cassette exercise you will hear eight more opinions. This time the tape will tell you how positively to agree.

Section A English for everyday situations

All passengers should wear seat belts.

If all the world spoke English, there'd be fewer international misunderstandings.

I often think the phone's more trouble than it's worth.

I always say you don't succeed without hard work.

Of course, one of the main problems in the world is unemployment.

And because they're unemployed, they can't afford to buy goods...

Of course, smoking is bad for your health.

So the factories can't increase production...

And because they can't increase production, they can't take on more workers...

## Unit 6 (Part 2) Disagreeing

The British are peculiarly sensitive to direct disagreements with the opinions they express. As a result, a whole battery of indirect phrases has been developed which are employed to 'soften the blow' in such circumstances. It cannot be emphasised too much that these phrases are the norm of everyday conversation, not extremely polite forms to be used only on special occasions. The key to the British style of disagreement is the phrase, *Yes, but ...* which is always preferred to the *No, you're wrong!* approach.

The *No, you're wrong* school of disagreement belongs to a different tradition. It is more common in American English precisely because American English has been influenced by the languages of many European countries apart from England, where a more direct form of disagreement is not only tolerated, but encouraged as direct and 'manly'. Remember, though, that in Great Britain it is regarded as an aggressive act - a personal threat - to disagree too directly with someone's opinion, and will therefore cause hostility and bad feeling.

The British are not quite so sensitive when disagreeing with facts, e.g. *There are twelve players in a football team, aren't there? No, there are only eleven.* But even in this situation one might try to soften the blow by saying something like, *No, I think there are only eleven, aren't there?* even though one is sure there are only eleven. Of course, this indirectness can be quite comical to an impartial observer, but it does have certain advantages: it shows respect for other people, if not their opinions; it keeps the conversation going where a direct disagreement might stop it dead; it allows the person who disagrees to change or modify his or her opinion later in the conversation without loss of face.

### Model exchanges

Look at these exchanges:

- 1 FRANK The trouble with young people nowadays is they've got no respect.  
JIM Yes, but there's not a lot to respect, is there!
- 2 SHIRLEY If you ask me, the developed countries should give far more aid to the Third World.  
RICHARD Perhaps, but don't you think the developed countries have got problems of their own?
- 3 BRIAN No one should have the vote until they're 21. Below that they're just not mature enough.  
SIMON Well, you have a point there, but children are becoming mature much earlier now.

## Section A English for everyday situations

BRIAN That's only because they're not controlled properly by their parents.

SIMON Yes, I see what you mean, but I think attitudes are changing everywhere, don't you?

4 BEATRICE As far as I'm concerned, the whole space race has been a complete waste of money.

JUSTIN Oh, surely not!

BEATRICE I mean, what's the good of spending millions of dollars and roubles up there when there's so much poverty down here?

JUSTIN Yes, but don't you agree that everyone has benefited from the by-products of space research?

BEATRICE I still think they should stop it all now.

JUSTIN I'm sorry, I just can't agree with you.

### Checkpoint

Now what do you think?

- 1a Does Jim agree with Frank's statement?  
b Then why does he say Yes?  
c How strongly do you think Jim disagrees with Frank?
- 2a How strongly does Richard disagree with Shirley?  
b Is his disagreement expressed as forcibly as her opinion?  
c Is Richard keen to continue the discussion?
- 3a Do you think Brian and Simon are very good friends, professional colleagues, or total strangers?  
b Why does Simon say, *Well, you have a point there ...* and *Yes, I see what you mean ...*? Does he want to show that he agrees with Brian? If not, why does he use those phrases? Is he a weak person?
- 4a Is Justin being rude to Beatrice? How strongly does he disagree with her?  
b Do you think it is possible that the conversation could continue after Justin's last speech? If so, how could it continue?

### Model phrases

Look at these phrases:

Yes, but ...  
This is the most common British way of disagreeing with someone. It has all the force of *No, you're wrong*, but does not give offence. It also keeps an option open which you may need to use later in the conversation. The following phrases have a similar purpose.

Unit 6 (Part 2) Disagreeing

That's quite true, but...  
Perhaps, but don't you think...?  
Well, you have a point, but...  
I see what you mean, but...

By using any of these or similar phrases you are ensuring the continuation of the conversation and of reasonable debate. What these phrases actually convey is something like, 'Well, I don't agree with you on this point at all, but I still think you're a reasonable person, so let's keep talking and see if we can agree on something.'

Yes, but don't you agree that...?  
Yes, but wouldn't you say that...?

These are two phrases from the 'Giving opinions' section which can be used to express disagreement with something you have just heard.

Oh, surely not.  
I don't think I can agree with you on that.  
I really can't agree with you on that.  
I'm sorry, I just can't agree with you.

These suggest stronger disagreement, but you should notice the use of *can't* to indicate that it's not possible for you to agree with the opinion - not that you don't want to.

**Exercise 1**

Think how you will say each of these phrases. Then say them aloud.

**Exercise 2**

Look at the opinions shown opposite. Do you disagree with them strongly or only half-heartedly? Draw a line linking an opinion with an appropriate disagreement.

Section A English for everyday situations

Unit 7 Getting what you want, making requests, giving and refusing permission



Sorry to bother you, but could I borrow your typewriter?



I'm sorry, I'm afraid you can't. I need it myself, actually.

Getting what you want in one way or another is really the central part of learning any language. In this unit we'll be looking at some of the most common ways of making requests, and also at ways of agreeing to and refusing requests. You'll find that we revise several previous areas of study as well.

Model exchanges

Look at these exchanges:

1. WILLIAM Excuse me, can I borrow your pen?  
SILAS Yes, sure.  
WILLIAM Thanks very much.
2. DAWN Could I borrow your umbrella when I go to the shops?  
SUSAN I'm sorry, but I'll need it myself in a few minutes.  
DAWN Oh, all right.
3. JEREMY Do you think I could have the car tonight, Dad?  
DONALD Sure, go ahead. But be careful, won't you?
4. BRUCE I'd very much like to see your collection of model soldiers before I leave, if it's not too much trouble.  
GEORGE Actually, I'm afraid that's not possible. They're all stored away in the attic, you see.
5. JUSTIN Could I have another cup of coffee, do you think?  
LINDA Certainly, help yourself.
6. SIMON Sorry to bother you, Peter, but do you happen to know where Arthur is?  
PETER I'm sorry, I don't. He hasn't been here for ages.

Unit 6 (Part 2) Disagreeing

Exercise 3

Find Exercise 3 on the cassette. Respond to the opinions you hear in the way you decided for Exercise 2, completing the answer appropriately. Stop your recorder after each opinion to give yourself time to think and respond.

Exercise 4

On the cassette you will now hear eight extreme opinions. Try to disagree with them firmly, but without giving offence. Use the expressions you have studied.

Unit 7 Getting what you want

7 BEVERLEY May I go early tonight, Mr Seagrove?  
MR SEAGROVE Yes, all right.

8 KEITH Do you think I could start my holiday a week early this year?  
MR SEAGROVE I'd like to say yes, but you see all the staff holiday allocations were made months ago.

Checkpoint

Now what do you think?

1a Can you give any indication of the status of the two speakers?  
b Is it possible to guess their approximate ages?

2a What feeling do you get about the relationship between the two speakers?  
b Why does Dawn say *could* and not *can* or *may*?  
c What intonation pattern do you imagine Dawn would use when saying *Oh, all right* - a rising or a falling pattern?

3a The speakers here are obviously father and son. But if they know each other well, why does the son need to say, *Do you think I could have...?*  
b What sort of father do you think Donald is?

4a How well do these people know each other?  
b Does Bruce really want to see the model soldiers or is he just being polite?  
c How soon in George's speech do we know that he's going to refuse the request?  
d Why does he need to say the second sentence?

5-8a Do you think the speakers in these exchanges know each other well?  
b Where do you think these exchanges took place?  
c At what point in a conversation might they have occurred?  
d In no. 7, is Mr Seagrove happy to let Beverley go early? How can you tell?

Section A English for everyday situations

Model phrases

Look at these words and phrases:

Requests

- Can I have...?
- Could I have...?
- May I have...?
- Do you think I could have...?
- I'd very much like...
- Sorry to bother you, but (can I have, etc.)...?
- Do you have...?
- Have you got...?
- Is it all right to...?
- Sorry to bother you, but (could I/do you think I could)...?

Remember that when you start a conversation with someone you do not know, you always begin by saying, *Excuse me*... in order to attract their attention.

...do you think? This comes at the end of a request, for reinforcement.

Responses

- Yes, all right.
- Yes, of course.
- Certainly.
- By all means.
- Go ahead.
- Sure.

Refusals

- I'm sorry, but...
  - I'm sorry, I'm afraid you can't. You see...
  - I'd like to, but...
  - I can't really, because...
  - \*Actually you can't, because...
- All refusals normally require an explanation of why the request has been refused.

\*Notice again the use of *actually* as a 'warning' word. Here it signals that a refusal is coming and therefore softens the impact of the refusal.

Exercise 1

Think how you will say each of these words and phrases and how you would complete them when making a specific request. Say them aloud.

Unit 7 Getting what you want

**Exercise 2**

How would you make requests in the situations shown opposite?  
Select your answers from the list below.

- 1 Excuse me, have you got ... ?
- 2 Could I ... ?
- 3 Would you ... ?
- 4 Do you think I could have ... ?
- 5 Could I ... do you think?
- 6 Do you think you could ... ?
- 7 I'd very much like to ...
- 8 Sorry to bother you, but ...

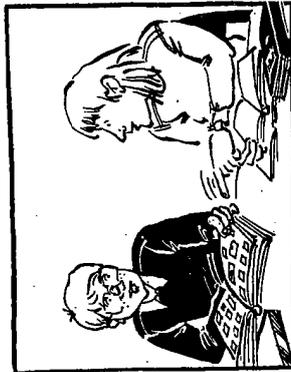
Now can you think of suitable replies to these requests? First accept and then refuse each of them in turn.

**Exercise 3**

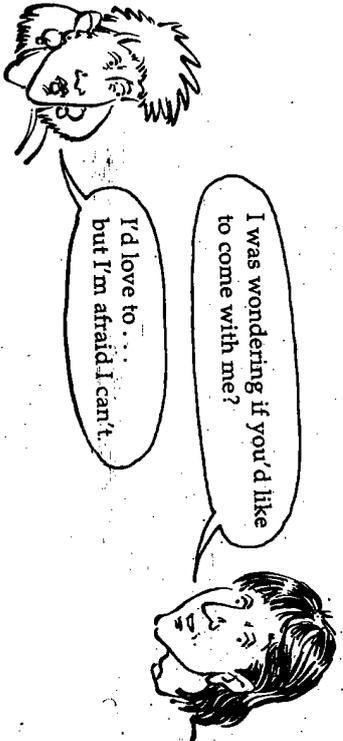
On the cassette you will be asked to make eight requests. Pause your recorder to give yourself time to respond, then listen to the suggested request before you go on to the next task. The words of the suggested request may be different from yours, but that is not important. Do you notice a great difference between the way you made your request and the way it was made on the tape? If so, listen to the suggested request again and study the rise and fall patterns, the stresses and the pitch of the request, before continuing the exercise.

**Exercise 4**

Now you will hear eight requests on the cassette. Answer them as naturally as you can, but, to give yourself practice in both accepting and refusing, accept the first four and refuse the last four. You will hear a suggested answer after the pause following each request. Don't forget to give yourself time to say your answer aloud, and then compare your intonation with that on the tape.



