

A B

A B C

A B C D E F G

H I J

K L M

N O P Q R S T U

V W

X Y Z

EMAIL SYMBOLS

@

.

:

/

\

A—A

A_A

~

HIRING A CAR

Listen to the conversation and complete the form below with the information you hear

FIRST NAME:

SURNAME:

NATIONALITY:

ADDRESS:

.....

POSTCODE:

MOBILE PHONE NUMBER:

HOME PHONE NUMBER:

EMAIL ADDRESS:

INTRODUZIONE

APPROCCIO

Secondo il quadro teorico della "Register & Genre Analysis", le mail, i fax, le lettere commerciali, le relazioni, ecc. non sono soltanto testi, ma anche eventi comunicativi che coinvolgono sia l'emittente che il ricevente. Ogni messaggio ha uno scopo preciso e, nel mondo del lavoro, molto spesso è quello di persuadere qualcuno a fare qualcosa. Per raggiungere tale scopo, dobbiamo immaginare il ricevente, che cosa vuole e che cosa deve sapere, e poi comporre un testo che funzioni a tre livelli distinti: (1) un primo livello di presentazione convenzionale per un tipo di testo, che si tratti di fax, lettere, mail o curricula vitae. Se il formato non è abbastanza professionale, il ricevente sarà meno disposto a reagire positivamente; (2) un secondo livello di struttura retorica di un *genre* determinato (un invito, un reclamo, una domanda per un posto di lavoro, ecc.), il quale è, a sua volta, suddiviso in **steps** (Harper 2006) che lo compongono. Alcuni di loro sono obbligatori, altri sono facoltativi e la sequenza è cruciale per ottenere il risultato desiderato; (3) un terzo livello di composizione verbale, ad esempio i verbi modali più adatti, le frasi convenzionali, il vocabolario tecnico, e così via. Quest'ultimo livello implica parole e frasi convenzionali da "metabolizzare" regolarmente durante il corso.

La struttura schematica di un testo opera al di sotto della superficie delle parole e questo fa sì che ogni **step** può essere espresso in vari modi, in base al **registro** richiesto da una determinata situazione. Il **registro** (Halliday 1978) di un testo è la varietà di linguaggio appropriato ad un messaggio particolare all'interno di un contesto situazionale (Brown & Yule 1983: 195) ed è determinato da tre fattori: (1) il **campo**: il fine comunicativo del testo (di cosa si tratta e per chi è stato prodotto); (2) il **tenore**: le relazioni tra l'emittente e il ricevente del testo (formale, colloquiale, neutrale); (3) il **modo**: i mezzi di comunicazione atti alla trasmissione (ad es. scritto, parlato, online).

METODOLOGIA

Questo corso è "task based", cioè si fonda sullo svolgimento di compiti mirati. Ogni *task*/compito rappresenta un'attività durante la quale lo studente usa il linguaggio al fine di ottenere un risultato specifico. L'attività del gruppo di studio è focalizzata sul compito e l'inglese è lo strumento con il quale gli studenti la completano. Essi imparano attraverso la ripetuta esperienza dello stesso compito o di compiti simili, e questa crescente familiarità dovrebbe promuovere scorrevolezza ed aiutare, settimana dopo settimana, lo sviluppo del linguaggio.

L'importante non è aver dato la risposta giusta alla fine dell'esercizio, quanto, piuttosto, l'impegno con il quale si è cercato di portare a compimento il compito, dato che l'apprendimento ha luogo nel corso dell'attività stessa.

Questo metodo dev'essere coadiuvato dalla memorizzazione settimanale di parole e frasi utili in quanto la *Business Communication* è ricca di espressioni particolari e frasi fatte. Molte di esse sono raccolte nel glossario consultabile online su <http://docenti.unimc.it/martin.harper>

La prova scritta di *Business Communication* consisterà nello svolgimento di un compito simile a quelli precedentemente condotti in classe. Agli studenti verrà richiesto di redigere una mail e una fax oppure una lettera.

SARGY MANN

Watch the BBC news report: 'Sargy Mann: Painting with inner vision - BBC News'

<https://www.youtube.com/watch?v=x9vHwClaswM>

Complete the sentences below using *can / can't / could / couldn't / will be able to / won't be able to*

- 1) Sargy Mann see.
- 2) Sargy Mann see again.
- 3) Sargy Mann paint the images he sees in his mind.
- 4) When he was 30, he still see.
- 5) When he was 35, he see anymore.
- 6) When he was 30, he paint landscapes.
- 7) Now, he paint landscapes anymore.
- 8) Now, he still paint portraits of his wife.
- 9) The gallery owner thinks he sell a large Sargy Mann painting for £50,000.
- 10) Sargy Mann thinks he always paint if the subject comes from his own experience.

