

# PROSPECTS

STUDENT'S BOOK

ADVANCED

KEN WILSON • JAMES TAYLOR  
DEIRDRE HOWARD-WILLIAMS

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# 1 New! Improved!

**Topic:** Advertising

**Structure:** Auxiliary verbs in place of clauses/phrases; sense verbs and action verbs

**Sound practice:** Minimal pairs

*'Doing business without advertising is like winking at a girl in the dark: you know what you're doing, but no one else does.'*

Edgar Watson Howe, Advertising Executive

## 1 First Impression

Look at the car advertisement on this page and answer these questions:

- ♦ What is the first thing you notice about the advertisement?
- ♦ What kind of customer is it aimed at?
- ♦ What kind of customer are other car advertisements aimed at?
- ♦ Are car advertisements the same in your country?

## 2 Reading

- a Before you read the text, look at these words. Are they verbs in the third person present tense or plural nouns? Which could be both?

campaigns channels companies voice-overs  
complaints directors viewers increases  
manufacturers minutes programmes receives

- b Read the text and check the answers to activity a. Note down the number of words in the text derived from the word *advertise*.

- c Explain these expressions in your own words.

- 1 *terrestrial TV channels* (line 1)
- 2 *it costs a fortune* (line 13)
- 3 *at peak times* (line 15)
- 4 *big-name film and TV directors* (line 20)
- 5 *one advert was banned* (line 40)
- 6 *upholds a handful of them* (line 44)

- d Explain these references.

- 1 *advertising is permitted on three of them* (line 2): three of what?
- 2 *actors do too* (line 22): actors do what?
- 3 *to make sure that this is the case* (line 34): that what is the case?
- 4 *upholds a handful of them* (line 44): a handful of what?
- 5 *it should be* (line 57): what should be what?

- e Read the last paragraph of the text again. Do you agree that advertisements are more realistic than the news? Can you give an example?





### 3 Writing 1

Many television advertisements tell a story, sometimes in less than 30 seconds. Think of a narrative TV advert that you have seen recently. Write down what happens. Show your story to another student and ask him/her to guess what the advertisement is for. Use the narrative present tense when you write it down.

*Example: A woman is waiting at a railway station and a man sits down next to her. He notices that she's wearing a nice perfume ...*

### Grammar Spotlight

Auxiliary verbs in place of clauses or phrases

Actors **do**, too ...

It **should be** ...

You can find out more about auxiliary verbs in place of clauses or phrases in the Grammar Summary on page 139.

For more practice, do the exercises in section 21, on page 88 of the WB.

## It pays to advertise

There are five terrestrial TV channels in Britain and advertising is permitted on three of them. At the moment, the two terrestrial British Broadcasting Corporation (BBC) channels are not allowed to carry advertising, although there is advertising on the BBC's satellite channel *BBC World*. UK TV companies are allowed to show a maximum of six minutes of advertisements every hour. Satellite TV channels such as *MTV* and *Eurosport* are not subject to the same regulations.

Advertisements are expensive to make and it costs a fortune to place them. TV companies charge as much as £100,000 *per minute* at peak times on UK terrestrial channels. But the manufacturers think the high cost is worth it. Turnover always increases after successful advertising campaigns.

Some big-name film and TV directors earn a sizeable proportion of their income from doing adverts. Actors do too, although you don't always see their faces. British actor Geoffrey Palmer is the star of a very successful TV sitcom, so his face is familiar to many viewers. They probably don't know that Palmer makes twice as much money doing voice-overs for TV and cinema ads as he does for his television acting work.

Advertising is big business and needs controlling. According to the law, advertisements need to be 'legal, decent, honest and truthful' in print or on screen. To make sure that this is the case, there is an

advertising industry watchdog called the Advertising Standards Authority (ASA).

Certain things are not allowed in TV advertising – showing children doing dangerous things is prohibited, for example.

One advert was banned because it showed a ten-year-old boy climbing a drainpipe outside his house.

The ASA receives hundreds of complaints every year, and upholds a handful of them. In recent years, many of them have focussed on the 'unrealistic' life-styles and body shapes of people in TV commercials. Parents and teachers claim that there is a connection between the body images in TV advertising and eating disorders in teenagers.

However, far more viewers complain about the programmes than the advertisements in the middle of them. In fact, according to statistics, nearly half of viewers prefer watching the adverts to watching the programmes. They think that the quality is better. It should be – the adverts probably cost ten times as much to make as the programmes. The advertising break is no longer the time when people take the opportunity to make a cup of coffee or go to the bathroom.

And to the accusation that TV advertising is 'unrealistic', advertising executive Emma Train has an interesting reply: 'TV advertisements are closer to reality than TV news,' she says. 'In TV news reports, planes crash. In advertisements, they land. Which event is more realistic?'



## 4 Work it Out

- a What's the difference in meaning between what the people in the cartoons are saying? Think of two more examples to demonstrate this difference in meaning.



- b What's the difference in the meanings of the verbs in these pairs of sentences? What grammatical difference do you notice?

- 1 a Her perfume **smelt** wonderful.  
b Her dog **smelt** the parcel eagerly.
- 2 a John **tasted** the soup suspiciously.  
b The soup **tasted** delicious.
- 3 a Joanna's coat **felt** wet.  
b The doctor **felt** Joanna's pulse carefully.
- 4 a The man who was on trial **looked** innocent to me.  
b The man in the shop **looked** guiltily over his shoulder several times.

### Grammar Spotlight

#### Sense verbs and action verbs

The same verbs can be used as sense verbs:

*I'm feeling cold. (+ adjective)*

... and as action verbs:

*In the dark, I felt anxiously for the light switch. (+ adverb)*

You can find out more about sense verbs and action verbs in the Grammar Summary on page 128.

## 5 Listening

- a Listen to three radio advertisements and answer these questions.

- ♦ Who are they aimed at?
- ♦ Which verbs of the senses do you hear?
- ♦ Are the same words used as nouns in the advertisements?

- b Here are three more slogans, using the same format as the ones you heard. Think of slogans for other products using similar constructions.



- 1 The look of a sports car, the durability of an estate car.



- 2 Spago pasta tastes like nothing you've ever eaten before.



- 3 Your hair will look cleaner and feel healthier if you wash it with Brillo Shampoo.

## 6 Vocabulary

- a Which of these words are successful advertising words and phrases? Why are they successful? Why do you think some words are not successful?

New! Improved!	Free!	<b>Now!</b>
<i>It's expensive!</i>	Fresh!	<i>It's not bad!</i>
Special!	<b>Enjoy it!</b>	<b>Stop it!</b>
Cheap!	<b>Do it!</b>	It's great!
<i>Don't do it!</i>	It's delicious!	It's different!
		Try it!

- b What products could the successful words and phrases be used to advertise?



## 7 Writing 2

Work in groups.

- Choose a product that you want to advertise. Try to choose a product that hasn't been dealt with in the advertisements in this unit.
- Decide on the following:
  - What kind of advertisement do you want to produce? TV? Radio? Newspaper? Poster?
  - Who are you aiming at with the advert? Children? Young people? Married people? Old people?
  - What is the USP (the unique selling point) of your product?
- When you have decided on all these points, produce your advertisement and show it to the rest of the class by acting it out.

## 8 Speaking

**Dealing with someone who's trying to sell you something**

- Listen to a telephone sales person making a 'cold call' – calling someone who is not expecting the call. What techniques does he use to get the conversation started and make sure his potential customer doesn't put the phone down?

- With a partner, practise this extract from the conversation.

*Sales person:* Yes. Do you like your curtains?

*Man:* Do I like my curtains?

*Sales person:* Yes.

*Man:* Well of course I like my curtains.

*Sales person:* How long have you had them?

*Man:* About five years.

*Sales person:* Five years?!? Then it's time for a change, Harry. You don't want to live with old curtains!

*Man:* I'm very happy with my curtains. They don't look old.

*Sales person:* Harry! Move with the times! Get rid of those old twentieth-century curtains! Buy some new ones!

- Discuss how you would feel and what you would do if someone called and spoke to you like this.
- In pairs. Choose a product and devise a conversation between a telephone salesperson and a potential customer. Discuss the kind of things both characters would say. Act out your conversation to the rest of the class.

## 9 Sound Practice

The sound difference between *new* and *now* is the vowel sound.

- The following words have all appeared in this unit. How many other words can you make just by changing the vowel sound in each word? Check the spelling of the words you think of. Two examples are given to help you start.

look taste feel smell sound cheap

*look – like, lock*

- Now listen to a list of possible answers. Did you find any others?



## Fridge, Dustbin or Suitcase?



The following words and expressions appeared in this unit. Divide them into three groups: (1) words you think you will use now, (2) words that you might use in the future and (3) words that you will never use. Put the words in list (1) in your suitcase, words in list (2) in your fridge and words in list (3) in your dustbin. Then look back through the unit and add another two or three words to each list.

advertise classical music complaint  
cost a fortune customer familiar income legal  
luxury permit proportion reality sound  
special offer successful taste terrestrial

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*advertise:*

*advertisement, publicity, propaganda,  
TV commercial, poster, leaflet  
it pays to advertise  
an advertisement for (a car)  
the concert was advertised in the  
newspaper*



# 2 Culture CLASH

**Topic:** Cultural differences

**Structure:** Linkers (1)

**Sound Practice:** Word stress in long words

*We have really everything in common with America nowadays, except, of course, language.*

from *The Canterville Ghost* by Oscar Wilde (1887)



## 1 First Impression

- a Read these definitions of heaven and hell. Is this racism or 'just a bit of fun'?

'Heaven is the place where the comedians are Irish, the pop singers are English, the Germans build the roads, the Italians cook the food and the Belgians brew the beer.'

'Hell is the place where the comedians are German, the pop singers are Belgian, the Italians build the roads, the English cook the food and everyone has to speak Irish.'

- b Work in pairs or groups. Re-write the definitions to include countries in your region or people in different parts of your country. Read your definitions to the rest of the class.
- c Discuss the activity again – racism, or 'just a bit of fun'?

## 2 Listening

- a You're going to hear an extract from an American TV chat show called *Who's In Town?* The guest on the show is Professor William Matthews, a British academic who is interested in the connection between language and culture. His particular interest is ways of being polite.
- b Before you listen, have you noticed any differences between polite forms in English and polite forms in your own language?
- c Listen to the interview. Are the following statements true or false?



- 1 Americans and British people don't understand each other, even though they speak the same language.
  - 2 People should be aware if something they say offends other people, even if they speak the same language.
  - 3 Speakers of languages other than English are not very polite.
  - 4 Certain other languages have a formal and informal way of saying *you*, and this can make a difference to the way they say things in English.
  - 5 English speakers shouldn't get upset if speakers of other languages don't say 'please' and 'thank you'.
- d Do you have formal and informal versions of *you* in your language? How would you explain this to a native English speaker?
- e Listen to the interview again. Describe the attitude of the interviewer. How does the professor react to her attitude?



## Grammar Spotlight

### Linkers

*In spite of* and the more formal *despite* are prepositions. They are followed by nouns or noun constructions:

*In spite of the cold weather, we enjoyed the soccer match.*

*Despite sitting in a cold stadium, we enjoyed the match.*

*Although, even though* and *even if* are conjunctions. They are followed by (subordinate) clauses:

*Although Spanish is a very polite language, Spanish speakers use fewer expressions like 'excuse me'...*

*A waiter in a restaurant here in New York might say: 'Do you want some coffee?' even if he didn't know the customer.*

Note: The expression *in spite of the fact that* ... combines the two forms, and is followed by a clause.

*In spite of the fact that they speak the same language, there is a great difference.*

You can find out more about linkers in the Grammar Summary on page 139.

For more practice, do the exercises in section 20, on page 87 of the WB.

### 3 Reading

**a** The text is from *The Joy Luck Club*, a novel by Amy Tan, a Chinese-American writer who was born in California. It's the story of the relationships between four Chinese mothers and their Chinese-American daughters. The daughter in this extract is called Rose.

**b** Before you read, check the meaning of these words. What do they describe?

brash assured opinionated angular (face)  
lanky

**c** Read the text and find the answers to these questions.

- 1 What is the difference between Ted's and Rose's backgrounds?
- 2 Was Ted like other boys that Rose had dated? If not, why not?

- 3 Were their mothers pleased about their relationship? How do you know?
- 4 Describe Ted's mother's behaviour towards Rose at the family picnic.
- 5 Why did Mrs Jordan talk about Ted's medical studies?
- 6 In which decade do you think the picnic took place?

**d** Read this sentence again and then discuss the questions below.

*She assured me that she had nothing whatsoever against minorities; she and her husband ... personally knew many fine people who were Oriental, Spanish and even black.*

- ◆ What do you think Mrs Jordan really feels about 'minorities'?
- ◆ Discuss Mrs Jordan's reasons for speaking to Rose in this way. What did she see as a potential problem? Is there any justification for her attitude?

What I initially found attractive in Ted were precisely the things that made him different from my brothers and the Chinese boys I had dated: his brashness; the assuredness in which he asked for things and expected to get them; his opinionated manner; his angular face and lanky body; the thickness of his arms; the fact that his parents immigrated from Tarrytown, New York, not Tientsin, China.

My mother must have noticed these same differences after Ted picked me up one evening at my parents' house. When I returned home, my mother was still up, watching television.

'He is American,' warned my mother, as if I had been too blind to notice. 'A waigoren.'

'I'm American too,' I said. 'And it's not as if I'm going to marry him or something.' Mrs Jordan also had a few words to say. Ted had casually invited me to a family picnic. He introduced me to all his relatives as his girlfriend, which, until then, I didn't know I was.