## Unit 8 Inviting, suggesting, accepting and refusing



Inviting people to do things presents few problems in the way we do it. There are separate forms to use when talking to close friends and family, which we will look at in Section C. The difference between everyday and formal invitations lies mostly in the use of an introductory phrase before the formal invitation. As the same is true for accepting and refusing, we will concentrate in this unit on the standard basic forms we use for each of these purposes. As far as suggesting is concerned, the British are rather formal when offering unmasked-for suggestions, so in this unit we will look only at suggestions which have been asked for.

### Model exchanges

Look at these exchanges:

- RICHARD Janet, I was wondering if you and Simon would like to come round to lunch on Sunday?  
JANET That's very kind of you.  
RICHARD Nothing very formal... just a few of our friends for an old-fashioned Sunday lunch.  
JANET Thank you very much.
- LINDA Michael's invited me out this evening, and wants me to decide what to do. I was wondering if you could suggest anything.  
DAVID Oh... er... why don't you go to that new French restaurant? It's supposed to be very good.  
LINDA Yes, that's an idea, but we'd need to go somewhere first...  
DAVID Perhaps you could go and have a drink at one of those pubs down on the river.
- JUSTIN Would you like to have dinner with me on Saturday night?  
JOANNA I'm afraid I can't.

JUSTIN Oh, what a pity... well, perhaps we could make it Friday.  
JOANNA It's very kind of you. Thanks all the same...

HENRY Would you like another drink before we go?  
DAVID Thank you very much.  
FRANK Thanks all the same.

### Checkpoint

Now what do you think?

- What do you think is the relationship between Richard and Janet? Are they (i) friends, (ii) colleagues, (iii) strangers, (iv) close friends?
- What makes you think so?
  - Is Janet accepting Richard's invitation? How do you know?
- What about the relationship between Linda and David? What do you think it is, and why?
  - How well do Justin and Joanna know each other?
  - Do you think Joanna wants to go out with Justin on Saturday?
  - Why does she say, 'I'm afraid I can't'?
  - Do you think she accepts his second invitation? Why do you think so?
- Who wants another drink? (i) David, (ii) Frank, (iii) both of them.

### Model phrases

Look at these phrases:

**Invitations**  
Would you like to...? This is a very basic form.  
I was wondering if you'd like to... This is a slightly more polite form.  
*a slightly better one*

**Acceptances**  
I'd love to. This is a very basic form.  
That would be lovely. These are further acceptance forms.  
That's very kind of you.  
I'd like that very much.  
Thank you very much. In standard polite English this has the function of an acceptance.

**Refusals**

In standard everyday English, refusals usually start like acceptances, but continue with a reason for not being able to accept. Any one of the following phrases is used, either on its own or in combination with *I'm afraid* ...

- I'd love to, but ...*
- That would be lovely, but ...*
- That's very kind of you, but ...*
- This is used either in conjunction with the above phrases, or can stand on its own as a refusal.
- This is the standard way of thanking someone for an invitation you can't accept. It can be used on its own as a refusal, but more often follows other forms of refusal.
- Thanks all the same.

**Suggestions**

- Why don't I/they ... ?
  - Why doesn't he/she ... ?
  - What about ... ?
  - Perhaps you could ... ?
- This is the first form used when invited to make a suggestion.
- This is a general suggestion form.
- This is a second or alternative suggestion form.

**Exercise 1**

Think how you will say each of these phrases then say them aloud.

**Exercise 2**

Look at the invitations opposite. How would you respond to them? Draw a line linking each invitation with an appropriate response.

**Exercise 3**

Find this exercise on the cassette and respond to the invitations. Pause your recorder after each invitation to give yourself time, and use the responses you selected in Exercise 2.

**Exercise 4**

In this cassette exercise you will be given a number of situations in which you find yourself. After each situation has been described,

What about coming round to have dinner with us after the film this evening?

I was wondering if you'd like to come out with me one day?

Thank you very much.

I'm afraid I can't. Thanks all the same.

We'd love to.

That's very kind of you, but I'm afraid I'm busy. Thanks all the same.

That's very kind of you.

That's very lovely.

I'd love to, but I'm afraid I can't.

I'd like that very much.

That's very kind of you.

Would you like to come and spend the weekend with us in the country?

Would you like to come out for a drink?

Would you like something more to eat?

Why don't we go to an Indian restaurant and have dinner?

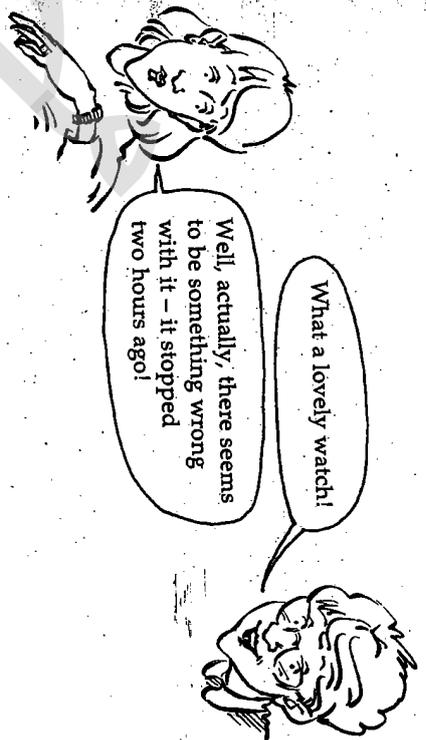
I've got two tickets for the Cliff Richard concert on Saturday. Would you like to come?

Perhaps we could have lunch in a pub.

## Unit 8 Inviting, suggesting, accepting and refusing

pause the tape and either issue an invitation, make a suggestion, or respond with an appropriate refusal or acceptance. Use as many as possible of the forms you have studied.

## Unit 9 Approving and disapproving



The area of language concerned with approving, disapproving and complimenting provides a very clear example of the way that English remains a living and developing language. For the adjectives we employ to convey that something is good or bad are as much subject to the fashions and trends in society as are clothes or music. As one word or phrase gets worn out, another comes in, and using an outdated term will reveal as much about a person as wearing last year's fashions. In the sixties for example, *fab*, a contraction of *fabulous*, was the 'in' word; the Beatles were known as 'The Fab Four'. Today it is not used at all (although *fabulous* isn't).

Words for 'good' which are still current, however, include: *nice, great, fantastic, terrific* (not *terrible*), *amazing, incredible, extraordinary, excellent, lovely, super* (sometimes), *delicious* (about food) and *smashing* (sometimes).

Words for 'bad' include: *terrible* (not *terrific*), *dreadful, awful, shocking, appalling* and *disgusting*.

If you look these up in a dictionary you will find that many of them didn't originally mean anything like 'good' or 'bad' at all, but they have been pressed into service as more 'correct' words lost their strength of meaning through over-use. This is because when approving or disapproving one needs an intensity of expression to convince the listener of one's sincerity - a compliment without enthusiasm is no compliment at all! Thus it is that words such as *really, actually* and *absolutely* have become so important in modern everyday English communication. Strong though *It's amazing!* may sound as a term of approval, it is often made even more so by using the intensifier *really*: *It's really amazing* (with an equal emphasis on *really* and *amazing*). And it is really amazing how often the word *really* occurs in contemporary English conversation.

Unit 9 Approving and disapproving

We have already seen in Unit 6 how *absolutely* can be used as a way of agreeing. But it is equally used as an intensifying adverb, more often (though not always) intensifying 'bad' adjectives. *It's absolutely appalling!* This tastes *absolutely disgusting!*

*Actually* is a warning or correcting word: it signals that something unexpected, unpleasant or 'difficult' is about to be said and is sometimes used as a way of preparing the listener for a strong negative reaction, e.g., *Actually, I'm afraid I don't like it at all.* And sometimes, at the end of a sentence, as a means of softening the blow of a strongly expressed sentiment, e.g., *I think it's absolutely awful, actually.* Of course, each speaker has his or her own favourite adjectives and intensifiers - some older people would not often use *really incredible* to mean something was good, for example. And various adjectives are more popular in some regional areas than others. But the three words, *really*, *absolutely* and *actually* can help immeasurably in your acquisition and manipulation of English as a means of communication. They are therefore worth studying and practising in detail until they become an integral part of your speaking skills.

Model exchanges

Look at these exchanges:

- 1 ARTHUR Good evening, Daphne. I say, that's a lovely dress you're wearing!  
DAPHNE Oh, do you think so? I've had it for years!  
ARTHUR Well, it looks really fabulous. Red really suits you.  
DAPHNE Thanks very much.
- 2 OWEN There's a really fantastic film on at the Odeon this week. Shall we go?  
PETER Oh, I'm sorry. I saw it last night.  
OWEN Oh, what a nuisance. I really want to see it; it's really incredible, isn't it?  
PETER Well, it's all right, I suppose - but I wouldn't rush!
- 3 CHARLES How's your new swimming pool going, Henry?  
HENRY Well, d'you know, it's not bad, really! The children love it! And of course we've been very lucky with the weather.
- 4 JANET OK. How do I look?  
SIMON Well, the dress and the scarf are really terrific, but I'm not sure I like those green shoes with it.  
JANET But they're the only green shoes I've got.

Section A English for everyday situations

SIMON Well, I'm sorry, but I really don't think they go with the green of the scarf.  
JANET Oh, blast!

5 ROGER Well, what do you think?  
SANDY Well, the top part is really amazing. I really like that, and that over there is quite good, too. I can't say I like that bit and I really don't like that middle section there at all, but then I can't stand that shade of violet anyway; I mean, I think it's absolutely awful wherever you use it.  
ROGER Oh, I see. Thanks.

6 QUENTIN Ah, now this is better. This is how a béchamel sauce should taste. Yes, it's really not bad at all!  
AMANDA Ooh yes, it's really delicious! A bit better than the one we had last week!  
QUENTIN Oh, good Lord yes! That was absolutely disgusting - but, er, actually, it wasn't the same chef last week.  
AMANDA Really?  
QUENTIN Maurice was ill and his wife took over. And, quite frankly, everything she cooks is absolutely appalling!!

7 SALLY Well, this is the best I could find. Is it all right?  
ARNOLD Well, actually it's a rather bad example, I'm afraid, but never mind, it will do for your first attempt. Go away and examine it, then!

8 RICK They're a really great group, aren't they?  
DAVE What do you mean, great? I think they're absolutely dreadful.  
RICK You're joking! They're really amazing!  
DAVE Well, I'm sorry, but I can't bear that kind of music.

Checkpoint

Now what do you think?

- 1a Are the speakers husband and wife?
  - b Why do you think Arthur does not say, *You are wearing a lovely dress*, when this is the usual English word order?
  - c Do you think Daphne has really had the dress for years?
  - d Where do you think the stresses should come in Arthur's second speech? Try saying it out loud.
- 2a Does Owen mean that there is an unusual film on at the Odeon?  
Does he mean that the film is too silly to believe?

Unit 9 Approving and disapproving

b What does Peter really think of the film, in your view? How do you know?

3a Does Charles mean that Henry's swimming pool is transportable?

b How happy do you think Henry is with the swimming pool? How happy do you think he thought he was going to be with it?

4a How well do Janet and Simon know each other?

b Why is Simon not sure if he likes Janet's shoes?

c Why does he apologise for giving her some good advice?

5a How many different phrases does Sandy use to introduce approval or disapproval?

b How does Roger react?

c What do you think they could be discussing?