VOCABULARY

A drawing	Sight	Eyes	Blind	To paint
A painting	Blindness	Cataracts	Edgy	To give up
A canvas	Blu tack	Collectors	Dangerous	
A landscape		Brushes		

NOTES

PRESENTATION

1a) Notes should be short, simple and are usually informal in style. Here are some examples:

<p>1.</p> <p>Dear John</p> <p>Thank you for taking the time to show me around the factory yesterday — I realize how busy you are at this time of year. Anyway, I really enjoyed it and it was great to meet everyone in the Sales department at last. Looking forward to seeing you all again sometime. I'll be in touch.</p> <p>Janet</p>	<p>2.</p> <p>Dear Jane</p> <p>Sorry about this afternoon's meeting being cancelled at such short notice. Apparently there has been an emergency at Head Office and the Managing Director won't be able to come after all.</p> <p>Please accept our apologies, I'll let you know as soon as another date has been arranged.</p> <p>Derek</p>
<p>3.</p> <p>Dear Mr Brook</p> <p>This is just to let you know that the container from Taiwan has arrived at the terminal in Hull. I shall phone the forwarder today and arrange delivery for tomorrow afternoon. Please make certain that there will be enough men available to unload the lorry.</p> <p>Sue Greene</p>	<p>4.</p> <p>Dear Mike</p> <p>The guys in the warehouse say they need a hand to load the Glasgow delivery onto the lorry. Could you send a couple of lads from the packing dept. to help them out?</p> <p>Thanks.</p> <p>Pete</p>
<p>5.</p> <p>Dear Sally</p> <p>Alison just phoned to say that she is sick and won't be coming in to work today. She'll be back by the end of the week, though.</p> <p>Charlie</p>	<p>6.</p> <p><i>Dear Sharon</i></p> <p><i>This is just a short note to remind you that the technician from Photon Photocopiers will be here at 10 o'clock. You told me you needed to talk to him urgently.</i></p> <p><i>Geoff</i></p>
<p>7.</p> <p>Dear Mr James</p> <p>I called the Hotel Eldorado in Scunthorpe and they confirmed your booking for a double room with private bath from November 18th-20th. I told them that you will arrive at about 10.30 a.m.</p> <p>Denise</p>	<p>8.</p> <p>Dear Paul</p> <p>I'm sorry about this but something has come up and I won't be able to come to your office on Friday as planned. I'll call you back on Tuesday by which time the situation will be a little clearer and we can fix a new appointment.</p> <p>Mark</p>
<p>9.</p> <p>Dear Ingrid</p> <p>I am trying to organize a short course for the secretarial staff on how to use the newly installed Windows 10 software. Do you think you could give them a short talk about the basic applications on Monday morning, starting at about 9.30 ? Please let me know if that's OK.</p> <p>Graham</p>	<p>10.</p> <p>Dear Graham</p> <p>Thank you for inviting me to give an introductory talk to the secretarial staff about Windows 10. I shall prepare a short PowerPoint presentation to go with it, so please don't forget that I will need a laptop, a projector and a screen. See you on Monday at 9.30.</p> <p>Ingrid</p>

1b) Look at the notes on the previous age. Which one is (a) a cancellation; (b) an invitation; (c) an apology; (d) a reminder; (e) a request; (f) confirming something; (g) accepting an invitation; (h) passing on a message; (i) informing someone of something; (j) thanking someone for something.

1c) Find the modal verbs in each message and notice how they are used.

What are the ten Central Modal Verbs in English ?

CAN WILL SHALL MAY MUST

What is the negative form in each case ?

.....

1d) Requests, Promises & the Future

Notice how modal verbs and imperatives are used to make requests, promises and statements about the future.

Requests

Could you *send* this letter by registered post ?

Do you think you could *work* overtime this weekend ?

Please *let* me know if that's OK.

Polite Imperative

Please don't *forget* to confirm the appointment.

Negative Imperative

Promises

I'll *be* in touch.

I won't *forget*.

I / We shall *pick* you up at 9.30.

British English (I/We only)

I / We shan't *be* late.

British English (I/We only)

The Future

The flight will *arrive* at 22.30.

Mrs Peel won't *be* in the office tomorrow.

I / We shall *deliver* the goods by May 1st.

British English (I/We only)

I / We shan't *start* the meeting until 10.30.

British English (I/We only)

1e) Now complete these sentences with will, won't, shall, could or the imperative.

i) Do you think you photocopy these documents for me ?

ii) There's heavy traffic on the M25 so they get to Brighton until late this afternoon.

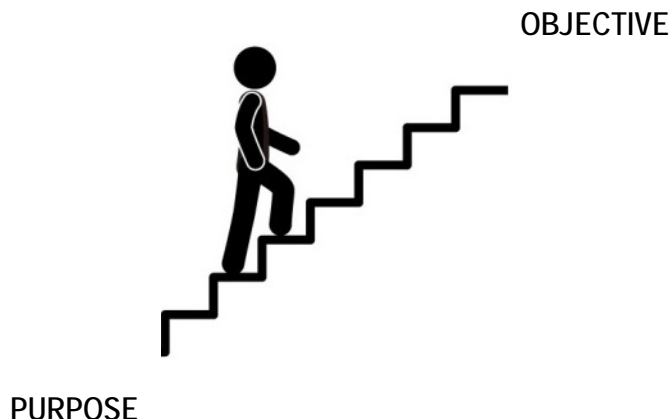
iii) Please forget to write your name in capital letters at the top of the page.

iv) The company pay all your travel expenses while you are in New York.

v) I let you know as soon as we have the results.