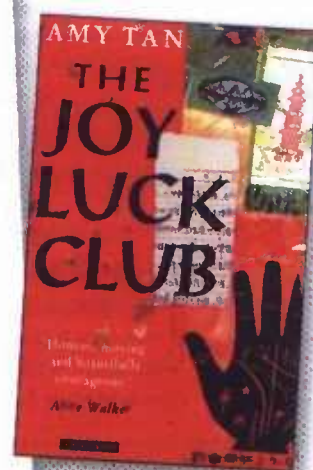
Later, when Ted and his father went off to play volleyball with the others, his mother took my hand, and we started walking along the grass, away from the crowd. She squeezed my palm warmly but never seemed to look at me.

'I'm so glad to meet you finally,' Mrs Jordan said. 'I think it's nice that you and Ted are having such a lot of fun together. So I hope you won't misunderstand what I have to say.'

And then she spoke quietly about Ted's future, his need to concentrate on his medical studies, why it would be years before he could even think about marriage. She assured me that she had nothing whatsoever against minorities; she and her husband, who owned a chain of office-supply stores, personally knew many fine people who were Oriental, Spanish and even black. But Ted was going to be in one of those professions where he would be judged by a different standard, by patients and other doctors who might not be as understanding as the Jordans were. She said it was so unfortunate the way the rest of the world was, how unpopular the Vietnam War was.

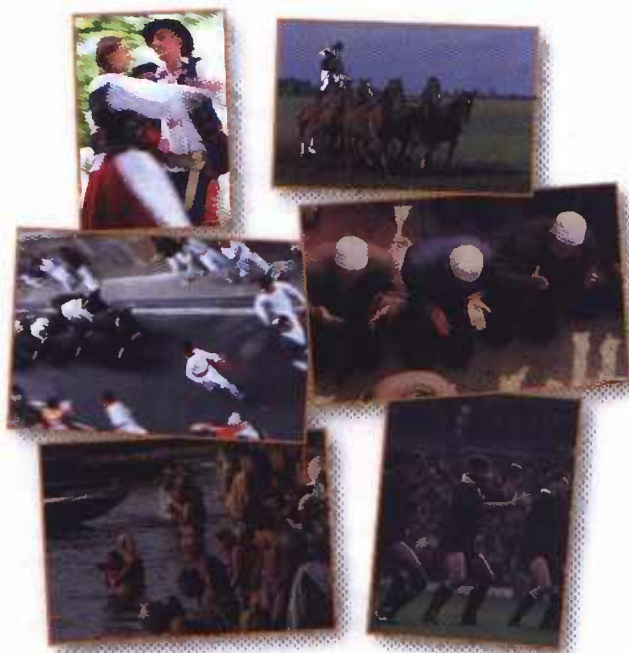
'Mrs Jordan, I am not Vietnamese,' I said softly, even though I was on the verge of shouting. 'And I have no intention of marrying your son.'

From *The Joy Luck Club*, by Amy Tan





## 2 Culture clash



### 4 Speaking

- Work in groups. Look at the people in the photos. They are from Poland, Hungary, Turkey, Spain, India and New Zealand. Try to guess what they are doing. Make notes about the activities you can see. Don't worry if you don't get the details exactly right.
- Summarise what people in your group know and tell the rest of the class.
- Now turn to page 109 to find out what the people in the photos are actually doing. Write a summary of the differences between what you thought and what is actually happening.

*Example: We thought the people in the river were ... but actually they are ...*

### 5 Writer's Block

#### Describing yourself

- Read the following extract from a letter of application for a job in a computer company. Do you think the writer gives a good picture of himself? What changes would you make to the way in which it is written?

#### COMPUTER COMPANY

*seeks accountant for Edinburgh office. Experience and relevant qualifications essential. Must be good team person.*

My name is Graham Miller and I live in London. I saw your advertisement. I'm interested in the job.



I'm 22 years old. I didn't go to university. I studied Economics at a business school. I then worked for an insurance company for a year. Now I'm working in a bank. I like the work.

I'm good at figures and I'm a good worker. I'm good with people and I'm good at working in teams.

- Imagine you are writing the application letter yourself. Try to incorporate the following improvements.

- The job is in a computer company, but the letter doesn't say anything about computer skills.
- Vary the way the sentences start. Too many of them start with *I*.
- Some of the sentences are too short. Long sentences can also be a problem, but a series of short sentences doesn't look good.
- Don't use the same adjective more than twice – the word *good* appears four times in the third paragraph.
- Sound more enthusiastic about yourself and your achievements!

### 6 Word Stress

#### General rules for words with more than three syllables

(NB: The following rules are only guidelines. Always check the pronunciation and stress patterns of new words in a dictionary.)

- Words ending in *-ic*, *-tion*, *-sion* and *-cian* are usually stressed on the second syllable from the end. Other words also have this stress pattern.

academic accommodation automatic  
communication destination imagination  
information misunderstanding musician  
oriental politician realistic

- How many other words with more than three syllables ending in *-tion* or *-sion* can you think of?
  - Can you think of an adjective related to the words in *italics*? Is the stress pattern the same for the adjective? (There is more about changing stress patterns in Unit 7.)
- Many long words have the main stress on the third syllable from the end, including nouns ending in *-ity*.

ambassador authority communicate electricity  
experiment interior minority photographer  
predictable professional society unfortunate

- ♦ Think of a noun ending in *-ity* which matches these definitions. Are the words stressed in the same way as the words in the list?

- 1 behaviour which is in agreement with what is usual or accepted
- 2 indicating that there is something which is difficult to understand
- 3 an area without boundaries where parallel lines meet!
- 4 indicating that something could happen (two possible words!)
- 5 indicating that two things might be able to exist together

- c These words have the main stress on the first syllable. Can you think of any more?

definitely dictionary interesting inundated  
isolated secondary

- d Practise all the words from activities a, b and c, then listen and check.



## 7 Interactive English

### Asking about cultural differences

If you are talking to someone from another country, whose culture is very different to yours, it is better to *ask* about cultural differences (and risk appearing ignorant) rather than make a statement that turns out not to be true. For example, if you wanted to talk about how English people drink tea, it would be better to ask *Do English people put milk and sugar in tea?* rather than saying *English people put milk and sugar in tea, don't they?*

Work in pairs or groups. Think of suitable questions to ask someone from another country about the following items. It may help if you have a particular nationality in mind that you would like to ask the questions to:

- ♦ food and drink
- ♦ relationships
- ♦ religion
- ♦ cultural events
- ♦ popular sports and sporting achievements

## 8 Forum

Work in groups. Imagine that you are answering questions from people from a variety of other countries about your country.

Form two teams – one team to ask the questions, and the other to answer them.

## 9 Discussion

Is there a problem of culture clash in your country? Have there been any incidents caused by this? Discuss specific incidents and then indicate what you think these incidents prove. Does anyone think that something needs to be done to address the problem?



### Fridge, Dustbin or Suitcase?

The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

academic ambassador attractive brashness  
communicate initially intention minority  
misunderstanding oriental precisely  
squeeze unfortunate

## Word Associations

Choose a word from the list above and think of words and phrases that associate with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*academic:*

*noun:* he's an academic ... professor,  
university/college lecturer, doing  
research ... researcher? no, that's for a  
TV show or something like that  
*adjective:* an academic subject –  
history, not computers  
study at school/at university/at/in a  
college

*an academy* – old-fashioned word?  
Different stress pattern

You can read about cultural events in the United Kingdom in Unit 17.



# TALKING POINTS

## 1 Stereotypes

### Soundbites

**What images do you have of Central Europe?**

'I have a very romantic image of Poland that comes from my grandmother. She told me about the Polish airmen who came to Britain during the war and were all very good-looking. I also know that Warsaw was badly bombed and the centre was rebuilt in the same style as the original.'



'I always associate Romania with gymnastics, especially women's gymnastics. They seem to win lots of medals in the Olympic Games every time so I have an image of Romanians as being super-fit.'

*'I hear music when I think of Hungary – Liszt and Bartok and fiery violin music. And weren't there a lot of avant-garde Hungarian film directors?'*



'When I think of the Czech Republic, I think of their football team. Someone told me that Prague is the most beautiful city in Europe. Is that right?'



'I didn't know anything about Slovenia until I read a really interesting newspaper article recently – now I know it's great for sport, skiing, food and Lipizzaner horses.'

- ◆ These quotes are from a selection of British people who had never been to Central Europe and had to rely on stereotypes for their opinions.
- ◆ If you live in one of the countries, what do you think about their comments? What would you say to someone who said those things about your country? Do the stereotypes of the other countries match your own images of those countries?
- ◆ Listen and make a note of anything else that the people say.



'I imagine Slovakia has unspoilt countryside, medieval villages and castle ruins overlooking the Danube – the sort of place you'd go to if you wanted a walking holiday.'





## Discussion and Debate

### Warm-up

Divide into two groups.

- ◆ One group should note down all the harmful things about stereotypes.
- ◆ The other group should note down everything that can be said to explain or excuse them.
- ◆ Allow two minutes for this and then discuss the notes you have made.

### Word portraits

Work in teams of about 4–5.

- ◆ Write on small individual pieces of paper the names of 20 different nationalities and put these in a container.
- ◆ Exchange containers with another group.
- ◆ Take it in turns to pick out a piece of paper and describe the nationality on it to the other people in your group. Use mime and gesture if appropriate. You must not give any fact that makes it obvious (e.g. geography/language/currency). Only talk about the image and behaviour of the people.
- ◆ Take 30 seconds to guess which nationality is being described. Then the next person takes a different nationality from the container.
- ◆ Have a class round-up to consider which nationalities were easy to identify and which more difficult. What part did national stereotypes play?



## Typically British?

In a recent poll, young people in thirteen countries were asked to name well-known contemporary British people in the arts. The following people were top of the list:

**Musicians:** The Beatles, Elton John and the Spice Girls  
**Actors:** Hugh Grant, Kate Winslet, Sean Connery and Anthony Hopkins  
**Comedian:** Rowan Atkinson (Mr Bean)  
**Designers:** Alexander McQueen, Stella McCartney

In pairs or small groups, discuss this list and come up with your own. Choose a contemporary British or American person who you think is typical – or stereotypical.

## Writing

### A guide to the ways of the world

International travellers and business executives have to know how to behave and how to adapt their behaviour to whatever country they are visiting. They need background information to make sure they don't make a socio-cultural mistake.

Here is an extract from a guidebook giving advice about how to behave in Central Europe. How up-to-date is the information for your country?

**Names/greetings:** When greeting someone with a professional title, such as doctor, always use the title before the surname. Shake hands when meeting, but a man should wait for a woman to offer her hand first. Never use a person's first name unless you have been asked to do so.



**Appearance:** Dress smartly for all social events, and formally for visits to the opera, ballet or theatre. Women should avoid shorts and miniskirts when visiting churches.



**Hospitality/gifts:** Never go to someone's home without a firm invitation and always be punctual. Take flowers (an odd number, but avoid red roses which have romantic implications) for the hostess and whiskey or cognac for the host.



**Conversation:** Avoid politics, religion and any criticism, however mild, of your host country. Safe topics are food, music and sport.



Imagine that the guidebook is bringing out a new edition and you have been asked to write a brief section on your country, advising first-time visitors how to behave. When you've finished, look at what others have written. Is your advice consistent?



# 3 TRAINS AND BOATS AND PLANES

**Topic:** Transport

**Structure:** Passives

*'In America, there are two classes of travel:  
first class and with children.'*

Robert Benchley 1889–1945

## 1 First Impression



Read this extract from a novel by English writer Evelyn Waugh. When do you think it was written? What is different about air travel today?

The propellers were thundering; the pilot threw away his cigarette and adjusted his helmet; the steward wrapped a rug round William's feet and tenderly laid in his lap a wad of cotton wool, a flask of smelling salts and an empty paper bag .... The door was shut. The ground staff fell back. The machine moved forward, gathered speed, hurtled and bumped across the rough turf, ceased to bump, floated clear of the earth, mounted and wheeled above the smoke and traffic and very soon hung, it seemed motionless, above the Channel, where the track of a steamer, far below them, lay in the bright water like a line of smoke on a still morning.

From *Scoop* by Evelyn Waugh

## 2 Vocabulary

- a Which of the following verbs are related to travelling by train, boat or plane?

check in   check out   get off   get on   pick up  
pull up   set off   set up   take off   take on  
touch down   wait for

- b Which of the verbs can you use to describe the following?

- ♦ what a plane does and/or what a train does
- ♦ what a passenger does at an airport or at a railway station

- c Replace the words in *italics* with one of the travelling verbs.

- 1 We had to *leave home* early because the flight was at 6 a.m.
- 2 On the way to Edinburgh, the train *collected* passengers at three other stations.
- 3 The plane *landed* at about midnight.
- 4 She *went to the airline desk and showed her ticket* as soon as she arrived.
- 5 Please don't try to *leave* the bus before it stops at the bus stop.

## 3 Speaking 1

- a Make notes about the following:

- ♦ Which is the biggest airport, port or railway station you have ever been to?
- ♦ What is the longest journey you've ever taken?

- b Compare your answers with other students. What memories do you have of your first visit to the station, port or airport and the journey? Think about the following:

- ♦ Was the place busy? Quiet? Well organised? Chaotic? Clean and tidy? Untidy?
- ♦ Was the train, boat or plane on time? Late? Crowded? Comfortable?
- ♦ Was the journey pleasant? Boring? Awful? Nightmarish?
- ♦ Which people can you remember seeing or meeting?

- c Tell your story to the rest of the class.

## 4 Writing 1

Choose your favourite travel story from the ones you hear. Write an account of it for homework. Before you hand in your homework, check with the person who told the story that the details are correct.

## 5 Reading 1

- a The following article about Hong Kong's new airport appeared in a British newspaper in May 1998. Read the text and find the answers to these questions:

- 1 How many airports are mentioned?
- 2 What are the main differences between the airports?
- 3 How will the new airport affect life in the city?

### This is the Future of Air Travel

Hong Kong's new airport, Chek Lap Kok, opens on 6th July. Described by its architect Richard Rogers as a 'horizontal cathedral', the airport cost \$20 billion.

