

Chapter 7: MODAL AUXILIARIES

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General Notes on Chapter 7

- Familiarity with the meanings of modal auxiliaries is important because these words communicate small but important differences in the user's attitude and feelings. Misuse of modal auxiliaries can result in confusion and even anger among people who are trying to communicate in either speech or writing. The chapter is organized on the basis of lexical meanings. Most exercises are interactive, emphasizing conversational forms.
- **TERMINOLOGY:** To keep terminology simplified for student purposes, the text uses the term "modal auxiliary" for both single-word (e.g., *must*) and periphrastic (e.g., *have to*) modals. The term "helping verb" is mentioned in the first chart as synonymous with "auxiliary."

□ **EXERCISE 1, p. 189. Preview: modal auxiliaries. (Chapter 7)**

Paraphrase the sentences with modals to clarify their meaning. For example:

1. *Should I tell the boss about the accounting error?* = What do you think? Is it a good idea for me to tell the boss?
2. *You have to tell her.* = You have no choice. You must tell her. It is necessary for you to tell her.
3. *That error could get the company in big trouble.* = It's possible that the company could get in big trouble. Etc.

ANSWERS:

- | | | |
|-------|------|--------|
| 3. Ø | 7. Ø | 10. to |
| 4. to | 8. Ø | 11. Ø |
| 5. Ø | 9. Ø | 12. Ø |
| 6. Ø | | |

CHART 7-1: THE FORM OF MODAL AUXILIARIES

- This chart is simply an introduction to terminology and form. Subsequent charts in this chapter explain the expressions in detail.
- Discuss the meanings of the example sentences. Modals have a variety of meanings, as any glance at their definitions in a dictionary tells us. Mention that a modal can have different meanings. For example, in the sentence *I could meet you for coffee after class*, *could* means future possibility, whereas in example (b) in the chart, *could* expresses past ability. In example (c), *It may rain*, *may* expresses possibility, but in the sentence *You may pay by credit card but not by personal check*, *may* expresses permission.
- Point out for (j) and (k) that *study* is the main verb. The word *have* in *have to* and *have got to* is inflected for number and tense (**has to**, **had to**, etc.). The main verb is never inflected after a modal. This is especially confusing for learners when the main verb is *have*. Examples: *He **ought to have** more patience.* *She **has to have** a new dress for graduation.* *Mr. Smith **had to have** his car repaired yesterday.*

□ **EXERCISE 2, p. 190. The form of modal auxiliaries. (Chart 7-1)**

This is an exercise on form, but discuss meaning as you go along. Paraphrase the sentences for the students as a way of introducing them to the content of this chapter.

ANSWERS:

- | | | |
|------|-------|--------|
| 3. Ø | 6. to | 9. Ø |
| 4. Ø | 7. Ø | 10. to |
| 5. Ø | 8. to | 11. Ø |

□ **EXERCISE 3, p. 191. Error analysis: the form of modal auxiliaries. (Chart 7-1)**

ANSWERS: 2. I must **study** for 3. We couldn't **go** to 4. I ~~am~~ have to improve
5. You shouldn't ~~to~~ spend 6. My mother can't **speak** . . . she can **speak** several other languages.

CHART 7-2: EXPRESSING ABILITY: *CAN* AND *COULD*

- *Can* is presented as expressing ability, but it is richer than that. Usually it expresses a subtle combination of ability and possibility. In this text, however, the term “possibility” is reserved for *may/might/could* (see Charts 7-3 and 7-4).
- It is not easy to define modals. The text seeks principally to give the students a general notion of their meaning and then provide, through the exercises, numerous situations in which they are used so that the students may become familiar with the range of meanings and nuances they can express.
- Mention that the “l” in *could, would, and should* is not pronounced.

□ EXERCISE 4, p. 191. Expressing ability: *CAN* and *CAN'T*. (Chart 7-2)

Model the pronunciation of *can* and *can't*. *Can* is reduced to /kn/, spoken with a low tone and no stress. *Can't* is pronounced with a full vowel but not a strong final “t”: /kæn/. However, in short answers they both receive full pronunciation and stress: *Yes, I can. No, I can't.*

Try to give the students a feel for the idea that *can* expresses a combination of ability and possibility.