2) ORGANIZING THE TEXT: Six Steps From Purpose To Objective

In business, every note has a **purpose** (e.g. to cancel an appointment) and an **objective** or desired outcome (e.g. the cancellation). We can divide the progression from **purpose** to **objective** into six basic **Steps**.



You can use this sequence of **Steps** as a guide for writing your own notes.

Now look at the **Steps** and their explanations below. **Steps 1, 2, & 6** are always necessary. **Steps 3, 4 & 5** are optional if, for example, your note is simply providing the recipient with information.

NOTES: The Conventional Order of Steps

Step 1: SALUTATION:

Usually 'Dear' plus the recipient's first name: Dear John, Dear Jane

In more formal notes (to your boss, for example, or your doctor) you usually put 'Dear', the recipient's title (Mr, Mrs, Miss, Ms, Mx, Dr etc.) and their surname: *Dear Mr Smith* (for a man) / *Dear Ms Jones* (for a woman) / *Dear Dr Pym*

Step 2: EXPOSITION: Explain the situation. State the main facts and all relevant information.

Step 3: PROMISING ACTION: Explain to the addressee what you are going to do.

I'll be in touch... I won't forget... I shall let you know... I / we shan't...

Step 4: REQUIREMENTS: Explain what you want the addressee to do.

*Could you possibly...? If possible, I would like ... Would you... Could I/you/it...
Please accept our apologies Please let me know... Please reply as soon as possible*

*Can I/you/it...
Don't forget to...*

Step 5: THANKS:

Thanks / Many thanks / Thanks in advance / Thank you so much

Step 6: IDENTIFICATION:

Usually just the first name: *Mike, Peter, Jane, Sue*

In more formal notes, you may put your first name and surname: *Matt Black, Sue Brown*

3) REGISTER

Each **Step** can be expressed in a number of different ways, depending on factors such as (i) the subject matter and purpose of the message; (ii) the role relationship of addresser and addressee; and (iii) the means of communication involved. Getting the Register right (i.e. using the appropriate variety of language) is particularly important when writing notes because the messages are so short that they can easily sound curt or abrupt.

3a) APOLOGIES

Read the apologies below. Which one should be formal and which one ought to be informal ? Establish the correct register by circling the most suitable alternative in each case.

1.

Dear Sally / Ms Barstow

This is just a short note / missive to apologize profusely / to say sorry for leaving you unassisted / all on your own in the office until 11 o'clock this morning. Unfortunately, when I woke up I discovered that my son had contracted / come down with a virus and so I had to take him to visit a properly qualified medical practitioner / to the doctor's to ascertain whether / make sure he was all right before I came to work. I'm afraid / unfortunately for you, I didn't have my mobile / Fantozzi Cloud 9 ePhone with me, either, which is why I found myself utterly unable to / couldn't text you / compose an appropriate text message to inform you / to let you know what was happening. Thank you so much for holding the fort / coping with any unexpected difficulties which may have occurred during my absence. I'll make it up to you / you will be suitably rewarded in due course, you have my word of honour / I promise.

Ms J.A. Brodie B.A. (Hons), PGCE / Jean

2.

Dear George / Mr Nesbitt

This is just a short note to apologize / to say sorry for having scratched the paintwork on your brand new Jaguar SJX / motor car this morning. You see / Unfortunately I pulled in too fast while I was parking my motorcycle next to it in the company car park this morning and as a result / so, there is a bit of a / 10cm scratch on the door on the passenger side. Naturally I / I suppose I ought to own up / admit full responsibility and I could always / shall contact my insurance company as soon as possible / soonish in order to minimize any bother / inconvenience this may cause you as MIB Ltd.'s CEO / my boss. In the meantime / for now, I can only say sorry yet again / apologize once more and hope that this matter / business will be resolved / sorted out as soon as possible.

Jeremy Bentham / Jez

3b) WRITING ACTIVITY

In groups of two or three, prepare a handwritten apology to:

- Your boss. She asked you to prepare a report for her today but it will not be ready until tomorrow.
- Your flatmate. He/she left a chocolate cake in the fridge and you ate it because you were hungry.

3c) THANKS

Read the thank you notes below. Which one ought to be formal and which one should be informal ? Establish the correct register by circling the most suitable alternative in each case.

1.

Mr Bentham / Dear Jez

Thanks / Thank you so much for lending me your umbrella this morning. I dread to think what might have befallen me had you not done so / Just as well you did, I'm sure I would have got soaked / might well have been severely inconvenienced when I popped out / made a brief excursion to retrieve / to pick up the post. By the way / On a related point, if you're concerned about its whereabouts / wondering where it is now, I left it to dry in the coat stand in your office.

Tom / Thomas Fotherington-Thomas

2.

Dear Mike / Mr Tucker

This is just a short note to thank you / offer my heartfelt thanks for your interesting and informative / fascinating PowerPoint presentation about debt collecting / chasing late payments at the MIB Sales Conference this morning. Unfortunately / you see MIB Ltd. has a particular problem in this area and so / as a result, we need an expert opinion / all the advice we can get on how to proceed / what to do if we are to come through the present downturn. Naturally / I suppose I might / shall contact you again should / whenever we need your services in the future.