The current airport, Kai Tak, is one of the most spectacular in the world. This is because of its remarkable proximity to the city itself. It is almost impossible for a flight crew to actually see Kai Tak until just before they land. Pilots aim at a cross on a hill, bank sharply and then come into land between the densely-packed high-rise apartments of Kowloon on a runway which is dangerously short. Incredibly, there has never been a serious accident there.

In future, planes will land on one of two four-kilometre long runways in an airport built on a man-made island in Hong Kong harbour. Chek Lap Kok measures 5 kilometres by 3.5 kilometres, and can be seen from outer space.

The airport terminal is the world's largest building. The baggage reclaim hall is as big as Wembley Stadium, big enough to be used as a garage for five Jumbo jets.

- b Find words or expressions that indicate the following:

- 1 the old airport is close to the city
- 2 people live close together in the area
- 3 pilots have to do a difficult manoeuvre
- 4 the writer is very surprised by something
- 5 the new airport is on land which didn't exist before

- c Read the last sentence of the news item again. Think of different similes or metaphors to describe the size of the baggage hall.

*Example: simile: It's as big as a factory. / It's like a factory.*  
*metaphor: It's a cathedral of modern aviation.*

## 6 Reading 2

- a The reading text is an article about Hong Kong airport written by the same journalist two months later. Read the text quickly. How does the attitude of the writer compare with his attitude in the first article?
- b Find words or expressions in the text which mean the following:

got lost moved not working well (adj.)  
 a ridiculous situation very confused

- c Make a note of any words and expressions that indicate that something has gone wrong. In your own words, explain what the problems were.
- d Look at this list of words from the text. Are they all verbs?

bewildered closed crashed delivered  
 inexperienced missed opened shifted  
 stranded welcomed

- e In the article, which of the verbs are used in the active and which are used in the passive? Which ones can't be both active and passive? Why?

### Airport Software hits Hard Landing

Senior government officials stepped in yesterday after Hong Kong's new Chek Lap Kok airport descended into chaos.

Computer systems crashed, passengers missed flights as thousands of suitcases went astray, and ground cargo handling was shifted to the old Kai Tak airport, which closed on Sunday.

Anson Chan, Hong Kong's chief secretary and Donald Tsang, the financial secretary, returned to the new airport to discuss the crisis with staff only 36 hours after they had welcomed the first passenger arrivals.

It was time to act, Ms Chan said, so that 'small problems should not build up into big problems'.

Many passengers were told by airlines to wait at home for luggage to be delivered. Bewildered people waiting for friends and relatives were advised to ignore the arrivals board, which was blank or inaccurate.

Human and technical errors caused the fiasco. Inexperienced staff misdirected luggage and faulty computer software hit cargo operations. Defective air bridges left passengers stranded. The airport was formally opened last week by Chinese president Jiang Zemin.



### 3 Trains and boats and planes

## Grammar Spotlight

### Passives

Passives are common in news reports:

*Cargo handling was shifted to the old Kai Tak airport.*

*Passengers waited at home for their luggage to be delivered.*

*The airport was formally opened last week by Chinese president Jiang Zemin.*

Note 1: In a sentence containing both old and new information, the new information is commonly at the end.

Note 2: Why do you think the passive is used in the last sentence?

You can find out more about passives in the Grammar Summary on page 132.

For more practice, do the exercises in section 7, on page 68 of the WB.

## 7 Listening

- a You are going to hear a listening text which begins with the following words.

*In 1885, Ernest de Beaumont started tunnelling towards France in an extraordinary boring machine ...*

What do you think the text will be about?

- b Listen to the text and make notes of dates and other statistical information. Check with other students if you miss anything.
- c Listen again and make notes of any words or expressions that you didn't understand or would like to hear again. Using your notes, write three questions to ask other students. The questions can be for clarification about something you didn't understand, or to see if anyone in the class can provide further information.
- d Mingle with your questions and write down all the answers that other students give you. When you have all your answers, tell the teacher if you want to listen again to check any information that you still aren't sure about.

## 8 Writing 2

- a An organisation called Project London Tourism is offering a prize of a free trip to London in a competition. You have to answer three simple questions about Britain and complete a slogan designed to promote London as a tourist destination. First of all, here are the three questions:

- 1 What is the name of the river that flows through London?
- 2 Where does the Queen live in London?
- 3 Name a top London soccer team.

Now complete the slogan with fewer than ten words (you can invent anything you like):

London is number one  
for me because ...

- b The competition indicates that you can choose to fly, sail or go to London by train, including travelling through the Channel Tunnel. Write a letter of acceptance saying which choice you would like to take. Write a formal letter to Project London Tourism, and try to avoid using contractions.

You can find a model of a formal letter in Progress Check 1 on page 29.

## 9 Wordbuilder

### Adjectives and adverbs

- a Many adjectives become adverbs by adding *-ly*. Note the spelling changes in these examples.

terrible - terribly  
angry - angrily  
beautiful - beautifully  
frantic - frantically

What are the spelling rules? Think of at least one other similar adjective to the ones in the example.

- b Adverbs modify both verbs and adjectives:

*Pilots have to bank sharply.*  
*The runway is dangerously short.*  
*densely-packed high-rise apartments*

What do the above examples from the text about Hong Kong airport tell you about word order and hyphenation? Think of three more similar examples.

- c Sentence adverbs are often at the beginning of a sentence and can indicate an opinion.

*Incredibly, there has never been a serious accident.*

Write sentences beginning with these three adverbs. Make sure the examples indicate your opinion about something.

*Not surprisingly, ...*

*Interestingly, ...*

*Unfortunately, ...*

- d Adjectives that already end in *-ly* (*lovely, lively, friendly* etc.) can't be used as adverbs. You need to use an adverbial expression.



... in a lovely way



... in a lively manner



... in a friendly way

Use one of the above expressions in a sentence.

## 10 Speaking 2

Discussion: What are the advantages and pleasures of travelling long-distance by rail, air, sea and road?

- Divide into four groups (air, rail, sea and road). In your groups, make a list both of the *positive* things you can think of about your means of transport and *negative* things you can think of about the other three.
- Re-group into groups of four, with one person from each group. Debate with the people from the other groups. Tell them the negative things you came up with about their means of transport.

## 11 Find out more about ...

### Your airport or railway station

Work in groups.

- How many of the following questions can you answer about either the airport or railway station in your home town or the capital city of your country?
  - When was it built?
  - Why is it named the way it is?
  - What is the furthest place you can travel to from the railway station?
  - Was the airport originally built as a civilian or military airport?
  - How many flights arrive and leave every day?
  - How many places can you fly to from there?
  - How big is it compared with other airports in your country or the world?
- Find the answers to the questions you didn't know. Contact the rail or airport authorities or look at their websites to find the answers.

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

airport architect bewildered cathedral chaos  
construction crisis defective extraordinary  
faulty fiasco in good condition inaccurate  
inexperienced man-made outer space  
passengers stranded tunnel

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*airport:*

*I went/took a bus to the airport.  
The plane landed/arrived at the airport.  
The nearest airport to my house is ...  
plane, flight, runway, terminal, check-in desk, departure lounge.  
The plane took off. The flight was delayed. The runway was closed.*



# 4 Working with words

**Topic:** British and American writers

**Structure:** Relative clauses; verbs of perception

**Sound Practice:** Intonation for asking questions

*'The tools I need for my work are paper, tobacco, food and a little whiskey.'*

William Faulkner, American writer

## 1 First Impression

a If you were about to take a long day-time train journey (no chance to sleep), what would you choose to take with you to pass the time? Put the following items in your personal order of preference.

- ♦ a magazine (state subject – music, films, computers etc.)
- ♦ a computer game
- ♦ a newspaper
- ♦ a novel
- ♦ a book of poetry
- ♦ a book for learning English (state type – grammar book, workbook etc.)



b Tell the rest of the class which of the above items you would take with you. Do a class survey of the most popular things that people would take. How popular are novels and poetry?



## 2 Speaking

Read the list of names. They are all British, American or Irish authors. What do you know about them? Share your knowledge with other students. Make a note of anything you know about the following:

- ♦ where and when they lived
- ♦ their most famous works
- ♦ what they wrote about

Emily Brontë   Arthur C. Clarke  
Graham Greene   Jack Kerouac  
John Steinbeck   Kurt Vonnegut  
Oscar Wilde

Don't worry if there are names you have never heard of. You will find examples of their work somewhere in this book.

### 3 Listening

**a** You are going to hear information about five of the people in the list. Which of them do you think the following notes refer to?

- 1 flamboyant Irish writer who spent some time in prison and died in Paris
- 2 one of three sisters who lived in a parsonage in the Yorkshire hills
- 3 possibly the greatest English novelist of the 20th century; also possibly a spy
- 4 wrote about the lives of people who emigrated to live in California
- 5 the world's best-known and best-selling writer of science fiction

**b** Listen for information (and make notes) about the following:



- ♦ the private lives of the writers
- ♦ subjects that they wrote about
- ♦ their most famous or popular books

NB Not all the mini-biographies will contain all this information.

### 4 Reading 1

**a** Before you read the information about Graham Greene, what can you remember about him from the listening text?

**b** Read the text and find places for the extra information in the box. The extra information goes where there is an asterisk \*.

Graham Greene \* was born in 1904 and educated at Berkhamstead School \*. After graduating from Balliol College, Oxford, he worked for four years as sub-editor on *The Times* \*. With the publication of his fourth 'novel', *Stamboul Train* \* his reputation was established.

In 1935, he made a journey across Liberia \* and on his return, he became film critic of *The Spectator* \*. He became literary editor of the same magazine after working there for five years \*. In 1941, he was recruited by the Foreign Office \* and spent two years in Sierra Leone. His novel *The Heart of the Matter* \* is considered by many to be his finest book.

- 1 , which is set in West Africa,
- 2 , which he called 'an entertainment' in order to distinguish it from more serious work,
- 3 , where his father was headmaster
- 4 , which he described in *Journey Without Maps*,
- 5 , who many people believe to be the greatest English novelist of the twentieth century,
- 6 , which probably meant he was working as a spy,
- 7 , which is a right-wing literary magazine
- 8 , which at the time was regarded as the most influential newspaper in the English-speaking world
- 9 , which was regarded as an extraordinary promotion by some readers

**c** What extra information did you learn about Greene? Did you learn anything new about Britain and British publications?

### Grammar Spotlight

#### Non-defining relative clauses

Note that non-defining relative clauses are separated by commas from the rest of the sentence:

*His novel The Heart Of The Matter, which is set in West Africa, is considered by many to be his finest work.*

You can find out more about non-defining relative clauses in the Grammar Summary on page 135.

For more practice, do the exercises in section 11, on page 74 of the WB.

### 5 Writing

Write a short biography of a writer or artist from your country. Use the paragraph about Graham Greene as a model. Imagine that you are writing for someone who is not familiar with your country and its culture. Include as much extra information as you can.

**Example:** \_\_\_\_\_, who is ... , was born in ... , which is about 400 kilometres from the capital. Her most famous novel is ... , which deals with ...



#### 4 Working with words

### 6 Reading 2

- a You are going to read extracts from two novels. One of the novels was written in England in 1847, the other was written in California in 1939. Skim through the two extracts and decide which is which.
- b Before you read the complete extracts, make sure you know the meaning of the following words and expressions:
- 1 *whistle* – how do you make this noise?
  - 2 *moulting leaves* – what time of the year do leaves moult?
  - 3 *protrude* – does this make things more or less noticeable?
  - 4 *burden* – is this something you carry or wear?
  - 5 *stir* – is this a fast or slow movement?
- c Read the first text and answer the following questions.
- 1 In what position was the man sitting when Joad approached?
  - 2 Was the man expecting Joad? Do you think they knew each other?
  - 3 Which part of the man's anatomy is most closely described?
  - 4 Do you think the man was young/old? Fat/thin? Healthy/unhealthy? Give evidence.
  - 5 Do you think the man had an unusual face? Give evidence.
- d Now read the second text and decide if the following statements are true or false.
- 1 The person who approached the house was a woman who lived there.
  - 2 The man waiting in the shadows was someone she didn't know.
  - 3 The woman immediately recognised that the man was a foreigner.
  - 4 She realised who the man was when she saw his beard.
  - 5 She was not expecting to see the man.



A man sat on the ground, leaning against the trunk of a tree. His legs were crossed and one bare foot extended nearly as high as his head. He did not hear Joad approaching, for he was whistling solemnly the tune of 'Yes, Sir, That's My Baby'. His extended foot swung slowly up and down in the tempo. It was not dance tempo. He stopped whistling and sang in an easy thin tenor.

'Yes, sir, that's my Saviour,  
Je ... sus is my Saviour,  
Je ... sus is my Saviour now.  
On the level  
'S not the devil,  
Jesus is my Saviour now.'

Joad had moved into the imperfect shade of the moulting leaves before the man heard him coming, stopped his song, and turned his head. It was a long head, bony, tight of skin, and set on a neck as stringy and muscular as a celery stalk. His eyeballs were heavy and protruding; the lids stretched to cover them, and the lids were raw and red. His cheeks were brown and shiny and hairless and his mouth full – humorous or sensual. The nose, beaked and hard, stretched the skin so tightly that the bridge showed white. There was no perspiration on the face, not even on the tall pale forehead. It was an abnormally high forehead, lined with delicate blue veins at the temples. Fully half of the face was above the eyes.

From The Grapes of Wrath by John Steinbeck

On a mellow evening in September, I was coming from the garden with a heavy basket of apples which I had been gathering. It had got dusk, and the moon looked over the high wall of the court, causing undefined shadows to lurk in the corners of the numerous projecting portions of the building. I set my burden on the house steps by the kitchen door, and lingered to rest, and drew in a few more breaths of the soft, sweet air; my eyes were on the moon, and my back to the entrance, when I heard a voice behind me say: 'Nelly, is that you?'