6a Where are Quentin and Amanda?

b Do they both have the same degree of knowledge about food? Who has more, and how can you tell?

c What can you deduce from this conversation about the use of *really*, *actually*, and *absolutely*?

7 Is Arnold's criticism of Sally discouraging for her? If so, why? If not, why not?

8a How old do you think Rick and Dave are?

b How well do they know each other?

**Model phrases**

Look at these phrases:

**Approving**

- What a lovely/fantastic...!
- That's a lovely/fantastic...!
- It's really fantastic/amazing/incredible/extraordinary/fabulous/delicious/great/terrific...!
- It's very good indeed.

**So-so**

- I quite like your...
- It's quite good, really.
- It's not bad (at all), really.
- It's all right, I suppose.

Section A English for everyday situations

**Disapproving**

- can't say I like...
- aren't very keen on (your)...
- don't like it, I'm afraid.
- don't like it, I'm afraid.
- I'm sorry, but I really don't like it at all.
- It's not very good, but I'll do.
- Actually, I don't really like it.
- I don't think it's a good idea, actually.
- It's essentially a rather bad example, I'm afraid.

**Disapproving strongly**

- can't stand (his)...
- can't bear (his)...
- It's absolutely terrible/dreadful/awful/shocking/appalling!
- It's quite dreadful/awful...!
- What an awful...!

**Exercise 1**

When could you use these expressions? Practise saying them aloud.

**Exercise 2**

Study the questions opposite, all of which call for some form of approval or disapproval, together with the background. Then select the most appropriate response.

**Exercise 3**

On the cassette you will hear dramatised versions of the eight problem situations you have just studied in Exercise 2. You will be asked for your approval or disapproval. Reply to the questions – using the pause button on your recorder to give yourself time to speak – with phrases selected from Exercise 2. Compare your version with the suggested response which follows each question. Did you choose the same one? Was your intonation similar?

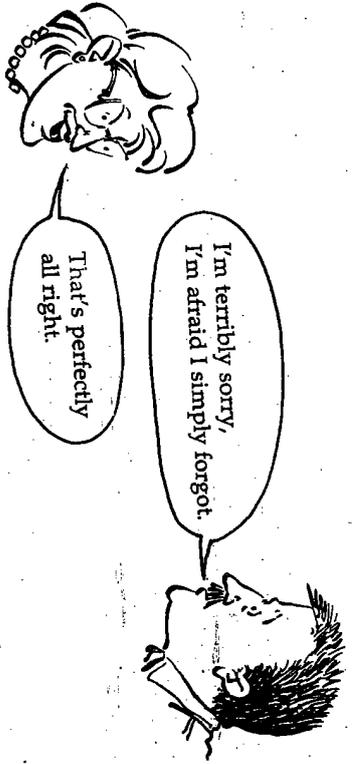
**Exercise 4**

You will hear ten more situations described on the cassette. Respond to each one with a phrase selected from those you have learnt. Try to use as many phrases as you can. Compare your responses with those suggested on the tape.

**Exercise 2**

Question	Background	Response
What you think of the cake you've been given.	It's uneatable, but your hostess has bought it for you.	It's really fantastic!
If you approve of the new traffic plan for your town centre.	It's very bad – it will take you twice as long to get to work.	<del>Er</del> look, I'm sorry, but I'm not sure I like it after all.
Whether you like a friend's new car.	You haven't really thought about it – it seems about the same as her old one.	It's great, isn't it?
If you approve of the newly-decorated bedroom.	The painters have done as you asked, but the colour doesn't look as good as you'd hoped.	It's quite good, really!
If you want to go to the opera with a friend.	All types of music are hateful to you.	It's all right, I suppose.
What your reaction is to the news that two friends are getting married.	You think they'll make each other very happy.	Er, actually, I don't really like it, I'm afraid.
How you are managing with your new home computer.	To your surprise it's proving much more valuable than you expected.	I'm sorry, but I can't stand that sort of thing.
What your local football team is like.	You are a devoted and life-long fan of the club.	It's absolutely awful.

# Unit 10 Apologising



All of us need to apologise from time to time, for no matter how careful we are, things do go wrong and arrangements break down. The British use apology forms very frequently, even apologising to a person who has bumped into them, and most definitely before giving someone bad news. Obviously the type of apology we use will depend on how serious the matter is for which we have to apologise. In this unit we will look at the everyday forms we use, and how apologies are accepted.

## Model exchanges

Look at these exchanges:

- 1 LINDA Hello, Janet Davidson? I'm sorry to be late. I'm afraid I was called to the phone just as I was going to leave.  
 JANET That's perfectly all right. I'm glad you could come. You don't know Simon Rogers, do you? I hope you don't mind us having started before you got here.  
 LINDA Oh no! Not at all.
- 2 DAVID Joanna, I'm terribly sorry, but I seem to have lost that book you lent me.  
 JOANNA Oh dear!  
 DAVID I really am sorry. I'm afraid I left it in the train on the way home, but it doesn't seem to have been handed in. I'll get you a new copy.  
 JOANNA Oh dear! Oh well, I suppose that'll be all right, but I'm afraid I'm going to need it next week.
- 3 BRIAN Excuse me. Is that your car?  
 RICHARD Yes...  
 BRIAN Do you think you could possibly move it forward a bit? I need to get out, and I'm afraid you haven't left me enough room.

## Section A English for everyday situations

RICHARD I'm terribly sorry. I do apologise. I'll move it at once.  
 BRIAN Thank you very much. I'm sorry to disturb you.  
 RICHARD Oh, not at all. I'm sorry to have boxed you in.

## Checkpoint

Now what do you think?

- 1a Where and when do you think the first dialogue takes place?
  - b How well does Linda know Janet? (i) quite well, (ii) only slightly, (iii) they have never actually met before. What makes you think so?
  - c How late do you think Linda is? Why?
  - d Is Janet very annoyed?
  - e What do you think Linda is going on to say?
- 2a Has David lost the book, or hasn't he?
  - b Has the book been handed in, or hasn't it?
  - c Why does he say *seem* each time?
  - d Is Joanna very upset?
  - e Why does she say she is *afraid* she is going to need it next week?
- 3a Where do you think Brian and Richard are?
  - b What has Richard done that he needs to apologise for?
  - c Why does Brian apologise for disturbing Richard?

## Model phrases

Look at these phrases:

- |                                      |  |
|--------------------------------------|--|
| I'm sorry to be . . .                | } This is the basic apology form.  |
| I'm sorry to do . . .                |  |
| I'm sorry to have done . . .         | } This is a slightly stronger apology.   |
| I'm really sorry.                    |  |
| I'm very sorry.                      | } This is an assertive form of apology.  |
| I'm terribly sorry.                  |  |
| I do apologise.                      | } This is used regularly after apology phrases, and as a preliminary phrase for announcing bad news.   |
| I'm afraid . . .                     |  |
| I hope you don't mind my -ing . . .  | } This is a weak form of apology when we have done or intend to do something without checking with the other person first - which perhaps we should have done. |
| I hope you didn't mind my -ing . . . |  |

Section A English for everyday situations

Unit 10 Apologising

Exercise 2 see page 66

You drop in on friends without phoning first to check that they are free.

You have a date to go round to a friend's house for dinner. You are half an hour late.

... my ringing as late as this?

I seem to have left it at home.

... to have got the wrong number.

I hope you don't mind...

I seem...

I'm sorry to be so late.

I hope you don't mind...

... my dropping in like this?

I'm sorry.

You were going to the cinema with a friend, but suddenly you find you can't.

You are in a hurry and, as you come round a corner, you bump into someone and knock him down.

You promised to return a book a friend has lent you, but you have forgotten to bring it.

You are in a pub. You accidentally knock over your friend's drink.

I'm afraid my car wouldn't start.

I hope you aren't hurt.

I'm terribly sorry.

... be able to come on Saturday.

I'm really sorry.

I do apologise.

That was clumsy of me.

I'm afraid I won't...

I hope it hasn't gone all over you.

I do apologise.

You need to contact a friend urgently, so you ring her rather late in the evening.

You go round to visit Simon Rogers, who you have just met, but you go to the wrong house.

## Unit 10 Apologising

The British often put *seem* into statements of what it is that they have to apologise about, or of what has gone wrong. The admission is then apparently easier to make.

... seem to ... } These are standard ways of accepting an apology.

That's perfectly all right.

Not at all.

Oh well, I suppose that's all right.

Oh well, I suppose that'll be all right. } These show an unwilling acceptance of an apology.

**Exercise 1**

Think how you will say each of the model phrases then say them aloud.

**Exercise 2**

Look at the situations in the boxes on pages 64 and 65. Decide on the form of apology to use by linking together some of the phrases in the bubbles and joining them to a situation. Make sure you use all the phrases in the bubbles once each. Some of your apologies will use two phrases, some more than two.

**Exercise 3**

Find this exercise on the cassette. Imagine that you are in the situations you have just been examining in Exercise 2. You will hear the other person in the situation reacting to what happens. Respond to what is said using the apology forms you selected in Exercise 2.

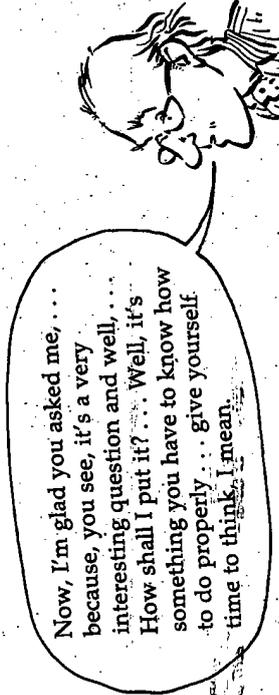
**Exercise 4**

This is another cassette exercise and is divided into two parts. In the first part you will find yourself in a situation which requires a suitable apology. In the second part you will hear people apologising to you for various things. Accept their apologies as you think fit.

## Section B

### English for formal and public situations

Unit 1 Giving yourself time



Now, I'm glad you asked me, ... because, you see, it's a very interesting question and well, ... How shall I put it? ... Well, it's something you have to know how to do properly ... give yourself time to think, I mean.

It is equally important in formal and informal situations to give yourself time to think while speaking. It is only the way in which we do it that is different. The ums and ers which are so common in informal speech are considered to be lazy and muddled when used by more formal situations, so these simple pause-fillers are replaced by complete statements such as, *Well, how shall I put it?* They often have the effect of getting more information from the other person, and this helps with the planning of the response. In Section B we will be looking at some of the pause-fillers used in formal situations.

Model exchanges

Look at these exchanges:

- 1 JANET Do you think there will be any significant increase in growth in the near future?  
FRANK I'll have to think about that ... it depends whether you mean growth in national terms, individual industrial terms, or whether you mean our own particular firm.  
JANET Well, obviously I would be interested in your answer for your own firm, but I was primarily interested in growth in national industrial output.  
FRANK That's a very interesting question ... it's the one we are all asking ourselves, and the answer's not easy, but I think that ...
- 2 SIMON Mr Conway, wouldn't you say that Mrs Blackwood had a right to have her money back ... that you are keeping it without legal right?  
MR CONWAY I'm not quite sure what you mean by that.  
SIMON Well, what I mean is ... she paid you the money for the table - an antique - and you said you would repolish it before she took delivery. When she came back, you had sold it to someone else. Did not the table belong to her at that point?

MR CONWAY Ah! I'm glad you asked me that, ... you see, as the table was not actually in, shall we say, saleable condition, what she paid constituted a deposit, and she didn't come back within two weeks as she was asked, so ...  
SIMON But she paid the full asking price!