ANSWERS:

- | | |
|--------------------|--------------------|
| 2. can't . . . can | 5. can . . . can't |
| 3. can . . . can't | 6. can't . . . can |
| 4. can . . . can't | |

□ EXERCISE 5, p. 192. Expressing ability: *CAN* and *CAN'T*. (Chart 7-2)

Pair up the students and let them talk to each other. One of the purposes of this practice is to provide relaxed time for directed conversation. The end result should be seven written sentences from each student containing the target structure. Of course, you don't need to follow the directions in the book. You can simply lead a general discussion with your class based on the given items.

NOTE on item 6: You might want to bring a deck of cards to class in case any of your students can perform card tricks. You might want to initiate a cross-cultural discussion of card-playing and see if there is any interest among your class.

NOTE on item 8: Students should take a piece of paper and fold it in half as many times as they can. In the author's experience, six is the maximum number with regular paper, while seven folds are possible with very thin tissue paper.

NOTE on item 9: As a follow-up activity, each student could try to draw a picture of another student, then the rest of the class could try to identify the subject of the portrait. Friendly conclusions may be drawn about who can and can't draw well.

□ EXERCISE 6, p. 192. Expressing past ability: *COULD* and *COULDN'T*. (Chart 7-2)

SAMPLE RESPONSES: 1. couldn't walk 2. could play with my friends all day long in the summer 3. could ride a bike 4. could run a marathon 5. In the past, I couldn't speak English very well

**CHART 7-3: EXPRESSING POSSIBILITY: *MAY* AND *MIGHT*
EXPRESSING PERMISSION: *MAY* AND *CAN***

- Review Chapter 3 by comparing *may/might* to *will*: *It will rain tomorrow* = the speaker is as close as possible to being 100% certain. *It may/might rain tomorrow* = the speaker gives it a 50% chance.
- The difference between the adverb *maybe* and the verb *may be* should be clarified for the class through several additional examples. Emphasize that the adverb *maybe* usually comes at the beginning of a sentence, while the verb *may be* comes in the main verb position following a subject.
- Make it clear that **two** meanings of *may* are being presented in this chart: possibility and permission. Listeners can ascertain the meaning from the speaking context.
- *Can* is regularly and correctly used to ask for and give permission, and it has been used that way for centuries. Using *may* for permission, however, communicates a certain tone of propriety and formality that may be absent from *can*.
- The negative contractions for *may* and *might* are *mayn't* and *mightn't*. They are rarely used.

EXERCISE 7, p. 193. Expressing possibility: *MAY*, *MIGHT*, and *MAYBE*. (Chart 7-3)

Include *will* and *be going to* in the discussion to distinguish between degrees of certainty. For example, compare *I will/am going to go downtown* to *I may/might go downtown*.

You could ask students to close their books if you lead the discussion. Group work is also a possibility.

EXERCISE 8, p. 194. Ability, possibility, and permission: *CAN*, *MAY*, and *MIGHT*. (Charts 7-2 and 7-3)

ANSWERS: 4. *may/might* (possibility) 5. *can't* (ability) 6. *may/can* (permission)
7. *can't* (ability) . . . *Can* (ability) . . . *may/might* (possibility) 8. *may not* (cannot)
(permission) . . . *may* (*can*) (permission) [In a formal situation such as this, native speakers would probably prefer *may* to *can*.] 9. *may/might* (possibility)

CHART 7-4: USING *COULD* TO EXPRESS POSSIBILITY

- *Could* is a complex modal with several meanings and many nuances. Questions that students may ask about *could* are not as easy to answer as the charts may make it seem. Sometimes *could* is interchangeable with *may/might* for possibility, and sometimes it's not. The text seeks to minimize confusion by presenting *could* separately from *may/might*.
- When *could* is used in the negative to express possibility, it takes on the meaning of "99% impossible." For example: *That could be true.* = Maybe it is true and maybe it isn't. *That couldn't be true!* = I think it is impossible for that to be true. (COMPARE: The speaker would say *That isn't true* to express 100% certainty about impossibility.)
The use of *couldn't* to express impossibility is presented not in this text but in *Understanding and Using English Grammar, Third Edition*, Chart 10-2.