It was a deep voice, and foreign in tone; yet, there was something in the manner of pronouncing my name which made it sound familiar. I turned about to discover who spoke, fearfully, for the doors were shut, and I had seen nobody on approaching the steps.

Something stirred in the porch; and moving nearer, I distinguished a tall man dressed in dark clothes, with dark

face and hair. He leant against the side, and held his fingers on the latch, as if intending to open for himself.

20 'Who can it be?' I thought. 'Mr Earnshaw? Oh no! The voice has no resemblance to his.'

'I have waited here an hour,' he resumed, while I continued staring; 'and the whole of that time all around has been as still as death. I dared not enter. You do not know me? Look, I'm not a stranger!'

A ray fell on his features; the cheeks were sallow, and half covered with black whiskers; the brows lowering, the eyes deep set and singular. I remembered the eyes.

'What!' I cried, uncertain whether to regard him as a  
30 worldly visitor, and I raised my hands in amazement. 'What! Have you come back? Is it really you? is it?'

From *Wuthering Heights* by Emily Brontë

- e Make a list of at least five words which are used to describe the faces of the two men. Which of the words could you use to describe people that you know?
- f Imagine that one of these people is going to meet a foreign friend of yours at an airport or railway station. Write a note or an e-mail to the foreign friend, describing the person who will meet him/her. Use the descriptive words you took from the reading texts.

## 7 Work it Out

The two sentences below are taken from the reading texts on this page. The verb *hear* is in both sentences. In one sentence, it is followed by an *-ing* verb, in the other by an infinitive. Is there a difference in meaning?

*He didn't hear Joad approaching.*

*I heard a voice behind me say: 'Nelly, is that you?'*

## Grammar Spotlight

### Verbs of perception

Verbs such as *see, hear, feel, watch, notice* + noun/pronoun object, can be followed by the *-ing* form:

*We saw the man walking up the path.* (We observed part of the action.)

or by the bare infinitive:

*We heard him open the door.* (We observed the whole action.)

You can find out more about verbs of perception in the Grammar Summary on page 137.

## 8 On Air

- a Read the titles of a selection of Graham Greene novels and the brief descriptions of the story-lines below. By reading the descriptions and by a process of elimination, try to match the titles and the descriptions.

- 1 *Brighton Rock* (1939)
- 2 *The Confidential Agent* (1939)
- 3 *The Third Man* (1950)
- 4 *The Quiet American* (1955)
- 5 *Our Man in Havana* (1958)
- 6 *Travels with my Aunt* (1969)

- a After an uneventful life, a man discovers a colourful and dangerous world abroad.
- b This novel is set in Vietnam during the war of liberation against the French.
- c Originally written as a film script, this dark thriller is set in Vienna.
- d This is a story of espionage in the Spanish Civil War.
- e This book deals with British spy activities in pre-Castro Cuba.
- f This violent story of good and evil is set on the south coast of England.

- b You're going to hear an interview from a radio arts programme. Don't worry if you don't understand every word. Try to find the following information:

- ♦ are all Greene's novels written in the same style?
- ♦ who is the central character of *Brighton Rock*?
- ♦ what does the former bank manager get up to when he travels with his aunt?

- c What do you think this sentence means? Is there a similar image in your language?

*None of the characters come out of these books smelling of roses.*



# TALKING POINTS

## 2 Stress

### Soundbites

What do you find stressful?

'The number one cause of stress is definitely exams. What happens if I don't pass?'



'My friends. You'd think we'd support one another but we always seem to be quarrelling.'



'Trying to look good. Ever tried to be cool with the opposite sex when your hair looks all wrong?'



'Being tough enough so that you don't get bullied. Getting in with the right crowd.'



'Having to win. I'm in the hockey team and if you miss a penalty, it's as if you've committed a crime.'

'My Mum. We have lots of rows – mostly because she won't let me go out during the week if I have homework to do. She wants me to be a lawyer but she's going to be disappointed.'



- ◆ Can you identify which three quotes were from boys and which three were from girls? Listen and check. Are you surprised by the things said by boys and girls?
- ◆ What extra information do you hear? Note that each person uses a verb containing the word *out*. Do you know all these verbs? Are they formal or informal?
- ◆ Which words and expressions do you think are more likely to be heard in spoken rather than written English?
- ◆ Work in groups. Express the information in the soundbites in more formal language. Compare what you have written with other groups.

*Example: Ever tried to be cool ...?*

*Have you ever tried to be sophisticated ...?*

Complete the following sentence.

*The top causes of adult stress are bereavement, divorce and moving house. In my opinion, the three main causes of teenage stress are ...*

Put all the sentences in a box. You don't need to write your name on your own sentence. Take one out at a time, read it and discuss it.



## Discussion and Debate

Conduct some research.

- ◆ You have been asked to research into stress among young people in your country.
- ◆ Work in small groups. Write a questionnaire entitled *Are you stressed?* Compose at least five questions designed to find out what other people in the class find stressful. Ask about particular aspects of school and private life.

*Example: Which exams do you find most stressful?  
How do you feel when you go to a party where you don't know many people?*

- ◆ Each member of the group should ask different people in the class to reply to your questionnaire. Don't worry if you have to answer similar questions more than once. Then go back to your group and look at the information you have collected. Present your findings to the whole class.
- ◆ Listen to what others have to say. Make a list of the most common causes of stress in your environment. Is there any difference between boys and girls or do we all worry about the same things?



## Writing

### Stress Breakers

- ◆ For all the negative effects, stress can actually be good for you. A small amount can give you the buzz or adrenaline rush you need to do well. Too little stress can result in boredom and feeling frustrated with life. The key is balance and learning how to deal with unhelpful levels of anxiety.
- ◆ You have been asked to contribute to a leaflet to be distributed in schools called *Stress Breakers*.
  - ◆ Write down some tips for how to beat stress in everyday life. You may find some of the following ideas useful but you will need to expand them and add some of your own. (relax/music/creative/diary/bath/physical activity/outside/talk/share/friends/parents/teachers/confidential helplines etc.)
  - ◆ Read what others have written. You may find some useful stress-breaking ideas you can use yourself!



# 5 LOST AND FOUND

**Topic:** Ancient civilisations

**Structure:** Speculating about the past;  
compound adjectives

**Social Skills:** Talking to strangers

*'Whatever makes the past, the distant or the future predominate over the present, advances us in the dignity of thinking beings.'*

From *Journey to the Western Islands* by Samuel Johnson (1709–1784)



## 1 First Impression

This unit contains information about Latin America. Can you answer the following questions before you start?

- ♦ How many Latin American countries can you name?
- ♦ What is the difference between Latin America and South America?
- ♦ Can you name any major Latin American geographical features (mountain ranges, rivers etc.)?
- ♦ What are the main languages spoken in Latin America?
- ♦ Why are these languages spoken there?

## 2 Speaking

**a** Read this information about Machu Picchu.

*Machu Picchu, also known as The Lost City of the Incas, is an impressive citadel in the tropical mountains near Cuzco in Peru. It consists of 13 square kilometres of terraced stonework. The monumental stone ruins were discovered in 1911 by the American anthropologist Hiram Bingham.*

**b** Discuss the following with other students. What information, however insignificant, can you add about ...

- ♦ Machu Picchu, or any other Latin American archaeological site?
- ♦ The Incas, or any other Latin American original inhabitants?
- ♦ Peru, or any other Latin American country?

## 3 Reading

**a** The reading text describes what Hiram Bingham discovered in the mountaintop ruins of Machu Picchu, which had been uninhabited for several hundred years. Which of the following is he most likely to have found?

wild animals   snakes and lizards  
buildings in perfect condition  
evidence of human sacrifice   metal tools   paved roads

**b** Read part 1 of the text. Look at the words and expressions in *italics*. Don't stop reading when you reach one of these words – try to work out the meaning from the context. Even if you don't know the exact meaning, work out the kind of word it is and the probable general area of meaning. Finally, look the words up in a dictionary.

**c** Read part 2 and answer these questions.

- 1 What kind of people had the opportunity to visit Machu Picchu?
- 2 What kind of religion did the Incas follow?
- 3 Apart from places to live and worship, what kind of things are there in the city?
- 4 How big is the Condor Stone?
- 5 What do you think is meant by *sun rituals*?

**d** Read part 3. Find a phrase or sentence which means more or less the same as the following:

- 1 It is not known what happened to the people who lived there.
- 2 It is possible that the occupants of the city died from a disease which spread through it.
- 3 The work of archaeologists hasn't helped to solve the mystery.



## The mystery of Machu Picchu

### Part 1

When Hiram Bingham finally managed to cut his way through the *tangle* of vines and trees that surrounded the city of Machu Picchu, he must have *gasp*ed with astonishment. He found himself in a complex city, *perched perilously* on top of a mountain, which was clearly a work of architectural genius. He found temples with *intricate* stonework, a huge round tower, an astronomical observatory and what people subsequently thought was a solar clock. But it was also *abundantly* clear that the city had remained uninhabited for hundreds of years.

As Bingham *picked his way* around the ruins, he must have realised that these magnificent buildings were the work of a people with great talent, people who had created a complex and sophisticated society.

But who were these people? And why had the city been abandoned? These are the mysteries about which, even now, there is still a great deal of *conjecture* among anthropologists.

### Part 2

We now know that the city was inhabited by the Incas. But they can't have been ordinary Incas. This extraordinary place, built on a steep mountainside overlooking the rapid waters of the Urubamba River, was a place inhabited and visited only by the chosen few of the Inca Empire. For the vast majority of the Inca people, the city must have been totally unknown.

The inhabitants of Machu Picchu were priests, official representatives of the Inca Emperors, craftsmen and, most importantly, *mamacunas*, women chosen to dedicate their lives to the sun god. It seems that women were in the majority in the city. When archaeologists began excavating the area, they found 173 skeletons, of which 150 were women.

Machu Picchu was a city without poor people, a city of temples, small but carefully constructed homes, aqueducts, fountains and walkways, plus five hectares of cultivated farmland, organised in an *intricate* system of terraces. The whole system was linked by more than three thousand steps.

The city is divided into sections: the cemetery, the jails, the small dwellings and the temples, built for the sun worship which was central to Inca religion. The main temple is the Temple of the Three Windows. The sun passes through its windows and shines on to the Sacred Plaza, which might have played an important part in sun rituals.

On a slope in front of the city is the Condor Stone, a flat altar in the image of a condor's head and body. A hole at the front of the head leads below to a small cave; sacrifices probably took place on the altar and the blood from those ceremonies was collected in the cave below.

### Part 3

But we still know nothing about the fate of the city's inhabitants. Spanish chronicles of the Cuzco area make no mention of the city. In fact, the Spanish *conquistadores* may never have visited it. The Incas themselves had no written records, so there is nothing we can find out from them.

What could have happened to the occupants? There are several theories. They may have fallen victim to an epidemic. They may have been forgotten during the civil war which led to the end of the Inca dynasty. Excavations at the site have only added to the mystery. Whatever happened, Machu Picchu remains a remarkable monument to the skills of the inhabitants of the Inca empire.

## 4 Work it Out

What is the difference in meaning, if any, between these three sentences?

- 1 It must have been built by the Incas.
- 2 It might have been built by the Incas.
- 3 It may have been built by the Incas.

## Grammar Spotlight

### Speculating about the past

*Machu Picchu must have been a mystery to most of them as well.*

*The Sacred Plaza might have played an important part in sun rituals.*

*The Spanish conquistadores may never have visited the city.*

*They can't have been ordinary Incas.*

You can find out more about speculating in the past in the Grammar Summary on page 131.

For more practice, do the exercises in section 5, on page 66 of the WB.



## 5 Lost and found



### 5 Listening

**a** You are going to hear some information about the rise and fall of the Inca dynasty, which was in existence during the 14th and 15th centuries. Which of the following things do you think the Incas may or may not have done during this time?

- ♦ executed people for being lazy
- ♦ built a system of roads and aqueducts
- ♦ allowed the tribes they defeated to live their own lives
- ♦ worshipped the sun
- ♦ sailed across the Atlantic

**b** Before you listen, decide on the meaning of the words and expressions in *italics*:

- 1 The Incas *conquered* other Indian nations.
- 2 Cuzco was a *glittering capital*.
- 3 They built a *road network*.
- 4 a *handful* of Spanish soldiers
- 5 a *bitter* civil war
- 6 The Spanish demanded a *huge ransom*.
- 7 Gold had only *ceremonial value* for them.
- 8 The Inca Empire *fell apart*.

**c** Listen to part A and put the following events in the correct order.



- 1 There was a civil war after the death of the Inca Emperor Huayna Capac.
- 2 Manco Capac and Mama Ocllo emerged from Lake Titicaca carrying a golden stick.
- 3 They built a road network that stretched from Colombia to Chile.
- 4 Francisco Pizarro landed in Peru in 1532.
- 5 They found a place where the stick would sink easily into the ground.

- 6 The sun god Inti sent Manco Capac and Mama Ocllo to civilise mankind.
- 7 The Inca nation became an empire during the reign of Incan Pachacutec.

**d** Listen to part B of the text and find the following information. Explain the information in your own words.



- ♦ two reasons why the Spanish were able to subdue the Incas
- ♦ how the Spanish tricked the Inca Emperor
- ♦ what the Emperor did which upset the Spanish
- ♦ how the Spanish failed to keep their word
- ♦ how they hastened the end of the Inca Empire

### 6 Writing 1

Write a summary of the information that you have just heard about the Incas. Indicate what certainly happened and what might have happened. Finish with your own speculation about the fate of the inhabitants of Machu Picchu. Imagine you are writing it for your school magazine or newspaper, to inform other students in the school who have not read this information before.

### Grammar Spotlight

#### Compound adjectives

a cave-dwelling people

a five-year civil war

You can find out more about compound adjectives in the Grammar Summary on page 138.