3 HENRY Thank you very much for seeing me at such short notice, Mr Carter. As you've been our bankers for so long, I've come to you first to discuss a new product our firm intends to develop.

MR CARTER If you mean by that, as I'm sure you do, that you would like the bank to provide the finance for the development, then ...  
HENRY Yes, well of course I have a fully worked out forecast for you ...

(Later in the interview.)  
... so I'm sure you'll agree, Mr Carter, that the product is viable and should prove ... How shall I put it? ... interesting ...  
MR CARTER I'll have to think about that Mr Wyatt, particularly in view of your current ...

Checkpoint

Now what do you think?

- 1a Does Frank (i) need to know exactly which area Janet is most interested in before he can start to answer her question, or (ii) require time to work out his answer, or (iii) both?
- b How important do you think Janet's answer is to Frank?
- c Does Frank need time to think what he is going to say, or how he is going to say it?
- 2a Does Mr Conway really not understand Simon's question?
- b Do you think Mr Conway is sincere when he says that he is glad Simon asked him about the ownership of the table?
- c Is Mr Conway's explanation reasonable?
- d Does Mr Conway need time to work out what explanation to give, or does he need time to think how to word the explanation?
- 3a Do you think Henry's project will be financially viable?
- b Does Mr Carter know that Henry is looking for money for the project?
- c Why does Mr Carter say, *If you mean by that ...?*
- d Do you think he agrees with Henry about the project?
- e Do you think Mr Carter is going to lend Henry the money?
- f Why does Mr Carter need to think about it?

Unit 1 Giving yourself time

**Model phrases**

Look at these phrases:

- I'll have to think about that.
- How shall I put it?
- That's a very interesting question.
- I'm glad you asked me that.

These are basic ways of giving yourself time in formal situations.

If you mean that... then... This enables you to think about the problem at greater length while you rephrase the question.

I'm not quite sure what you mean by that. These ask the other person to rephrase what he or she has just said. This gives you more time to think.

I quite see your point, but... If you disagree with what has just been said, you can use the phrases you will find in the section on Disagreement as a way of giving yourself time.

**Exercise 1**

Think how you will say each of these phrases. Then say them aloud.

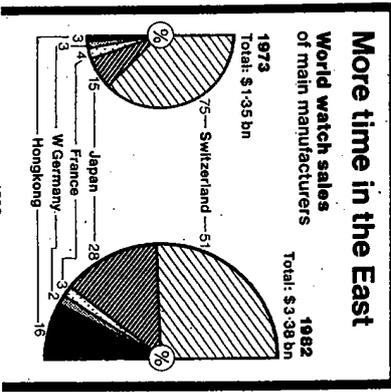
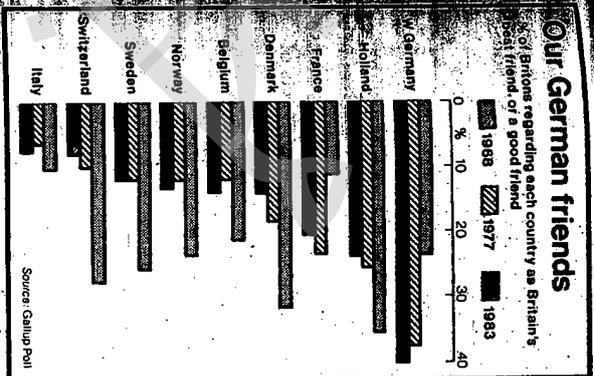
**Exercise 2**

In this exercise you will be asked on the cassette what the British think about the other people in Europe. The chart at the top of page 71 will give you the information you need. Pause the tape after each question while you work out and then give your answer. Remember to fill each pause with one of the phrases you practised in Exercise 1.

**Exercise 3**

In this exercise you will be asked on the cassette some questions about the international watch market. You will find all the information you need in the charts at the bottom of page 71. Do the exercise in the same way as Exercise 2, filling the pauses with suitable expressions while you think of your response.

Section B English for formal and public situations



	1978	1979	1980	1981	1982
<b>SSIH</b>	500	500	500	500	500
<b>ASUAG</b>	500	500	500	500	500
Sales	1000	1000	1000	1000	1000
Net profit/loss	0	0	0	0	0

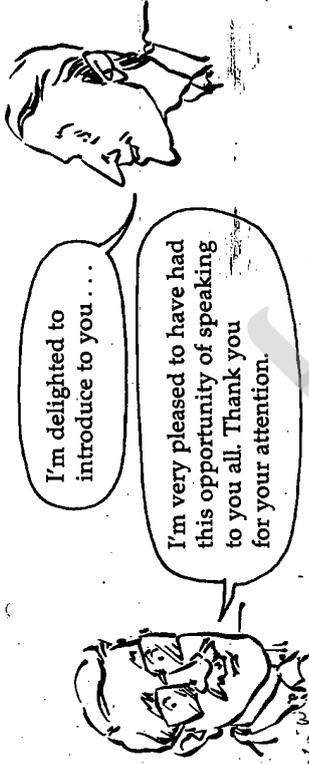
### Exercise 4

On the cassette you will be asked some general questions. While you are thinking what to say, fill the pause with one of the phrases you have been practising in this unit.

\* \* \*

Although you have finished this part of Section B, you will still have to give yourself time to think when you do all the other exercises in this section of the book. In other words, you will continue to practise these phrases even while you are concentrating on other aspects of spoken English.

## Unit 2 Encounters, greetings and goodbyes, introductions



Formal greetings, introductions and goodbyes have a parallel set of social conventions to those we looked at in Section A. You will find that these formal phrases are needed perhaps more than you would imagine - in academic or business situations, in public situations such as talking to a meeting or a group, or when interviewing for a job. Even when simply meeting someone older or wiser than ourselves, we rely heavily on phrases which reflect a change of attitude towards the person we're talking to.

### Model exchanges

Look at these exchanges:

- 1 FRANK Desmond, I'd like to introduce you to William Turner of our overseas office. Mr Turner, this is Desmond Wilson, our top man.  
WILLIAM It's a very great pleasure to meet you.  
DESMOND I'm very pleased to meet you at last.
- 2 BRIAN Ladies and gentlemen, I'm delighted to introduce to you Richard Hamilton, who is going to...  
RICHARD I'm very pleased to be here today.
- 3 SIMON Oh, excuse me. I'm sorry to disturb you. My name's Simon Rogers. I'm looking for the Sales Department.
- 4 LINDA Good morning, can I help you?  
JUSTIN Oh, good morning, my name's Justin Philips. I've come to see Mr Jones.  
MR JONES Good morning Mr Philips. What can I do for you?  
JUSTIN Ah, thank you for seeing me at such short notice. The thing is...
- 5 DAVID ... and that concludes my report on our current financial situation. Thank you all very much for your attention.

Unit 2 Encounters, greetings and goodbyes, introductions

6 LINDA Well, goodbye, then.  
 FRED Goodbye. Thank you so much for everything. And don't forget, if you're ever in Barnsley, do come and see me. You've got my number, haven't you?

**Checkpoint**

Now what do you think?

- 1a What sort of situation do you think the first exchange takes place in?
- b In what situations would the phrases used be appropriate for you to use?
- 2a What do you think Richard Hamilton is going to do?
- b Why does he say he's pleased to be here?
- 3a What sort of introduction is Simon's?
- b When might you have to use a similar type of introduction?
- 4a How does Justin's introduction differ from Simon's?
- b Where do you think this conversation takes place?
- 5 David talks about the *current financial situation*. Who do you think he is talking to, and what do you think his job might be?
- 6a In what sort of situation could the last exchange take place?
- b What do you think Fred is thanking Linda for?
- c Does he really want her to come and see him?

**Model phrases**

Look at these phrases:

**Introductions**

Martin, I'd like to introduce you to Professor Cooper.  
 Professor Cooper, this is Martin Warner.  
 It's a very great pleasure to meet you.  
 I'm very pleased to meet you (at last).

**Public introductions**

I'm delighted to introduce to you...  
 With us here today is..., who is...  
 We're very fortunate to have... with us today... is...  
 I'm very pleased to be here today/tonight, etc.

Section B English for formal and public situations

**Thank you, and goodbye**

How do you do? How do you do?  
 How do you do? Can I help you?  
 Good morning, my name's...  
 I come to see...  
 I'm expecting me.  
 I'm sorry to disturb you. My name's Smith.  
 We come to see...  
 Good morning, Mr Smith. What can I do for you?  
 Thank you very much for seeing me.  
 Thank you for seeing me at such short notice.  
 Thank you very much for your attention/interest/support.  
 That concludes my speech/report/observations. Thank you.  
 Well, I think that's all. Thank you for seeing me. Goodbye.  
 Well, it's been very nice meeting you. I hope to meet you again.  
 I'm terribly sorry. I really have to be going.  
 I'm sorry I can't stay any longer, but I have a meeting/an appointment/someone waiting to see me.  
 Thank you so much for everything. And don't forget, if you're ever in..., do come and see me. You've got my number, haven't you?  
 Good luck with your...

**Exercise 1**

When could you use these phrases? How would you complete them in different situations? Say each phrase aloud.

Unit 2 Encounters, greetings and goodbyes, introductions

**Exercise 2**

Below are eight different situations. Can you find the most appropriate phrases to use in each? Be careful! We have deleted some of the words in the phrases and you will have to complete them yourself.

A famous teacher has just agreed to give a lecture to your English class. Introduce him to the other students.

You're just beginning to give your talk on life in your home town, to a group of foreign students.

**Exercise 3**

You will now hear the eight situations on the cassette. Respond to them aloud. Then compare your response with the one on the tape.

**Exercise 4**

Here are six more situations on the cassette. What will you say? Speak when you hear the beep.

A friend has just arrived from the USA. Introduce her to your boss.

You arrive at the dentist's for your six-monthly examination.

Thank you so much for everything and do come and see me when...

I'd... introduce you to Sheila Black, ... Whitman.

Good morning. My name's... I've got an appointment with... Lamb.

I'm very... to be here... to talk to you...

You're introduced to your favourite writer, Nigel Thomas, at a cocktail party.

You've arranged to see your doctor to get a vaccination certificate you need urgently. You're shown into his office.

Excuse me, I'm sorry to... you. My name's... I'm looking for...

Good morning, ... Brown. Thank you for seeing me... such...

We're very... to have with us today Mr Carter, who is going to...

It's a very great pleasure to meet you,...

You're saying goodbye to your host family after a pleasant stay in London.

You're lost in a big office block, trying to find Miss Page's office. You see a secretary typing.

## Unit 3 Information gathering



If I might just ask ...  
How important do you think this is?

In more formal situations such as business conferences, you don't need attention-getting phrases in the same way as you do in situations like those we practised in Section A. However, as you might expect, the phrases we use to introduce a question tend to be longer and perhaps more apologetic in tone. As well as practising some of these in this unit, we will look at the way we set about asking personal questions, which is usually very formal, as it is not socially acceptable in English to be 'inquisitive'. Since in business discussions you often need to clarify points or check the accuracy of your information, we will also examine ways in which this is done in English.

### Model exchanges

Look at these exchanges:

1 DAVID I was wondering if you could tell me what time the manager will be free? You see, I need to talk to him personally.

BEATRICE Mr Carter? I'm afraid he's rather busy today, and he won't be able to see you till tomorrow.

DAVID Oh dear. I hope you don't mind my asking, but is there really no hope of seeing him some time today? You see it's really rather urgent.

BEATRICE Well, I can't disturb him now. Perhaps if you rang me this afternoon, I'll try to find out by then.

