

ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ
ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
“САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ”

Кафедра английской филологии

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I KNOW WHAT MY TEACHER HAS DONE

*Утверждено Редакционно-издательским советом университета
в качестве учебного пособия*

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В пособии представлены разнообразные творческие задания, направленные на совершенствование иноязычных навыков и умений по всем видам речевой деятельности. Четыре раздела пособия включают формулы речевого этикета, коммуникативные задания, способствующие их усвоению и использованию в речи, игровые и драматические приемы, позволяющие закреплять изученный материал, повышать мотивацию к изучению иностранного языка и развивать творческий потенциал учащихся. Сценарии ролевых игр помогут преподавателям иностранного языка эффективно организовывать ролевое общение на уроке; подборка занимательных текстов может быть использована для развития навыков и умений аудирования.

Предназначено для использования на практических и лабораторных занятиях по методике преподавания иностранного языка, на уроках английского языка в школе и в вузе, в системе повышения квалификации учителей и преподавателей вузов.

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INTRODUCTION

This work-book consists of four parts and is intended for learners of English.

The aim of the first and second parts of the present book is to supply learners with certain conversational formulas for starting a conversation and carrying it on in a natural manner. The third part of the workbook, contains games for practicing English. By working together the students learn to create their own parts and they adopt to them according to the situation. The problem of reluctant speech is practically out of the question since the activity makes it necessary to talk. Here the enjoyment comes from imaginative personal involvement. The main components of C. Stanyslavski system are introduced to make the process of learning English captivating and effective: emotional memory, inner motive forces, given circumstances, magic ifs, etc. These games make it easier to pass over to role-plays, which involve the learners in activities which are interesting in themselves and they motivate the learners to achieve whatever the objectives of the activity are. It encourages interaction among the learners as they relate to each other through their new identities and roles.

The role-play may take many forms, but in essence it is an improvisation. The participants build up their own characters, talks, movements, situations. This may be prepared individually or in groups, shortly beforehand or over a period of days but there is no detailed complete script to be memorized. The role-plays may be outlined briefly on cards, with character notes accompanied by notes on vocabulary (conversational formula). The role-plays may be performed either orally or in written form (the latter requires some additional information to be given to the learners: in letter writing practice, keeping a diary, etc.) In this case some notes are given to provide the accuracy of writing. The learners can also write short dialogues based on what was said during the role-play. Alternatively they can be given two different role cards and asked to write a dialogue between the two people.

Role-play is the acting out of a given situation. This acting is arranged in such a way that characters, place, time and initial situation are known. Role-play can often be a basis for later conversation. After a role play learners can be asked to leave their roles and to discuss how they themselves would have reacted under the same circumstances. The suggested material may be applied in teaching English to the professionals, that is to those who learn English to become English teachers, or learners who want to master the language with the purpose of getting a better command of it.

PART I

EFFECTIVE COMMUNICATION BETWEEN PEOPLE DEMANDS EFFECTIVE MEANS OF EXPRESSING EMOTIONS.

Interjections are words whose only function is to express emotion. Common English interjections are: Oh (surprise); Ah [a:] (satisfaction, recognition, etc.); Aha [ə'ha:] (jubilant satisfaction, recognition); Wow [wau] (great surprise); Yippee [jipi:] (excitement, delight); Ouch [aut], Ow [au]; Ugh [Ah] (disgust); Ooh [u:] (pleasure, pain).

Oh, what a beautiful present!

Ah, that's just what I wanted.

Ouch, my foot!

Ooh, this cream cake's delicious.

An exclamation is a type of sentence which is used to express the speaker's feeling or attitude. The exclamation as a sentence type usually begins with what or how.

How beautiful she dances!

What awful lies she tells!

How delightful her manners are!

Exclamations are often shortened to a noun phrase or an adjective phrase:

What a girl! How funny!

Emphatic so and such:

He's such a nice man!

I'm so afraid they'll get lost!

These have an emotive emphasis similar to that of exclamations but their tone is rather "gushy". The words **so** and **such** are stressed, and for extra emphasis, may receive nuclear stress.

Repetition

It's far, far too expensive.

I agree with every word you've said - every single word.

You bad, bad boy!

Intensifying adverbs and modifiers.

In (familiar) speech, some adjectives and adverbs (such as terrific, tremendous, awfully, terribly) have little meaning apart from their emotive force. Thus terrific, grand, great, fantastic are simply emphatic equivalents of "good", or "nice".

The weather was terrific.

Notice that "awfully" and "terribly" can be used in a "good" sense, as well as in a "bad" sense:

She's terribly kind to us.

Intensification of questions and negatives

You can intensify the emotive force of a wh-question by adding "ever", "on earth", etc, to the wh-word:

How ever did he escape? (I can't imagine)

Why on earth didn't you tell me? (How silly of you!)

You can intensify a negative sentence by adding "at all" either directly after negative word, or in a later position in the sentence:

I found nothing at all the matter with her.

Other negative intensifiers are "a bit" and "by any means":

We weren't a bit apologetic.

A negative noun phrase beginning with "not a" can be used for emphasis:

We arrived not a moment too soon.

Another rather rhetorical form of negative emphasis is often combined with the forms already mentioned. This is to place the negative element at the beginning of the clause:

Not a penny of the money did he spend.

Never have I seen such a crowd of people.

Exclamatory and rhetorical questions

An exclamatory question is a yes-no question spoken with an emphatic falling tone, instead of the usual rising tone. The most common type has a negative form:

Hasn't she grown! Wasn't it a marvelous concert!

A rhetorical question is more like a forceful statement than an exclamation. A positive rhetorical question is like a strong negative statement; a negative rhetorical question is like a strong positive statement.

Positive: *Is that a reason for despair? (Surely, that is not a reason.)*

Negative: *Didn't I tell you he would forget? (You know I told you...)*

There are also rhetorical wh-questions: *What difference does it make? (It makes no difference)* *Who doesn't know that? (Everyone knows that).*

Describing emotions

An emotive reaction to something can be expressed by the preposition *at*:

I was alarmed at his behavior.

An audience will always laugh at a good joke.

With is often used instead of *at* when what causes the reaction is a person or object rather than an event:

I was furious with John.

Is he pleased with his present?

Other prepositions used are *about* and *of*, *worried about*, *resentful of*. The cause of the emotion is often expressed by a **to-infinitive clause** and in these cases the preposition is omitted:

They are alarmed to find the house empty.

I was delighted that you came.

The cause of emotion may also be expressed by the subject:

Your resignation from the club surprised her very much.

Sentence adverbials.

Some sentence adverbials (including comment clause) can express an emotional reaction or judgement:

To my regret, he did not accept our offer.

Surprisingly, no one has objected to our plan.

Other sentence adverbs are: *amazingly*, *strangely*, *annoyingly*, *regrettably*, *fortunately*, *luckily*, *hopefully*, *preferably*, *foolishly*, *sensibly*. Comment clauses are so called because they do not so much add to the information in a sentence as comment on its truth, the manner of saying it, or the attitude of the speaker. They are usually marked off from the other clause in written English by commas and in speech by having a separate tone unit. Comment clauses can freely occur in front-, mid- and end-position in the clause, but the end-position is mainly to informal speech.

At that time, I believe, Bill worked at school.

What's more, we lost all our belongings.

I'm not sure what to do, to be honest.

Other examples of comment clauses (chiefly in informal speech) are: *you know*, *I'm afraid*, *as I said*, *so to say*, *put frankly*, *you bet*, *I suppose*, *as you see*, *to be frank*, *so to speak*, *what's more likely*.

Liking and disliking.

Verbs such as **like**, **love**, **hate** and **prefer** can be followed either by a to-infinitive clause or by an -ing clause, as well as by noun phrase object:

She likes (loves, hates) to give parties (giving parties).

Enjoy, **dislike** and **loathe** only take -ing clauses: *He enjoys (dislikes, loathes) working.*

Preference.

"To prefer" means "to like more" or "to like better". The rejected alternative is introduced by a to-phrase, or by a clause introduced by *rather than*, which may be followed by an infinitive (with or without *to*) or by an -ing participle:

Most people prefer trains to buses.

He prefers to go on foot rather than to take a bus.

Rather than play golf, he prefers to play cricket.

She has always preferred making her own clothes rather than (or instead of) buying them in the shops.

Some other emotions.

Hope:

I (very much) hope (that) he will arrive (arrives) on time.

I am (rather) hoping that...

I hope to see you soon.

Hopefully, next spring he will come back.

Disappointment or regret:

I'm rather (very) disappointed that ...

It is (a little bit) disappointing that ...

It's a (great) shame/pity that...

I'm sorry to hear that...

would have

I hoped that...

had

I wish (that) someone had let me know

I wish I could

I'm sorry I can't

If only I had known

Unfortunately

How very disappointing!

Approval:

I (very much) approve of the plan (your asking for his opinion).

It wasn't a bad movie, was it?

I (rather) like the new boss.

I love your asking for his opinion

What a great (excellent, marvelous) play!

Disapproval.

I don't like the way she dresses.

I don't (much) care for sweets, actually.

I thought the novel was poor (dreadful, appalling), didn't you?

It would have been better, I think, if you hadn't mentioned it.

You shouldn't have bought such an expensive present.

I don't think you should have told the children.

I had hoped you would have done more than this.

Disapproval can often be expressed more tactfully by means of a question:

Did you have to work so late? Why did you do a thing like that? Was it really necessary to be so rude to your sister? Don't you think it would have been better if you had told me in advance?

Surprise:

It's rather surprising/amazing/astonishing that so many people come to these meetings.

What a surprise!

How strange/odd/astonishing/amazing that ...

Wasn't it extraordinary that ...?

Surprisingly/strangely/incredibly...

Indeed?

You don't say so!

You don't mean it, do you?

You don't mean to say it.

Fancy (that)!

Well, if it isn't ...!

Who'd have thought it?

I cannot believe my ears.

How surprising!

It's amazing!

It's incredible!

Goodness gracious!

Good Heavens!

Dear me!

Permission and obligation:

Can we smoke here?

May we smoke in here? (more formal, polite)

Are we allowed to smoke in here?

Are we permitted to smoke in here?

Is it all right if we smoke in here?

We have allowed/permitted him to take the examination late.

They let him do what he wants.

Could can express permission in the past, or hypothetical permission:

When I was a student, I could travel at half-price (was allowed to).

You can also use hypothetical **could** (and sometimes **might**) in tactful requests for permission:

Could/might we ask you what your opinion is?

I wonder if I could/might borrow your pen?

Another construction for asking and giving permission involves the verb **mind**:

(A) Would you mind if I open a window (my opening a window)?

(B) No I don't mind at all (not at all).

Shall is occasionally used in the 2nd and 3rd person to express permission given by the speaker.

You shall do exactly as you wish.

You shall get his money.

Influencing people. Commands:

With the aim of getting someone to do something, a direct command can be used:

Shut the door! Follow me! A negative command has the effect of forbidding an action: *Don't be a fool! Don't worry about me!* Some abbreviated sentences which do not contain an imperative verb have the effect of brusque commands:

Out with it! Here! Another type is especially used in addressing children and pets:

Off you go! Down you get! You can specify the people who have to obey the command by putting a 2nd or 3rd person subject in front of the imperative verb.

You take this tray, and you take that one.

Jack and Susan stand over there. Another form of impatient command begins with will:

Will you be quiet! It is not impolite to use a command when you are telling someone to do something for his own good:

Have another chocolate!

Make yourself at home!

Do come in! These are in effect offers or invitations rather than commands.

One way to tone down or weaken the imperative force of a command is to use a rising or fall-rise tone instead of the usual falling tone:

Be careful! Another way is to add **please** or the tag question **won't you:**

Please hurry up!

Look after the children, won't you.

Requests.

It is often more tactful to use a request rather than a command: to ask your hearer whether he is willing or able to do something. The auxiliaries will/would (willingless) and can/could (ability) can be used:

A. Will you pass the salt, please?

Would you please pass the salt?

B. Yes, certainly.

A: Can you possibly give me a lift?

Could you lend me your pen?

B: No, I'm afraid, not, because...

Would and **could** are more tactful than **will** and **can**.

Advice, suggestions and invitations.

As ways of influencing other people, advice, suggestions and invitations are milder than commands. Strictly, these leave the decision about what to do in the hands of the hearer. But in practice, as the examples show, they are often tactful ways of giving commands or instructions.

You should better stay in bed.

You'd better take your medicine.

If I were you, I'd sell this car.

Suggestions.

I suggest we take the night train.

You could be cleaning the office while I'm away.

You might have a look at this book.

Why don't you call on me tomorrow?

Invitations.

Come and sit down (familiar).

Would you like to come with me?

How would you like to come and spend a week with us next year?

May I have the pleasure of this dance? (formal, polite)

Warnings.

Mind (your head). Look out!

Be careful (of your clothes).

I warn you it's going to be foggy.

Short warnings are often spoken with a fall-rise intonation: *Mind!*

Promises.

I'll let you know tomorrow.

I promise I'll be quick.

Threats.

I'll report you if you do that.

Don't you dare tell lies.

You dare touch me.

Do that and I'll tell your mother.

Stop eating those sweets, or I'll take them away.

Friendly Communication.

Beginning and ending conversation.

Greetings.

Hello.

Hi (very familiar).

Hello (with a rising tone) is also used in answering the phone.

How do you do? is a general way of greeting people and requires the same formula in reply. It is not customary among people meeting each other every day (at work, school, university, etc.). Words of greeting if addressed to some acquaintances are often followed by such expressions as: *Haven't seen you for ages! It's good to see you again! I'm glad we've met!*, etc.