For more practice, do the exercises in section 17, on page 83 of the WB.

### 7 Vox Pop



**a** You are going to hear three young people talking about their travel plans and ambitions. Their names are Helen, Sam and Lucinda. Working in groups of three, choose one person each and make a note of the following information while you listen:

- ♦ where they are from and what they do
- ♦ the travelling that they have already done
- ♦ the travelling that they are planning
- ♦ the travelling they want to do
- ♦ how much they agree with each other's choices

**NB:** You may hear information about your person from one of the others!

Don't worry if you don't understand everything. Listen more than once if you need to.



**b** Read your notes to the other people in your group. Ask them for help if there was anything you weren't able to make a note of.

**c** Here are a few expressions you heard on the tape. In the context of this discussion, what do you think they mean?

- ♦ I'm taking a year out.
- ♦ I'm planning to do Europe.
- ♦ I'm really up for that.
- ♦ I'm spending my gap year in Latin America.
- ♦ I can look after myself.
- ♦ That'll cost you an arm and a leg.



## 8 Writing 2

You have been offered a travel grant by an agency called *Student Tours*. The travel is in some way related to your studies. Write a formal letter to the grant-giving agency, outlining the following:

- ♦ where you would like to go
- ♦ what connection the visit has to your education
- ♦ what you could do for other students in your school/college when you come back

*Student Tours* is based in the centre of your capital city. Your letter should be addressed to Mr Bartok.

There's an example of a formal reply to a letter like this one in Progress Check 1 on page 29.

## 9 Social Skills: Talking to Strangers

**a** Which of the following do you think are suitable opening remarks when addressing a stranger (in the street, in an information office, at a hostel reception etc.)?

Excuse me ... Listen, I need some information ...  
How do you do? Sorry to trouble you ...  
Could I ask you something ... Help me, please ...

**b** It's difficult to generalise about the English-speaking world, but North Americans and Australians are more likely to talk to strangers (on buses, trains, in shops etc.) than British people. Listen to three native English speakers talking to a stranger. Make a note of the strategy each one uses. Do you think they are all successful ways of talking to someone for the first time?

**c** Work in pairs. Choose one of the following situations. Imagine you are strangers meeting for the first time. Devise a short conversation. Act it out for the rest of the class. Say what you think about other people's social skills.

- ♦ asking the way in the street
- ♦ knocking on someone's door to ask the way
- ♦ asking for change to use the phone
- ♦ asking for service in a shop

## Fridge, Dustbin or Suitcase?

The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.



anthropologist aqueduct conjecture conquer  
cultivate dedicate fall apart gasp glittering  
intricate observatory ransom ritual ruins  
sacrifice skeletons tangle temple  
the chosen few

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*anthropologist:*

*someone who studies people, especially the origins, customs, beliefs of tribes, races, nations; how society has changed, developed;  
anthropological – changes stress*



# Progress Check

# 1

## 1 Reading

**a Read the text and complete the statements that follow it.**

'My mother had some ancestor back somewhere named Rice,' said Rice. 'He was a doctor, and I guess he was pretty famous.'

'Dr Siebolt is the only person who ever tried to understand me as a human being,' said Annie. Dr Siebolt was the governor's family physician.

'There's some other famous people back there somewhere, too – on my mother's side,' said Rice. 'I don't know what they all did, but there's good blood back there.'

'Dr Siebolt would hear what I was trying to say,' said Annie. 'My parents never had time to listen.'

'That's why my old man always got burned up at me – because I've got so much of my mother's blood,' said Rice. 'You know – I want to do things and have things and live and take chances, and his side of the family isn't that way at all.'

'I could talk to Dr Siebolt about love – I could talk to him about anything,' said Annie. 'With my parents there were just all kinds of things I had to keep bottled up.'

'Safety first – that's their motto,' said Rice. 'Well, that isn't my motto. They want me to end up the way they have, and I'm just not that kind of person.'

'It's a terrible thing to make somebody bottle things up,' said Annie. 'I used to cry all the time, and my parents never could figure out why.'

'That's why I stole those cars,' said Rice. 'I just all of a sudden went crazy one day. They were trying to make me act like my father, and I'm just not that kind of man. They never understood me. They don't understand me yet.'

'But the worst thing,' said Annie, 'was then my own father ordered me to lie. That was when I realised that my parents didn't care about truth. All they care about is what people think.'

'This summer,' said Rice, 'I was actually making more money than my old man or any of his brothers. That really ate into him. He couldn't stand that.'

'My mother started talking to me about love,' said Annie, 'and it was all I could do to keep from screaming. You don't know what love is! You never have known what it is!'

'My parents kept telling me to act like a man,' said Rice. 'Then, when I started acting like one, they went right through the roof. What's a guy supposed to do?' he said.

'Even if I screamed at her,' said Annie, 'she wouldn't hear it. She never listens. I think she's afraid to listen. Do you know what I mean?'

'My older brother was the favorite in our family,' said Rice. 'He could do no wrong, and I never could do anything right, as far as they were concerned. You never met my brother, did you?'

'My father killed something in me when he told me to lie,' said Annie.

'We sure are lucky we found each other,' said Rice.

'What?' said Annie.

'I said: "We sure are lucky we found each other,"' said Rice.

Annie took his hand. 'Oh yes, oh yes, oh yes,' she said fervently. 'When we first met out there on the golf course, I almost died because I knew how right we were for each other. Next to Dr Siebolt, you're the first person I ever felt really close to.'

'Dr who?' said Rice.

*'Runaways' is a short story from the collection Bagombo Snuff Box by Kurt Vonnegut*

- 1 Annie and Rice are people who
  - a come from very similar backgrounds.
  - b are both members of close families.
  - c have had very different upbringings.
  - d are meeting for the first time.
- 2 Annie's family physician is
  - a a relation of Rice's.
  - b also the doctor of the state governor.
  - c the only person she feels she can be herself with.
  - d someone who never has time to listen.
- 3 When Annie talks to her parents, she
  - a finds it impossible to say what she really feels.
  - b usually complains about the family physician.
  - c can always talk about the things that are worrying her.
  - d bottles everything up.
- 4 Rice's father used to get very angry with him
  - a because he was very like his mother.
  - b because he had no ambition.
  - c in order to criticise his mother.
  - d because he stole cars.
- 5 Rice claims that he stole cars
  - a in order to show that he was the same kind of person as his father.
  - b because his brother was the favourite son.
  - c so people could see that he was different from his father.
  - d because he went crazy one day.

## 2 Listening

**a** The listening text is an aircraft announcement. Listen and answer the following questions.

- 1 Is the aircraft about to depart or about to arrive?
- 2 Is the person speaking the pilot of the aircraft?
- 3 What five things does the announcement ask all the passengers to do?
- 4 Are there any changes of plan that passengers are informed about?
- 5 What is the final destination of the plane?

**b** Do it yourself. Work in small groups. Write the script for a similar announcement of a flight which is flying to an airport near you. Choose someone in the group to act out the announcement to the whole class.

## 3 Writing

Imagine that you have written an application for a travel grant. The letter opposite is a reply to your letter. The grant-giving agency asks several questions. Write a formal reply, answering the questions. Copy the style of the formal letter (position of addresses, date etc.) and use formal rather than informal language and constructions.

## 4 Use of English

Re-write these Oscar Wilde quotes.

- 1 *I always pass on good advice. It's the only thing to do with it. It is never any use to oneself.*  
The best thing to do ...
- 2 *I have nothing to declare but my genius.*  
My genius ...
- 3 *Consistency is the last refuge of the unimaginative.*  
Unimaginative people ...
- 4 *Education is an admirable thing, but it is as well to remember from time to time that nothing that is worth knowing can be taught.*  
You can't teach ...
- 5 *Good kings are the only dangerous enemies that modern democracy has.*  
The problem with good kings ...

### TRAVEL GRANTS INTERNATIONAL AGENCY



2711 Carlton Hill Road  
Cambridge CB1 5BO



A non-profit-making organisation

A Marshall  
222 Dalston Avenue  
London N1 5YY  
21 January 2001

Dear Ms Marshall,

Thank you for your application for one of our travel grants. As you can imagine, there has been a large number of applications, and we are now in the process of choosing the twenty applicants who will receive the grants.

We are very impressed with your application and we would like you to write to us once again, with more details about your request.

First of all, could you indicate which country you wish to visit and what is the purpose of the visit (language development, art/architecture research, sports meeting etc.)? Secondly, could you specify which time of the year you wish to travel? Finally, could you provide evidence that you have the permission of your family and the backing of a relevant teacher at your school?

Could you also indicate why you chose the country, and tell us a little about what you already know about it?

We look forward to hearing from you.

Yours sincerely,

Alice Harrison

Director  
Travel Grants International Agency

- 6 *If one tells the truth, one is sure, sooner or later, to be found out.*  
It's certain ...

## 5 How much do you remember?

All the answers are in Units 1-5.

- 1 How much do UK TV companies charge for advertising time?
- 2 What does USP stand for?
- 3 What nationality is the author of *The Joy Luck Club*?
- 4 What did Mrs Jordan, Ted's mother, try to explain to Rose?
- 5 What was it that made flying into Hong Kong's old airport so exciting?
- 6 How big is the baggage hall at Chek Lap Kok airport?
- 7 How did Graham Greene describe his fourth 'novel', *Stamboul Train*?
- 8 In *Wuthering Heights*, when Heathcliff returned, where did Nelly see him?
- 9 Who was Hiram Bingham?
- 10 Who was the leader of the Spanish conquistadores who invaded Peru?



# 6 Changes

**Topic:** Past v present

**Structure:** Participial clauses (1)

**Sound Practice:** Diphthongs

*'The wind of change blows straight into the face of time  
Like a storm wind that will ring the freedom bell'*

The Scorpions Wind of Change



## 1 First Impression

- a Look at the two photographs of Berlin. Describe how the city changed between the times the two photos were taken. Describe the physical changes that you can see from the picture, and add anything you can about the changes in the lives of the people of the city.
- b What do you know about the events which led to the changes? Discuss this in small groups and then share your information with the rest of the class.

## 2 Reading 1

- a Before you read the text about Berlin, scan it and make a note of the dates that are referred to. Do the years have any significance in the history of your country?

- b Now read the text. The last sentence of each paragraph is unfinished. What words are needed to finish them? Don't worry if you can't finish the last paragraph. You will find out more about this later.

- c Answer the questions about these five extracts from the text.

- 1 *Relations between the so-called allies ... quickly became frosty* (line 9)  
Were the relations friendly or unfriendly?
- 2 *... hoping to bring the city to its knees* (line 11)  
Did they want to help the people or make their lives difficult?
- 3 *... the Cold War was at its height* (line 27)  
Does this mean the Cold War was more or less serious than before?
- 4 *... all crossing points were sealed off* (line 32)  
Were the crossing points opened or closed?
- 5 *Relations between East and West Germany thawed somewhat ...* (line 35)  
How does this relate to the image in sentence 10?



## Berlin – Divided No More

In 1945, at the end of the Second World War, Germany was divided into two parts, and the eastern part of the country came under the control of the Soviet Union. Located in the Soviet eastern part of the country, the city of Berlin was divided into four sectors. The Americans, the British, the French and the Soviets each controlled one sector. The American, British and French sectors were in the western part of the city, and the Soviet sector ...

- Relations between the so-called allies who controlled West and East Berlin quickly became frosty, and in June 1948, the Soviets closed all access to West Berlin, hoping to bring the city to its knees. The blockade lasted until May 1949. During that time, food and supplies had to be air-lifted into the western part of the city. Every day, two hundred aircraft took off from a military base near Hannover in West Germany and landed in West Berlin, bringing 2,500 tons of food for the inhabitants. In the end, the Soviets gave up their attempt to ...

- In the early 1950s, relations between the superpowers having deteriorated even more, Berlin became a major battleground in the Cold War. In 1952, the border between East and West Germany was closed, although it was still possible to travel between the various sectors of Berlin. However, things changed after an uprising of building workers in the east of the city, which was suppressed by the Red Army. Plans were made to ...

- By the start of the 1960s, the Cold War was at its height, and on 13 August 1961, the building of the Berlin Wall began. The next day, the Brandenburg Gate, the architectural masterpiece that stood at the dividing line between the two halves of the city, was closed. Twelve days later, all crossing points were sealed off. Separated from their families in the east, West Berliners who regularly crossed into East Berlin were no longer ...

- Relations between East and West Germany thawed somewhat during the 70s and 80s. Elsewhere, things were changing, too, not least in the Soviet Union, where Mikhail Gorbachev became president. It was clear that the Berlin Wall had become something of an anachronism. However, it was the actions of the Hungarian government that led to the eventual destruction of the wall. In the early hours of the morning on 11 September 1989 ...

- d In the sentences in activity c, the writer has used metaphors and other devices to get the meaning across. How effective are these devices? Are there similar words and phrases in your language to express the same ideas?
- e Which information in the text did you already know and which is new to you? Discuss it with the rest of the class.

## 3 Listening

- a You are going to hear some information about the part played by the Hungarian government in the fall of the Berlin Wall. Do you know anything about this?
- b The extract describes the events which led to the opening of the border between Hungary and Austria. Which of the following words and expressions do you expect to hear?

barbed wire border guards confusion disaster  
fence holidaymakers picnic seek asylum  
the world's media

- c Listen and make a note of any other words and expressions that you don't understand. Don't worry if you aren't sure of the spelling. Discuss possible meanings with other students.

- d Read the following extracts from the listening text. Add any information you know about or can guess.

- The border between the two countries is 350 kilometres long and was heavily defended.
- Everybody was encouraged to cut a piece of barbed wire and take it home.
- This was the first of many dramatic television pictures which documented the changes that took place in the region.
- Refugee camps were established and quickly became overloaded.
- Just after midnight on 11 September, the border with Austria was officially opened.