2 RICHARD I've been admiring that camera of yours. Would you mind if I asked you what kind it is?

SIMON It is rather a beauty, isn't it? It's the new Super Pentaphtotax. It's really nice to use and it produces superb results.

RICHARD Yes, I can imagine. Umm... well... I know it's a personal question, but could you tell me how much it cost you?

SIMON Well, actually, I'm a journalist, and so...

RICHARD Oh... I see...

3 BRIAN Am I right in thinking, Mr Wyatt, that your company's sales have not shown any improvement over the last month and...

### Section B English for formal and public situations

HENRY Well... er... I suppose... well, well, yes, you might put it that way, but...

BRIAN And I think I'm right in saying that we advanced you the money on the expectation that your new project would bring about a significant upturn, am I not?

HENRY Well, yes... it's true. We did expect better results from the project... but...

### Checkpoint

Now what do you think?

a Where do you think the first exchange is taking place?

b Who is David and who is Beatrice?

c Why does David preface his second question with, *I hope you don't mind my asking?*

d How do you think Beatrice would have reacted if he had just said, *Is there really no hope of seeing him some time today?*

2a Does Richard know Simon, do you think?

b Where do you think the conversation might be taking place?

c Why does Richard preface his second question with, *I know it's a personal question, but...*?

d What do you think Simon was going on to say before he was interrupted?

e What do you think Richard expects he was going to say?

3a How well do you think Brian knows Henry?

b What is their relationship?

c Why do you think Brian puts his questions in such an indirect way?

d What effect do you think it would have had if Brian had been much more direct?

### Model phrases

Look at these phrases:

I was wondering if you could tell me...?

This is a basic enquiry pattern to obtain general information in formal situations.

I hope you don't mind my asking, but...?

This is used to introduce follow-up questions and also when the information you want is not of a general nature.

Section B English for formal and public situations

the second question. Continue like that till you have asked all the questions in the numbered order and the interview is completed.

**Exercise 4**

In this exercise on the cassette you will be given various situations in which you need to get or to check certain information. Do so using an appropriate form from the ones you have been practising. Remember to stop the tape each time you speak.

These are used like the previous phrase when the information is of a more personal kind. They are also used when introducing a question into the middle of a formal discussion.

This is used when introducing a question in the middle of a discussion.

This is a formal way of asking another person to come into a discussion.

This is used to introduce a truly personal question which would otherwise be socially unacceptable.

These phrases are used when checking and clarifying one's information.

Would you mind if I asked ...? }  
Might I ask ...? }

Perhaps you could tell me ...?

Perhaps 'X' would like to tell us ...?

I know it's a personal question, but ...?

Am I right in thinking ...? }  
Would I be right in saying ...? }  
I think I'm right in saying ... aren't I? }  
When you say ... do you mean that ...? }

**Exercise 1**

Think how you will say each of the above phrases. Then say them aloud.

**Exercise 2**

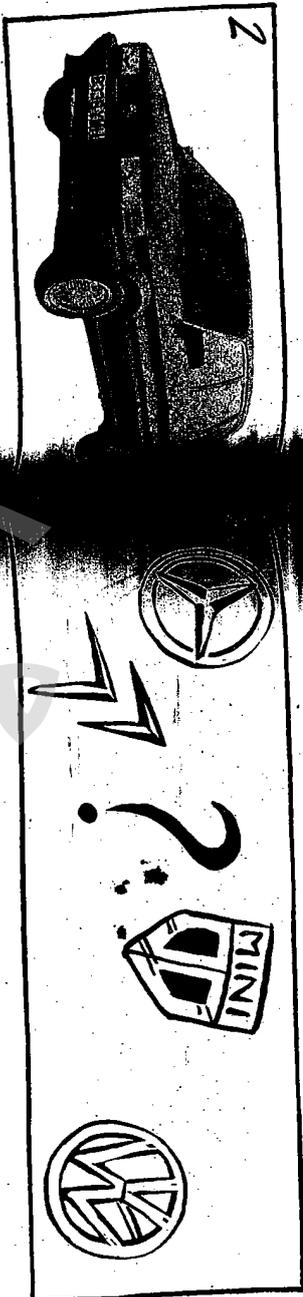
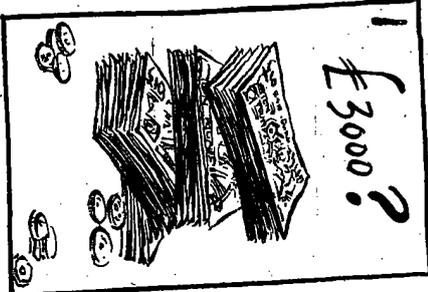
You are a bank manager. David has come to see you to borrow some money to buy a new car. You have been told that he plans to put £2000 towards it and wants to repay over two years. Check the information you have and also find out some other information you need to know about the car. In the diagram on pages 82 and 83, clues to the information you need are round the outside. Decide which form to use for getting each item of information, then draw a line linking the clue to the form to use and the way to continue, which you will find in the bubbles in the middle.

**Exercise 3**

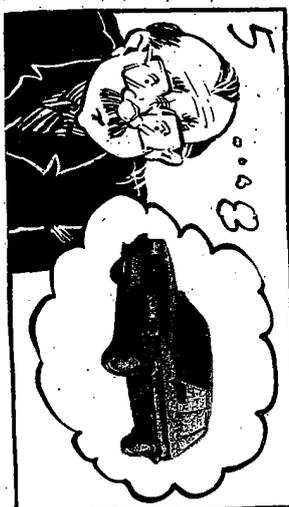
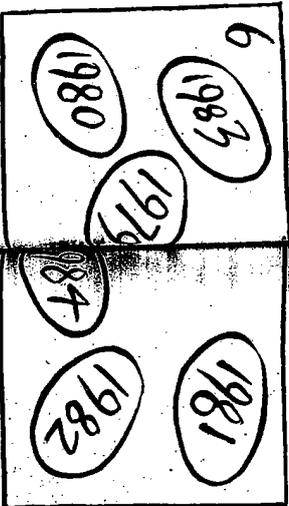
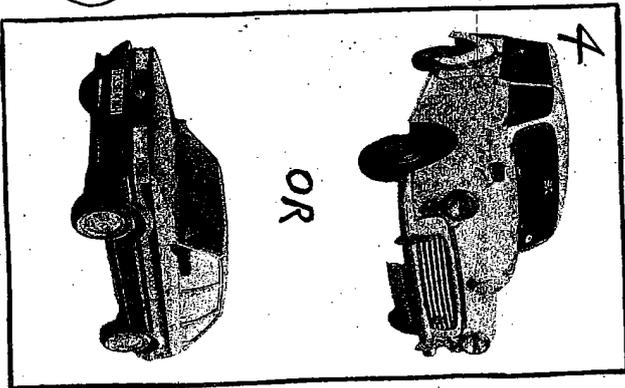
Now find Exercise 3 on the cassette. You must ask David the question you have just worked out in Exercise 2. First of all you will hear David respond to your greeting. When you hear the beep, ask the first question, stopping the tape. Then listen to how Brian asks for the same information, followed by David's response. You must then ask

Unit 3 Information gathering

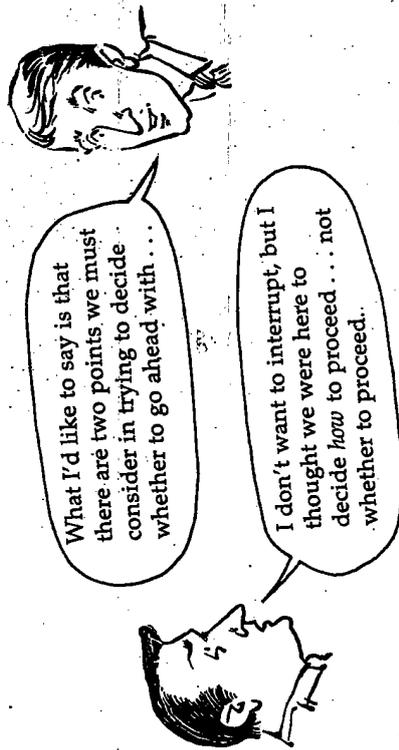
Exercise 2 see page 80



- Am I right in thinking that...?
- Would I be right in saying that...?
- ... if you have a particular car in mind?
- I think I'm right in saying that... aren't I?
- If I might just ask...
- Might I ask you...?
- ... how is it?
- ... what sort of car are you thinking of buying?
- ... you intend to put £2000 towards it yourself?
- ... if you wish to buy a new car?
- ... if you want to buy a new or second-hand car?
- ... perhaps you would tell me...
- ... you would like to borrow £3000?
- I hope you don't mind my asking, but...
- you would like to repay over two years.
- Would I be right in saying that...?



# Unit 4 Giving information and instructions



**FRANK** If I might just come in here – there are two points I would like to make. Firstly, on the matter of noise and pollution, the pollution is hardly likely to get worse than it is, and, under the scheme, money would be available for providing double glazing in all the houses in the vicinity of London Road in order to reduce noise. Secondly, the only alternative put forward – Windsor Lane – would not only lower the value of the properties in the lane, but it would also destroy the Common – a valuable open space – by cutting it in two.

**JUSTIN** Hear, hear!

## Checkpoint

Now what do you think?

- 1 Why are all these people meeting? Under what circumstances?
- 2 Why do you think Richard is continually interrupted?
- 3 Why does Justin say, *I'm sorry to break in...*?
- 4 Why does Richard say, *If I might just finish...*?
- 5 Why does David say, *I don't want to interrupt...* when he intends to do so?
- 6 Why does Richard not stop David speaking as he did Justin?
- 7 When Frank takes up the discussion, why does he announce that there are two points that he'd like to make?
- 8 Why does he enumerate them, *Firstly... Secondly...*?
- 9 Why do both he and David manage to make their points without interruption?

## Model phrases

Look at these phrases:

### Presentation phrases

What I'd like to say is... the group.

There is one point I'd like to make.

There are two (several, a couple of, a number of, etc.) points I'd like to make.

Can I say that...?

I would like to point out that...

I must tell you that...

I ought to/must point out that...

Let me add that...

These presentation phrases are used to ensure uninterrupted attention over several points.

These are other presentation phrases.

In this unit we will concentrate on the ways in which we give information in extended discussions such as board and committee meetings. The techniques for taking part in discussions are important, as they relate principally to getting the attention of the other members and interrupting and preventing interruption. The functions examined in other units – those on getting information, agreeing, disagreeing, giving opinions and so on – are all relevant to extended discussions. This unit will look at interrupting and being interrupted, both of which have to be handled with suitable phrases if offence is not to be given.

## Model exchanges

Look at these exchanges:

**RICHARD** What would the effect of the scheme be on those of us who live in the immediate vicinity of London Road? With the widening of the road to six lanes, the vastly increased volume of traffic...

**JUSTIN** I'm sorry to break in, but we have all heard...  
**RICHARD** If I might just finish... er... I was saying that the vastly increased amount of traffic would cause increased noise and pollution.

**DAVID** I don't want to interrupt, but what I'd like to say at this point is that it seems to me that, as the traffic is jammed nose to tail for two hours every rush hour down that stretch of London Road, I would have thought that residents living near London Road would have welcomed the relief of the congestion.

**RICHARD** Perhaps I could resume to say that, furthermore, inevitably, the value of our properties in the neighbourhood of such a main road would immediately drop.

Unit 4 Giving information and instructions

**Ordering phrases**

First of all, ...