□ **EXERCISE 9, p. 195. Meanings of COULD. (Charts 7-2 and 7-4)**

The purpose of this exercise is to distinguish between two meanings of *could* by relying on context. It should be noted that a context in which grammar is presented does not need to be long and involved. The dictum to teach “grammar in context” does not necessitate connected discourse in long paragraphs or dialogues. Indeed, clear but brief contexts often enhance students’ ability to understand and learn aspects of English by allowing them to focus on particular forms and meanings without distraction. Concentrating on smaller contexts is an efficient language-learning device that leads to increased understanding and usage ability in larger contexts.

ANSWERS: 3. could be = may/might be (*present time*) 4. could swim = were able to swim (*past time*) 5. could be = may/might be (*present time*) 6. could arrive = may/might arrive (*future time*) 7. could jump = was able to jump (*past time*)

□ **EXERCISE 10, p. 196. Expressing possibility: COULD, MAY, and MIGHT. (Charts 7-3 and 7-4)**

Adapt the entries to your style of speaking and make a game out of this exercise. You could set this up as a team game with points for the greatest number of logical guesses and a bonus for the correct answer. Correct grammar should be required. Give extra clues as necessary so students can, without too much frustration, figure out what you’re thinking about. The goal is for students to be able to use *could* frequently and naturally to express possibilities.

□ **EXERCISE 11, p. 196. Expressing possibility: COULD. (Chart 7-4)**

Only the person giving the cues has an open book. Responders may need to think a bit to come up with viable possibilities for the given situations.

POSSIBLE RESPONSES:

1. She could put her grammar book over her head. She could put her sweater over her head. She could hold a newspaper above her head. She could ask to walk with someone who has an umbrella. She could wait until it stops raining.
2. They could cancel their tennis date. They could look for an indoor court. They could do something else together. They could shovel the snow off the court.
3. He could return to the shop where he bought it and ask for help. He could get on the Internet and look for directions in English. He could take a photography class. He could ask his Japanese friend to translate for him. He could figure out how it works by himself.
4. He could go to a hotel and explain his problem. He could beg for money. He could sleep in the train station and figure out what to do the next day. He could ask a policeman for help. He could try to earn some money. He could sell or pawn his wristwatch.

□ **EXERCISE 12, p. 197. COULD, MAY, MIGHT and WILL PROBABLY. (Charts 3-4 and 7-2 → 7-4)**

This exercise can be written or oral.

SAMPLE RESPONSES:

1. Tonight I could go to the theater. Or I might go across town to visit my friends. Of course, I may go to a dance with my cousin. But I’ll probably stay home and watch TV because I’m tired.
2. Next year, I might go home and get a job. But I could go to California and surf. I may go to Singapore and live with my cousin. But I’ll probably stay here and finish my studies.

3. My friend Talal may visit me this weekend, but I'm not sure. He might visit his brother. He could also simply decide to stay home. But he'll probably come to visit me.
4. One hundred years from now, people may have mini-helicopters instead of cars. They may fly instead of drive to work. Cars could be obsolete in a hundred years. But cars will probably still be more common than personal helicopters.

CHART 7-5: POLITE QUESTIONS: MAY I, COULD I, CAN I

- Modal auxiliaries allow the speaker to show politeness. Discuss the difference between *Give me your pen* vs. *May I please borrow your pen?* *Give me your pen* may sound aggressive and could imply that the speaker feels s/he is superior to or has authority over the listener. The use of modals allows the speaker to show respect for the listener.
- Compare the meanings of *could* that the text presents.
 - I could run fast when I was younger.* = past ability. (Chart 7-2)
 - Could I help you?* = polite question. (Charts 7-5 and 7-6)
 - It could start raining any minute.* = possibility. (Chart 7-4)
- Contrary to what some of us were taught as children, the use of *can* to request permission is common and acceptable—as any dictionary reveals. The use of *can* instead of *may* does, however, signal a subtle difference in the relationship between the speaker and the listener: *can* may signal familiarity and equality; *may* keeps a polite distance. *Can* is less formal than *may*.