## Grammar Spotlight

### Participial clauses

*Two hundred aircraft took off from a military base near Hannover and landed in West Berlin every day, bringing 2,500 tons of food for the inhabitants. (= which brought)*

*Knowing that the government was already planning to get rid of the fence ... (= since they knew)*

*Located in the Soviet eastern part of the country, the city of Berlin ... (= which was located)*

You can find out more about participial clauses in the Grammar Summary on page 135.

For more practice, do the exercises in section 12, on page 76 of the WB.



was dark so I couldn't see anything until this morning.

When I went out for a walk around the city centre, I was really horrified. It's nothing like the way I remember it. There's a huge new shopping centre which dominates one side of the main square. It's absolutely hideous! It bears no architectural relation whatsoever with the buildings around it. The Town Hall is directly opposite this monstrosity, and looks old and dilapidated by comparison, even though it's a beautiful building in its own right.

The local government building on one side of the square is still there, but has been turned into a complex of boutiques, which doesn't look too bad, but opposite that, the old covered market is completely derelict. It looks as if it was just abandoned years ago. Now it's home to the world's pigeons. It's weird that one side of the square looks so prosperous and the other looks so tatty.

I didn't know what to say to my grandmother when I got back to her house. She's so thrilled that someone from the Australian branch of the family has finally come back after all these years. I think she's been disappointed that no one could get back to see her before now. Anyway, I'm only here for a couple of weeks, so I'll try to spend as much time with her as possible. And I won't tell her what I think about all the dreadful changes.

#### 4 Writing

a Read the extract of the letter on this page and decide who it is from. Is it from someone who ...

- 1 has moved to live in another city?
- 2 is on holiday?
- 3 has just returned to live in the place where they were born?
- 4 is living temporarily in a new place in order to study?

b Now read the extract again. There are five spelling mistakes. Can you find them?

c Read the letter again and find adjectives that mean the following:

- 1 successful
- 2 deserted and left to fall to ruin
- 3 filled with shock
- 4 untidy and shabby
- 5 very ugly
- 6 falling to pieces
- 7 strange
- 8 sad because you had hoped something would happen

d Write eight new sentences that illustrate the meaning of these eight adjectives in a different context. If you wish, you can use the nouns which are related to the adjectives in your sentences.

*Example: The new jobs at the new car factory have brought great prosperity to the town.*

e Write a reply to the letter, expressing sympathy. If you can, include information about changes in your own town in the letter.

#### 5 Sound Practice: Diphthongs

a A diphthong is a double vowel sound. Your mouth has to move to make the sound. There are only eight diphthongs in Standard British English (regional accents and US English contain more). These are the phonetic transcriptions of the sounds. What are they? Listen and check.

/aɪ/ /aʊ/ /ɔɪ/ /eɪ/ /əʊ/ /eə/ /ʊə/ /ɪə/

b One of the words in each of these pairs contains a diphthong. Which? Listen and check.



boy/bore	caught/coat	cloud/class
cold/called	crime/cream	days/does
face/force	where/war	law/low
like/luck	not/near	noise/knees
older/order	soul/sell	way/what

c Write sentences containing *both* the words in at least three of the pairs.



Paul Newman

Queen Elizabeth the  
Queen MotherAlfred  
Hitchcock

Albert Einstein

## 6 Discussion

- Describe the faces of the people in the photos on this page. What do you know about the people?
- Growing old is the major change that takes place in most people's lives. Brainstorm the notion of old age, and write words and phrases related to old age on the board.
- Now divide into groups. Half the groups in the class should think of positive things about growing old and half the groups think about negative things. Share your ideas.

## 7 Reading 2

The text is a poem called *When You Are Old*, by W B Yeats (1865–1939), an Irish poet who spent much of his life in London. Yeats was a Nobel prize-winner and a leading figure in the Celtic Renaissance movement. After Ireland won independence, he served as a Senator of the Irish Free State from 1923 to 1928.

- Scan the poem quickly for any words you don't know and look them up.
- Now read the complete poem and decide which of these interpretations of certain phrases is probably correct:
  - nodding by the fire*
    - agreeing with someone near the fire
    - falling asleep near the fire
  - the soft look your eyes once had*
    - how gentle your eyes used to be
    - you used to be short-sighted
  - (how many) loved your beauty with love false or true*
    - some people really loved you, others only pretended to love you
    - lovers are always partly true, and partly false
  - one man ... loved the sorrows of your changing face*
    - someone loved the way your face changed when you were unhappy
    - someone loved you even when your beauty started to fade
  - beside the glowing bars*
    - next to the electric fire
    - next to some gold bars

### When you are old

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes once had, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountain overhead  
And hid his face amid a crowd of stars.

- Read the poem again and find two examples of adjectives following nouns. Try reading these particular lines with the adjectives in front of the nouns. Does it change the feeling of the lines?
- Discuss the following:
  - Who is the poet writing about? A partner, someone he used to have a relationship with? Was the relationship successful?
  - Which of the following emotions can you feel in the poet's words: regret, sadness, anger, amusement, despair?
  - Discuss what the poet could mean in the last three lines, especially the meaning of these words: *Love fled* and *paced upon the mountain overhead*.
- Now listen to the poem. Each verse is read by a different voice. Which voice do you think is most appropriate for the style of the poem?



### Fridge, Dustbin or Suitcase?

The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.



anachronism blockade destruction deteriorate  
dreadful force frosty get rid of glowing  
horrified monstrosity murmur pilgrim  
prosperous refugee camp seal off soul  
take advantage of uprising



# 7 Surfing the Internet

**Topic:** The changing face of work and technology

**Structure:** The same word as different parts of speech

**Word Stress:** Changing stress in nouns and adjectives

## 'I don't surf the Internet – I dive in!'

From an advertisement for an Internet service provider

### 1 First Impression

**a** Read and comment on the following statistics.

It took forty years for radio in the United States to gain an audience of fifty million people. The same number of people were using personal computers only *fifteen* years after they were introduced. From the time the Internet became available to the general public, it took just *four* years for fifty million Americans to be regularly using it.

**b** How do you feel about the spread of the Internet? Do you agree with any of the following opinions? Do you have another opinion? Discuss your ideas with the rest of the class.

- ◆ Since I started using the Internet for research, studying has been easier and more fun.
- ◆ The Internet is quite simply the biggest breakthrough in communications there has even been. I don't know how we ever lived without it.
- ◆ The Internet is difficult to access, full of unreliable information and contains offensive material that should be banned.
- ◆ I don't understand the Internet. I'm not very computer-literate and I find it confusing.

### 2 Vocabulary

**a** Computers and the Internet have created some new words, and given a new meaning to others. What do the following verbs mean? Which of them are also nouns?

access click download format store surf

**b** Complete these sentences, using the verbs above.

- 1 If you ... on the printer icon, it will print your document.
- 2 I often find it difficult to ... information that I want on the Internet.
- 3 If you show me which ones you want, I should be able to ... those web pages on to your hard disk.
- 4 You won't be able to use those disks on a PC unless you ... them.

5 Which file should I ... this document in?

6 I wouldn't have found such a cheap holiday if I hadn't ... the Internet.

**c** Discuss with other students what you know about the following words and phrases:

- 1 **The Internet** is a system by which you can access information on a computer via a telephone line. What else do you know about the Internet?
- 2 If you want to access the Internet, you have to register with **an Internet service provider** (ISP). What do you know about Internet service providers in your country?
- 3 You can access the Internet through a **search engine**, such as Yahoo! and Altavista. What do you know about search engines?
- 4 To access information, you can visit a **website**. Many companies use websites to advertise and give information about their services. What else do you know about websites? Have you ever visited one? Do you know anyone who has their own website?
- 5 If you want to start a business, you may find it useful to get a **domain name**. Do you know how to get one?

### 3 Reading

**a** The reading text is about domain names. The singers and actors in the photos are mentioned in it. Why do you think they appear in the article?

**b** Read the article and answer the following questions.

- 1 What is the meaning of *the biggest of fish* in the first paragraph?
- 2 In your own words, explain the advantages of a personalised domain name.
- 3 Why is it better to have a domain name rather than simply an e-mail address?
- 4 Is there anyone who can help you find a domain name?
- 5 What surprised Brad Pitt when he decided to set up his own website?
- 6 What was his reaction?
- 7 What problems have Madonna and Sting had gaining control of their domain names?
- 8 Explain how Webhound plans to make a multi-million pound profit.



## The Name Game

Once upon a time only the biggest of fish had them, the Apples, MTVs and Microsofts. Now it's quite likely your granny has one. A personalised domain name and associated e-mail address is not just cool, it's hugely advantageous and surprisingly easy to obtain. Unless, of course, you're a Mr McDonald who runs a blacksmiths in Kirkcaldy. Predictably, mcdonalds.co.uk is taken.



The advantages of a personalised domain name are manifold. It's a whole lot easier to remember dave@smith.com than smithb01@modem\_technoserve.co.uk. Of course, your ISP will provide you with an e-mail address as a matter of course, but, if that service provider ceases trading, you're left without an address and perhaps a hefty bill for new letter-headed notepaper. Your domain name is your property and thus transferable. And a domain name is much more than an e-mail address. When overweening vanity or good business sense makes you want to set up your own website, you can revel in www.davesmith.com. There are any number of sites and companies offering to get that domain name for you.

The issue has been thrust into the limelight recently by well-publicised cases like that of Brad Pitt. When he decided to set up bradpitt.com, he found that someone had already grabbed it – a quick-witted entrepreneur with no connection to Pitt but an eye for the main chance. Pitt took the individual to court, asserting that he had a moral right to his own name, but the case is still ongoing.

Madonna has gone to the United Nations World Intellectual Property Organisation for help in gaining control of the Internet domain name madonna.com. The address is currently owned by Dan Parisi, an entrepreneur from New Jersey, who was using it as a pornography site. But the omens are not good for La Ciccone \*. Sting was denied the rights to sting.com on the grounds that it was not his real name and was a common English word.

Similarly, the London Review of Books reports that an individual in London is buying up the domain names of most of our leading poets and novelists. julianbarnes.com is not quite as sexy as bradpitt.com but finding it taken by some get-rich quick type is just as irritating if you're the one with the stolen name. Most brazenly, a company called Webhound spent £75,000 in purchasing the 'co.uk' versions of 15,000 village names. The company paid £5 for each name from the UK licensing authority Nominet and has now

offered to sell them back to village groups at a minimum cost of £500 each with an expected profit of £7.5million.

\* Ciccone is Madonna's family name.



## 7 Surfing the Internet

c Read the article again and find adjectives that mean more or less the following. If any of them are new to you, check the pronunciation and stress pattern in a dictionary.

- |          |               |
|----------|---------------|
| ♦ big    | ♦ numerous    |
| ♦ useful | ♦ excessive   |
| ♦ famous | ♦ annoying    |
| ♦ clever | ♦ interesting |

d The following four companies were mentioned in the article: Apple, MTV, Microsoft and McDonalds, although there is no information about any of them. Write down something interesting or unusual you have heard about one of the companies. It doesn't need to be true.

e Mingle with other students, showing them your written information and reading theirs. Then discuss the following:

- ♦ Who found information that was new to them?
- ♦ Who found information that they didn't believe?
- ♦ Who found contradictory information?

## 4 Work it Out: The Same Word Used in Different Ways

a Many words in English can be used as different parts of speech. The word can sometimes do this without a change of form. Can you think of ways of using the word *name*

- ♦ as a noun
- ♦ as a modifier (adjectivally)
- ♦ as part of a verb?

b Nouns, adjectives and verbs are the words most commonly used as other parts of speech but they are not the only ones. Look at the word in below. What parts of speech can you identify in these sentences?

*Nancy's, a new restaurant in (1) Scarborough is the in (2) place to be, especially if you have an in (3) with Jim, the head waiter. But remember, he's only in (4) at weekends.*

## Grammar Spotlight

### Words with many parts

a minimum cost of £500

the case cost Brad Pitt a lot of money

The cost implications of a court case are enormous

You can find out more about words with many parts in the Grammar Summary on page 138.



## 7 Surfing the Internet



### 5 Listening

**a** You're going to listen to Alison Stevens talking about her work as a website designer. What do you think a website designer does?



**b** Listen to the first part of the conversation and find out how Alison became a website designer. What two things happened to start her in her new career?

**c** Answer these questions about lines from the conversation.

- 1 It happened to be the time that they were going online.  
*Does this mean that she got involved by chance?*
- 2 I created a new design for a website in my spare time.  
*Did she create the design while she was at work or when she was at home?*
- 3 She asked me to take over the design of the rest of their online pages.  
*Did the boss suggest she worked with the existing website designer?*
- 4 I left the company and went freelance.  
*Did she go to work for another company?*
- 5 I landed on my feet.  
*Was this a good or a bad thing to have done?*



**d** Listen to the second part of the conversation, in which Alison lists a number of important things about website design. Do the following sentences describe her ideas accurately? If not, which are completely wrong, and what modifications do the others need to make them more accurate?

- 1 The first thing you see on a website should be nice to look at.
- 2 Website advertisements are good if they have a lot of colour.

- 3 It's better if advertising doesn't dominate the page.
- 4 Potential customers won't communicate with a company unless they can access different parts of the company website.
- 5 People won't visit a website unless the information is up-to-date.

### 6 Writing

**a** Imagine that you want to apply for the job advertised below. Write a formal letter of application. Invent the necessary skills, experience and training. There's an example of a formal letter in Progress Check 1 on page 29.

Enthusiastic **Website Designers** needed by **International Marketmakers**, an expanding company based in Brussels with offices in Geneva, Budapest and Warsaw. We are in a hurry to go online and need a team of hard-working and committed people to help us. It's important that you are a good team member and can work independently to meet tight deadlines.

The work is based at one of our offices and there will be extensive travelling. Applicant must have working knowledge of computer graphics.

Write stating your age, education, experience and salary expectations.

Interviews will take place in Brussels. If we offer you an interview, all travel expenses will be paid in advance.