This introduces the first bit of information where the items are not all of a similar kind.

Firstly, ...

This introduces the first bit of information where the items are of a similar kind.

Secondly, ...

These are for the enumeration of points.

Next, ...

Thirdly, ...

Finally, ...

Lastly, ...

Last of all, ...

I don't want to interrupt, but ...  
I'm sorry to break in, but ...

These phrases are used when trying to interrupt in the middle of what someone is saying.

Before you go on, ...  
I must stop you to (say that) ...

These are other interruption phrases.

If I might just come in here ...

This phrase is used for entering a discussion at an apparent pause.

If I might just finish ...

This phrase is used for stopping someone who is trying to interrupt before you have finished.

Perhaps I could resume ...

This phrase is used for returning to what one was saying after a long interruption.

**Exercise 1**

Think how you will say each of these phrases. Then say them aloud.

**Exercise 2**

This exercise and the next one are in two parts.

a In the first part, imagine you are trying to sell a typewriter to someone who has come into your shop. Look at the items in the diagrams on pages 88 and 89 and decide in what order to present the information. Draw a line joining the information to the appropriate ordering phrase, and then to a suitable presenting phrase.

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Now imagine that you are the manager of a business and that a typewriter salesman is trying to sell you his latest machine. You are not interested in his typewriter because your machines have all the advantages he puts forward. Again, draw a line joining the information to a suitable interruption phrase, and then a possible presentation phrase.

**Exercise 3**

Find this exercise on the cassette. It uses the same material as Exercise 2 and is also in two parts.

In the first part you are in your shop. A customer is going to come in and ask you about a typewriter. Tell her about its features in the order you have chosen. Present them one at a time. Stop the tape as you do so. The customer is interested and will react to each feature you mention.

In the second part, imagine again that you are the businessman. A typewriter salesman has come into your shop. Stop the tape when you hear the beep after the salesman has presented each feature, and interrupt him to tell him that all your typewriters already have those features. Then let the tape go on again and you will hear the suggested interruption.

**Exercise 4**

In this cassette exercise you will hear various people talking to you. Sometimes they will say something that is wrong, in which case you must break in with a suitable interruption phrase and correct the error. Other times they will be trying to get some information from you and you must respond in a suitable way.

\* \* \*

Although we have been practising these phrases in the context of giving information, remember that they are equally useful in the context of giving opinions, particularly in agreeing and disagreeing.

Section B English for formal and public situations

Unit 4 Giving information and instructions

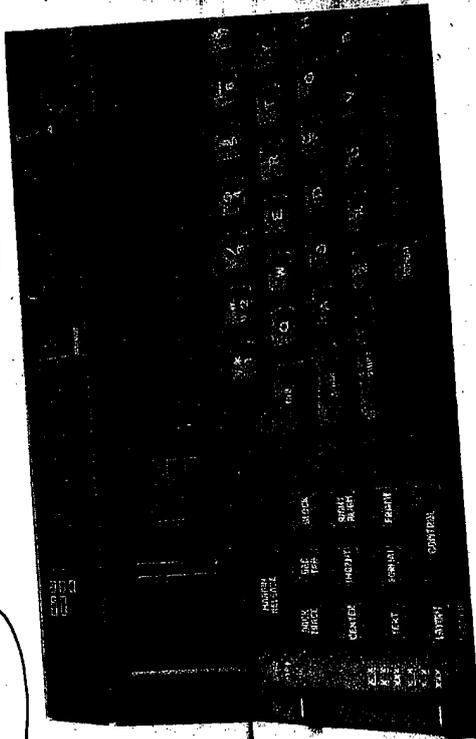
Exercise 2 see page 86

I must tell you that ...

Secondly, ...

Can I say that ...?

First of all, ...



Lift-off correction with one-line memory.

Computer interface connectivity.

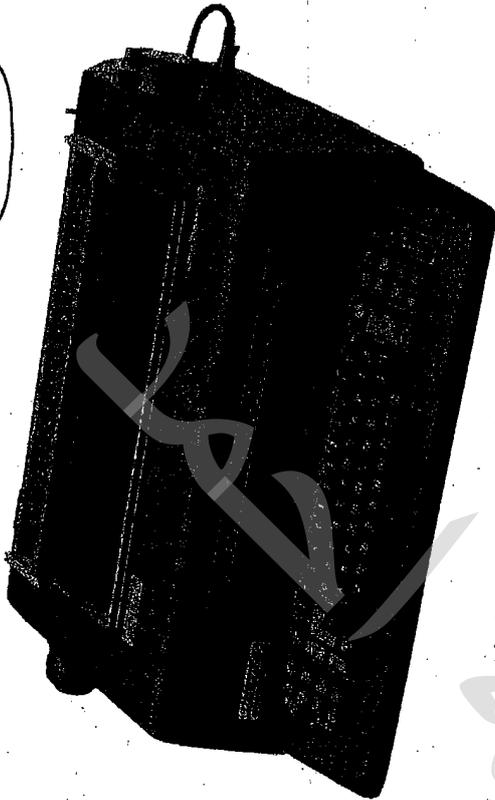
I'm sorry to break in, but ...

I must stop you ...

Firstly, ...

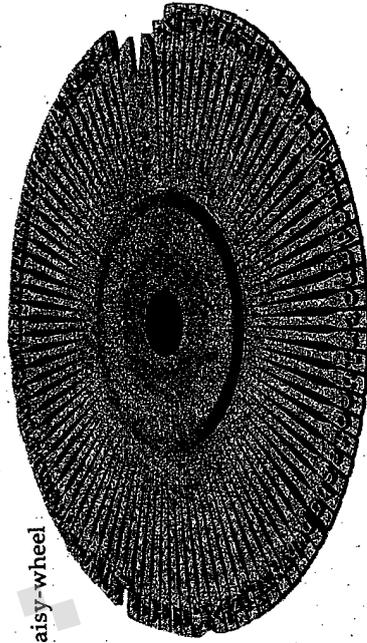
Let me add that ...

Thirdly, ...



All the latest features.

Advanced daisy-wheel print-head.



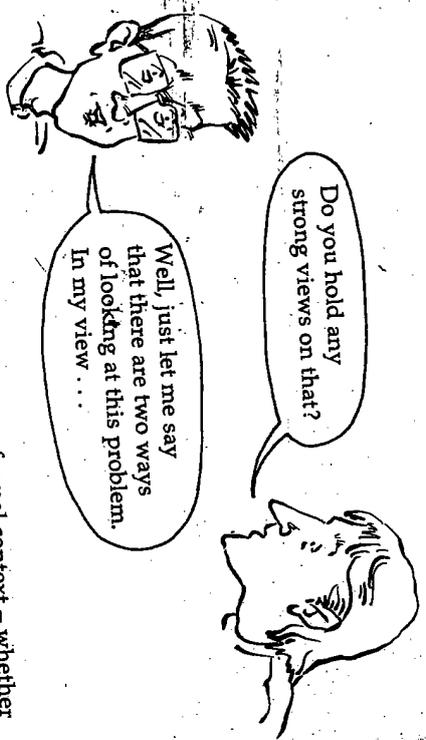
I ought to point out that ...

Before you go on ...

... to say that ...

I don't want to interrupt, but ...

## Unit 5 Getting and giving opinions



Obtaining and giving opinions in a more formal context – whether business, academic or social – calls for a rather more indirect and ‘public’ form of address than that which we practised in Section A. Although many of the phrases we used there would still be acceptable in these more formal areas (particularly, it seems to me), you will find that the expressions we are now going to study are slightly longer and make use of more conditional forms and tenses. This is a way of distancing the opinion, and the opinion-giver, from any personal strength of feeling. We also look at the most common ways of interrupting in a formal context, and you may find it typical of the British that we often say we don’t want to interrupt just before we do interrupt! This unit will also enable you to revise and extend the use of those interrupting techniques that you studied in the previous unit.

### Model exchanges

Look at these exchanges:

- 1 **BERRAM** I was wondering what you thought about the professor’s latest article?  
**SIDNEY** Well, to my mind, he’s got most of it quite wrong.
- 2 **JANET** Minister, could I ask for your reaction to the latest crisis in international agricultural policy?  
**SIR FRANCIS** Well, I think it’s certainly true to say that our own government has in no way caused this latest crisis, and there’s no doubt in my mind that the crisis has been blown up out of all proportion by our partners.
- 3 **LINDA** I’ve been meaning to ask you for your opinion on my proposals for a new staffroom and canteen, Miss Watkins.

### Section B English for formal and public situations

**MISS WATKINS** Ah yes. Well, as far as I’m concerned they seem most acceptable – but I’m not sure the committee as a whole will endorse them.

4 **ROLAND** I understand that one of the proposed cut-backs is to stop giving away free coffee and magazines. Do you hold any strong views on that?

**PHILIP** Well, I’m absolutely convinced that that’s a bad idea. You see...  
**ROBERT** I’m sorry, I don’t want to interrupt, but I must say that in the present economic climate it really is an absolute necessity. Every year we spend an enormous amount on...

5 **HENRY** What is your position with regard to replacing our existing assembly line with a fully computerised operation?

**GEORGE** Well, as far as my department is concerned, we would have no objection to that in principle...  
**HENRY** Could I just say that most of the cost will have to come from your department’s budgets!  
**GEORGE** Yes, I realise that, but I do feel that modernisation is the most important thing for our company at the moment. Having said that, though, I can foresee one or two problems.

### Checkpoint

Now what do you think?

- 1a Why does Bertram begin with, *I was wondering...*? What difference in feeling would there be if he said, *What do you think about...*?  
b Does Sidney disagree with the professor’s latest article completely or only partly?
- 2 Where do you think this exchange took place – in a private meeting, a TV interview, or a social gathering? On what do you base your opinion?
- 3a Can you suggest a reason why Linda hasn’t asked for Miss Watkins’ opinion before?  
b Why does she frame her question in the present perfect continuous form, do you think?
- 4a How strong do you think Philip’s feeling is on the subject?  
b If Robert doesn’t want to interrupt and apologises for doing so, why does he speak for so long?  
c Do you think Roland knew that this subject would cause such a discussion?

**Exercise 2**

Look at pages 94 and 95. For this exercise you have to imagine yourself in various situations. Which is the most appropriate way of introducing your opinions from those given in column 3?

**Exercise 3**

On the cassette you will hear dramatised versions of the situations in Exercise 2, numbered 1-8. When you hear the beep, respond to the prompts. Pay particular attention to the tone in which you give and obtain the opinions. There is a short pause after each question, followed by an appropriate response.

**Exercise 4**

This is a mixed exercise. You must give and obtain opinions, and also interrupt, in a variety of different situations from your own imagination - but using the phrases you have studied. The cassette provides suggested responses after each question. Compare them with your own.

Unit 5. Getting and giving opinions

- 5a Does Henry's question ask for a personal or an emotional response?
  - b Does George's answer give his own personal view?
  - c What difference is there between this interruption and the one in the previous exchange?
- 6 And again, as in Section A, what often-taught way of giving an opinion have we not included here? Can you think why?

**Model phrases**

Look at these phrases:

**Getting opinions**

- Could I ask you for your reaction to ...?
- I was wondering what you thought about ...?
- I've been meaning to ask you what you thought about ...
- I've been meaning to ask you for your opinion on ...
- Do you hold any strong views on that?
- What is your position with regard to ...?

**Giving opinions**

- Well, to my mind ...
- In my view ...
- As far as I'm (we're/my company is/etc.) concerned ...
- I think it's certainly true to say that ...
- Wouldn't you agree that ...
- I'm sure you'll agree (when I say) that ...
- I'm absolutely convinced that ...
- There's no doubt in my mind that ...