Brian Aldridge / Brian Aldridge B.Sc. MBA (Sales Manager)

3d) WRITING ACTIVITY

In groups of two or three, write a thank you note to:

- The intern, Anna Prentice, who managed to book a table for you and your husband/wife at your favourite restaurant in Paris on February 14th.
- Morgan Leafy, the Consul at the British Embassy in Timbuktu, who provided you with an emergency EU passport on a Sunday evening because yours had been stolen.

TELEPHONE VOCABULARY

Look at the pictures below. What are these objects called in English ?



1



2



3



4



5



6



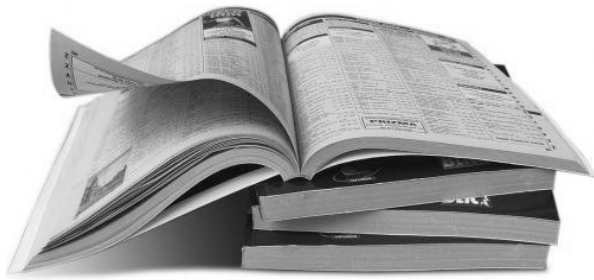
7



8



9



10



11



12



13



14



15.....



16.....

VERBS

To insert coins / a phone card
 To dial / to tap in a number
 To redial
 To call / to ring / to phone s.o.
 To reply
 To call s.o. back
 To hang up
 To lift the receiver
 To replace the receiver
 To recharge the battery
 To text s.o.

11D It's my first day

Real World checking information
Help with Listening contrastive stress
Review reporting verbs; requests

QUICK REVIEW ●●●

Work in pairs. Who were the characters in the TV drama *Undercover*? What can you remember about episodes 4 and 5? Use reporting verbs (*invite, admit, etc.*) where possible: A Dom invited Kat to have dinner with him. B He also admitted falling in love with her.

1 Work in groups. Discuss these questions.

- Which three people do you phone the most? What do you talk about?
- Do you ever talk in English on the phone? If so, who do you speak to?

2 a) R11.10 Look at the photo. Nicola is working as a temp at On The Box. Today is her first day. Listen to two phone conversations. Choose the correct words/phrases.

- The first caller wants to speak to Max/Gabi.
- He wants/doesn't want to leave a message.
- He is flying to/from London.
- The second caller is at work/on holiday.
- Nicola has to call someone at the BBC/CBN.
- She also has to send out party invitations by the end of today/the week.

b) Listen again. Fill in the gaps on Nicola's notepad.



Real World Checking information

3 a) Fill in the gaps with these words.

name could give talking catch
with spelt mean didn't say

- Sorry, what did you say your name was again?
- Is that Kramer a K?
- Sorry, I get all of that.
- Could you it again, please?
- Do you this Wednesday?
- And you tell me his surname again?
- Is that G-R-O-N-E-R?
- Are you about the London party?
- Sorry, I didn't quite that.
- Can you it to me again, please?

b) Which sentences in 3a) do we use to: a) ask someone to repeat information? b) check that the information you have is correct?

c) Check in **RW11.1** p139.

4 R11.11 P Listen and practise the sentences in 3a). Copy the polite intonation.

Sorry, what did you say your name was again?

Message for Max

Stan ¹ Cramer called from ² in Florida.

Wants to meet to discuss Undercover contract next ³ .

Arriving at Heathrow on Virgin flight ⁴ from Miami at ⁵ .

To do

Contact Harry ⁶ at the BBC.

Tell him the meeting on Wednesday ⁷ th is cancelled.

Send out invitations for the Undercover party in ⁸ .

note - Gabi's mobile: ⁹ .

Help with Listening Contrastive stress

- We usually put the main stress on words, numbers or letters that we want to check or correct.

5 a) **R11.12** Listen to these sentences. Where are the main stresses in each sentence?

NICOLA And it arrives at twelve fifty.

MR CRAMER No, not twelve fifty, twelve fifteen.

b) **R11.13** Listen to four more pairs of sentences. Which words, letters or numbers have the main stress?

c) Work in pairs. Look at R11.13, p157. Practise saying these pairs of sentences.

6 a) Choose the correct words.

A Hello, ¹**can**/will I help you?

B Yes, can I speak to Mr Smith, please.

A Do you ²**mean/say** Ron Smith?

B No, Ed Smith.

A Can you call Gary on extension 223 about the conference?

B Sorry, I didn't ³**give/get** all of that. Did you ⁴**say/tell** extension 233?

A No, extension 223.

B And are you ⁵**talking/saying** about the UK conference?

A No, the European conference.

B Sorry, could you ⁶**give/get** me your address again?

A 23 Jerrard Street, SE19.

B Is ⁷**this/that** Gerrard ⁸**with/for** a G?

A No, it's ⁹**with/for** a J.

b) Where are the main stresses in the sentences in **bold** in 6a)?

c) **R11.14** Listen and check.

d) Work in pairs. Practise the conversations in 6a).