**b** Below is an extract from a letter from the company offering an interview. There are **discrepancies between the letter and the advertisement**. Write a reply, thanking them for offering you the interview, but asking for clarification of the discrepancies.

#### International Marketmakers Geneva

Thank you for your application to be part of our website sales team. We would like to offer you an interview at our office in Warsaw, Poland. Please make your own travel arrangements to Warsaw, and we will reimburse you when you get there.

Applicants will need to own their own PC and to be able to do most of the work from home. Please confirm that you are in a position to do this.

## 7 Word Stress

### Changing stress in nouns and adjectives

When you form an adjective from a noun, the stress sometimes changes. For example, *access* and *accessible* are stressed on different syllables, whereas *success* and *successful* are both stressed on the second syllable.

- a Read this list of nouns and think of the adjectives you can form from them. If you aren't sure, check in a dictionary.

advantage description system difference  
importance controversy independence problem  
publicity enthusiasm



Is the stress in the same place? Listen and check your answers.

- b Write sentences, putting the adjectives in context. Try to write examples about the Internet, websites or domain names. Read your examples to the rest of the class.

## 8 Writer's Block

### Giving your opinion

- a The most common ways of giving an opinion in spoken English are as follows:

*I think that the Internet is great.*

*I believe that the Internet can have a bad influence.*

*In my opinion, there's nothing to worry about.*

- b You can of course use these in written English too, but you could try to be more expressive.

*From where I stand, the Internet is a very useful thing.*

*To my mind, it can help you study.*

*From my point of view, it's really excellent.*

*As far as I'm concerned, there's nothing wrong with spending all day online.*

*It is my considered opinion that the Internet is a force for democracy.*

- c There are other expressions which appear to be presenting 'facts', but can be used to present opinion.

*As a matter of fact, it's very useful.*

*The fact of the matter is the Internet is dangerous.*

*In truth, there are various problems with it.*

*In all honesty, I have to say that I don't agree with that.*

- d Write a short piece giving your personal opinion about the importance (or lack of importance) of the Internet in everyday life. Refer to the following topics:

- ♦ accessibility of information
- ♦ value to students
- ♦ using and wasting time
- ♦ offensive or unpleasant websites

## 9 Interactive English

### Dealing with a job interview

Work in groups.

- a Form groups of interviewees and interviewers (half the groups should be in each category). Each group of interviewees chooses a different job from the list below. Each group of interviewers then chooses a job that has been chosen by a group of interviewees.

computer programmer or website designer

airline cabin crew member or ground staff

tourist guide or information officer

book publisher's representative or sales person

researcher (science, technology, or another area)

receptionist, chef or wait staff (waiters, waitresses) in a five-star hotel

- b Interviewees prepare for their interviews by thinking about how they would answer the following questions. Interviewers decide which of these questions they would ask, and invent some new 'surprise' questions. Only work on the ones that would be relevant to the job you have chosen.

- 1 Why do you want to be a ... ?
- 2 What particular qualities do you have that would make you a good ... ?
- 3 How would you handle difficult clients/customers/guests?
- 4 How good are you at solving problems by yourself?
- 5 Is there anything you want to ask us about the job?

- c Now role-play interviews in one of the following ways:

- ♦ one-to-one interviews
- ♦ individuals being interviewed by a panel of interviewers (the other people in the group can listen)
- ♦ groups being interviewed together by the panel

- d If you like, act out your interview for the rest of the class.



# TALKING POINTS

## 3 Online

### What do you do online?



- ◆ The following soundbites have one or more words missing. Try to guess what they are. Then listen and check.
- ◆ List the different uses of the Internet as quoted below and add any of your own that you feel are missing. Compare with a partner. You could display this on the wall.
- ◆ What dangers are mentioned? Which are the most serious? Can anything be done about them? Should we police the Net?
- ◆ Work in groups. Write down three pieces of advice you would give someone who has just got access to the Internet. Discuss with other groups and formulate some simple guidelines.
- ◆ There is some special vocabulary associated with the Internet. Check the meanings of the technical vocabulary in the quotes. What other words do you know?



## Soundbites

'I just love e-mail – you keep in contact with so many people that you'd never phone or actually write to. I do instant messaging with a group of friends – we all try to ... at the same time and have a chat.' **Ava, 11**



'It's great for reference. I had to find out about the American playwright Arthur Miller recently for my English coursework and there were loads of sites. You've got to have a good ... though and it can take time to look through everything that comes up and reject the rubbish.' **Jason, 16**



'I'm wondering about ... – especially for food. Going to the supermarket takes up a big chunk of my Saturday. But I worry that they'd send the wrong stuff!' **Alan, 30**



'Music, I ... stacks onto CD. Most of it's free. If you have to pay for an album, it's still cheaper than in the shops!' **Maxine, 18**



'Chat lines mostly – it's hard for me to meet people as I work shifts, so I'm hoping to find ... online. People keep telling me it's dangerous but it's no more dangerous in my opinion than talking to a stranger in a pub, is it?' **Lizzie, 30**

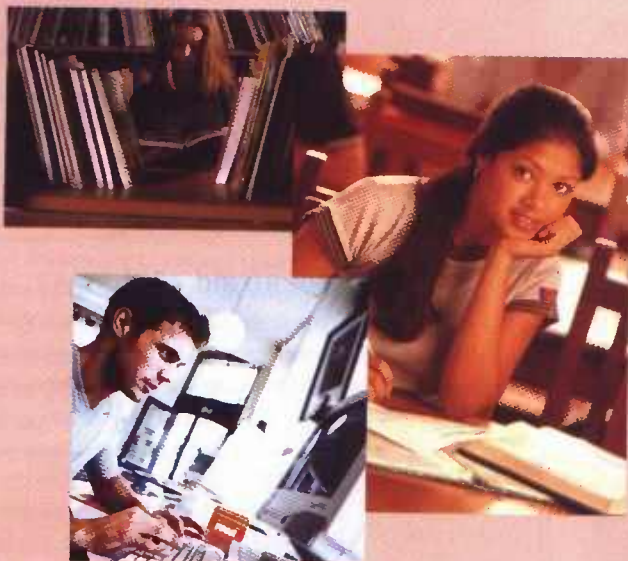


'I live online! I get free 24-hour ... . The net is without doubt the most exciting thing that's ever happened in the history of the world.' **Nigel, 45**





## Discussion and Debate



### **www.homeworkhigh.com**

The Internet has been described as the greatest homework helper ever invented. It's a classroom complete with teachers in your own home and there are many educational and tutor websites aimed at both children and parents.

Two of the biggest are **www.schoolsnet.com** (set up by Tom Hadfield, 17-year-old computer genius who appeared in *Prospects Upper-Intermediate* workbook!) and **www.homeworkhigh.com**, which is a free online service provided by Channel 4 and gets some 1.3 million hits per week. The latter has about 100 teachers who take it in turns to spend an evening at their computers answering questions. Schoolchildren log in with details of their curriculum and school year and e-mail their question. Between five and ten minutes later they should receive an answer.

Does all this sound too good to be true? Is it just a way to help children cheat without really helping them learn?

**You are going to take part in a round-table discussion on the question:**

*Is a homework website a site for cheats?*

- ◆ Work in small groups of four and take one of the following roles:

A pupil who finds homework websites very useful, especially for Maths and Science where parents often can't help and it's not easy to find the answers in reference books.

A parent who thinks they're good for research but feels worried that children are just downloading information to give in as homework without ever really understanding and absorbing it.

A teacher who wants pupils to actually spend time working out their homework, not just getting the answer. You would prefer to see homework with wrong answers, as long as it was done by the pupil without help. That way teachers can find out what was difficult and can spend extra time going through it.

A teacher who works for a homework site and finds the experience very rewarding as it helps to identify persistent difficulties and problem areas. Argue that you don't just give the answer but lead the e-pupils to discover it for themselves.

- ◆ Spend about five minutes deciding what you are going to say and making notes. Use the ideas above and add some of your own.
- ◆ Each person should speak in turn, putting forward their point of view and this can be followed by a group discussion. Practise interrupting politely:

*Sorry to interrupt, but ...*

*By the way ...*

*That's true, but ...*

*That reminds me ...*

*I'd just like to add ...*

*If I could just come in here ...*

- ◆ If you have any personal experience of homework sites, it would be interesting to share this with the class.

## Writing

### **Design your own Website**

**Here are short descriptions of two websites – one mainstream and the other rather more unusual.**

**www.multimap.com** is one of the most visited UK sites and is a simple idea, brilliantly done. It offers free online maps of the world on a number of scales, ranging from 1: 4,000,000 to 1: 10,000 (which lets you check road names in even the most obscure villages).

**www.keo.org** details France's Keo project which plans to launch a satellite on a 50,000-year-spin round Earth, loading it up with up to 6 billion messages from humans

who hope to give the future a glimpse of the present. Leave a message in any language you like! A translation into English might help people of the 52nd millennium!

- ◆ Now you! Design your own website – about any subject you choose, serious or fun!
- ◆ Write a description like the above but with more details. If you have access to a computer, print it out with some graphics to give an idea of what your page would look like on screen. Access a few sites if possible for inspiration.
- ◆ If you have the technology you might like to set up a class website in English and see how many people access it!



# 8 What are you afraid of?

**Topic:** Fears and phobias

**Structure:** Prepositions in end positions and in relative clauses: *by which, of whom*

*'I will show you fear in a handful of dust.'*

T S Eliot



## 1 First Impression

Look at the pictures on this page. Are you afraid of any of the things that are illustrated? Do you know anyone who is afraid of any of them?

## 2 Reading 1

**a** The reading text is about phobias. Before you read the whole text, look at the words and expressions in *italics*. Do you know what they mean? If not, read them again in context. Discuss the possible meanings before you read the whole article.

**b** Read the text and find the following information.

- 1 Do phobias affect men and women equally?
- 2 Is it a phobia if you freeze when you see a real snake?
- 3 Give an example of *spaces, open, closed and crowded*.
- 4 Apart from freezing, what other physical effects of phobias are mentioned?
- 5 Fear causes avoidance, but why does avoidance cause more fear?
- 6 Give an example of a *disruption of the surrounding space*.
- 7 What happens when *anxiety* escalates?
- 8 What is the modern equivalent of 'fear of the market place'?

## Why are we afraid of things?

*Phobias* are a *paradox* in psychiatry: common but hidden, disabling yet illogical, curable but untreated. One in 16 people has a phobia, but the figure is higher in women, young adults and the poor. Half of all cases suffer from agoraphobia, the most serious variety. Three out of four are receiving no specific help.

The essence of phobia is fear *out of all proportion* to any threat, which makes it OK to be afraid of snakes but not OK to freeze when they merely appear on television. Sources of perceived threat are numerous – heights and hospitals, blood and blushing, spaces open, closed and crowded – but their effects are identical. They provoke apprehension, a *pounding heart and trembling hands*; the fear causes avoidance, and the avoidance causes more fear. *Steering clear of* what terrifies you may sound like sense, but in phobias it makes the problem worse.

Agoraphobia – literally 'fear of the market place' – is the most *debilitating*, and the one most likely to need treatment by a psychiatrist. Intense fear occurs in several situations that have in common a *disruption* of the surrounding space. You may be crossing a bridge, in a crowded shop, or travelling on a train when the *anxiety* hits – and escalates until you have to do something. The agoraphobic is the person who suddenly *bolts off* the London tube before the doors close; who leaves a bus five minutes early and has to walk the rest; who cannot wait in a supermarket queue. Over a century after its name was *coined*, agoraphobia is still a fear of the market place.

## 3 Vocabulary

**a** Match these phobias and their meanings. Use your knowledge of other words to help you. Use a process of elimination, if necessary.

acrophobia	cats
algophobia	closed spaces
ailurophobia	blood
arachnophobia	flying
aviophobia	spiders
bacteriophobia	pain
claustrophobia	high places
cynophobia	dogs
haemophobia	germs

- b Do you suffer from, or know anyone who suffers from any of these phobias? Do you have any anecdotal evidence of the effects of them?

The phobias and their real meanings are on page 115.

## 4 Reading 2

- a The following texts are taken from accounts of therapy course taken to come to terms with a particular phobia. Texts 1 and 2 describe the initial therapy. Words relating to the phobia have been removed. Which phobias are being described?

1

Captain Douglas Ord explained at length how ... work, how they're checked, how ... are trained, what happens during a ... and so forth. He was a confidence-inspiring figure – chiselled features, calm manner – and he even told jokes. 'I've tried shutting my eyes when we're landing, captain,' said one nervous passenger. 'So have I,' he replied.

2

Working in pairs, we discussed the where, why and when of our fears. Robert made us imagine our worst case scenario. For many it was an encounter with a ... when alone. Others feared the embarrassment of a panic attack around other people, while one woman's nightmare was to have a ... crawl into her mouth as she slept.

We were bombarded with positive ... facts and figures. Did we know that the UK ... population in a year can consume the equivalent weight of the UK human population in bugs and pests? Did we know that no one has ever caught an infection from a ... ; and although there are between 300 and 400 different species of arachnid in the UK alone, we were only ever likely to encounter 12.

- b Texts 3 and 4 describe further treatment. Which treatment goes with which phobia? Were the treatments successful? How do you know?

3

We sauntered over to the Invertebrate House to confront our enemy. We walked calmly past cages of big but motionless spiders and then, there she was, Tracy, the 12-year-old Mexican red-kneed bird-eater with the six-inch leg-span, sitting prettily in her keeper's palm.

There were gasps of disbelief as one by one, we bravely queued up to touch her delicate hairy legs, which, strangely, had the feel of velvet curtains. The next thing I knew she was in my hand. It was like holding a small mouse (I'm not afraid of mice). All those horror film images just faded away as I passed her gently back to the keeper.