Farewells.

Goodbye; Cheers (very familiar) Bye-bye (very familiar) .See you (very familiar). See you at six o'clock (familiar). Good-night. Cheerio (familiar). So long (very familiar). See you later (very familiar). Other remarks may be added for politeness: *It's been nice knowing you. I hope you have a good journey.*

Introductions

May I introduce you to Miss Brown? (formal)

This is John Smith.

Meet my wife... (familiar)

I don't think you've met our neighbor Mr. Quirk.

Allow me to introduce myself, I am D.

Let me introduce myself, I'm D.

Please, introduce me to your friend. After a greeting a conversation may continue with a polite inquiry about health, etc.:

How are you?

How are you getting on? (familiar)

How's things? (very familiar) Common replies to such questions are:

(I'm) fine. How are you?

Very well, thank you. And you? If someone is liable to poor health, you might begin: *How are you feeling today (these days)? or I hope you're well.* Especially in Britain opening remarks about the weather are common:

A - It's a lovely day, isn't it?

B - Yes, isn't it beautiful.

C - What miserable weather!

D - Dreadful!

Thanks, Apologies, Regrets

Thanks

Thank you.

Thanks very much.

Many thanks.

Ja (BrE slang).

More Official Forms of Thanks

(I am very) much obliged to you.

*I am very grateful to you.
I am deeply indebted to you.
How good of you.
That's awfully good of you.
That's very kind of you.
You've done me a great favour.
I can never thank you enough.
You are kindness itself.
Thank you for the pleasure.*

Responses to Thanks

*Not at all.
You're welcome.
That's all right.
Don't mention it.
It's no trouble whatever.
That's really nothing!*

The pleasure is entirely mine. Note that in English such responses are not so common as in some other languages. Often the "giver" makes no reply. In shops, etc. the customer will say "thank you" for the article he has bought and the shopkeeper will often likewise say "thank you" in return on receiving the money.

Apologies

(I'm) sorry. (I beg your) pardon. Excuse me. Excuse me in (BrE) is limited to mild apologies for routine impolite behavior; e.g., *for interrupting, for sneezing, for pushing in front of somebody*. One would say "I beg your pardon" for mishaps such as treading on someone's toe. More lengthy apologies are:

I'm extremely sorry (about that letter or for forgetting to send that letter).
Will you forgive/excuse me if I have to leave early?
I hope you will forgive (excuse me) if I have to leave early.
Excuse me (for) a moment.
(Excuse me) I won't be a moment.
Excuse (forgive) my glove.
Excuse (forgive) my back.
Excuse (forgive) my hat.

Give my excuses (to) ... I'm afraid... I fear...I hope... are usually followed by subordinate clauses, where "that" is omitted.

e.g. *I'm afraid I've kept you waiting.*

"*Would you mind*" is a formula of apology used when you ask a person to cease doing something.

e.g. *Would you mind- You are sitting on my coat.*

"If you don't mind my saying so" is mostly used at the end of the sentence expressing reproach or dissatisfaction and is meant to take the edge off the reproach.

e.g. I think you are both wrong if you don't mind my saying so. "Allow me" is an apology used when you are coming forward to do a service.

e.g. *Oh, my string-bag caught on your button - Allow me, madam.*

Now it's all right. "Allow me" is sometimes used in the same circumstances as "Pardon me", i.e. when you have noticed something wrong and take the liberty of correcting or putting things right.

e.g. *Allow me, that pencil is mine.* Apologies may be made emphatic. Emphasis is achieved by:

1) stressing the link verbs, auxiliary verbs or modal verbs.

e.g. *I am sorry.*

I didn't mean any harm.

I must apologize to you.

2) introducing "do"

e.g. *I do feel sorry.*

3) adding much emphasis as: so awfully, terribly, quite, indeed, really, most, horried and the like.

e.g. *It was awfully tactless of me.*

To construct mild forms of apology with a touch of self-justification we may use such words as: *simply, merely, just, but, nothing but* or else introduce the question tag at the end of the apology.

e.g. *It was but a slip of the pen.*

I couldn't help laughing, could I?

Possible Replies to Apologies

Apologies are often not replied at all. But if a reply is given, these are the possible forms:

It's quite all right, (formal)

Oh, that's all right, (common)

Not at all.

Never mind.

No harm done.

Special Cases of Replies to Some Apologies

Apology:

Sorry!

Excuse my troubling you.

I beg your pardon!

I hope I'm not disturbing you.

Give her my excuses, will you?

Reply:

No need to be sorry.

No trouble at all.

I beg yours.

Oh, certainly not!

Not in the least!

I will, by all means.

Replies Expressing Anger

It's unforgivable!

It's unpardonable!

It's unexcusable!

How could you!

Being sorry doesn't alter things!

Replies Expressing Irony or Disbelief

Apology:

I'm sorry.

I must apologize.

Reply:

Oh, you are! Are you?

Oh, you must! Must you?

Agreement, Certainty, Approval

I fully agree.

Agreed!

Settled!

I'm of the same opinion!

That's all right!

At all costs!

That's it! Just it! Exactly so!

Precisely! Decidedly! Definitely!

That's just what I was going to say!

Willingly.

With pleasure! With all my heart!

Heart and soul.

I'm all for it.

I should think so.

It stands to reason.

That beats me.

Undoubtedly.

Beyond all doubt!

Very likely! Most likely!

Looks like that.

I won't deny...

I think so. I suppose so. I expect so.

Without fail.

Sounds good to me.

So much the better!

Hear! Hear! (at meeting)

That's a fine way of putting it!

Good for you!

Disagreement, Refusal, Protest, Disapproval

I disagree with you (on that point).

I differ from you.

I object to it.

I refuse point blank.

I'd rather not.

That won't work.

No go! (slang)

It's no use! What's the use of...

What's the good of... (These formulas are mostly followed by a gerund).

It isn't worth talking about!

It makes no sense!

It's ridiculous!

It's unheard of!

By no means!

On no account!

Under no circumstances!

Far from it!

Not at all!

Certainly not.

Surely not.

Not in the least.

Not for the world!

Not on your life!

Not if I can help it!

Nothing of the kind (it sounds rude when speaking to your elders or superiors).

Just the reverse!

Just the other way round!

Stuff!

Stuff and nonsense!

Rubbish!

Humbug!

Fiddlesticks!

Pah! (pa:)

Pooh (pu:)

Ugh (h, uh)

Doubt, Hesitation, Disbelief

Do you really mean it?

Is it true?

Are you sure?

How can you be sure?

*You can never tell.
I doubt it.
I doubt whether...
I hesitate.
I'm in two minds.
I can hardly believe my ears.
Too good to be true.*

Threats and Reprimands

*I won't have you do it.
I won't hear it again.
I won't have it.
You'd better not...
You'd better watch out!
Watch out!
If you dare!
Don't you dare!
I'll give it hot to you!*

Anger, Indignation, Irritation

*It's awful! (terrible, ghastly, appalling)
It's too awful for words.
It's monstrous!
How annoying!
What a bore!
For shame!
Shame on you!
What a cheek!
It's none of your business!
Who do you take me for!
You're the limit!
It's the limit!
It's the last straw.
It's a nightmare!
Hang it!
Oh bother (it)!
Oh, darn it!*

Indifference

<i>Is that so?</i>	<i>Who cares?</i>
<i>I don't care.</i>	<i>So what?</i>
<i>I couldn't care less.</i>	<i>I don't give a damn (rude).</i>
<i>That doesn't interest me.</i>	<i>I'm not really interested.</i>

General Formulas

They belong to the field of discussion and small talk. They either serve to introduce a subject of conversation, or to suggest a change of the subject, a new line or argument or concession, an alternative point of view, a clarification, etc. and are also used to sum up the discussion or talk. General formulas are marked with unemphatic intonation.

(A) Introductory

Let me think...

Just a minute...

Just a moment...

By the way...

They say...

First of all...

To begin with...

Talking of...

That reminds me...

To come back to...

(B) Making a Statement and Expressing an Opinion

In my opinion...

To my mind...

Personally, I...

I dare say...

I don't mind telling you...

It just occurred to me that...

To tell the truth ...

I don't quite follow you ...

On the surface of it ...

What do you think of ...

I take it for granted that ...

Apparently ...

Obviously ...

Evidently ...

It's not to the point.

That's neither here nor there.

You've got it all wrong.

Keep to the point.

Stick to the point.

The way things are ...

Generally speaking ...

Practically speaking ...

Strictly speaking ...

Putting it mildly ...
It doesn't hold water.
It comes to the same thing.
As far as I am concerned ...
May I have my say?
As a matter of fact ...
In fact ...
In a way ...
The matter is that ...
The point is that ...
I want to press the point ...
What matters is ...
Under the circumstances ...
In the circumstances ...
Go ahead.
For one thing ...
Above all ...
More than that ...
What's more (is) ...
Let's go down to ...

(C) Summing Up

To sum it up ...
On the whole ...
All things considered ...
All in all ...
After all ...
In the long run ...
In short ...
The long and the short of it is ...
To cut a long story short ...
To put the matter in a nutshell ...
That's about all there is to it.
So much for that.
Let's round off.

CLASSROOM ACTIVITY

Preference

I. Ask someone

1. which he/she prefers, fish or meat;
2. which he/she likes better, the cinema or the theatre;

3. what he/she'd prefer to do, learn French or Spanish;

II. Say what you prefer giving your reasons, use the following:

I prefer ... No, I'd rather not. I like ... better.

1. Which do you like better - life in the city or in the country?
2. Would you like to go out or to have a quiet evening at home?
3. Shall we make a boat trip tomorrow?
4. Would you like to make a guided tour of the city?
5. Shall we walk or take a bus?
6. Which do you prefer - to struggle or to give in?

Regret, Disappointment

I. You regret:

1. not having been to university;
2. not having studied Ancient Literature;
3. having kept late hours;
4. not being able to have a holiday. How might you express your regret?

II. Ask questions beginning with:

Why don't you? Why didn't you? Why did you?

He/she will answer using expressions of regret. When you have finished talking write down in dialogue form the conversation you have had.

III. Express disappointment on being asked or told the following:

1. Did you enjoy the meal?
2. What was the journey like?
3. No, I can't let you in.
4. There is no room for you.
5. No, you can't wait outside.
6. Sorry, the lesson is over.

IV. Read the dialogue. Observe the form of expressing regret and disappointment.

Boy: Did you like the party (film programme)?

Girl: Not particularly. I was rather disappointed (It was disappointing/It disappointed me/ It wasn't as good, as I expected).

Boy: Why? What had you expected?

Girl: I'd expected it to be more exciting (lively/ interesting/amusing).

Approval, Disapproval

I. Express your approval or disapproval of the following statements made to you by a close friend.

1. I'll take the job.

2. We're going to get engaged.
3. I'm going to enter the University.
4. Father's rather hard on me.
5. Woolner refused to put foot out.
6. I'll give up smoking.

II. Respond to the statements made by your fellow students. Express your approval or disapproval. Use the following:

It's a good idea!	That's not a very good idea!
Good!	I don't think it's sensible!
Wonderful!	What for?
How exciting!	
I think it's wise of you (him/them, etc.).	I don't think it's wise of you (him/them, etc.).

III. Imagine you are a teacher of English. You are speaking at a parents meeting. Say 3-4 sentences expressing your approval or disapproval of the pupils' behavior and progress in studies.

Surprise

I. Tell someone:

1. you've just been proposed to;
2. you like cold weather (hard work/ frozen food);
3. you prefer rain to sunshine;
4. you think English is easy.

He/she will express surprise at your statements.

II. Act out the following dialogue

A: D'you know who's just got married? Old Macdonald.

B: Never! He is over eighty, isn't he?

A: He is nearly ninety.

B: Good gracious! Are you sure?

A: I am. What's more his wife is eighty-four.

B: She isn't, is she?

A: Yes, she is. And guess what? He's her sixth husband.

B: Really? Quite a woman, isn't she?

III. Tell someone surprising things you did at school. He/she will express surprise.

Permission and Obligation

I. Ask someone permission to:

1. Use his/her textbook.

2. Come and see him/her.
3. Ask a question.
4. Use the phone.
5. Switch on/off the TV.
6. Just say a word.

He/she will either grant or refuse permission.

II. Ask permission to do things.

Someone will either grant or refuse your permission. When you have finished talking, write down in dialogue form the conversation you have had.

Advice, Suggestion, Invitation

I. Let someone give you advice; make acceptance or refusal.

Use the following:

I'd like (love) to very much!

No, thank you.

That's a good idea!

I don't feel like it.

I think you are right.

I'd rather not, thank you.

I don't mind.

Why should I?

I'd like (love) to, but ...

I wish I could, but ...

II. Invite someone to a variety of things. That person will either accept or refuse your invitations.

Introductions

I. Introduce:

1. a close friend to your mother;
2. yourself to a new colleague;
3. your teacher to your friend;
4. your boy friend to your parents.

II. Read the dialogue. Act it out with a partner

A: May I introduce myself?

B: Of course.

A: My name's Stanley.

B: Stanley what?

A: No, just Stanley.

B: Oh, I see. How d'you do?

A: How d'you do? I've been wanting to meet you for ages.

B: Really? Well, I'm delighted to meet you now.

A: I've heard a lot about you.

B: Oh, I didn't know I was well-known.

A: Well-known? You're famous!

B: Oh, no, I wouldn't say that.

A: Of course you are. I'm sure we'll have a lot in common.