7 Work in pairs. Student A → p106. Student B → p111. Follow the instructions.

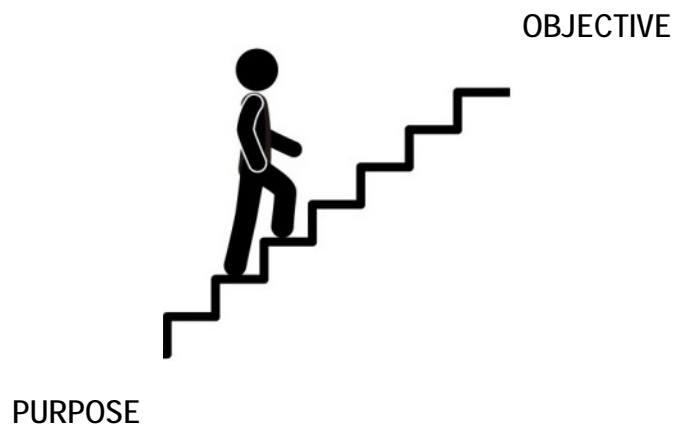
TELEPHONE CALLS

PRESENTATION

1) In theory, you can say anything you like during a telephone call. In fact, business calls are quite predictable. Why ? Because time is money when you are on the phone, so messages have to be clear and simple, precise and concise.

MANAGING A TELEPHONE CONVERSATION: Seven Steps From Purpose To Objective

In business, every call has a **purpose** (e.g. to fix an appointment) and an **objective** or desired outcome (e.g. the appointment). We can divide the progression from **purpose** to **objective** into seven **Steps**.



Each **Step** can be realized via a number of fixed or semi-fixed conventional phrases. You can use this sequence of **Steps** as a guide, learn the conventional phrases whole, like single words, and use them in conversation with little or no variation.

Now look at the next page and study the **Steps** plus the typical words and phrases that go with them. Some are absolutely necessary, like **Step 1**, **Step 2**, **Step 4**, **Step 5** and **Step 7**. Others are optional, like **Step 3** and **Step 6**. Between the **Steps**, of course, you can make as many digressions as you like but, once you know the seven **Steps**, and the fixed and semi-fixed phrases that express them, you can manage a conversation on the phone because you will always know where you are going.

THE CONVENTIONAL ORDER OF STEPS IN A PHONE-CALL

STEPS 1, 2, 5 and 7 are obligatory. STEPS 3, 4, and 6 are optional.

STEP 1. SALUTATION / IDENTIFICATION:

Person Called

"Hello. John Smith speaking."

"Hello. MIB Enterprises. Can I help you ?"

STEP 2. INTRODUCTION; ASKING FOR / CONFIRMING IDENTIFICATION:

Person Calling

"Hello. This is Andrew Patterson. Could I speak to the manager, please ?"

"Hello. This is Andrew Patterson. Who is speaking, please ?"

"Hello. Is that the Regent Hotel ?"

"Oh, I'm sorry. I've got the wrong number."

STEP 3. GETTING THROUGH TO THE RIGHT PERSON:

Person Called

"If you hold on, I'll put you through to Mr X."

"I'm afraid the line's engaged. Could you hold on, please."

"I'm sorry, the line's busy. Will you hold ?"

"Hold on, I'm putting you through."

"OK. You're through now. Go ahead."

"I'm afraid Mr X is away / isn't in. Can I take message ?"

"I'm afraid Mr X is busy. Shall I get him to call you back ?"

"I'm afraid Mr X is busy. Could you call back later, please ?"

"I'm afraid you've got the wrong number."

STEP 4. EXPOSITION: (State the main facts and all relevant information such as sources of information etc.)

Person Calling

"Hello ? It's about a printer I bought at MIB Digital in Rimini last Thursday. I'm afraid it doesn't work properly."

"It's about..." "I'm calling about..." "I'm calling to ask you..." "I'm calling to let you know that..."

"I'm afraid there's been a mix up / a slip up / a misunderstanding." "I'm afraid there's a problem with..."

STEP 5. REQUIREMENTS: (Explain what you want the addressee to do).

Person Calling

"I was wondering if you could tell me..." "Would it be possible to...?" "Could you possibly...?"

"If possible, I would like..." "I would like ..." "Would you..." "Could I/you..." "Can I/you..."

"If you do notx..... within ...y... days, I will be forced to....z...." "Well, unless you....x..., I willy...."

STEP 6. CONFIRMATION: (Summarise what has been agreed)

Person Calling / Person Called

"So, you will call me again at this number when you have found the invoice."

"So, I shall receive a refund if I take the receipt to the main cash-desk."

"OK, then. I shall send you the goods on the 14th of March, as we agreed."

"Right, I will call you back as soon as I have spoken to..."

STEP 7. CONVENTIONAL ENDING:

Person Called

"Thanks for calling."

"Thank you very much. Goodbye."

"Goodbye, then."

"Bye, Andy."

Person Calling

"Not at all. Goodbye."

"Goodbye."

"Goodbye."

"Bye."