□ **EXERCISE 13, p. 197. Polite questions: MAY I, COULD I, and CAN I. (Chart 7-5)**

You might want to take the role of Speaker A, the person who answers the phone. Then, after discussing the exercise in class, set up additional telephone role-plays. For example: Assign Speaker A to place a call to Speaker B but talk to Speaker C (Speaker B's roommate). Tell Speaker A to call a school office for certain information and have Speaker B play the role of the school's secretary, who must look up the information and call back later. Etc.

ANSWERS:

1. May/Could I speak (*possibly too informal: Can I talk*)
2. May/Could I speak (*too informal: Can I talk*)
3. Can I talk (*also possible: May/Could I talk/speak*)
4. May/Could/Can I help
5. May/Could/Can I speak . . . May/Could I take
6. May/Could/Can I speak . . . May/Could I leave
7. May/Could/Can I speak

□ **EXERCISE 14, p. 199. Polite questions: MAY I, COULD I, and CAN I. (Chart 7-5)**

This exercise can be done fairly quickly with the teacher giving the cues.

CHART 7-6: POLITE QUESTIONS: *WOULD YOU, COULD YOU, WILL YOU, CAN YOU*

- The use of *may* is an occasional problem with this pattern, as noted in the chart.
- If you want to assign “degrees of politeness,” *would* and *could* could be called the politest. *Will* is possibly a little less polite; *would* is softer. *Can* loses a slight degree of politeness by signaling familiarity rather than respectful distance. For the students’ purposes, however, any of these modals will allow them to show appropriate politeness when making a request as compared to an imperative such as *Open the door*.
- Even polite modals can be made threatening or angry by the speaker’s tone of voice.

□ EXERCISE 15, p. 200. Polite questions: **WOULD/COULD/WILL/CAN YOU.** (Chart 7-6)

POSSIBLE POLITE QUESTIONS: 2. Would/Could/Will/Can you answer the phone for me? 3. Would/Could/Will/Can you turn it down? 4. Would/Could/Will/Can you please turn the volume up? 5. Would/Could/Will/Can you please pick some up? 6. Would/ Could/Will/Can you please say that again [Walabaaxitinpundoozit is meant to represent an uncomprehended utterance.] 7. Would/Could/Will/Can you please tell me where the nearest post office is?

□ EXERCISE 16, p. 201. Summary: polite questions. (Charts 7-5 and 7-6)

Pairs can create short dialogues for each of the items. These can be very short role-plays. If time permits, students can use the situations and characters to create “dramas.” Students can write a script if they wish.

If students don’t come up with creative ideas on their own, expand the situations by giving fuller directions. For example, in item one tell Speaker A that s/he is an impatient clerk and Speaker B that s/he is a customer who can’t make up his/her mind about what she wants. In item 2, tell “Mr. Jenkins” that he is an unreasonable and unsympathetic boss talking to a persistent and ill employee.

CHART 7-7: EXPRESSING ADVICE: *SHOULD AND OUGHT TO*

- When advice is given with these modal expressions, they indicate that results usually implied rather than stated will occur if a certain course of action is taken. These results may be good or bad.
- *Ought to* is often pronounced /ədə/ or /atə/.
- *Should* can also be used to express expectations. (For example: *Mary left at ten. She should arrive by ten-thirty.*) This usage is not introduced in this text. See *Understanding and Using English Grammar, Third Edition*, Chart 10-10.

□ **EXERCISE 17, p. 202. Expressing advice: SHOULD and OUGHT TO. (Chart 7-7)**

POSSIBLE RESPONSES: 1. Maybe you should / ought to eat a sandwich. 2. You should / ought to put your coat on. 3. You should / ought to / had better see a dentist. 4. You should / ought to drink a glass of water. / You should / ought to hold your breath. 5. You should / ought to go back to the restaurant and ask about them. 6. Maybe you should / ought to open the windows. 7. You should / ought to take an aspirin. 8. You should / ought to call the police. 9. You should / ought to take them back to the store. 10. You should / ought to use a dictionary when you write.