B: You think so?

A: Oh, yes, I'm quite sure. I was talking to a mutual friend the other day.

B: A mutual friend?

A: Yes, Thomas Cook. You do remember him, don't you?

B: No, I'm afraid I don't remember Thomas Cook. And his name doesn't mean anything to me.

A: You are Dr. Livingstone, aren't you?

B: My name's Smith.

Apologies

I. Practice reading the dialogue paying attention to words and expressions related to apologies.

Making an Apology

Pauline: Oh, dear! Oh!

Man: I'm so sorry! I hope I haven't hurt you!

Pauline: Oh, no. I was just a little startled, that's all. It's quite all right.

Man: Oh, but it isn't all right. Look, I've made you drop your shopping bag.

Pauline: Oh, that doesn't matter, there's nothing breakable in it.

Man: Oh, well, that's lucky. But at least I can pick up all your parcels.

Pauline: Thank you very much. But please don't stop. I'm sure you must have been in a great hurry.

Man: Oh, that doesn't matter. I was only going to post a letter, but I'll catch the next post. There, that's the last of your parcels. I don't think anything is damaged.

Pauline: Oh, no. Thank you very much.

Man: But really, I do apologize. I'm afraid I wasn't looking where I was going.

Pauline: Oh, please, don't worry about it. Really there's no need to apologize. There's no harm done.

Man: Well, it's very nice of you to take it like that.

Pauline: Not at all. Look! There's the postman just clearing that letter-box, you'll catch him if you run.

Man: Oh, so I shall. Excuse me.

II. Practice with someone using expressions of apology in the following situations:

1. You accidentally step on someone's foot.
2. You accidentally take someone's book.
3. You are rude to a friend and want to apologize.
4. You are late for an appointment.
5. You forget to telephone a friend.

III. Someone has said or done things that offend or upset you. Tell him/her so. The person will apologize. You will accept the apology. When you have finished talking, write down in dialogue form the conversation you have had.

Agreement, Disagreement

I. Express your agreement with the following statements, requests and opinions.

1. Gainsborough's portraits are a priceless heritage.
2. Our scientists have done wonders.
3. Foxes are sly creatures.
4. I shall pay for the tickets this time.
5. He will surely pass his exams with honors.
6. Then we meet.

II. Express agreement mixed with surprise.

1. Your dress has faded out of all recognition after the washing.
2. How big your children have grown.
3. Look! The baby can stand already.
4. He's a bit too vain.
5. Look! The flowers have already withered.

III. Think of the statements which would require the use of the following sentences in answers according to this pattern.

E.g. - It's absolutely necessary to have a good night's rest before the examination. So no late hours tonight.

- Nothing doing: I've got still a lot to read up.

1. Not me! I'm not much of a cook.
2. Stuff! I swim well enough for that.
3. Why on earth should I? I'm no good at it.
4. But I am not a bit tired.
5. On the contrary, it's a poor piece of painting.
6. I strongly disagree with you on that point. Drunkenness is a great social evil.
7. It's decidedly unfair to judge by appearances.
8. I refuse point blank to join you - it's a useless venture.
9. That won't do - bathing in such windy weather.
10. Come, come! It's pure imagination.

IV. Tell someone that you think:

1. English food is excellent.
2. Blonds are prettier than brunettes.

3. Winter is nicer than summer.
 4. Fish is better than meat.
 5. Hard work is very pleasant.
- He/she will agree or disagree with you.**

Doubt, Hesitation

I. Read the dialogue. Reproduce it.

X - amateur, Y - professional actor.

X: I doubt if the show will be a success. I am so nervous! Do you think it will?

Y: Yes, no doubt whatever.

X: Do you always feel confident on first nights?

Y: Yes and no. Sometimes I am anxious, sometimes I'm despondent and sometimes I'm even panic-stricken.

X: That's just my case. What shall I do?

Y: No idea! Just go on with the job and hope for the best.

X: And if things don't go right, then what?

Y: Why, what's wrong with the show, anyway? Look on the bright side. It may get better as it goes along.

X: Too good to be true!

II. Express your doubt concerning:

1. The bus that should take you to your destination.
2. The choice of a profession.
3. The hiking route for the coming holiday.
4. The weather conditions for the coming week-end.
5. The advantages of cooking meals at home.

III. Imagine that the group-mates are your future pupils. They'll have to explain their being late for your lesson. You'll doubt the reasons.

PART II

Likes, Dislikes and Preferences

I. Reading the dialogue copy out words and expressions related to ways of expressing likes, dislikes and preferences.

Sally is sitting in a cafe with Lorraine, a group-mate. It is raining heavily outside.

S: I hate winters in England, I really do! It's always raining. We hardly ever get any snow, do we?

L: No, thank goodness!

S: Why? Don't you like snow then, Lorraine?

L: Like it? I can't stand it! And neither would you if you had to go to the college by bus every day as I do.

S: Well, I wouldn't know about that. But you can't like this sort of weather, surely?

L: I don't mind it really. And I definitely prefer it to snow - especially in a city. All the slush everywhere. I don't see how anyone could enjoy walking around in that.

S: Still summer'll soon be here. Then it's sea and all that sunshine. Lovely!

L: You like to spend your vacation on the coast, don't you?

S: Oh, I love it! My friend and I go there every summer. You ought to come with us some time, Lorraine. I'm sure you'd really enjoy it.

L: No, thanks. I'm not very keen on lying on the bench all day. I prefer a more active sort of holiday.

S: Such as?

L: Well, I was thinking of going camping somewhere.

S: Camping? Oh, I don't see how you can like that. All the fuss and bother every day putting up a tent. What if it rains? You're stuck in a tent all day.

L: Perhaps, but I don't mind that. I always take some books with me to read. And anyway, I'd much prefer to be stuck in a tent on a mountain than on a crowded beach, I can tell you!

S: Well, rather you than me, Lorraine. All I know is that I tried camping once and loathed every minute of it. And camping sites are often as crowded as beaches.

SPEECH ACTIVITY

I. Work in pairs. Take turns to ask and answer questions about your likes and dislikes using the following sentences and filling in the blanks.

e.g. *What do you loathe doing at week-ends?*

Ask:

1. What at week-end?
2. Where in summer?
3. What for breakfast?
4. When getting up in the mornings?
5. Where for your holidays?
6. Who being with?
7. Why studying languages?
8. What watching on TV?

SPEECH ACTIVITY 2. Work in pairs. Take turns to ask and answer questions about your likes and dislikes. Use the following words:

1. What sort of music ?
2. What kind of weather..... ?
3. What type of clothes ?
4. What sort of food ?
- 5..... (least) favourite author?
- 6..... (least) favourite hockey team?
- 7..... (least) favourite singer?
- 8..... (least) favourite actor/actress?

SPEECH ACTIVITY 3. Work in pairs. A expresses his/her preferences, using the words below. B agrees or disagrees accordingly. Try to use as many different phrases as possible, and change the verb where necessary.

1. watch TV or listen to the radio
2. go to bed early or late
3. read detective stories or science fiction
4. large cars or small cars
5. tomato juice or orange juice

Role play:

1) Choosing a Holiday

Each group has decided to go on holiday together and is trying to choose a suitable place to take enjoyment in: holiday-camps, youth hostels, boarding houses, etc.

2) Choosing a Holiday Camp

Mr. and Mrs. Hill, who live in London, are thinking of getting away from the household chores and having a family holiday at a holiday camp. They have 4 children and cannot afford to spend much money. You are to write a letter

convincing them of choosing a holiday camp or a boarding house you are the agent of. The following things must be mentioned in the letter: site, position, accommodation, facilities, entertainment, price.

Note: On Letter Writing

Letter writing is the freest of all forms of composition and probably the pleasantest. A letter is an extension of conversation, a substitute for speech. Naturalness and ease are its chief essentials. Since letters are really conversations by post, the nearer they approach the freedom of conversation, the better. Letters written for a practical purpose or to people whom you hardly know will naturally demand a different style from personal letters, whose chief end is to give pleasure. In the first kind of letter, clearness and accuracy are the chief essentials.

Letters offer at least four major advantages to the EFL teacher: availability, variety, relevance and interest:

- It is relatively easy, even in low-resource environments, to lay hands on a variety of letters.

- The major genre of 'letter' comprises a wonderful variety of sub-genres. In the words of W. H. Auden:

Letters of thanks, letters from banks,
Letters of joy from girl and boy,
Receipted bills and invitations
To inspect new stock or visit relations,
And applications for situations
And timid lovers' declarations
And gossip, gossip from all the nations...

- Letters are also clearly relevant to students, both in terms of their personal pay-off and their future usefulness in real-life situations.

- Relevance, combined with students' natural human curiosity, gives them a definite advantage in motivational attraction. [M.Rinvolutri]

Letters are commonplace enough, yet what splendid things they are! When someone is in a distant province and one is worried about him, and then a letter suddenly arrives, one feels as though one were seeing him face-to-face. Again, it is a great comfort to have expressed one's feelings in a letter, even though one knows it cannot yet have arrived. If letters did not exist, what dark depressions would come over one! When one has been worrying about something and wants to tell a certain person about it, what a relief it is to put it all down in a letter! Still greater is one's joy when a reply arrives. At that moment a letter really seems like an elixir of life!

From the *Pillow Book of Sei Shonagon*.

PART II
GAMES
VOCABULARY GAMES

I. ODD WORD OUT

1. porridge, milk, butter, sour cream, fish
2. grapes, pineapple, melon, pear, potato
3. lamb, peach, pork, beef, veal
4. vinegar, oil, pepper, soup, mustard
5. boil, wash, fry, roast, bake
6. tasty, huge, sweet, salty, tender
7. rice, buckwheat, cherry, macaroni, peas
8. butcher(’s), greengrocer(’s), counter, boutique, bakery.
9. ice-cream, biscuit, waffles, onions, cookies.
10. courgette, aubergine, mushrooms, cauliflower, mussels.

II. THINGS THAT ARE YELLOW

- Ask students to work individually, to each make a list of ten things that are yellow, which they must not show to anyone.
- Wait until everyone has finished and then get students into pairs, sitting face to face.
- Explain that the aim of the game is to see who in each pair can guess the most things from their partner’s list in three minutes by asking yes/no questions. (They must start with the first item on the list and work down one-by-one). If the game is not clear give a quick demonstration with a students. A typical exchange might go like this:

Item №1, is it big?

- No
- Is it a fruit?
- Yes
- Does it grow on trees?
- Yes
- Is it a pear?
- Yes

Ask the students to decide who will begin in each group and then give the signal to start. Stop after three minutes and change roles.

III. LIGHTING IMAGES

Choose a text, which could be an extract from a longer work, that describes events that take place in a single setting. The location should be clear from the opening setting, here is an example from “Cat Among the Pigeons” by A. Christie (Harper-Collins Publishers, 1994). *As Bob Rawlinson walked along the echoing marble corridors of the palace, he had never felt so unhappy in his life.*

- The students should be ready with pen in hand and a blank piece of paper in front of them.
- Explain that you are going to read the beginning of a story. The students must imagine themselves entering the place where the story is set, looking around, observing the details of the scene.
- As soon as you stop reading, the students should fill their pages with lightening sketches of the objects they saw in their images of the place where the story is set. They are not drawing the whole scene, but collecting random images of things contained in it. There is a time limit of three minutes. The aim is to work as fast as possible and not to worry about the artistic quality of the sketches.
- At the end of three minutes get the students into pairs and have them exchange papers.
- Ask them to label the objects they see on the page in front of them without discussing the taste with their partner.
- When they have finished, partners sit side by side and check the outcome at the labeling.
- Go ahead with the reading of the text when the activity is finished.

IV. VARIATIONS

The students imagine themselves entering the place where the story is set, but instead of drawing they write down the names of the things that they see in their image of the place where the story is set.

V. RIBBONS

Procedure

1. Seat the students in a circle.
2. Give the ribbons, rolled loosely into a ball, to a volunteer, who comes to the centre of the ring and throws them gently into the air.
3. The activity consists in finding pictures in the pattern of scattered ribbons. Nominate a secretary whose job is to list all the objects the class perceive. Try to keep away from arguments of the type: *It's a camel! No it isn't, it's a weasel!* Ask students to explain what they see and accept the natural range of interpretation.
4. Have the secretary read back the list of vocabulary, then repeat the game.

VI. MONSTERS

1. Have everybody take five small slips of paper and write on each one word for a part of the body.
2. Divide the class into groups of three or four.
3. Each group collects together its slips of paper and exchanges them with another.

4. The task now is for the students in each group to work together to make a picture of an animal which has all the physical features listed on the slips of paper. No words can be discarded, so if a group finds it has the word *nose* seven times the animal must have seven noses.

5. When the animal picture is complete, the group write a short profile under the following headings:

Height	
Weight	
Habitat	
Diet	
Mating habits	
Call/cry	
Social habits	
Name	

6. Post the pictures around the room. Re-distribute the profiles at random and ask groups to match the pictures and descriptions.

VII. MNEMONICS

1. Divide the board into two equal parts with a vertical line. On the left hand side write the new vocabulary (up to fifteen items) in a scatter pattern. Leave the other side blank.

2. Take one item of vocabulary at a time and ask the class to suggest a trigger word for it. The trigger word must be something 'easy' which the students learned as beginners and which starts with the same letter as the word they want to remember.

3. Put the trigger words on the right hand side of the board, again in a scatter pattern and every time you write one up rub out its partner on the opposite side of the board. In this way, by the end of this stage, the right hand side is full and the left is blank.