3) PRACTICE

Look at this example of a phone call. Notice the **Steps** and the typical phrases that go with them.

3a) Listen and read.

DIALOGUE

Switchboard: "Hello. City Restaurant. Can I help you ?"

Sam Brown: "Hello. This is Sam Brown of FTAM Enterprises. Who is speaking, please ?"

Switchboard: "I'm Maria Marks, the switchboard operator."

Sam Brown: "Could I speak to the Manager, please."

Switchboard: "If you hold on, I'll put you through to Ms Reynolds."

Manager: "Hello. This is Jane Reynolds. Who is speaking, please ?"

Sam Brown: "Hello. This is Sam Brown of FTAM Enterprises. I'm calling to make a reservation. We'd like to book a private room next Friday evening for about thirty-five people, if possible."

Manager: "OK. Is it a company function ?"

Sam Brown: "That's right. It's farewell party for our Managing Director who's retiring at the end of the month."

Manager: "I see. Yes, we have a function room available. Would you like to book it now ?"

Sam Brown: "Yes, please. Friday March 10th at eight p.m."

Manager: "Are there any special requirements, such as vegetarian dishes ?"

Sam Brown: "I'm sorry I don't know, I'll find out and send you a fax as soon as I can."

Manager: "OK, I will need e-mail confirmation from you by Friday morning, in any case. Our e-mail address is City_Restaurant @ intelsat.co.uk"

Sam Brown: "OK, then. I'll get back to you as quickly as possible. Thank you very much, goodbye."

Manager: "Goodbye."

3b) Now think carefully. What was the Sam Brown's **purpose** in making the call ?

Was it,

- (a) to leave a message.
- (b) to make an appointment to talk to the Manager.
- (c) to book a private room at the restaurant.
- (d) to book a table at the restaurant.

3d) Choose the best reply, (a), (b) or (c) in each case.

1) "Hello. VIP Ltd. Can I help you ?"

(a) "Hello VIP Ltd." (b) "Hello. This is Janet Croft." (c) "Janet Croft is speaking."

2) "Could I speak to Miss Jones, please ?"

(a) "Who are you ?" (b) "Who's that ?" (c) "Who's calling ?"

3) "I'd like to speak to Mr Benson, please."

(a) "Why ?" (b) "Oh yes ?" (c) "Could I ask what the call is about ?"

4) "Hello. Is that the Complaints department ?"

(a) "Who's asking ?" (b) "If you hold on for a moment, I'll put you through." (c) "No."

5) "I think there's been a slip up."

(a) "Really ? What's the problem ?" (b) "A slip up where ?" (c) "What's your problem ?"

6) "I'm afraid Mr Jones is out of the office all morning."

(a) "I'll call back at 11.30, then." (b) "Shall I call back after lunch, then ?" (c) "I'm sorry I called."

7) "I think you've got the wrong number."

(a) "Oh no I haven't." (b) "So, it's my fault, is it ?" (c) "Really ? Isn't that 0462 51723, then ?"

8) "Thank you for calling. Goodbye."

(a) "Goodbye." (b) "Good day." (c) "Farewell."

4) SPEAKING ACTIVITY

STUDENT A:

Study your part in the telephone conversations on the next page. Tell Student B when you are ready.

STUDENT B:

Look at the page after that and follow the instructions. When you are ready, start with conversation 1.

TELEPHONE CONVERSATIONS

Student A

Conversation 1.

You are the caller, Mr / Ms Robinson.

Call the Cambridge Hotel to make a reservation for tomorrow night for you, your wife/husband and Mr Green for three nights.

Mr Green wants the room for an extra night.

You will arrive at 23.00.

Ask if you will be able to get a meal at the hotel when you arrive.

Your American Express card no. is 777 4580 2132 9

Your e-mail address is: robinson ~ inbox @ jumpy . it

Conversation 2.

You are the manager of the Provence Restaurant (the best in town).

The menu includes fresh fish and vegetarian dishes.

Private room available Monday to Wednesday, 20.00-23.30.

Written confirmation of any booking is required by e-mail at: provence _ restaurant @ webnet . co . uk

The exact number of places must be confirmed at least ten hours in advance.

Your early morning phone number is 0156 9243978.

Conversation 3.

You are the receptionist at the Bristol Hotel.

Ten double rooms & one single room are available from 15 June – 30 June.

All rooms are quiet and comfortable. Single rooms = 3m x 4m. Double rooms = 5m x 6m.

Prices:

Single Room: £65 per night (including breakfast).

Double Room: £100 per night (including breakfast) or £120 per night (with balcony, sea view and breakfast).

Rooms include bath and shower, colour TV, telephone, mini-bar, Wi-Fi Internet access and air-conditioning.

To make a booking, you will need to know the caller's name, e-mail address and telephone number.

Ask for confirmation by e-mail at: bristol — hotel / bookings @ enetwork . com

Conversation 4.

You are the caller, Mr / Ms Evelyn Maddox. You live in Pesaro, you want to fly to England.

You want to take a full-immersion English course in Cambridge this summer.

Cambridge is north-east of London, you want to be there by Sunday, 3 August.