CHART 7-8: EXPRESSING ADVICE: HAD BETTER

• *Had better* is a little stronger than *should* and *ought to*. In the negative, *had better not* usually communicates a threat of bad results, and the affirmative *had better* may also imply a warning that is not conveyed by *should* and *ought to*.

Had better is also commonly used simply to give friendly advice among peers. *Had better* is not used to give advice to a superior, but *should* and *ought to* can maintain a polite enough distance to allow for such. For example, one might say to one's boss, "I think you should consider Mr. Loo for that project." One would not say to one's boss, "I think you'd better consider Mr. Loo for that project."

□ **EXERCISE 18, p. 203. Expressing advice: HAD BETTER. (Chart 7-8)**

POSSIBLE BAD CONSEQUENCES: 2. If you don't change clothes, you'll make a bad impression. 3. If I don't call the credit card company, I'll be held responsible for charges someone else makes on my card. 4. If you don't put ice on it, it will swell. 5. Someone might steal it if you don't lock it.

□ **EXERCISE 19, p. 203. Expressing advice: HAD BETTER. (Chart 7-8)**

This exercise can be teacher-led or assigned as pair work.

POSSIBLE RESPONSES: 1. You'd better pay it. If you don't, the electric company will shut off your electricity. 2. You'd better leave here by seven. If you don't, you won't get to the airport in time. 3. You'd better make reservations. If you don't, you might not be able to get a table. 4. S/He'd better not go to a movie. If s/he does, s/he may not be ready for his/her test. 5. You'd better go home and go to bed. If you don't, you'll get worse. 6. S/He'd better be on time in the future. If s/he isn't, s/he will lose her/his job.

□ **EXERCISE 20, p. 204. Expressing advice: SHOULD, OUGHT TO, and HAD BETTER. (Charts 7-7 and 7-8)**

ANSWERS: 2. Anna shouldn't **wear** shorts 3. I should ~~to~~ go to the post office today. 4. I ought **to pay** my bills today. 5. You'd ~~had~~ better ~~to~~ call 6. You ~~don't~~ shouldn't stay up 7. You'd ~~to~~ better not **leave** your key 8. . . . He ought **to find** a new apartment.

☐ **EXERCISES 21 and 22, pp. 204–205. Giving advice. (Charts 7-7 and 7-8)**

In these two exercises, the students do all the talking, and the teacher is silent (unless giving directions or answering a question).

☐ **EXERCISE 23, p. 206. Giving advice. (Charts 7-7 and 7-8)**

It is hoped that in this unstructured group work, the students will engage in meaningful conversations and share actual problems they are having. But, if not, they will still get some good conversation practice.

CHART 7-9: EXPRESSING NECESSITY: *HAVE TO, HAVE GOT TO, MUST*

- *Must* generally carries a forceful meaning, often too forceful to use in everyday conversation about everyday affairs, in which case *have to* and *have got to* are usually used to convey the notion of necessity. The text emphasizes the use of *have to* and *have got to* to express necessity.
- Model the usual pronunciation of *have to* and *have got to* and let the students experiment producing it, but don't insist that they use the contracted forms. Contracted speech develops as the students become aware of it and gain experience with English.

☐ **EXERCISE 24, p. 206. HAVE TO, HAVE GOT TO, MUST, and SHOULD. (Charts 7-7 → 7-9)**

This exercise is meant to be a teaching springboard for questions, practice, and discussion. Elicit several responses for each item. Expand the items with leading questions of your own. Model spoken forms. Distinguish between *should* (advisability) and *must / have to / have got to* (necessity).

☐ **EXERCISE 25, p. 207. Summary: expressing advice and necessity. (Charts 7-7 → 7-9)**

This exercise is intended for group discussion but works equally well as a writing assignment. If done as group work, the group could prepare written advice together. You might want to ask them to underline the modals they use.
You might want to discuss how impolite it is to call someone stupid.