4. Now go through the process in reverse. For each of the trigger words ask the students to recall the new item of vocabulary and write it on the left.

5. When you have all the new lexis again, clean the board completely and go on with the next part of the lesson.

VIII. NIGHT

A brainstorm activity. In large groups brainstorms can be noisy, but the noise in itself lifts the level of enthusiasm and spontaneous participation. It's difficult to imagine a successful, quiet brainstorm. It may be called the «Thunder Test».

1. If you teach in a very large room, to avoid excluding people at the back, get all the students standing together close to the board.

2. Explain that in a moment you will write one word in the centre of the board. Immediately they see this word the students must shout out the words that come

into their minds, words associated in some way or another with the one you wrote on the board. You will write everything they tell you. Students must observe the following rules:

- No questions
- No criticism
- No discussion

The class will have three minutes to collect as much vocabulary as possible.

3. Write the word NIGHT in big block capitals in the centre of the board.

4. Write around it in a scatter pattern everything the students shout out. Don't correct, comment or censure.

5. At the end of three minutes (it could go on a little longer, but stop before this phase develops into a long, slow word search) ask the students to go back to their places.

6. Check that all the words on the board are familiar. Allow time for questions from the class about obscure associations.

7. Then get the learners to work individually on writing all the vocabulary on the board in two columns, one headed 'Frightening' and the other 'Not frightening', according to the way each individual feels about the words.

8. To conclude, students form small groups and compare their lists.

EXTENSION

As a follow-up, ask students in one half of the class to write a story including all the words from the 'Frightening' column while the other half does the same with the 'Not frightening' words. Let the students choose their own theme; the subject can be anything *except* 'Night'.

IX. LEARNING PROCESS STORIES

- Read the story to the learners and ask them as they listen to jot down all the words they hear that are connected with the topic "Meals"

THE LUNCHEON

(W.S. Maugham)

I caught sight of her at the play and in answer to her beckoning I went over during the interval and sat down beside her. It was long since I had last seen her and if someone had not mentioned her name I do not think I would have recognized her. She addressed me brightly.

"Well, it's many years since we first met. How time flies! We are not getting any younger. Do you remember the first time I saw you? You asked me to luncheon."

Did I remember?

It was twenty years ago and I was living in Paris. I had a tiny apartment in the Latin Quarter and I was earning barely enough money to keep body and soul together. She had read a book of mine and had written to me about it. I an-

swered, thanking her, and presently I received from her another letter saying that she was passing through Paris and would like to have a chat with me; but her time was limited and the only free moment she had was on the following Thursday. She asked me if I would give her a little luncheon at Foyot's. Foyot's is a restaurant at which the French senators eat and it was so far beyond my means that I had never even thought of going there. But I was flattered and I was too young to say "no" to a woman. I had eighty francs to live on till the end of the month and a modest luncheon should not cost more than fifteen. If I cut out coffee for the next two weeks I could manage well enough.

I answered that I would meet her at Foyot's on Thursday at half past twelve.

She was not so young as I expected and in appearance imposing rather than attractive. She was in fact a woman of forty, and she gave me the impression of having more teeth, white and large and even, than were necessary for any practical purpose. She was talkative, but since she seemed inclined to talk about me I was prepared to be an attentive listener. I was startled when the menu was brought, for the prices were a great deal higher than I had expected. But she reassured me.

"I never eat anything for luncheon," she said.

"Oh, don't say that!" I answered generously.

"I never eat more than one thing; I think people eat too much nowadays. A little fish, perhaps. I wonder if they have any salmon."

Well, it was early in the year for salmon and it was not on the menu, but I asked the waiter if there was any. Yes, they had a beautiful salmon, it was the first they had had. I ordered it for my guest. The waiter asked her if she would have something while it was being cooked.

"No," she answered, "I never eat more than one thing. Unless you had a little caviare. I never mind caviare."

My heart sank a little. I knew I could not afford caviare, but I could not tell her that. I told the waiter by all means to bring caviare. For myself I chose the cheapest dish on the menu and that was a mutton chop.

"I think you're unwise to eat meat," she said. "I don't know how you can expect to work after eating heavy things like chops. I never overload my stomach."

Then came the question of drink.

"I never drink anything for luncheon," she said.

"Neither do I," I answered promptly.

"Except white wine," she went on as though I had not spoken. "These French white wines are so light. They are wonderful for the digestion."

"What would you like?" I asked her.

"My doctor won't let me drink anything but champagne."

I think I turned a little pale. I ordered half a bottle. I mentioned casually that my doctor had absolutely forbidden me to drink champagne.

"What are you going to drink, then?"

"Water."

She ate the caviare and she ate the salmon. She talked gaily of art and literature and music. But I wondered what the bill would come to. When my mutton chop arrived she said:

"I see that you're in the habit of eating a heavy luncheon. I'm sure it's a mistake. Why don't you follow my example and just eat one thing? I'm sure you'd feel much better then."

"I *am* only going to eat one thing," I said, as the waiter came again with the menu.

She waved him aside with a light gesture.

"No, no, I never eat anything for luncheon. Just a bite, I never want more than that. I can't eat anything more unless they had some of those giant asparagus. I should be sorry to leave Paris without having some of them."

My heart sank. I had seen them in the shops and I knew that they were horribly expensive. My mouth had often watered at the sight of them.

"Madame wants to know if you have any of those giant asparagus," I asked the waiter.

I hoped he would say "no". A happy smile spread over his broad face, and he assured me that they had some so large, so splendid, so tender, that it was a marvel.

"I'm not in the least hungry," my guest sighed, "but if you insist I don't mind having some asparagus."

I ordered them.

"Aren't you going to have any?"

"No, I never eat asparagus."

"I know there are people who don't like them."

We waited for the asparagus to be cooked. Panic seized me. It was not a question now how much money I should have left for the rest of the month, but whether I had enough to pay the bill. It would be terrible to find myself ten francs short and be obliged to borrow from my guest. I could not bring myself to do that. I knew exactly how much money I had and if the bill came to more I made up my mind that I would put my hand in my pocket and with a dramatic cry start up and say my money had been stolen. If she had not money enough to pay the bill then the only thing to do would be to leave my watch and say I would come back and pay later.

The asparagus appeared. They were enormous and appetizing. The smell of the melted butter tickled my nostrils. I watched the woman send them down her throat and in my polite way I talked on the condition of the drama in the Balkans. At last she finished.

"Coffee?" I said.

"Yes, just an ice-cream and coffee," she answered.

It was all the same to me now, so I ordered coffee for myself and an ice-cream and coffee for her.

"You know, there's one thing I thoroughly believe in," she said, as she ate the ice-cream. "One should always get up from a meal feeling one could eat a little more."

"Are you still hungry?" I asked faintly.

"Oh, no, I'm not hungry; you see, I don't eat luncheon. I have a cup of coffee in the morning and then dinner, but I never eat more than one thing for luncheon. I was speaking for you."

"Oh, I see!" Then a terrible thing happened. While we were waiting for the coffee, the head waiter, with a smile on his false face, came up to us bearing a large basket full of huge peaches. Peaches were not in season then. Lord knew what they cost. I knew too - a little later, for my guest, going on with her conversation, absent-mindedly took one.

"You see, you've filled your stomach with a lot of meat and you can't eat any more. But I've just had a snack and I shall enjoy a peach."

The bill came and when I paid it I found that I had only enough for a quite inadequate tip. Her eyes rested for a moment on the three francs I left for the waiter and I knew that she thought me mean. But when I walked out of the restaurant I had the whole month before me and not a penny in my pocket.

"Follow my example," she said as we shook hands, "and never eat more than one thing for luncheon."

"I'll do better than that," I answered. "I'll eat nothing for dinner tonight."

"Humorist!" she cried gaily, jumping into a cab. "You're quite a humorist!" But I have had my revenge at last. To-day she weighs twenty-one stone.

- Ask the learners to compare the words they have taken down.
- They read the story and check out the words, they've written down

X. FAVOURITE WORDS ORGY

Each learner unconsciously (or consciously) has favourite words. Maybe they like the sound or the meaning or the context or the spelling ... there are lots of reasons for preferring one word to another. The aim of this activity is to foster an awareness of such preferences in your learners.

The activity can begin with you saying something like this, *My favourite word is 'pudding'. English people try to be so refined when they are in restaurants. 'What is the dessert?' But at home they say 'What's for pudding?'. And it sounds dense and sweet and very filling — pu ... pud ... pudd ... pudding'. And imagine it as a verb pud, 'Are you pudding? Have you pudded?'*

Ask learners to think of one or two favourite words and spend a bit of time wondering why they are so likeable.

Then, ask learners what their favourite words are and write them on the board. Find out what people like about their words. Explore with the group any similarities among words. Get the whole class to read the words aloud together. Experiment with special voices or tones for different words. Don't neglect to do

some lively work on the basics of pronunciation and make sure everyone knows what the favourite words mean.

Everyone stands up and moves around shaking hands with everyone else. Use your favourite word (or someone else's!) as a greeting. Do this very briskly.

Then ask learners in pairs to find new words that fit well with the words on the board and to make up a dialogue including three or four of the words on the board and three or four further words that fit well with them.

"When the first two pairs are ready, invite them to perform their dialogues for each other. Keep pairing off pairs like this. If the first pairs finish their performances quickly, recycle each pair by sending them off to perform their dialogues for someone else. This phase continues until each pair have performed their dialogue at least once.

XI. HATED WORDS VENGEANCE

Start out something like this: There are some *words you dislike*. *I dislike ...* (Write some words you dislike on the board.)

Invite learners to say what words they dislike and write them up on the board.

Everyone says these aloud with hatred and venom. If the energy is high, shout the words all together.

Elicit a few more words, if necessary and then ask everyone to have an argument with a neighbour first of all using only these words (with no connecting words), then, after one or two arguments, ask learners to change partners and have arguments using the words connected into sentences.

Now have five minutes of discussing why the various words are so dislikeable, that is, what they bring to mind and so forth. At lower levels, this is an opportunity to feed in such language as,

... makes me feel (like) ... reminds me of ___

Then, everyone searches for new words which might replace those words and be likeable or at least neutral.

Collect these on the board.

Then all search for words which might be even more hateable for the same things.

Collect those on the board.

Practice and discuss the sounds and rhythm.

GRAMMAR GAMES

I. MOODS

Divide the class into groups of four, five, six, etc. Each group chooses a word of the same number of letters as members of their group, e.g. a group of five might choose the word "horse". Each member of the group takes one letter and then chooses a mood or adverb that starts with the letter.

e.g. H chooses "hurriedly"

O chooses "openly"

R chooses "rudely"

S chooses "slowly"

E chooses "excitedly"

Each group in turn sits at the front of the class in order: HORSE and the rest of the class asks questions of individual members which must be answered in that mood. The class then guess. Each mood until they have built the whole word.

II. COFFEE POT

Ask a pair of volunteers to leave the room to choose a noun, then ask them back to have a conversation about it in front of the class. When they talk, however they will substitute the word "coffee pot" for the chosen word.

When anyone else thinks they know what the "coffee pot" is, they may guess. If they are correct, another pair is sent out.

III. ILLUSIONS

A volunteer is required. It is essential that the teacher chooses a pupil who will react well to this kind of exposure.

The volunteer is told that the class will construct a story in his/her absence and that this story will be reconstructed by questioning by the volunteer.

The volunteer can only ask direct questions requiring 'Yes' or 'No' answers from the class.

As soon as the pupil leaves the room, the teacher informs the rest of the class that in fact the story is that which the volunteer will create.

The teacher then informs the class that they must answer 'Yes' to all questions ending with a vowel, and 'No' to all questions ending with a consonant,

e.g.: Volunteer Is it a story about an animal? Class: No.

Volunteer Is it a story about a house? Class: Yes... and so on.

IV. SHOP WINDOW

Ask the class to imagine an item that they would like to sell. Each pupil writes a very detailed description of the object on a piece of paper. The pieces are folded up and collected in a hat, and then redistributed. Each pupil then reads the description of the object and pares it down to the essentials to make a suitable advertisement for the local paper.

These advertisements are then placed back in the hat and redistributed again. Each pupil then costs the advertisement he or she receives, and rates its effectiveness as selling copy.

V. IF...

The class choose a well-known personality. The teacher then writes a list of categories on the board (see below). The class suggest appropriate comparisons for completing the character study.

Kenny Everett.

If he were a flower he would be a marigold.

If he were a fruit... banana.

vegetable... spinach

piece of furniture... deckchair

colour... pink

animal... monkey

type of weather... sunny

bird... robin

type of food... spaghetti

drink... cherryade

musical instrument... piccolo

The pupils should then divide into pairs and try completing character studies of each other using the same format.

VI. FROM PUZZLE TO PUNISHMENT

Dictate the following:

Crime and punishment

A man got on the train and sat down in a compartment which was empty except for one lady. She took her gloves off. A few hours later the man was arrested by the police. They held him for 24 hours and were then logically forced to let him go free.

GARDEN

LOVER

30 YEARS

VANISH

JAIL

Tell the students that the two paragraphs above and the key words all come from a mystery story and they have to act the detective and question you. You only answer YES or NO.

Solution

Thirty years before, the gloved lady had been married to the man on the train. She and her lover had disappeared and left the country. Before vanishing they had cut off the two middle fingers of her left hand and buried them in the garden. The police found the fingers while investigating her disappearance and accused the man of murdering his wife and burying the rest of her elsewhere. He was jailed for 30 years for a crime he had not committed. He did not recognize her at first on the train. When she took off her gloves he did. He killed her. The

police had to release him as he had served his life sentence before committing the crime it was for.