Duration of course: four weeks from Monday, 4 August.

Now phone EuroJet Airlines and book a return ticket to England.

Your Visa credit card number is: 0 12 3465987

Your e-mail address is: maddox \ e @ webnet . co . uk

TELEPHONE CONVERSATIONS

Student B

Conversation 1.

You are the receptionist at the Cambridge Hotel.

You are very busy because there is a trade fair in Cambridge this week.

Rooms available: Single rooms, 0. Double rooms, 2.

Reserved rooms are held until 21.00 unless the guest pays in advance by Mastercard, Diner's Club or American Express.

Write down the name of the caller and his/her e-mail address.

Hotel restaurant open 19.00-22.30. Hotel coffee shop open 17.00-2.00 a.m.

For further information, guests can visit the hotel website at: [www.cambridge — hotel . co . uk](http://www.cambridge-hotel.co.uk)

Conversation 2.

You are Mr / Ms Biggs of Biggs and Kray Ltd.

Call the Provence Restaurant (the best in town) to book a private room for a visiting group of clients next Tuesday evening, ideally from 19.30-21.30.

There will be ten to fourteen people in your party. You won't know exactly how many until Tuesday morning.

Three of your guests are vegetarians.

Give your name, phone number and e-mail address: [biggs \ ceo @ xyznet . com](mailto:biggs\ceo@xyznet.com)

Conversation 3.

You are Mr / Ms Richardson of Packard Enterprises.

Call the Bristol Hotel and find out if there are any rooms available from 16 June – 25 June.

You require rooms for yourself, Ms Castle, and Mr and Mrs Hogan.

Find out the cost of single and double rooms per night, and ask whether breakfast is included.

Ask about the differences between the cheaper rooms and the more expensive rooms.

You want quiet rooms with a view of the sea, if possible.

Book one double room at the lower price and two at the higher price.

Give the receptionist your name and e-mail address: [richardson / packard _ ent @ xyznet . com](mailto:richardson/packard_ent@xyznet.com) plus your telephone number.

Conversation 4.

You work for EuroJet Airlines. EuroJet Airlines has tickets available for:

Rimini – London (Gatwick), departing every day at 14.00, arriving in London at 16.00.

Ancona (Falconara) – London (Stansted), departing Monday and Saturday at 8.00, arriving at 11.00.

Check-in time: one hour before take-off.

Gatwick is south of London. Trains for London (Victoria station) depart every twenty minutes.

Stansted is east of London. Trains for Cambridge depart every thirty minutes.

Prices: Rimini – London (Gatwick): £90 return (economy class); £120 (business class).

Ancona (Falconara) – London (Stansted): £60 return (economy class); £90 (business class).

EuroJet takes telephone bookings and accepts payment by Visa and Mastercard (ask for the number).

Write down the name, e-mail address and telephone number of the caller.

For a complete list of terms and conditions, your website is at: [www . EuroJet~airlines . co . uk](http://www.EuroJet~airlines.co.uk)

Vocabulary

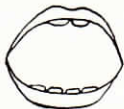
First learn the words you will need to study how to make the sounds in this section.

Your mouth

- 1 This is your mouth.



- 2 Open your mouth



- 3 Close your mouth.



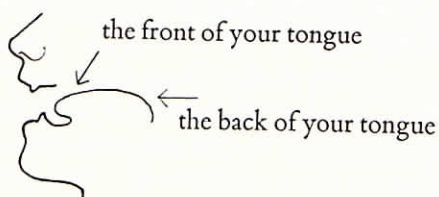
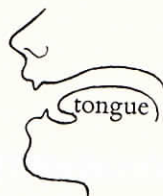
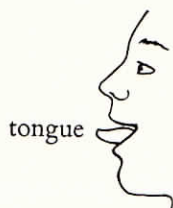
- 4 Open your mouth a little.



- 5 Open your mouth a little more.



Your tongue

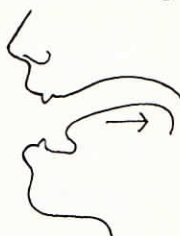


Moving your tongue

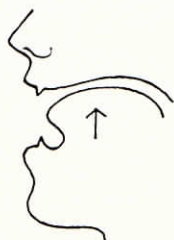
Put your tongue forward.



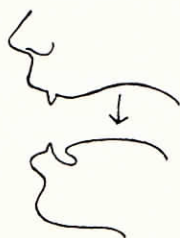
Put your tongue back.



Put your tongue up.



Put your tongue down.

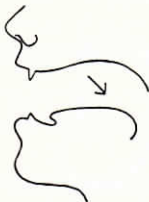


Put your tongue forward and up.



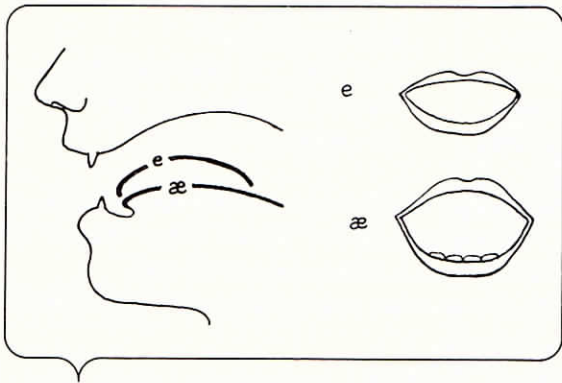
Practise i:
eat, easy, he, we, she

Put your tongue down and back.