**CHART 7-10: EXPRESSING LACK OF NECESSITY: *DO NOT HAVE TO*
EXPRESSING PROHIBITION: *MUST NOT***

- Use gestures and tone of voice to reinforce the distinction between these two forms. For *do not have to*, shrug your shoulders and look nonchalant. For *must not*, use facial expressions and gestures that show sternness. For example, English speakers often shake their head from side to side or shake their index finger up and down (mostly to small children) to gesture *must not*.

□ **EXERCISE 26, p. 208. Lack of necessity (DO NOT HAVE TO) and prohibition (MUST NOT). (Chart 7-10)**

ANSWERS:

- | | |
|--------------------|---|
| 3. doesn't have to | 8. don't have to |
| 4. must not | 9. don't have to |
| 5. doesn't have to | 10. must not |
| 6. must not | 11. don't have to |
| 7. must not | 12. must not . . . don't have to . . . must not |

□ **EXERCISE 27, p. 209. Summary: expressing advice, possibility, and necessity. (Charts 7-4 and 7-7 → 7-10)**

SAMPLE RESPONSES:

1. Steve had better decide what his priorities are. He could take an art history course now, but he has got to take the required chemistry course sometime. He ought to see if he can find a better chemistry teacher. He should consider changing his major. He might prefer a liberal arts major.
2. Matt and Amy should wait until they're older to get married. They should get to know each other better. Matt ought to have a job before they marry. They could be making a big mistake getting married now. They had better get an education so that they can find good jobs. They might be happy now, but it won't last if they have a lot of money problems.
3. Georgia shouldn't keep the money. She'd better go back into the store and return the money. She ought to return the money so she can teach her son about honesty. As a parent, she's got to be a good role model. She must not be an honest person/must be in a bad financial situation.
4. Parents should/shouldn't let their children choose their own friends. Frog and Rabbit should continue to be friends/should respect their parents' wishes and end their friendship. Frog and Rabbit should try to talk with their parents about their friendship. They could suggest that the two families meet to get to know one another. Parents shouldn't teach their children to be prejudiced. People shouldn't judge other people by their appearance.

CHART 7-11: MAKING LOGICAL CONCLUSIONS: *MUST*

- Compare: *She must be sleepy* = the speaker is 95%–99% sure.
She is sleepy = the speaker is 100% sure.
- Point out that this chart has three different meanings of *must*: logical conclusion, necessity, and prohibition.

□ **EXERCISE 28, p. 211. Making logical conclusions: MUST and MUST NOT. (Chart 7-11)**

- POSSIBLE CONCLUSIONS: 1. She must be happy. 2. She must have a cold.
3. He must be married. 4. He must be cold. 5. He must have mice in his apartment. 6. He must be hot. 7. She must like to watch movies. 8. She must be smart. / She must study a lot. 9. He must be strong.

□ **EXERCISE 29, p. 211. Making logical conclusions: MUST and MUST NOT.**
(Chart 7-11)

All the completions include *must*. The students need to decide whether the completions should be negative or affirmative.

ANSWERS: 3. must 4. must not 5. must 6. must not 7. must
8. must not 9. must [You might want to point out the progressive modal (*must be doing*) and note that, like the present progressive, it expresses the idea of an activity in progress.]

□ **EXERCISE 30, p. 212. Making logical conclusions: MUST and MUST NOT.**
(Chart 7-11)

EXPECTED ANSWERS: 2. She must love books. She must like books better than people. She must not like to talk to people. 3. She must be busy all the time. She must not have a lot of spare time. 4. He must be a computer addict. He must not have a happy home life. 5. She must not want to go to a movie. She must be tired. 6. She must be upset. She must not want to talk to her parents right now. She must want to be alone.

CHART 7-12: GIVING INSTRUCTIONS: IMPERATIVE SENTENCES

- Discuss the form of imperative sentences. Explain the concept of the “understood *you*” as the subject of an imperative verb, with *you* being the listener(s). For example, in (a): *Open the door!* = *You* (i.e., the soldier the speaker is addressing), *open the door!*
- The addition of *please* and a pleasant tone of voice can make an imperative sentence quite polite, as in *Please open the door*. When making a polite request, however, the students can be assured they are using a high level of politeness if they use *would* or *could* (e.g., *Could you please open the door?*). *Please open the door* in the wrong tone of voice can seem unfriendly or haughty.
- Demonstrate varying tones of voice that can be used with imperative sentences, from barking out an order to requesting politely.