VII. I KNOW WHAT MY TEACHER HAS DONE

The students are given the task to ask their teacher general questions, using the Present Perfect Tense, and their aim is to get the greater number of "yes" answers.

e.g. – Have you had breakfast today?

- Have you brushed your teeth? etc.

The winner is the student who got more "yes" answers.

COMMUNICATION GAMES

I. HONESTLY!

Jake Allsop

Questions to get you talking.

1. Have you ever got off a bus or train without paying?
2. If you found a purse or wallet in the street, what would you do with it?
3. If you found some money on the floor, would you keep it?
4. Have you ever taken something from a shop without paying for it?
5. Have you ever told a 'white lie'?
6. If you were given too much change in a shop, would you tell the shop assistant?
7. When it is your turn to pay, would you ever try to get out of paying?

Now, answer these questions as honestly as you can.

8. *Your friend arrives wearing a new dress.*

She is pleased with it, but you think it looks terrible.

Would you

- A pretend to like it too?
- B tell her it didn't suit her?
- C say nothing about it?

9. *You are playing a computer game when you suddenly remember that you have some homework. You don't have enough time to do it. What would you do about it?*

A Copy from a friend and pretend it is your own work.

B Make an excuse to the teacher, e.g. that you were ill, or had to do something for your father.

C Ask if you can hand your homework in late.

10. *Someone compliments you on your beautiful garden. They do not know that you pay a gardener to do it for you. How would you react?*

A Say thank you and accept the compliment.

B Admit that it was not your work but the gardener's.

C Change the subject.

11. *You are in your classroom with another student. He starts to smoke a cigarette, which is against school rules. Seeing a teacher coming, he throws it out of the window, but when the teacher comes in, she can smell the cigarette smoke. She looks round, and blames you. What would you do?*
- A Tell her that it was not you but the other student.
 - B Take the blame and say nothing.
 - C Turn to the other student and wait for him/her to own up.
12. *You decide to go for a long cycle ride, but give up after 10 kilometers because you feel tired. Next day, some friends are talking about how they regularly cycle 30 or 40 kilometers. When they ask you how you got on last night, what would you tell them?*
- A Say that you stopped after 10 kilometers because you felt tired.
 - B Say that you did not measure how far you cycled, but it was probably about 25 or 30 kilometers.
 - C Say that you couldn't go very far because you had to be back by a certain time.
13. *You pay for some goods at the supermarket, and realize that the shop assistant has given you change for a £50 note, whereas you gave him a £20 pound note. What would you do?*
- A Point out his mistake.
 - B Say nothing and hope he doesn't realize.
 - C Wait till you get home before deciding what to do about it.
14. *The boss tells you a joke which you do not understand at all. What would you do?*
- A Laugh anyway.
 - B Ask him/her to explain it.
 - C Remain silent, or change the subject.
15. *You are at a party, and a man you do not know starts to make racist or sexist comments which you find very offensive. What would you do?*
- A Try to change the subject.
 - B Pretend to agree with him.
 - C Tell him how much you dislike his opinions.
16. *Your partner finds a photograph of another girl/boy on your desk. The person in the photo is someone you met on holiday and flirted with. What would you tell your partner?*
- A It's someone I met on holiday.
 - B It's a cousin of mine.
 - C I know nothing about the photograph. Someone must have left it there.

Key

How did I do?

8. A This is the most tactful thing to do. (3 points)
 B Although you are telling the truth, you are not being very sensitive. (2 points)

- C This is the coward's way. (1 point)
9. A This is just plain dishonest. (1 point)
 B Although not completely honest, it is what most people do, so you get 3 points for honestly answering the question! (3 points)
 C This is noble and deserves 2 points. (2 points)
10. A This is what most people would do, so you get 3 points for honestly answering the question! (3 points)
 B This is honest and deserves 2 points. (2 points)
 C This is the coward's way. (1 point)
11. A Would you really do this? (1 point)
 B Although this is the noble thing to do, it rarely happens. (2 points)
 C This is the likeliest response in real life. (3 points)
12. A This is the plain truth and hurts nobody, not even yourself. (3 points)
 B This is really naughty. (1 point)
 C Well, it is a sort of half-truth. (2 points)
13. A This is what most people in fact do, despite a momentary temptation. (3 points)
 B Just plain dishonest. (1 point)
 C You are probably deceiving yourself, but maybe you are sincere. (2 points)
14. A Let's face it, it is a small deception to keep your boss happy. (3 points)
 B Would you really put your job at risk for such an unimportant thing? (2 points)
 C It might work, but you really ought to take some positive action. (1 point)
15. A This is the coward's way. (2 points)
 B This is both dishonest and cowardly. (1 point)
 C Well, we all like to think that this is what we would do. (3 points)
16. A Well, it is honest, but a bit dangerous. (2 points)
 B This is what most people would do, so you get 3 points for honestly answering the question! (3 points)
 C The coward's way out. (1 point)

22-28 You are a person of such high moral character that you must be very difficult to live with. We can only hope that you were not being totally honest when you completed the questionnaire!

15-21 You are a good citizen and a good friend, tempering honesty with tact.

8-14 You are no better and no worse than the rest of us - you mean to be honest, but sometimes you find it hard. And sometimes, you give in to temptation. At least you gave honest answers, didn't you?

0-7 Come on! Either you worry too much about what other people think of you, or you didn't answer the questions honestly!

II. YOU

Jeremy Harmer

Tell the students to think of somebody they either love or hate. It can be a member of their family, girlfriend/boyfriend, a work colleague, a fellow student, etc.

Tell the students to write about the person they have thought of as if they were a type of food. Give them (simple) examples:

You are a chocolate ice-cream.

You are a loaf of garlic bread.

Give them time to write a line.

Tell the students to write the next line as if their person is a kind of weather. Once again be prepared to give examples:

You are a hot summer day.

You are an autumn mist.

Go through all the lines giving examples if you think it is necessary. The tone of your voice - the type of silence you create while students are writing - is crucial to the success of this activity.

When the students have finished have them swap their papers. They can now (if they want to) read out the poem they have in front of them to the rest of the class.

Complete the following.

(a kind of food)	You
(a kind of weather)	You
(a type of furniture)	You
(a means of transport)	You
(an article of clothing)	You
(a part of the house)	You
(a colour)	You
(a month of the year)	You

III. WHAT DO YOU DO WITH THIS?

Terry Moston

Here are some unusual English words. Three possible uses are given for each word, but only one is correct. Choose one of the three uses and write it

down. When you have finished, compare your answers with the correct definitions. Did you say anything funny?

1. What do you do with a *tureen*?
 - a Put it on your head.
 - b Put it in your pocket.
 - c Put soup in it.
2. What do you do with *varnish*?
 - a Feed it to the cat.
 - b Clean the floor with it.
 - c Paint it on your furniture.
3. What do you do with a *ewe*?
 - a Cut it into small pieces,
 - b Put it in a field.
 - c Give it to your mother.
4. What do you do with a *haggis*?
 - a Cook it for lunch.
 - b Read it.
 - c Feed it.
5. What do you do with *crockery*?
 - a Plant a cactus in it.
 - b Put it on the table at mealtimes.
 - c Hide it before anyone sees it.
6. What do you do with *gruel*?
 - a Hang it in your window.
 - b Paint it black.
 - c Feed it to someone who is ill.
7. What do you do with a *dibble*?
 - a Use it in the garden.
 - b Immediately report it to the police.
 - c Put a stamp on it and post it.
8. What do you do with *kedgeree*?
 - a Polish it and show it to your friends.
 - b Eat it hot or cold.
 - c Make a summer dress out of it.

Follow-up activity

Make your own quiz.

- Find some unusual words in an English-English dictionary. Write out the words and their correct definitions. (You may want to simplify the dictionary definitions.)
- Add two incorrect definitions for each word. Make your definitions believable.

- Quiz a partner, a group or your class on your words. How many people can you get to believe your definitions?

Key

Here are the correct definitions.

tureen A deep bowl with a lid, from which soup is served.

varnish Varnish gives a hard, shiny, transparent coat when painted on to wooden furniture.

ewe A female sheep

haggis A Scottish dish made from the minced heart, lungs, and liver of a sheep or calf, suet and oatmeal, seasoned with salt, pepper, onions, etc., and boiled like a large sausage in the stomach of the animal.

crockery Plates and cups

gruel A light soup (often given to invalids) made by boiling oatmeal in water or milk, sometimes with the addition of other ingredients, such as butter, sugar, spices, onions, etc.

dibble A gardening tool for making holes in the ground for seeds, bulb, or young plants.

kedgeree An Indian dish of rice with lentils, onions, eggs, butter and spices.

IV. MIME THE ACTIONS

The students are divided into pairs. Each pair is provided with a number of actions for miming (see below). The others in the group must then suggest what they think is or was being done, who the person is, and where he is. Ideas for the game:

Imagine you are:

drilling, trying to memorize the most difficult grammar rules; carrying a heavy rucksack uphill in the sun; carrying something valuable, trying to break down a door, opening umbrella in the wind; opening an old and precious book; blowing a fly off your nose; pulling out a tooth; pulling a sledge in thick snow; pulling a bucket of water from a deep well; trying to catch a dangerous snake; walking in thick mud; trying to eat a bar of chocolate without being noticed.

V. THE HOTEL RECEPTIONIST

Andrew Wright

Explain to the students that they are in a hotel and they have temporarily lost the power of speech after a cold shower or after an excursion to the ice-cream cafe. There are various things they may wish or need to tell the receptionist, but to do so they can use only gestures. The whole group will take an active part in guessing. For this reason it is important that the group sit in a rough horse-shoe, with the guest and the receptionist at the two ends, in full view of everyone. One point should be observed: it is the details which are most difficult to guess and which therefore produce the essential language work.

Ideas for "hotel receptionist" game:

- 1. I've locked myself out of my room! Have you got a spare key?*
- 2. I'd like to change my room, it's too noisy. Could I have one with a view of the park?*
- 3. I'm supposed to be meeting a man here at 12.00. He's short, fat and balding and has a red beard. Have you seen him?*

VI. WHAT TO DO

a) The students are given rather a short sentence such as "Where are you going to?" Tell them to think for a while and decide on a person who might say this sentence and on a reason for saying it. A further stage in this activity is to ask students to make up a short dialogue - to decide what might have been said before and after, and create a short sequence of which the first dialogue is a part.

b) Prepare a number of short exchanges in which the responses are brief, precise, but also open-ended. Each student will be given one half of an exchange. They have to find sentences to match their versions.

VII. PERSUASION

The group is divided into pairs. Each person chooses an object belonging to himself which is, for the purpose of the game, very precious to him. He doesn't want to give it to anybody and must find reasons for his refusal. Then each member of the pair has to try to persuade the other to do it. This is a good game for developing the functions of persuading, refusing and concealing.

VIII. EXPLAIN YOURSELF

Several extraordinary sentences are written on the blackboard. The students must choose one of them, write it down on a card and then exchange cards with the group-mates. Each student will have to give a reasonable explanation of his (her) strange behavior according to the information given on the card. The sentences may be:

- 1. I saw you running through the park crying loudly and carrying a frog in your hand;*
- 2. I saw you sitting on a bench near the cinema singing English folk songs etc.*

IX. ALIBIS

Each pair of the students imagine that they have to create an alibi for a given evening. They work together to produce a story which accounts for every minute between 7 p.m. and 8 p.m. on that evening. Then they try to memorize the story. This preparation can take place outside the classroom.

When an alibi has been prepared, one of the students enters the room to face the rest of the group, while the other is kept behind the doors. The group questions him or her at length to find out the details of the alibi. Then his or her partner comes in and is subjected to a similar interrogation. The class try to find

inconsistencies in the stories and look for contradictions. If they find any, the alibi is broken and the group wins.

X. HOW QUICKLY CAN YOU SEE?

Explain that you are going to test the learners' ability to see at great speed. It is a challenge of the power to react quickly. Flash a picture in front of the group, first making sure that everyone is given a chance to see it. Then ask what they have seen.

These games are aimed at developing the natural ability of every person to imitate, mimic and express himself through gesture. They draw, too, on his imagination and memory. Games help to put back some of the forgotten emotional content into language.

XI. DESERT ISLAND

The teacher describes the task to the students: "You are stranded on a desert island- a long way from anywhere. There is a fresh water spring on the island, and there are banana trees and coconut palms. The climate is mild. Make a list of 8 to 12 things which you find necessary for survival".

XII. EVERYDAY PROBLEMS

Individual students describe a problem they have, e.g. *always forgetting their keys, not being able to remember names, oversleeping, etc.* The others try to suggest ways and means of helping with the problem.

PART III

ROLE-PLAYS

A very wide variety of experience can be brought into the classroom through role play. The range of functions and structures, and the areas of vocabulary that can be introduced, go far beyond the limits of other pair or group activities, such as conversation, communication games, or humanistic exercises. Through role play we can train our students in speaking skills in any situation.

Role play puts students in situations in which they are required to use and develop those phatic forms of language which are so necessary in oiling the works of social relationships, but which are so often neglected by our language teaching syllabuses. Many students believe that language is only to do with the transfer of specific information from one person to another. They have very little small talk, and in consequence often appear unnecessarily brusque and abrupt. It is possible to build up these social skills from a very low level through role play.