Practise a:
ask, answer, arm, car

Unit 4 æ man



First practise the sound **e** (see page 9).
Then open your mouth a *little* more.

Practice 1 Listen and repeat:



sound 1 sound 2



x axe



pen pan



men man



said sad



beg bag



bread Brad



Test Tick the words you recognise in the sentences you hear:



- 1 a) pen; b) pan
- 2 a) men; b) man
- 3 a) said; b) sad
- 4 a) gem; b) jam
- 5 a) pet; b) pat
- 6 a) bed; b) bad



Practice 2 Listen and repeat:



apple	Anne	camera
perhaps	Amsterdam	lavatory
passenger	Alice	travelling
hijacker	Miss Allen	handbag
jacket		left hand
black slacks		Miss Bradley

Dialogue A bad hijacker



Hostess Bradley: *Alice! Perhaps that passenger is a hijacker!*

Hostess Allen: *Which passenger, Anne? That sad man with the camera? He's wearing black slacks and a jacket.*

Hostess Bradley: *No. That fat lady with the big black handbag in her left hand.*

Hostess Allen: *Is she standing next to the lavatory?*

Hostess Bradley: *Yes. She's travelling to Amsterdam.*

Hostess Allen: *You're mad, Anne, I don't understand.*

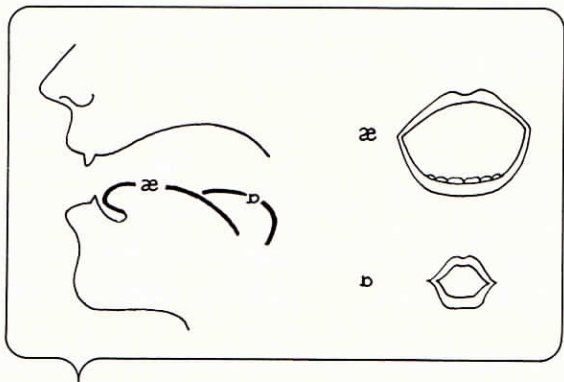
Hostess Bradley: *You see, when she went into the lavatory she didn't have that handbag in her hand, and now she's...*

Fat lady: (clapping her hands) **EVERYBODY STAND!**
I'm a hijacker. And in this handbag I have a...

Handbag: **BANG!**



Unit 8 ɒ clock



First practise the sound æ (see page 12).

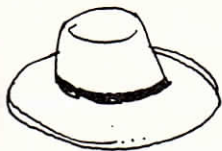
Then put your tongue slightly back and bring your lips slightly forward.

ɒ is a short sound.

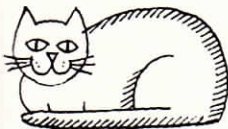
Practice 1 Listen and repeat:



sound 1 sound 2



hat hot



cat cot



Pat pot



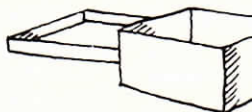
sack sock



tap top



backs box



Test

Tick the words you recognise in the sentences you hear:



- 1 a) cat; b) cot
- 2 a) sack; b) sock
- 3 a) tap; b) top
- 4 a) Tammy; b) Tommy
- 5 a) baddie; b) body
- 6 a) black; b) block

**Practice 2**

Listen and repeat:



off	got	sorry
often	bottle	holiday
on	want	horrible
'Onwash'	what's wrong	washing
a long job	Mrs Bloggs	popular

Dialogue

TV advertisement for 'Onwash'



- Voice A: *What's wrong with you, Mrs Bloggs?*
- Mrs Bloggs: *What's wrong with me? I want a holiday from this horrible job of washing socks!*
- Voice B: *Buy a bottle of 'Onwash', Mrs Bloggs!*
- Voice C: *'Onwash' is so soft and strong.*
- Voice D: *You don't want lots of hot water with 'Onwash'.*
- Voice A: *It's not a long job with 'Onwash'.*
- Voice B: *Use 'Onwash' often.*
- Voice C: *You won't be sorry when you've got 'Onwash'.*
- Voice D: *Everybody wants 'Onwash'.*
- Everybody: *'Onwash' is so popular!*

1. A canner, exceedingly canny,
One morning remarked to his granny:
“A canner can can,
Whatever he can,
But a canner can't can a can, can he ?”
2. I once fell in love with a blonde,
But found that she wasn't so fond,
Of my pet turtle Odle,
Whom I'd taught to yodel,
-- she dumped him outside in the pond.
3. A crossword compiler named Moss,
Who found himself quite at a loss,
When asked, “Why so blue ?”
Said, “I haven't a clue,
I'm 2 Down to put 1 Across.”
4. The incredible Wizard of Oz,
Retired from his business because,
Due to up-to-date science,
To most of his clients,
He wasn't the Wizard he was.