□ **EXERCISE 31, p. 213. Imperative sentences. (Chart 7-12)**

It is assumed that students are familiar with imperative sentences. This exercise allows them to explore what one person might say to another using an imperative sentence and how the second person might respond.

During class discussion, you might elicit several possible completions for each item.

POSSIBLE COMPLETIONS: 2. Take this medicine for a week and call me if you don't get better. 3. Don't forget to write a thank-you note to your aunt. [*Don't worry* = an imperative] 4. Please pick up your toys and put them away on the shelf. 5. Button your shirt. 6. Help your mother with the dishes. 7. Don't ask Tom to come with us. 8. Hand me that plate. [*would you?* = a polite tag] 9. Don't use the car today. 10. Take this report to the accounting office. 11. Don't wear your boots in the house.

□ **EXERCISE 32, p. 214. Imperative sentences. (Chart 7-12)**

This number puzzle is intended principally for fun and variety.

□ **EXERCISE 33, p. 214. Writing activity. (Chart 7-12)**

The focus is on imperative sentences in written advice. Using item 1, you might write a practice list of advice on the board, copying down what the students tell you to write.

This exercise could be used for class discussion with no writing. Item 7 is not appropriate for some cultural groups, but young people from other cultures have fun with the topic. A brief cross-cultural discussion of dating and courtship might develop, depending upon the cultural groups in your class.

□ **EXERCISE 34, p. 215. Writing activity. (Charts 7-1 → 7-12)**

This topic encourages informal, everyday use of modals and imperatives.

CHART 7-13: MAKING SUGGESTIONS: LET'S AND WHY DON'T

- Relate *let's* and *why don't* to *should*. In (a) and (b), the speaker is saying "We should go to the beach. Going to the beach is a good idea."
- The speaker isn't using *why* to ask for a reason. The listener would not respond to these questions by giving a reason. *Why don't* is an idiomatic use of *why*.
- Model intonation with *Why don't* sentences: the intonation usually falls instead of rises as is normal with questions. *Why don't* sentences are suggestions, not really questions.

□ **EXERCISE 35, p. 215. Making suggestions with LET'S and WHY DON'T WE. (Chart 7-13)**

The first item is intended to illustrate in "real life" how *let's* and *why don't* are used to make suggestions, prompting the responses *Let's do it as a class* and *Why don't we do it in pairs?* Ask several individual students their opinions and go with the majority.

□ **EXERCISE 36, p. 215. Making suggestions with WHY DON'T YOU. (Chart 7-13)**

POSSIBLE SUGGESTIONS: 1. Why don't you have a glass of water? 2. Why don't you take a nap? 3. Why don't you see a dentist? 4. Why don't you open a window? 5. Why don't you take geology? 6. Why don't you give her a book?

□ **EXERCISE 37, p. 216. Making suggestions with LET'S and WHY DON'T. (Chart 7-13)**

This exercise is intended to increase students' awareness of the common ways of making suggestions and give them some directed listening practice. And too, this is a change-of-pace exercise to add variety to classroom activities.

ANSWERS: 1. B: Why don't you have a strong cup of tea? 2. A: Let's rent a video.
3. B: Why don't you put on a sweater? 4. B: Why don't we go to (*name of a local place*)?
A: Let's go to (*name of a local place*) instead. 5. B: Why don't you take some aspirin?
B: Then why don't you lie down and rest? 6. A: Why don't we go dancing tonight?
A: Then why don't we go to a movie? A: Well then, let's go to a restaurant for dinner.

□ **EXERCISE 38, p. 217. Making suggestions with LET'S and WHY DON'T WE. (Chart 7-13)**

SUGGESTION: Have students work in pairs prior to class discussion. Then for each item, ask several pairs to say their dialogues without looking at their texts.