Some people are learning English to prepare for specific roles in their lives: people who are going to work or travel in an international context. It is helpful for these students to have tried out and experimented with the language they will require in the friendly and safe environment of a classroom. For these students, role play is a very useful dress rehearsal for real life. It enables them not just to acquire set phrases, but to learn how interaction might take place in a variety of situations.

Role play helps many shy students by providing them with a mask. Some more reticent members of a group may have a great deal of difficulty participating in conversations about themselves, and in other activities based on their direct experience. These students are liberated by role play as they no longer feel that their own personality is implicated.

Perhaps the most important reason for using role play is that it is fun. Once students understand what is expected of them, they thoroughly enjoy letting their imagination rip. Although there does not appear to be any scientific evidence that enjoyment automatically leads to better learning, most language teachers would probably agree that in the case of the vast majority of normal people this is surely so.

Finally, role play is one of a whole gamut of communicative techniques which develops fluency in language students, which promotes interaction in the classroom, and which increases motivation. Not only is peer learning encouraged by it, but also the sharing between teacher and student of the responsibility for the learning process. Role play is perhaps the most flexible technique in the range, and teachers who have it at their finger tips are able to meet an infinite variety of needs with suitable and effective role-play exercises.

UNCLE JOE'S LAST FLING

Tell the class that you are going to tell them a story and that you will ask them to act out the various situations being narrated as the action unfolds. This will sometimes be in small groups and sometimes with the whole class. Encourage the students to assume and change roles liberally from scene to scene.

Uncle Joe lives with relatives and is beginning to get on in years. One day he announced he is going to take a walk in the park. He wants to buy a newspaper and have a drink in his favorite bar. He will be back in time for lunch at one o'clock.

(Natasha, would you play the part of Uncle Joe's sister, Pavel may be the brother-in-law and Igor, you be Uncle Joe in this scene.)

One o'clock comes and goes. Soon it is 2, 3, 4 p.m. and no sign at all of Uncle Joe.

Tanya and Stepan, you be the sister and brother-in-law this time, please. Why not get on the phone and call other friends and family to ask if they have seen Uncle Joe. Please try to use sentences such as: "He said he was going to the park," "He said he would be back for lunch," "I hope nothing has happened to him," "If he's not back by 6 o'clock I'm going to call the police" and so on.)

6:30 p.m. By now several friends and relatives have gathered at Uncle Joe's apartment. Has he gone mad, has he been mugged or kidnapped, has he developed amnesia and forgotten the way home? Might he be stuck in the elevator? Or is he still in the bar?

7:00 p.m. The frantic family call the police, who as always are cautious about following up missing persons cases.

(Once again, tell the students to use indirect speech to explain what Uncle Joe said he was going to do. Tell them to persuade the police to take the matter seriously in view of Uncle Joe's age and the fact that he has never been late or missing before.)

About 48 hours later a report comes in from a resort in California where the police claim to have seen an old gentleman answering Uncle Joe's description having dinner with a mysterious woman in a five star hotel.

(The parts to be role-played here are the California police calling the police in Uncle Joe's home town, the local police contacting the family and the family's reactions: "But that couldn't be Uncle Joe!" "Uncle Joe would never do that!" and so on.)

TOPICAL ROLE PLAYS

I. AT A MEDICAL CONGRESS

Representatives of different countries have arrived in Moscow to participate in the work of a Medical Congress (Great Britain, U.S.A., India, Australia, etc.). They introduce themselves to the Russian people meeting them in the airport,

have a chat with them on the way to the hotel. Every foreign guest has prepared a short report about new achievements of medicine in the countries, treatment of different diseases, etc. He/she is to deliver it to the audience of Russian and foreign medical specialists who will question them on the subject of their reports after having listened to them.

Roles: foreign guests, Russian doctors, journalists.

1. **Foreign guests:** look through the vocabulary related to social communication, get ready with short reports that should be interesting and cognitive. Be ready to answer all sorts of questions about your research, medical service in the country you are representing, new trends in treating the dangerous diseases of modern age.

2. **Russian doctors:** look through the vocabulary related to social communication; get ready to make a speech on the subject of your investigation, to answer all possible questions after it and to interview foreign guests, those whose reports have evoked your interest (heart specialists, cancer treatment and lung diseases).

3. **Journalists:** be ready to interview all participants of the Congress. Your questions should be various and related mainly to medical treatment and prospects of medical service in different countries. Make your speech emotional and natural. Look through the vocabulary related to emotional colouring of speech.

Role Cards:

Mr Priestly

Aged 37

You work at one of the largest hospitals in the British National Health Service. Being a surgeon you are investigating the problem of transplantation of liver and spleen and your report will be about aftereffects of these operations and good results achieved by them. You are very reserved and taciturn, however, you are ready to share your experience with Russian and foreign colleagues.

Mr Carter

Aged 45

You are from Washington. A scientist possessed by the noble purpose of saving the lives of the doomed, you have worked out a new scheme of medical treatment of heart and kidneys. You have achieved success with it and you have published several articles in medical journals. You are ready to share experiences, with colleagues. You are benevolent, a bit noisy, talk and laugh loudly, ready to make friends with all the people present at the Congress.

Mr Radjah

Aged 40

You are an Indian from Delhi. Medicinal herbs and yoga will be the subject of your report. You are perfectly sure that quite a number of maladies can be cured provided that the patients undergo treatment using medicinal herbs. You are a silent, reserved man, absorbed in your own thoughts.

Leonova M.I.**Aged 32**

You are an orthopedist from Samara. You are sure that trauma can be called the epidemic of the 20-th century. You work at the Regional Orthopedy Research Institute where the Republican Transplant Bank has been set up which can respond instantly to the "order" of a surgeon. Everything urgently needed by surgeons to save a patient is kept there. "Spare parts" for man is the theme of your report. You enthused the audience with the results of your investigations.

Written Practice

1. Write instructions (about 250 words) to enable a stranger to find his way from the University to the nearest hospital.
2. Give a piece of advice (in written form) to a friend of yours as to how to lessen his headache.
3. Write a description of how to treat a nervous patient. Your description should be written for the benefit of a reader who has never had any experience with such people. Humour is allowed and even welcome.

II. AT A DINNER PARTY

You have invited 5 friends and a teacher of English who has recently returned from summer courses in Great Britain for a dinner party. All of them are the best friends of yours. You are an excellent cook and have prepared a marvellous dinner. The sight of skillfully garnished snacks, salads make your friends' mouths water. You sit down to table and treat the guests to delicious dishes. Your guests praise everything on the table and ask recipes of different dishes. They also discuss peculiarities of national dishes in our country and in Great Britain, table manners and meals out.

Roles: Lena Ivanova, the hostess, Boris Petrov, Natasha Velichko, Tanya Soldatova, Nina Borisovna Kovalyova (an English teacher), guests.

Role Cards:**Lena Ivanova****Aged 19**

You are a good cook. Your parents are geologists and often go on expeditions, so you have to look after yourself and cook meals. Your friends are students, they prefer good food to good table manners. You'd like to please them and place the most delicious things on the table, give recipes of the dishes your guests like most of all.

Boris Petrov**Aged 22**

You are happy to be at a party and to taste many delicious things. You live at the hostel and usually confine yourself to snacks. Sometimes you have meals at the canteen but the menu is very dull there. You discuss meals with your group-mates and praise Lena's cookery skills.

Natasha Velichko**Aged 20**

You are a heavy eater and prefer good food to good table manners. You are a cheerfully buxom girl, happy to have all the tasty things at a time. You nod in

approval while others praise the dishes. Express your likes, dislikes and preferences (look through the vocabulary).

Tanya Soldatova Aged 20

You are a poor eater but the sight of all those present swallowing at a gulp tasty things make you join your friends. You are glad to see your favorite salad of prunes, dried apricots and raisins. You talk about the British hospitality and their meals, customs and traditions.

Kovalyova N.B. Aged 35

You've just come back from summer courses that took place in Great Britain. You've accepted the invitation to join your former students at a dinner party. You enjoy the dishes, putting in remarks about the meals in Great Britain, national dishes and traditions in this area of social activity. The students question you a lot. You answer them comparing the British meals with those in Russia. Speak on your favorite dishes, likes and dislikes, your preferences.

After you return home you write a letter to a friend describing the party, all those present, sharing impressions and praising different dishes.

Notes: On Letter Writing

Usually a private letter may have the following scheme:

1. the sender's address;
2. the date;
3. the salutation (or greeting);
4. the body of the letter;
5. the subscription (or closing phrase);
6. the signature;
7. one or more postscripts (if necessary).

1. The sender's address is written in the top right hand corner of the page. There is a comma after each line and a full stop after the last one. The order of the address is as follows: number of house, name of street, town or city, country (for letters abroad).

2. The date is written under the address in full.

3. The salutation or greeting is set close to the left-hand margin. It usually begins with the word Dear, which in itself does not signify either affection or intimacy. The name in the salutation is always followed by a comma, never an exclamation mark.

4. The body of the letter is the main part. It begins to the right of and below the end of the salutation. If the letter deals with several different subjects each should be given a fresh paragraph.

The body of the letter has three parts: a) introduction; b) purpose, news, etc.; c) conclusion.

a) A letter usually begins with a reference to either a letter that has recently been received or to an event that prompted the writing of the present letter.

b) The main part of the letter does not follow any set rules.

c) The conclusion usually is a polite wish to "round off" the letter. This may take the form of expressing the hope to see someone soon, sending regards, etc.

5. The subscription is the phrase of complimentary character, with which a letter ends.

Love - for relatives and close friends.

Yours - for friends who are fairly but not very close.

Yours affectionately,

for friends who are not close and acquaintances.

Yours sincerely,

6. Depending on the relationship between the sender and the reader of the letter it may be signed with a full name, a Christian name, or even a nickname.

III. SCHOOL REPORT

For groups of five or more students.

Roles: Mr and Mrs Wilkins (parents), J.Hamilton (class teacher), O.Brown (music teacher), J.Wenman (English teacher).

1. Look at the school report.

2. Two students are the child's parents, Mr and Mrs Wilkins, while one is the class teacher, J.Hamilton, one - the music teacher, O.Brown, and another the English teacher, J.Wenman. Each student is given a role card.

3. Mr and Mrs Wilkins have been asked to the school to discuss their daughter Teresa's report with her class teacher and other teachers. The parents see the teachers once at a time.

The parents:

a) Read carefully through your daughter's school report and try to think of any questions you can ask about it. You will also be asked to say what you think about it.

b) The teachers may ask you questions about Teresa's behaviour at home, her interests and habits.

c) You may want to ask teachers for advice.

The teacher:

a) Read carefully through Teresa's report, especially what you have written.

b) Teresa's parents will want to know what she is like at school, including her bad behaviour. They may also want some of the comments on the report explained.

Heathfield School Report

Name: Teresa Wilkins **Term:** Summer **Age:** 14 **Form:** 4D

Average Age of Form 15

Subject	Comments	Grade	Initials
English	The only writing she seems to enjoy doing is on her desk. Her essays are childish, untidy and full of spelling mistakes while her behavior in class is dreadful.	D-	

Geography	Finds the subject boring. Spends all her time looking out of the window. Needs to make a much greater effort.	E	
History	Getting better - at least she now waits until I have finished speaking before she starts.	D	
Maths	Sometimes works well, but prefers to talk.	C	
Science	Enjoys doing experiments but hates homework.	D	
Art	Excellent. Shows interest and likes drawing – especially teachers.	B+	
Music	Is similar to Beethoven, - she never hears a word I say! But quite rhythmic-bangs her desk-lid in time to the music.	D	
Conduct	poor. Times absent 32 Times late 40		

Class teacher's comments

Teresa should be old enough to realize that unless she works much harder she will not pass any of her exams next year. This should be a great pity as she can work well when she wants to. Her behaviour in class must also improve and she has to try harder to be on time in the mornings. I hope to see a much greater effort in future.

Signature of Class Teacher J.Hamilton Date 10.7.06

Headmaster's Comments

This is the worst report I have read for a long time. A disgrace to the school.

Signature of Headmaster Date 12.7.06

Parent's Signature Date

c) You can ask Mr and Mrs Wilkins some questions about Teresa.

d) You can also offer some advice to the parents as to how they can help Teresa.

Role Cards:

Elsie Wilkins

Aged 38

You are Teresa's mother. You were very upset when you read Teresa's report because she was always so quiet and well-behaved at home. You can't really believe her behaviour is so poor at school. You hope the teachers would give you some advice. You have a habit of nodding your head and saying "Yes, I see", when someone is speaking to you.

J.Hamilton

Aged 34

You are Teresa's class teacher and also teach history. You are very worried about her work and behaviour. You can't understand it as she always used to be

so polite and hard working. You think Teresa is an intelligent girl and if she worked, would do well at school.

J. Wenman

Aged 26

You are Teresa's English teacher. This is your first term at school and Teresa has made things very difficult for you because you can't control her in class. You have tried talking to her, but this doesn't seem to work. Her work is well below the standards of others in class. You are looking forward to meeting her parents and learning more about Teresa.

Other role cards may be written by the students similar to the above patterns, e.g. Mr Wilkins, O. Brown (music teacher), Mr Wood (maths teacher), etc.

IV. A TRIP TO RUSSIA

The Davidsons have come to the Tourist Agency in London to make inquiries about the trip to Russia. They have never been to Russia. They look forward to visiting this beautiful, vast and enigmatic country. The agent makes them acquainted with the routes, ways of travelling, showing everything on the map, offering guidebooks, pictures, photos. The day of departure is close at hand but the Davidsons are still discussing ways of travelling to Russia, their advantages and disadvantages. Mrs Davidson is on the board of directors of the college. Mr Davidson is a vice president. He holds the chair of English Literature. Their three children are Alice (the eldest), John and Laura. Students should be ready to discuss advantages and disadvantages of different means of travelling, express their likes, dislikes and preferences, stand up their point of view, make speech emphatic.