**Interrupting**

- I'm sorry, I don't want to interrupt, but (I do feel, etc.) ...
- Could I just interrupt to say ...?
- Could I just say ...?
- Hear, hear.

**Exercise 1**

Think in what situations you could use the above expressions. Then practise saying each one aloud.

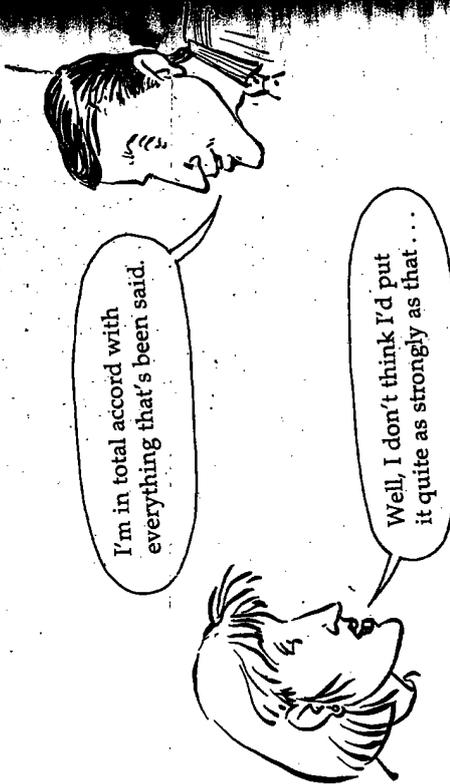
Unit 5 Getting and giving opinions

Section B English for formal and public situations

Exercise 2 see page 93

You are:	The problem is:	Don't say:
A junior manager in a large company.	You want to know what the managing director thought of your last report. You are in his office.	Think it's certainly true to say
A committee member responsible for recreational facilities.	You're asked at a meeting whether recreational facilities are really needed at all.	hear, hear.
The representative of the electrical department of a large multinational company.	You're at the annual general meeting of the international division and are asked for your views on increasing efficiency.	I was wondering what you thought about ...
The chairperson of a students' committee.	You want to get a unanimous committee decision to re-elect your sister as treasurer.	There's no doubt in my mind that ...
A busy executive.	You're interested in your colleagues' views on proposals for modernisation of the company, amongst other topics of discussion.	Look, I'm sorry, I don't want to interrupt, but I do feel that ...
A student of languages at a university.	You're at a seminar where another student is arguing at length that English is an unimportant world language. You disagree and are losing patience with him.	Well, I've been meaning to ask you for your opinion on ...
An expert on wild life conservation.	You're answering questions in a TV interview. You're asked what the chances are of whales becoming extinct. You know there are few whales left but their extinction is not probable.	I'm sure you'll all agree when I say that ...
Taking part in a general discussion on world problems.	Another speaker makes a point you believe in passionately. You don't want to stop him, but you do want to show your support.	Well, as far as my department's concerned ...

## Unit 6 Agreeing and disagreeing



When agreeing in a formal situation – at a business meeting or at a seminar in a school or college, for example – we obviously make use of many of the expressions studied in Section A to signify different levels of agreement. There are several additional phrases, however, that we call upon when we not only want to agree but also want to make it publicly known that we agree!

Disagreeing in formal situations calls for a similar type of indirectness to that which we studied in Section A. You will find some examples in the following exchanges.

### Model exchanges

Look at these exchanges:

- RICHARD** And, finally, I would say that we must maintain our present level of productivity if we are to continue to be competitive in this field.  
**DAVID** I totally agree with everything you've said.
- JOANNA** There's no doubt that the Elizabethan period was a golden age for English art.  
**JUSTIN** I entirely agree.
- WILLIAM** And that concludes my argument on the merits of crop-spraying.  
**DESMOND** I'm happy to agree with most of what you've said. Nevertheless ...
- FRANK** It seems to me that most of the problems our football club has with violence are due to a small juvenile minority.  
**SIMON** Yes, I agree with you one hundred per cent.

## Section B English for formal and public situations

**FRANK** And I have therefore decided that in future we will not allow anyone under thirty into our games.

**SIMON** Ah, well, I'm not sure I quite agree with you on that.

**5 BEATRICE** Obviously the Western European countries have a far more sophisticated culture than any other countries in the world.

**SHIRLEY** I'm afraid I totally reject that point of view.

### Checkpoint

Now what do you think?

- Where do you think the first exchange took place?
- What do you think the relationship between Joanna and Justin might be?
- Why do you think Desmond is happy to agree with William's opinion?  
b And why do you think Desmond begins his next sentence with, *Nevertheless* ...?
- What development do you see in the exchange between Frank and Simon? How does Frank change in his opinion and how does Simon change in his reaction?
- Is Beatrice direct in her opinion or indirect?  
b How strongly do you think Shirley disagrees with her?

### Model phrases

Look at these phrases:

- I totally agree with everything that you've said.
- I'm in total accord with everything that has been said.
- I entirely agree.
- Yes, I agree with you one hundred per cent.
- I'm in total agreement with that point of view.
- I'm happy to agree with most of what you've said. Nevertheless ...
- Although most of what you've said is perfectly acceptable, I don't think I can agree with you (on that point about) ...
- I don't think I'd put it quite as strongly as that.
- I'm not sure I agree with you on that.
- I'm sorry, but I really can't agree with you on that.
- I'm afraid I totally reject that point of view.

Unit 6 Agreeing and disagreeing

Section B English for formal and public situations

Exercise 2



So as the world's resources of coal and oil will undoubtedly be exhausted by the end of the century, there's no doubt that nuclear power holds the only key to the future.



The main point of studying English is to get an academic qualification.

And my conclusion is that by the end of the decade all teaching will be done by computer.



I'm sorry, but I really can't agree with you on that.

I entirely agree.

I'm not sure I agree with you on that.



It's a sad but true fact that people over thirty-five will never really understand how to get on with computers.



In the modern world the business that is not efficient is doomed to failure...

I agree one hundred per cent.

I'm in total agreement with that point of view.

I don't think I'd put it quite as strongly as that.

I totally agree with everything that you've said.

There's no doubt that we're over the worst of the world recession.



Don't you agree that the more a student enjoys his studies, the more he will benefit from them?

And to be efficient a company must be able to sell its products in the language of its potential customers.



Exercise 1

When do you think you could use the phrases on page 97? Practise saying each phrase aloud.

Exercise 2

Look at the illustration above. Join the eight opinions in the outer circle to an appropriate agreeing or disagreeing phrase in the centre.

Exercise 3

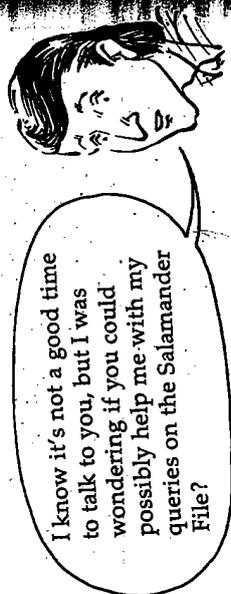
On the cassette you will now hear the eight opinions given in the previous exercise. Pause the tape after each question and give the

response you chose in Exercise 2. Then check your response with the one given on the cassette. Did you choose the same one? If not, do you think the one on the cassette is more, or less, appropriate than yours? Why? If you did choose the same answer, do you notice any difference between your intonation and the intonation given on the tape? If so, do you think it would change the intention of the statement?

Exercise 4

You will hear eight more opinions on the cassette. You will be asked to agree or disagree with them, and you will be told the strength or weakness of your agreement or disagreement. Reply as naturally as you can. You should make use of the hesitation phrases you have studied in order to give yourself time to think.

## Unit 7 Getting what you want, making requests, giving and refusing permission



I know it's not a good time to talk to you, but I was wondering if you could possibly help me with my queries on the Salamander File?



I'd very much like to help you, but I'm afraid it's out of the question at the moment.

When we are requesting something in a slightly formal context – at work, at college, or with older or senior people – we often use a more indirect form of address than the patterns we studied in Section A, Unit 7. Nevertheless, you should not forget that the style of the request depends as much on the object or action requested as on the place and status of the person asked. The style of the exchange shown above, for example, would be too formal to use when asking someone the time – however formal the situation or exalted the person! It would also be simply too long to use in an urgent situation – for example, asking if the train arriving is the one you need. It's also worth remembering that the British tend to show annoyance or impatience by becoming more, not less, polite, and certain forms of requests and responses which may seem very polite indeed should be handled with care! We look at some of these in the following pages. As always, politeness is conveyed as much in the tone of our requests as in the words we use.

### Model exchanges

Look at these exchanges:

- 1 DAVID I wonder if you could spare me a few minutes? I've got a bit of a problem with the sales report.  
FRANK Yes, of course I'd be glad to. Come on up.
- 2 JOANNA I'm afraid I'm not going to be able to keep my appointment with Dr Parkinson this afternoon. Would you mind giving me another appointment some time next week?

## Section B English for formal and public situations

RECEPTIONIST I'm awfully sorry, but, you see, Dr Parkinson goes on holiday this Friday. He won't be here next week at all.

3 KEITH Would you mind if I worked at home next week? I've got a lot of papers to study and it's so much quieter there.  
ARTHUR I'm afraid that's not possible. It's against company policy, you see.

KEITH But it would only be for one week and I know I'd get far more work done. If you could somehow arrange it, I'd be very grateful.  
ARTHUR I'd like to say yes, but I really don't think I can. It's out of my hands, you see.

KEITH Well, could I possibly work at home in the afternoons, then?  
ARTHUR I see no objection to that. As long as you are in the office at nine, no one will notice if you're not here after lunch.

4 MR WILLIS I know it's not a good time to talk to you, sir, but I was wondering if you and Mr Chester would mind if I took my annual holidays in June this year. My wife's cousin has a little farm in Dorset you see and ...

MR CARTWRIGHT No, I'm sorry, that's not on I'm afraid, Willis. June is going to be a very busy month this year and we can't possibly spare you then.

MR WILLIS But I would only need to take one week then, sir, and it would mean so much to my wife to get away for a bit.  
MR CARTWRIGHT No, I'm sorry. It's not on, I'm afraid.

5 HENRY Would you mind moving your car? It's blocking my driveway.  
JUSTIN Oh no, of course not. I'm awfully sorry. I'll move it at once.

6 JANET Well, now, would you mind telling us something about your background – your school, hobbies, interests, that sort of thing?  
SALLY Yes, of course, I'd be delighted to. I was born in a little village called Finmarsh, which is ...

7 JOANNA Excuse me, would you be so kind as to close that window? It's freezing in here.  
DAPHNE I'd rather not, actually. This place needs some fresh air.  
JOANNA What?!

8 LINDA Could I possibly say another one of those chocolate éclairs, Mrs Tidmarsh? They're quite delicious.  
MRS TIDMARSH Yes, of course, dear. Go ahead. I'm glad you like them. More tea?

Unit 7 Getting what you want

Checkpoint

Now what do you think?