SAMPLE COMPLETIONS: 2. Why don't we go to the swimming pool? 3. Let's get a sandwich. 4. Let's do something fun, like go to Las Vegas. 5. Why don't we go together Tuesday morning? . . . Let's go Tuesday afternoon. 6. Let's go hiking. 7. Why don't we leave here around four o'clock? 8. Why don't we go to a movie? 9. Let's eat out tonight. . . . Let's make something special at home instead.

□ **EXERCISE 39, p. 218. Making suggestions with WHY DON'T YOU. (Chart 7-13)**

SAMPLE RESPONSES: 1. Why don't you go out to dinner at a fancy restaurant? Why don't you go to the new jazz club? Why don't you get tickets for a play or a concert? 2. Why don't you join a fitness club? Why don't you take a long walk every day? Why don't you ride your bike more often? 3. Why don't you ask Professor Black if you can turn it in tomorrow? Why don't you cut class? 4. Why don't you call the apartment manager and ask him/her to let you in? Why don't you go to dinner and a movie until your roommate gets home? Why don't you spend the evening with a friend? 5. Why don't you call your friend and discuss the problem? Why don't you write your friend a letter to explain how you feel? 6. Why don't you join an amateur sports team? Why don't you take a short vacation? Why don't you join a hiking club? 7. Why don't you speak only English all day long? Why don't you listen to the TV news every day? Why don't you read a novel written in English?

CHART 7-14: STATING PREFERENCES: PREFER, LIKE . . . BETTER, WOULD RATHER

- The forms of these patterns need special attention when the chart is presented in class to make sure the students understand them clearly. Elicit additional examples from the class and write them on the chalkboard, pointing out the characteristics of each pattern.

- *Would rather* may be new to some students. Perhaps do a chain exercise to introduce the pattern orally:

TEACHER: *What would you rather do than study?*
SPEAKER A: *I'd rather watch TV than study.*
TEACHER: *What would you rather do than watch TV?*
SPEAKER B: *I'd rather read a book than watch TV.*
TEACHER: *What would you rather do than read a book?*
SPEAKER C: *Etc.*

- The “-ing verb” referred to in the explanation in this chart is a gerund. It is also possible to use an infinitive after *like*; the text chose to present only the gerund pattern here. Using an infinitive with *like . . . better than* can lead to awkward sentences that a native speaker would be likely to avoid.

□ **EXERCISE 40, p. 219. Expressing preferences. (Chart 7-14)**

ANSWERS:

- | | | |
|---------|---------|----------|
| 4. to | 7. to | 10. than |
| 5. than | 8. than | 11. to |
| 6. than | 9. than | 12. than |

□ **EXERCISE 41, p. 219. Expressing preferences: WOULD RATHER. (Chart 7-14)**

In this exercise, students use the target structures while speaking about their personal preferences.

□ **EXERCISE 42, p. 220. Expressing preferences: WOULD RATHER. (Chart 7-14)**

Make up silly questions that your class would relate to and enjoy. “Would you rather be a dumb blonde or a nerd?” “Would you rather be Frankenstein or Dracula?” Etc.

□ **EXERCISE 43, p. 220. Cumulative review. (Chapter 7)**

A multiple-choice test is simply another kind of exercise. If you want to give students practice in taking multiple-choice tests, allow 30 seconds per item.

ANSWERS:

- | | | |
|------|-------|-------|
| 1. C | 8. B | 15. B |
| 2. A | 9. C | 16. B |
| 3. A | 10. B | 17. A |
| 4. B | 11. B | 18. C |
| 5. C | 12. A | 19. A |
| 6. B | 13. C | 20. C |
| 7. C | 14. A | 21. A |

□ **EXERCISE 44, p. 223. Review: auxiliary verbs. (Chapters 1 → 7)**

This practice covers the auxiliary verbs presented from the beginning of the text through this chapter, with an emphasis on modals.

POSSIBLE COMPLETIONS: 3. Would 4. must not 5. Did 6. May
(Could/Can) . . . Could (Would/Can) 7. Could/Would . . . is 8. should / ought to /
had better 9. are . . . am 10. has to / must / has got to 11. Don't 12. are
. . . Do . . . Could/Would 13. May/Could . . . must 14. Is 15. must/should . . .
cannot/will not