Role Cards:

Mr Davidson

Aged 45

You are on the wrong side of 40. You are the father of 3 children, yet you have never lost youthfulness or joy for living. You've been planning to visit Russia for a long time. You think the best way to get there is by sea. But your wife feels sea-sick and it will complicate the crossing. However, you are of the opinion that the person who can see a ship without feeling excitement must be devoid of imagination. Even the idea of leaving the solid land on which most of us were born and brought up and sailing into the ever-moving waters must rouse feelings of strangeness.

Mrs Davidson

Aged 38

You are on the good side of 40, at least 7 years younger than your husband. You look forward to going to Russia, because you are eager to see it with your own eyes. You object to your husband's proposal to travel by sea, since it is often rough which will make you feel seasick. You speak up for travelling by air. You think it is worth the money you pay for the ticket.

Alice Davidson

Aged 18

You are crazy about this trip as travelling is just your cup of tea. You are on the point of going there using any means of travelling. You agree with your mother

that the quickest way to get to Russia would be by air. You'll save a lot of time and besides, it is a thrilling experience.

John Davidson

Aged 17

You have never travelled before. You are a blue-eyed boy in the family and everybody tries to please you. So you disagree with Alice and support your father's idea to go to Russia by sea, and then travel all over the country by train, because from the comfortable corner seat of a railway carriage you have a splendid view of the whole countryside. You stick to the point trying to persuade other members of the family to approve your travelling scheme.

Laura Davidson

Aged 15

This trip is going to be after your own heart, but you are a bit frightened because it is the first time you are leaving home, and you are all at sea. You can't bear air-trip because you don't see anything - but clouds, get airsick. You think you take too great a risk since modern aeroplanes fly too quickly and this is dangerous.

Mrs Lobova

Aged 25

You are a representative of the Tourist Agency in London. Your duties are to arrange trips to Russia, to draw English tourists to visiting Russia, to be able to describe all the routes, places of interest, advantages of different methods of travelling, etc. The Davidsons have come to you to get an idea of the forthcoming trip to Russia. You promise to get everything arranged for the trip and discuss all the details of it, the route hotels and places of interest. Look through the vocabulary related to persuasions, giving advice, making comments, about the weather.

Written Practice

1. Give an account of a TV programme connected with round the world trips that you have enjoyed and describe those qualities of the programme you found most pleasing. You are allowed up to 400 words.
2. What are advantages and disadvantages of the motor car?
3. Write a short composition about the ideas that this or that photograph of a foreign tourist brings to your mind.

WRITTEN ROLE PLAY

You are at a Parent-Teachers Association meeting. You've come to discuss the difficulties connected with the upbringing of children, but the teacher first asks you to write about the way children are brought up in your family, she asks to mention all "PMI" - plus points (P), minus points (M) and interesting points (I) of your system of upbringing.

Roles:

1. Mrs O. - mother of a boy of 12;
2. Mrs M. - mother of two children (6 and 12);
3. Mr D. - father of twins;
4. Mrs R. - grandmother of a girl of 12, etc.

Role Cards:**Mrs M.****Aged 32**

You are the mother of two children - 6 and 12, a boy and a girl. They are naughty, disobedient though much attention is given to their upbringing. You read articles in pedagogical journals, books connected with these problems, try to spend much time with your children. Your son goes to the kindergarten and your daughter is the pupil of the 5th form, but you bring them up alone because you divorced your husband (he was an alcoholic). You are still young, pretty, but have to work a lot and sometimes feel a bit nervous. Probably that's why your children are naughty. Give your reasons.

Mrs O.**Aged 35**

You are the mother of a boy of 12. He is the best pupil at school (he is at the top of his class), but rather a selfish, naughty and spoilt boy. His parents and grandparents try to satisfy all his wishes. He doesn't do anything about the house, has no friends, spends the time doing his lessons and playing with numerous toys. Something in his behaviour troubles you, but your love of your only son blinds you.

Mr D.**Aged 39**

You are the father of two boy twins. They are merry, naughty, noisy, but kind, ready to help their friends. They spend much time together, go in for sports, help mother about the house. You try to make them honest, industrious and clever boys. You think it's not easy to bring up children, but ...

PART IV

LESSONS WITH LAUGHTER

I. THE ENGLISH LESSON

Can you guess the last line of this story?

George was sitting in his English class. It was a hot afternoon and he was feeling sleepy. It was a grammar lesson and George was also bored. He hated grammar. He wanted to leave school and work. He wanted to be a gardener. George loved flowers and trees. George looked out of the window. He looked at the trees and flowers. Then he started day-dreaming.

After ten minutes the teacher stopped talking. She asked the students to do a grammar exercise in their books. The students took out their exercise books and their pencils and they started writing. The teacher looked at George. She saw that he wasn't writing so she said,

"Why aren't you writing, George?"

George stopped dreaming and said,

"What, Miss?"

"Wake up, George!" the teacher said. "Why aren't you writing?"

George thought for a moment and replied,

"I ain't got no pencil."

The teacher looked at George and said,

"You ain't got no pencil? You mean. I don't have a pencil."

George did not understand the English teacher so he said,

"Sorry, Miss."

The teacher said in an angry voice,

"I don't have a pencil. You don't have a pencil. He doesn't have a pencil. She doesn't have a pencil. We don't have pencils. They don't have pencils. Now, George. Do you understand?"

George looked at the teacher for a moment and then he said,

Key ("My goodness! What happened to all the pencils, Miss?").

II. THE BUSINESSMAN

Can you guess the last line of this story?

Mr Kane was a tough but successful businessman. Ten years ago, he started a small business. One day his son, Peter, came to him and said that he wanted to be a businessman like his father. Mr Kane told him that you had to be tough to succeed in business. He wanted Peter to go to university and become a lawyer, a teacher, or a doctor. However, his son was stubborn and refused. He only wanted to be a businessman and urged his father to help him.

"Please, Dad. Teach me how to be a successful businessman."

Reluctantly, Mr Kane agreed to his son's request.

"Okay, Peter. First of all I want you to walk down to the wall at the bottom of the garden." Peter looked at his father and said,

"But what has that got to do with business, dad?"

"Don't ask questions. Trust me and do what I say," he replied. Peter was puzzled but he walked to the wall. His father continued,

"Now climb up the ladder and stand on top of the wall."

Again Peter protested,

"But I don't see how this will help me to be a businessman."

"Don't ask questions. Trust me and do what I say," Mr Kane said.

Peter climbed up the ladder and stood on top of the wall. It was six metres high and Peter felt his legs begin to shake.

"Now. Jump down into the garden," his father said.

"But I can't. I'll injure myself," Peter protested.

"Do you want to become a successful businessman or not?"

"Yes, of course," Peter cried.

"Then trust me. I know what I am doing. Jump!"

Peter jumped into the garden and broke both his legs. As he screamed in pain his father came over to him and said,

Key («Son, always remember that the first rule in business is – NEVER TRUST ANYBODY»).

III. THE DEBATERS

Can you guess the last line of this story?

Debating is a very popular activity in Great Britain. For the British, it is important to be able to speak well and to speak convincingly. As a result there are many debating clubs and societies in schools and universities to train people to debate well. Each year there is a competition to find the country's best debater. One year the finalists were Steven Swan from England and Magnus MacDonald from Scotland. They were two very different characters, both in appearance and personality. Steven Swan was a short and very fat man. He weighed over 200 kilos and he was shaped like a ball. He was a very sociable man. Steven was always with friends and he never stopped talking. He spent a great amount of his time in expensive London restaurants debating with politicians and businessmen. They always paid the bills so Stephen ate enormous amounts of food.

Magnus MacDonald, on the other hand, was almost the complete opposite. He was tall and very, very thin. He looked like a pencil and he seemed to be just skin and bones. Magnus lived in a small Scottish town so he was quite unknown. He was a quiet man who spent most of his time reading books in the library. He never spoke unless it was necessary. 'Never waste words' was one of his favourite sayings. On the day of the final a large crowd waited anxiously to see and hear the two finalists. They entered the debating room and stood looking at

each other. This was the first time that they had met. Magnus was silent. Steven slowly looked at Magnus from head to toe and said,

"So you are Magnus. Looking at you, anybody would think that there was a famine in Scotland."

The crowd laughed. Magnus waited until the laughter had stopped and replied coldly,

Key («Looking at you, anybody would think that you had caused it»).

IV. THE PROUD MOTHER

Can you guess the last line of this story?

John was a very intelligent young boy. His parents were ordinary people who did not have much money, but John won a scholarship to a very famous private school. Most of the other boys came from very rich families. John's parents had left school when they were very young so they were not very well-educated.

Quite often John came home from school and used long words that his mother and father did not understand. One day he returned from school and said to his mother, "Mum, may I relate to you a narrative?" "What is a narrative?" she asked. "A narrative is a tale, a kind of story, mother." "Oh, I see," said the mother.

So John told her a long tale about a king who wanted to be a bird. It was such a long story that it was time to go to bed when he finished. As John was leaving the room he said to his mother, "Shall I extinguish the light?" "What does 'extinguish' mean?" his mother asked. "To 'extinguish something' means to 'put something out'," said John. "Oh, I see," said his mother. "Yes. Put the light out."

The next day John's mother was very nervous. The headmaster was coming to have tea at their house to talk about John's excellent progress. John's mother wanted to sound like an educated woman.

The headmaster arrived. John's mother gave him a cup of tea and one of her homemade pies which she had spent all morning baking. The pies were just out of the oven and they smelled delicious. John, his mother, and the headmaster sat down together. While they were eating, the family dog became excited by the smell of the pies. It began to bark and jump up and down. John's mother wanted to impress the headmaster so she said to John,

Key («John, take the dog by the narrative and extinguish it»).

V. THE LUNCHBOX

Can you guess the last line of this story?

Jock McPherson was careful with his money, never buying on impulse and always demanding good value for his hard-earned cash. Jock was an itinerant worker, employed in the building trade and constantly moving round the country from one building-site to another. One year he took up work on a site in London.

Jock took great care in choosing a boarding house. He eventually found one to his satisfaction, run by a Mrs Pride, who took great pride in the quality of service she provided. Her rooms were spotless, the service prompt and friendly, and her substantial breakfasts had become a legend. In thirty years of business she had never encountered a single dissatisfied customer.

Mrs Pride usually provided only bed and breakfast but Jock, through gentle persuasion rather than charm, made an arrangement with her to provide him with lunch each working day. Jock and Mrs Pride eventually settled on a price for this extra service.

However Mrs Pride was somewhat taken aback when Jock produced a large container for his lunch. It looked more like a suitcase than a lunchbox.

On the first morning Mrs Pride made up a large sandwich. She placed her best cold meats on the sandwich and filled it with generous amounts of salad. The sandwich was substantial enough to provide a meal for two men. When Jock returned from work Mrs Pride asked him eagerly about his lunch.

"Pretty good," Jock said. Then he added, "What there was of it."

Mrs Pride was hurt but she hid her disappointment.

The next morning she prepared two sandwiches, each one bigger than the one she had given to Jock on the first morning. She bought the best cheeses and cold meats and placed alternate layers of cheese, salad and meat on them. They were so thick that she wondered if Jock would be able to get his mouth round them. However she had a point to make and surely he couldn't complain this time. That evening Mrs Pride asked Jock how he had found lunch.

"Pretty good," he said without a smile. Then he added, "What there was of it."

Mrs Pride was outraged but she kept it to herself, giving no overt indication of the hurt and anger that coursed through her. She was determined at all costs to maintain her reputation of always satisfying her customers.

That night she went to her local baker and asked him to bake her a special loaf of bread, one metre square. This would completely fill Jock's lunchbox. Mrs Pride sliced, the loaf down the middle and stuffed it full of cheeses, meats, salads, fish and relishes.

The sandwich was so bulky and heavy that she needed assistance in lifting it into the lunchbox.

The following day Mrs Pride waited eagerly for Jock to return. When he came into the boarding house he did not wait for Mrs Pride to question him. He said,

Key («I see that we're back to one sandwich again.»)

VI. GIRLS HAVE LEARNT THEIR LESSON

Can you guess the last line of this story?

When Betty's husband came home unexpectedly from a long journey he found a stranger there ...

The latter was comfortably seated in his arm-chair, was wearing his pyjamas, smoking his pipe, and looking shamelessly at Betty.

The stranger was speechless, but Betty gave cries of horror.

- Good heavens - exclaimed the husband - what possessed you Betty?! Stop screaming!!!

- This can't be you - said Betty - it must be your double, though I seem to recognize your voice!

- I can assure you this is me - said the husband.

- Very well then - said Betty - if you're my husband could you quote something from Shakespeare?!

- Gladly! Here goes: "to be or not to be, that is the question!"

- Now I can see - said Betty, - it must be you! I can tell you at once by your learning. It really is you! There's no doubt about it. But...

Key (if so, can you explain to me who is the gentleman sitting in your armchair and wearing your pyjamas?!...)

VII. IT RUNS IN THE FAMILY

Can you guess the last line of this story?

Jim was a big boy now. Tomorrow was his 21st birthday. He was going to give a party, and what a party it was going to be? He was going to get a lot of presents and post-cards from all over the world! Aunt Bertha was going to send him a nice cake with 21 candles on it, and he was going to blow them out. And then all eyes would be on him, for he was going to deliver a speech.