- 1 David and Frank seem to work in the same company. Do you think one of them holds a higher position than the other? What makes you think so?
- 2a Can you think of another way of phrasing Joanna's second sentence? Why does she not make a direct request?
- b Is the receptionist being only polite when she says, *I'm awfully sorry*?
- 3a Can you put Keith's first request another way? Can you then find a different phrase for *Would you mind*?
- b Does Arthur give the impression that he doesn't like Keith's suggestion?
- c How does Keith rephrase his suggestion?
- d And how does Arthur reject it?
- e Do you see any change in feeling between Keith and Arthur during the course of this exchange?
- 4a How many requesting elements or phrases can you find in Mr Willis's first speech?
- b How sympathetic is Mr Cartwright to his request?
- 5a Why doesn't Henry give Justin a direct order to move his car?
- b Why isn't he more polite?
- 6a Where do you think this exchange might take place?
- b Do you think Sally is really delighted to talk about herself?
- 7a Joanna uses a very indirect and formal type of request, so does this mean that she is being polite and kind?
- b *I'd rather not* means nearly the same as *I'd prefer not*, so does that mean that Daphne is being friendly and polite? If not, why not?
- 8a Why do you think Linda uses the phrase, *Could I possibly ...?* instead of one like *Could I have ...?* or *May I have ...?*
- b Does Linda know Mrs Tidmarsh very well?
- c What ages do you think the two ladies are?

Section B English for formal and public situations

Model phrases

Look at these phrases:

Requests

- Wonder if I/you could ...? (when making a request)\*
  - Would you mind giving me ...? (when asking permission)\*
  - Would you mind if I ...? (when asking permission)\*
  - Was wondering if I could possibly ...?
  - If I could ... I'd be very grateful
  - Would it be possible ...?
  - I know it's not a good time (to talk), but ...
  - Would you be so kind as to ...?
  - Could I possibly ...?
- I'd be grateful* is usually said at the end of a request for emphasis, or as a means of persuasion when making a secondary request.

Acceptances

- Oh, all right.
- If you insist.
- Yes, of course.
- I'd be delighted to.
- I see no objection to that.
- Go ahead.

Refusals

- I'm afraid that's not possible (because) ...
- I'd very much like to help you, but I'm afraid ...
- I'm awfully sorry, but you see ...
- Well, I'd rather not, actually. *I'd rather not* is here used in the sense of *I'd prefer not*.
- I'd like to say yes, but ...
- That's (it's) not on, I'm afraid.
- \*Be careful! A positive response to both of these is, *No, of course not* or *No, go ahead*. A negative response would be, *Yes, I do mind* - in other words, *Yes, what you want is a problem*.

Exercise 1

Think how you will say each of these phrases and how you could continue them when making a formal request. Now say them aloud.

**Exercise 2**

a See if you can match what you want (left hand column) with an appropriate request from the centre and right hand columns.

<p>You want your teacher to give you an example before you do your work. You say . . .</p>	<p>You want your neighbour to look after your cat while you're away on holiday. You say . . .</p>	<p>You want the man opposite you on the train to close the window - it's freezing! You say . . .</p>	<p>You want the woman opposite you on the train to let you close the window - it's freezing! You say . . .</p>	<p>You want your boss to meet you after work to discuss your problem. He's very busy now. You say . . .</p>	<p>You want the young people in the house next door to stop playing their music so loudly. You say . . .</p>
<p>I know it's not a good time to talk now, but would it be possible . . .</p>	<p>Would you be so kind as to . . .</p>	<p>I was wondering if you could possibly . . .</p>	<p>Would you mind . . .</p>	<p>Would you mind . . .</p>	<p>Would you mind . . .</p>

<p>. . . if I closed the window?</p>	<p>. . . closing the window?</p>	<p>. . . to meet after work to talk about my problem?</p>	<p>. . . turn that music down?</p>	<p>. . . giving me an example before I do the exercise?</p>	<p>. . . look after Fiddles while I'm away?</p>
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Unit 7 Getting what you want

b Now match these six requests with six appropriate reactions.

**Exercise 3**

On the cassette you'll hear the six situations and the six requests from Exercise 2. Answer them aloud, using the phrases you selected in Exercise 2, then check your answers against those on the tape. Did you use the same phrases? If you did, did you notice any difference between the intonation you used and that on the tape? Listen again and make sure.

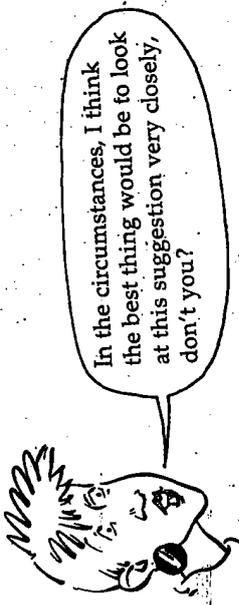
**Exercise 4**

You'll now hear six more situations and six more requests. Answer as naturally as you can, using as many phrases as possible from those on page 103. Then compare your responses with the suggested responses that follow. Pay particular attention to the intonation patterns that you hear on the tape.

Section B English for formal and public situations

<p>You're asked if you'd mind if your colleague shared your office for the day - you like him! You say ...</p>	<p>I'm afraid that's not possible, ...</p>	<p>I'd be delighted to.</p>
<p>You're asked if the committee you are in charge of can meet on Thursdays, not Tuesdays. You play badminton on Thursdays. You say ...</p>	<p>Oh, all right ...</p>	<p>I'm afraid I just haven't got the time at the moment.</p>
<p>You're asked if you can write an article for the new local magazine. You like the idea, but you're very busy. You say ...</p>	<p>No, of course not ...</p>	<p>I never lend them to anyone.</p>
<p>You're asked if you would lend your golf clubs to your teacher for the weekend. They were expensive, and you think he might damage them. You say ...</p>	<p>I'd rather not, actually ...</p>	<p>I'm not available on Thursdays.</p>
<p>You're asked if you could show some visitors around your college or workplace. You're very proud of it. You say ...</p>	<p>I'd very much like to help you but ...</p>	<p>... go ahead.</p>
<p>You're asked to go and see the head teacher. You're very busy, but you've got to go. You say ...</p>	<p>Yes, of course, ...</p>	<p>... if I really have to!</p>

# Unit 8 Inviting, suggesting, accepting and refusing



In this unit we are going to look at the forms we use when we want to make an unsolicited suggestion in rather formal situations. As you might expect, the British tend to build up the background beforehand and then to lead into such suggestions with various phrases often using *would* or *should*. We will also look at formal spoken invitations, and accepting and refusing such invitations. The important thing in formal situations is to let the person you are inviting feel that he or she can refuse if necessary, without making him or her feel that he or she would be spoiling your plans. Needless to say, a refusal tends to start like an acceptance, but ends differently.

## Model exchanges

- Look at these exchanges:
- 1 FRANK I'm very worried about the market situation at the moment. It's far from satisfactory. We've got to find some way of becoming more competitive.  
LINDA Wouldn't it be a good idea to have a meeting of all the department heads?  
FRANK Yes, you may be right. Perhaps I'd better have a word with Richard Hamilton... (On the phone...) Hello, Richard. Look, I've been having a look at the latest figures for our market share and cash flow, and I must admit it's a bit worrying. In the circumstances, I think we should call a meeting of all the department heads. What do you think?
- 2 BRIAN I think we'll be able to advance you the money, Mr. Roger. But can I suggest that you should find yourself an accountant?  
SIMON Oh... er... well... I hardly thought...  
BRIAN I would certainly recommend you to get a tax accountant the strongest possible terms. In that way, you should be able to avoid these problems, and the accountant would almost certainly pay for himself in tax savings.

- SIMON Oh, I hadn't realised that... I thought it would be very expensive.
- BRIAN Not necessarily. The best thing would be to find one immediately to help you sort out the current demand, don't you think? Then you might not need such a large advance.
- 3 BETTY (On the phone)... Oh, good morning, could I speak to Mr Carter, please... Thank you... Ah, good morning, Mr Carter. This is Betty Hamilton here. Thank you... er... Mr Carter, Richard and I were thinking of having some people round to dinner on Saturday week, and we were wondering if you'd like to join us?... Oh, I see... Well, we would be delighted if you could... Yes, of course... We had thought of 7.30 for 8.00 if that would be convenient... Not at all. We'll look forward to hearing from you, and we'll hope you'll be able to come... Goodbye.

## Checkpoint

- Now what do you think?
- 1a Who are Frank and Linda, do you think?  
b Is Frank actually asking for a suggestion, or is he merely thinking aloud - trying out his thoughts on Linda?  
c Do you think Richard would have been expecting Frank's suggestion?
- 2a Why do you think Simon has gone to see Brian?  
b What is Simon's problem?  
c Is Simon expecting Brian's suggestion about an accountant?  
d What had Simon *hardly thought*, do you suppose?  
e Had Simon seriously considered consulting an accountant? Why not?
- 3a Does Betty Hamilton know Brian Carter very well, do you think?  
b What about Richard Hamilton? Do you think from the way that Betty is talking that he knows Brian very well?  
c Have Betty and Richard decided whether to have the dinner party or not?  
d Why then does Betty say, *Richard and I were thinking of having some people round...*?  
e What about the time of the dinner? Why does she say, *We had thought...*?  
f Do you think from what Betty is saying that Brian Carter would like to accept?  
g Do you think he has accepted? Has he refused? What has he been saying?

Unit 8 Inviting, suggesting, accepting and refusing

Section B English for formal and public situations

**Model phrases**

Look at these phrases:

- In the circumstances, I think we should . . . .  
 Wouldn't it be a good idea to (if we) . . . . ?  
 Can I suggest that we should . . . . ?  
 I would certainly recommend doing . . . .  
 I would certainly recommend that we should do . . . .  
 The best thing would be to . . . . don't you think?  
 The best thing would be if we . . . . don't you think?

These are suggestion forms. Note that we regularly use *should* after some of these forms. Where you have a choice, the forms without pronouns have the same meaning as those with *we*.

This is a polite invitation.

This is an even more polite invitation form.

This is the standard initial response to an invitation.

Acceptance of invitation.

Refusal of invitation.

**And don't forget the thanks!**

Thank you very much (indeed). This is said after an acceptance.

Thank you very much all the same. This is said after a refusal.

**Exercise 1**

Think how you will say each of those phrases then say each one aloud.

**Exercise 2**

Look at the various situations top and bottom on pages 112 and 113. People are either commenting on the situation or issuing an invitation. Choose the most suitable response by drawing a line from each situation to the beginning of a response, and then to an appropriate ending.

**Exercise 3**

Exercise 3 on the cassette. You will hear the various people from Exercise 2 making their comments and issuing their invitations. Respond in the way you have decided to, and remember to stop the tape each time. Compare your responses with those on the tape.

**Exercise 4**

Exercise 4 you will hear some situations described on the tape. Respond suitably by inviting, accepting or refusing invitations, or making suggestions. Stop the tape while you do so, and once again compare your answers with those on the cassette.

Exercise 2 see page 110



Some strange man has been seen hanging round our office. It's a bit worrying.



I've been told that it would be more economical, as well as more efficient, to computerize our office.

The best thing would be to ...

... go and see him.

... get in touch with the manufacturer.

That's very kind of you indeed. I'd love to come, but I'm afraid I'm going to be away then.

Would you believe it! Wyatt and Company have just sent us another order when they haven't even paid for their last one yet!



We're having a cocktail party for our regular customers on Friday, and wondered if you'd like to join us?

That's extremely kind of you. We would be delighted to come.

Wouldn't it be a good idea if we ... ?

... contact the police.

... sent it on to the accountants.

I was thinking of having a little party on Saturday, and wondered if you'd like to come?



We seem to be having a bit of a problem with our photocopier at the moment.

... look into it carefully.

Thank you very much indeed.

In the circumstances, I think you should ...

We've just had a stiff letter from the bank manager about our overdraft.