Good heavens! The speech! That was the fly in the ointment! The mere thought of it made his flesh creep. He seemed to have such a lot to say and-yet... he knew perfectly well, the words were going to dry up and he was going to make a fool of himself.

He went to the kitchen and said to his mother, who was now busy cooking and baking as hard as she could go.

- Mummy, I'm expected to give a speech tomorrow.

- Good for you - answered his mother, looking at her boy lovingly. - Every one is expected to do the same at his or her 21st birthday party.

- But I am very shy, and don't know what to say... - whispered the boy.

- I know - said his mother with a sad smile - it runs in the family, you take after your father.

Key (If your father hadn't been so shy-you would have celebrated your 21st birthday last year ...)

VIII. FROM THE FRYING-PAN INTO THE FIRE

Can you guess the last line of this story?

Norah had never been afraid of ghosts. Why should she? This evening as she got off the train at Basing Stoke, she noticed it was very dark, and, it was only then that she remembered she had to cross a churchyard. She was actually

frightened, though she would not admit it, even to herself. She could of course, have taken the main road and avoided the place, but it would have taken her over an hour and she knew her aunt Bertha expected her on time, and would not have her own supper until she came. She made up her mind to be brave and go the shortest, way through the cemetery. But as she got nearer, she felt her hair stand on end and her heart sink into her boots, or, should I say, her walking shoes...

As she went through the gates she was quite relieved to see by the faint light of the moon that there was a man going in the same direction who was most willing to keep her company... For a moment they walked in silence as Norah simply hated the idea of talking to strangers, but she was a talkative girl and could hardly hold her tongue.

- I say - she began - I'll let you into a secret. A moment ago I was quite frightened. It's silly, isn't it? But I admit openly I was ...

As the man did not say anything, Norah gave him an enquiring look and asked:

- Haven't you ever been afraid to cross the cemetery so late at night?

Key (- I used to be - answered the man - when I was alive...)

IX. HE WAS PERFECTLY CALM ...

Can you guess the last line of this story?

- I wish I didn't have to fly all that way to London - said Mr. McLeod under his breath - the tickets are so damn expensive.

Mrs McLeod nodded her head:

Almost £10 each from Glasgow to London, can you beat that?!

As Mr. McLeod stood watching the planes take off and land, a pilot went up to him and said:

- You've got a troubled expression on your face, Sir. I feel I can be of some use to you. I will take you and the lady for only £2.

Mr. McLeod's face lit up with a smile, but the pilot added:

- On condition however, that you don't speak during the journey. If you utter a single word you will have to pay double fare.

McLeod agreed readily, though the plane was old fashioned had double wings, and was open up at the top.

The pilot said to himself: "I'll teach these mean Scots a lesson. I'll get them to speak all right".

The plane took off, but no sooner did it reach a certain height than the pilot started playing dirty tricks on his passengers... The plane went up and down for no reason at all, from time to time the engines stopped altogether and the plane seemed to be falling. Then it turned upside down and yet the passengers did not speak... The pilot could hear no sound at all from them. He was filled with admiration for the courage and cold blood of his passenger. As the plane landed he turned round and said to Mr. McLeod:

- I'd like to congratulate you on your courage, Sir, though I admit I'm more than surprised you managed to keep so cool.

Mr. McLeod was pleased with the compliment of course, but he said modestly:

- I confess there was one moment when I was about to speak...

- When was that? - The pilot asked rather amused.

Key (- When my wife fell out of the plane!..)

X. AN ENGLISHMAN ON A DESERT ISLAND

Can you guess the last line of this story?

When the ship went down all the passengers and all members of the crew were drowned. All except Mr. White. Strange as it may seem, he was thrown by the waves on to the rocks of a desert island. He sprang to his feet and put all his effort into his struggle with death. Soon he was out of the reach of the hungry water. He was safe. He stood on the shores listening to the roar of the foaming-waves and looking at his life-boat which had been washed far away from the shore. He really wanted to live. Life exercised on him dreadful fascination. He turned round and chanced to look to the left where he saw a hill with forest running up and down all over it, to his right he saw another hill on which he noticed three cabins and a man dressed in skins.

Presently the man came towards him, and as he approached Mr. White noticed he was a white man.

- My name is White - said he.

- How d'you do - answered the host in perfect English - my name is Hilton, it's rather stormy today, isn't it?

- Yes, rather - answered Mr. White - but it's clearing up a little and I suppose it'll be quite nice tomorrow.

- Let's hope for the best.

- So you live on this island? - said Mr. White.

- Yes, I do - answered Mr. Hilton - I've been living here for the last 10 years, quite alone.

- Alone? - queried Mr. White giving the three cabins an inquisitive look; - but you've got three houses.

- You're very much mistaken. Only the one on the left is my house. That's where I sleep, shave, have my meals etc. The one in the middle is my club. That's where I go after tea, to sit, have a pint of coconut juice, and think about the political and economic situation on the island.

- Oh, I see, - answered Mr. White - and what's the cabin on the right, if you don't mind my poking my nose into what isn't my business?

Mr. White thought he could see scorn in Mr. Hilton's eye as he looked at the last cabin.

Key (— Oh that, — he said at last — that's the club I don't go to.)

PART V CRAZY ENCYCLOPEDIA

This part will tell you everything, you never needed to know. It contains alphabetical and crazy categories including crocodiles, ghosts, witches and UFOS.

What's a Hindu?

Lay eggs.

What will the first clock on the moon be called?

A luna-tick.

Which reptile is good at sums?

An Adder.



Did the butcher have pigs' feet, Johnny?

I couldn't see, Mum— he had his shoes on.

What does an elephant do when it rains?

Gets wet.



Did you hear about the Australian who made himself a new boomerang. And then went mad trying to throw the old one away.

Doctor: You need glasses

Patient: How do you know?

Doctor: I could tell as soon as you walked through the window.

Madam, your dog's been seen chasing a man on a bicycle.

Nonsense, Officer, my dog hasn't got a bicycle.



What can you make that no-one can see?

Noise.

What are the largest ants in the world?

Elephants.

1st Eskimo boy: Where does your mother come from?

2nd Eskimo boy: Alaska

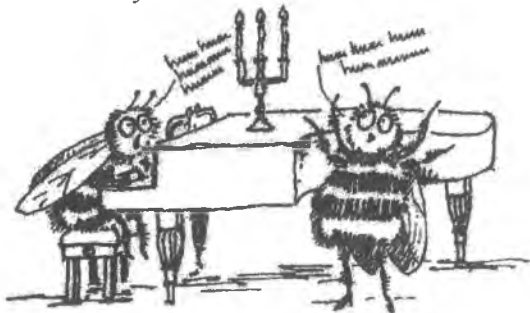
1st Eskimo boy: Don't bother, I'll ask her myself.

Who was the greatest King nevercrowned?

King-Kong.

Why do bees hum?

Because they don't know the words.



What has a neck but can't swallow?

A bottle.

Which sea do spaceships sail on?

The Galaxy.

Policeman: Did you know your wife fell out of the car a few kilometers back.

Motorist: Thank God for that, I thought I'd gone deaf.

Who wrote Great Eggspectations?

Charles Chickens.

What do cats read every morning?

Newspapers.

What can you hold without touching it?

Your breath.

Did you hear about the Magician whose favourite trick was to saw a woman in half?

She's in hospital now, in Wards 7 and 8.

What's the difference between lightning and electricity?

Did you ever get a lightning bill?

What do snowmen dance at?

A snowball.

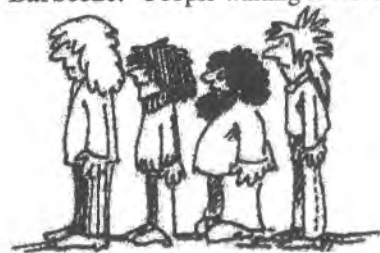


Selfish: What fishmongers do.



Minimum: A very small mother.

Barbecue: People waiting to have their hair cut.

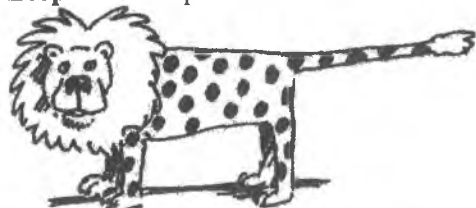


Adore: Something you walk through.

Nightmare: A dark horse.

Friday: The best day of the week for frying.

Leopard: A spotted lion.



Horseman: Someone who is half horse and half man.

What do geese eat?

Gooseberries.



Tommy: Is your dog a watch-dog?

Timmy: Yes.

Tommy: Ask him to tell me the time then.



What language do twins born in Holland speak?

Double-Dutch.

What did one ear say to the other ear?

Between you and me we need a haircut.

What is brown, hairy and wears sunglasses?

A coconut on holiday

What is white outside, red inside and loved by birds?

A worm sandwich.

Pupil: I'm sorry I'm late sir, I sprained my ankle.

Teacher: Bah, another lame excuse.

If a dog loses his tail, where does he go to get a new one?

To a re-tail shop.



What race is never run?
A swimming race.

Simpleton: I wonder how long a person can live without a brain?

Simon: Well, how old are you?

What nationality is Santa Claus?

North Polish, I think.

Customer: Waiter, there is a fly in this ice-cream.

Waiter: Serves him right, let him freeze.

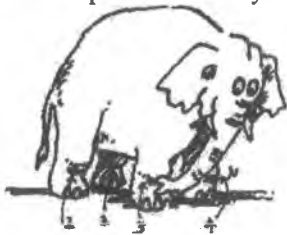


Why is a piano like an eye?

Because they are both closed when their lids are down.

Did you know that -

- the elephant is the only animal to have four knees



- it is impossible to sneeze with your eyes open
- a flea can jump 200 times its own length
- you blink 25 times every minute
- a hippopotamus can run faster than a man



- ice-cream was invented by a Frenchman called Gerald Tissain in 1620



- dogs sweat through their paws
- turtles have no teeth



When is a bus not a bus?

When it turns into a street.

Why is an empty purse always the same?

Because there's never any change in it.

Which trees do hands grow on?

Palm trees.



Where does August come before July?

In the dictionary

What country is useful at mealtimes?

China.

What comes down but never goes up?

The rain.



What word is always pronounced Wrong?

Wrong.

When is a river like the letter T?

When it must be crossed.

What is it that stays hot in the fridge?

Mustard.

Why does a lion have a fur coat?

It would look silly in a raincoat.



What goes up when the rain comes down?

An umbrella.

What is it that falls but never gets hurt?

Snow.

Who always goes to bed with his shoes on?

A horse.



What tables can you eat?

Vegetables.

What gets wetter the more it dries?

A towel.



What gets bigger the more you take away from it?

A hole.

Why is a tall person lazier than a short one?

Because he is longer in bed.

Why do birds fly south in winter?

Because it's too far to walk.



What do you call a wicked old woman who lives by the sea?
A sand-witch.



EXTRAORDINARY WORDS

ARREST - something you take when you're tired



APEAR - something you fish off



ACTOR - a man who tries to be everything but himself



ADULT - a person who has stopped growing at both ends and started growing in the middle



ATOM - a male pussy cat



ABYSS - an Abbot's wife



APEX - a female gorilla



ANTI-FREEZE - a female relative from Iceland



ANTELOPE - when two insects run off to get married without their parents knowing



AUTOBIOGRAPHY - a car's log book



ANTIBODY - uncle's fat wife



ASTRONOMER - a night watchman



ARCHEOLOGIST - a man whose career lies in ruins



ALARM CLOCK - something to scare the daylight into you



ABUNDANCE - 222 dancing cakes



AFFORD - a car some people drive



BACTERIA - the rear of a cafeteria



BETROOT - a potato with very high blood pressure



BEE - a hum-bug



BATHING BEAUTY - a girl worth wading for



BOYCOTT - a small bed that's no good for girls

BUTTRESS - a dairy maid who makes butter



BLUBBER - weeping and whaling



BELLICOSE - a warm, fat stomach



BARBARIAN - the man who cuts your hair badly



BORE - someone who wants to tell you about himself when you want to tell him about yourself



BIGAMIST - someone who makes the same mistake twice



BULLDOZER - a sleeping bull



CANNIBAL - someone who is fed, up with people



CARTOON - a song you sing in the car



CHAIR - headquarters for hindquarters



CATERPILLAR - an upholstered worm



CROWBAR - a drinking place for crows



COINCIDE - the sensible thing to do when it's raining



CONFERENCE - a meeting of the bored



CACTUS - an overgrown pin cushion



CHARCOAL - what the cleaning lady puts into the fire



CABBAGE - the age of a taxi



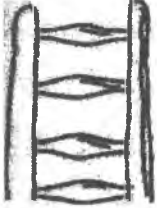
CATASTROPHE - the prize awarded to the top pussy at the cat show



COWARD - a man who thinks with his legs



CLIMATE - the only thing you can do with a ladder



CAULIFLOWER - the blossom a dog wears in his button hole



COMMITTEE - a body that keeps minutes and wastes hours



CRIMINAL - one who gets caught

CHAMPAGNE - the French for 'false window'



CROSSROADS - angry motorways



CLOAK - the sound made by a Chinese frog



CAMEL - a warped horse



COCOON - a wound-up caterpillar



CHIPMUNK - a French friar



CELLMATES - two germs living together



CARPET - material bought by the yard and worn out by the foot



DENTIST - someone who always looks down in the mouth



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