4

As we taxied out, I could feel the old tension returning and feared the usual panic attack. I struggled to listen to Captain Ord's commentary. Two minutes after take-off, I realised that I was no longer frightened. In fact I was almost enjoying it. Suddenly, the unnaturalness of the process, the idea of being in a large, fast-moving metal box filled with humans and fuel, was replaced with exhilaration.

- c There are several phrasal verbs and other verbs followed by prepositions in extracts 3 and 4 (they are underlined). Make questions with them and ask other students to answer them without referring back to the text.

*Example: Where did the people saunter over to?*

*To the Invertebrates House.*

*What did they queue up to do?*

*Touch the spider.*

## 5 Listening 1

- a You are going to listen to an extract from *The Omen*, a novel by David Seltzer, which was made into a film. Has anyone in the class seen the film? Tell the rest of the class something about it.

- b Listen and answer the following questions.

Speculate if you have to.

- 1 Is Thorn in his own house or someone else's house?
- 2 Where was he before this incident happened?
- 3 Did he think he was alone in the house?
- 4 What first made him feel nervous? Why did he not expect it?
- 5 What event causes the tension in the situation to come to an end?
- 6 Does Thorn relax and calm down when the danger is over?

- c Listen again and make a note of words which indicate a kind of noise. Try to work out from the context what the noise is and demonstrate it.

- d Speculate about what happened the next day.



## 8 What are you afraid of?

### 6 Work it Out: Prepositions at the End of Questions

- a Theoretically, both the following questions are possible:

*What are you afraid of?  
Of what are you afraid?*

In practice, the second one is hardly used. Prepositions at the end of questions are common. In spoken English, they give a good balance to the utterance.

- b Which preposition completes the following questions? If you can think of more than one, explain the context of the different questions.

*Who are you talking ... ?  
What were you talking ... ?  
Who does your sister work ... ?  
What are you playing ... ?  
What are you frightened ... ?  
Who did you go to the party ... ?*

- c Brainstorm a list of adjectives like *frightened* that are often followed by a preposition. For example: *worried about, fanatical about, amused by*.
- d Think of five questions, using the adjectival phrases that you have thought of. Ask all your questions to five different students.

### Grammar Spotlight

#### End position prepositions

*What are you afraid of?*

*The Mexican red-kneed bird-eater is the spider she wrote about.*

*I don't like being stared at – especially by a snake!*

*At the zoo, there was a commentary to listen to.*

Can you think of sentences like the last three – with prepositions in relative clauses, in passive clauses and in infinitive clauses?

You can find out more about end position prepositions in the Grammar Summary on page 139.

For more practice, do the exercises in section 19, on page 86 of the WB.

### 7 Reading 3

- a The following text is the first part of a true story which appeared in the *Observer* newspaper. Note: references to length are in old-fashioned feet and inches. One foot = 30 centimetres, and there are 12 inches in a foot.

- b Look at the list of words and phrases which appear in it and at the title of the story. Predict what kind of thing the writer did.

rat's skull customised jewellery 750cc motorbike  
eleven-foot python tarantula bird-eating spider  
iguana escape

- c Scan the story and find out which of the creatures escaped.

### How I frightened my landlady to death

I used to live in a large Victorian house in south-east London with my landlady and her boyfriend. We all shared the living room, dining room and kitchen and got on very well with each other. My landlady and her boyfriend were also extremely understanding and supportive of my frequently changing hobbies.

- There was the time I boiled a rat's skull in a saucepan to make customised jewellery. And the time I stripped my 750cc motorbike in the living room, dumping a tank full of petrol over the carpet. Then there was the stand-off between my eleven-foot python and one of the cats, which destroyed the curtains in a bid to escape.

My landlady might not have minded snakes but she was very afraid of spiders. I knew this when I bought my tarantula.

- As you can imagine, she was horrified at the prospect of living in the same house as a Mexican red knee, but I convinced her of my need for this spider. I pleaded his rarity – there were perhaps only a few hundred left in the world (not including the 20 or so in the pet shop). I told her London Zoo was starting a breeding programme and I had a male which was even rarer. Naturally, they would be interested in using my spider as a mate for its females. I persuaded her that it would be good company for my iguana. I promised that my baby spider of one inch across would definitely not get any bigger (I omitted to tell her that it was classified as a bird-eating spider with an adult leg span of about six inches).

- Finally, when I promised faithfully to keep him locked in a box in a locked glass aquarium in my locked room, she reluctantly agreed.

The day the tarantula escaped, my landlady was at work ...



d Read the text again and find phrases which mean more or less the same as the following:

- 1 We were all friendly towards each other.
- 2 There was a disagreement between two of the creatures that lived in the house.
- 3 The landlady could put up with one type of creature but not another.
- 4 I explained that there were not many of this kind of creature in the world.
- 5 I didn't tell her the truth about the probable size of the creature.
- 6 The landlady permitted me to keep the tarantula, but she wasn't happy about it.

e Guess what happened next. Think about the following:

- ♦ how did the tarantula escape?
- ♦ was it found? If so, who found it?
- ♦ what was the landlady's reaction?
- ♦ what happened in the end?

## 8 Listening 2

a You are going to hear the next part of the story about the escaped tarantula. Before you listen, make sure you know the meaning of the following words and phrases. Do any of the words give you an idea of what happened?

bugs chances of survival conclusive evict  
in the clear lid perch search set foot in  
storage tank

b Read these possible conclusions to the story. Then listen and decide which information is correct. Some of the information is correct in more than one of them.



- 1 The iguana knocked the lid off the tarantula's box. The tarantula escaped and was eaten by the iguana.
- 2 The iguana ate the tarantula and then escaped and hid in the storage tank.
- 3 The landlady moved house without knowing that the tarantula was still living there.
- 4 The tarantula's owner told the landlady that the iguana had eaten the tarantula.
- 5 The tarantula was never found but conditions in the house are not very suitable for him.

c In your own words, explain what probably happened after the tarantula escaped.

## 9 Speaking

- a Think of something that you are afraid of and write it down. Mingle with the rest of the class until you find someone (or a number of students) who share your fear. Compare notes with the other students and tell the rest of the class about it.
- b Now work in pairs with someone who has a fear that you *don't* have. Try to help your partner by giving advice about how to conquer the fear. Be sympathetic! It isn't enough to say 'There's no need to be frightened.'

## 10 Speaking v Writing

**Prepositions in relative clauses (of which, by whom etc.)**

- a When Margaret Thatcher (British Prime Minister 1979–1990) was asked about Mikhail Gorbachev (Soviet President 1985–1991), her reply was reported in two different ways:

*Mr Gorbachev is a man with whom we can do business.*

*Mr Gorbachev is a man we can do business with.*

The second sentence is more informal than the first, and more common in spoken English. Note also that the second is a contact clause, so the relative pronoun (*who/that*) can be omitted. The relative pronoun *cannot* be omitted if the preposition is at the beginning of the clause.

- b Occasional use of prepositions + relative pronouns can make your writing more formal. However, if you use them in every sentence, it will look too formal and a little old-fashioned. Re-write these sentences, putting the preposition at the beginning of the relative clause. Remember to use *whom* for people and *which* for things.

- 1 It's a document we can start planning for the future with.
- 2 He owns an eleven-foot-long python that he is very proud of.
- 3 My landlady was a woman it was not sensible to argue with.
- 4 I was certain that he was the official I had sent the letter to.
- 5 Chemistry is a subject I know very little about.

c Now write two or three of your own.



# 9 THE FOOD OF LOVE

**Topic:** Pop music and classical music

**Structure:** Question tags

**Intonation:** Rising and falling question tags

*'If music be the food of love, play on.'*

From William Shakespeare's *Twelfth Night*



The Beatles, 1963



The Beatles, 1969

**THE BEATLES** were storming the pop charts last night with a set of songs first released 30 years ago. EMI yesterday released a CD collection of the Fab Four's 27 number one hits, called '1'.

From the Daily Mail, 14 November 2000

## 1 First Impression

- a The Beatles were the most successful pop group of the 20th century. What do you know about them? How many song titles do you know? Can you remember any words of the songs?

- b Look at the two photos of the group. Describe the changes to their appearance that took place between 1963 and 1969. Do you know what influenced these changes?
- c Can you match the phrases to complete these Beatles song titles? If you don't know the songs, write down all the possible phrases from the two lists.

*Example: All you need is  
night/love/everywhere*

All You Need Is	Night
I Want To	Your Love Away
Back In The	Winding Road
A Hard Day's	With Diamonds
Here There And	Love
The Long And	From my Friends
Lucy In The Sky	USSR
With A Little Help	Hold Your Hand
You've Got To Hide	Everywhere

The answers are on page 116.

- d Find words containing the following sounds in the song titles.
- ◆ 5 words containing the /aɪ/ sound
  - ◆ 4 words containing the /i/ sound
  - ◆ 3 words containing the /e/ sound
  - ◆ 2 words containing the /əʊ/ sound
  - ◆ 1 word containing the /ʌ/ sound

## 2 Reading

The reading text is from a book called *Shout! The True Story of the Beatles*. It describes the first time they worked in another country, Germany, at a club in Hamburg.

- a Scan the text. What is the topic of each paragraph? Choose from this list. Which topic is not covered?

- ◆ a problem at the point of departure
- ◆ the vehicle they travelled in and its passengers
- ◆ their arrival in Continental Europe
- ◆ saying goodbye to their families
- ◆ their preparations for the journey

## b Read the text carefully and answer these questions.

- 1 Find three uncomplimentary words which describe their means of transport.
- 2 In paragraph 1, it refers to *the German waiter*. Has this character already made an appearance in the book? How do you know?
- 3 Did they have new clothes and luggage for the tour?
- 4 How did they manage to get on the boat when the dockers refused to allow them on?
- 5 Was the journey comfortable for the navigator?

They were to travel to Hamburg by road. Allan Williams had offered to drive them there himself, not in his Jaguar but in a battered cream and green Austin minibus which he had acquired for his Liverpool enterprises. Williams, thinking he might as well make a party of it, invited along also his Chinese wife Beryl, his brother-in-law, Barry Chang, and his West Indian business associate, Lord Woodbine. On their way through London, they were to pick up a tenth  
10 passenger, the waiter from the Heaven and Hell coffee bar, who was returning to Hamburg to become Bruno Koschmider's interpreter.

None of the five Beatles had ever been abroad before. John Lennon, indeed, only acquired a passport within a few days of setting off. Their preparations, even so, were not elaborate. Allan Williams advanced them £15 to buy some new black crewneck sweaters from Marks and Spencer and some extra pairs of tennis shoes. Their luggage was of the family type, hauled out from under  
20 spare-room beds. George Harrison had the tin of home-made scones \* his mother had baked for him.

At Newhaven, where they were to embark for the Hook of Holland, the dockers at first refused to load the top-heavy conveyance aboard its appointed cross-Channel steamer \*\*. John Lennon talked them into it just a few moments before sailing time. The English coast receded amid a chorus of *Bye Bye Blackbird* from the Anglo-Chinese party clustered at the stern rail.

In Holland next morning, the minibus surfaced among  
30 crowds of students on bicycles, some of whom leaned against its tattered sides for support. Alan Williams shared the driving with Lord Woodbine while Beryl, perched on the overheating gearbox, acted as navigator. The five Beatles, Barry Chang and the German waiter, Herr Steiner, occupied the rear, cut off by a wall of luggage and utensils for cooking along the way.

\* a scone is a flat cake made of wheat flour

\*\* a cross-Channel steamer was a ferry boat across the English Channel and was the only way to get from Britain to continental Europe forty years ago. Nowadays, there are other faster forms of water transport (hovercraft, for example) and also trains which go through the Channel Tunnel

## 3 Listening 1

- a The listening text is also taken from *Shout!* and describes the Beatles' first visit to the United States. The following words appear in the extract. Predict what you are going to hear about the difference between this trip and the trip to Germany which you have already read about.

screams banner-waving fans shrieking mob  
first-class cabin chauffeur-driven Cadillac  
Plaza Hotel

## b Listen and find the following information.



- 1 How many fans were at the two airports?
- 2 Whose wife accompanied the group?
- 3 Who didn't get out of his seat during the entire flight?
- 4 How many Cadillacs were there and how many policemen helped them get into them?
- 5 Was the Plaza Hotel pleased to accommodate the Beatles?
- 6 How did John Lennon upset the hotel staff?

## c Listen again and describe how the Beatles felt about the trip. Do you get the impression that they were expecting the reception that they got?



## d Discuss the following:

- ◆ Has anybody read or heard about any more recent examples of fan hysteria?
- ◆ The reading text referred to *five* Beatles, but there are only four in the photo. Does anyone know what happened to the fifth? You can find out on page 116.

## 4 Writing

Choose one of the two writing tasks.

## a Write a short comparison of the Beatles' visit to Hamburg and New York. Refer to the following:

- ◆ the way they travelled
- ◆ the people they travelled with
- ◆ what happened when they arrived in the two cities.

## b Imagine you were one of the 'banner-waving fans' at the airport in New York, and you were treated badly by the police. Write a formal letter to the New York Police Department complaining about the way you were treated. Give examples of what happened to you and other fans.

You can find up-to-date information about the Beatles on [www.thebeatles.com](http://www.thebeatles.com).



## 9 The food of love



### 5 Vocabulary 1

- a Look at the list of musical instruments. Write down the ones that you already know. Which ones can you see in the photo of the orchestra?

bassoon cello clarinet cornet cymbals  
double bass drums flute French horn guitar  
harp harpsichord mandolin oboe piccolo  
saxophone tambourine trombone trumpet  
tuba viola violin xylophone

- b Compare your notes with other students. Ask them about ones that they know and describe or mime the ones that you know.
- c Read the definitions of the different categories of instruments and then choose instruments from the list in part a that belong to each category. Work in groups and use a dictionary or other reference book if necessary.

#### 1 Wind (woodwind) instruments

*They were originally made of wood, but now they are also made of metal or plastic. A sound is produced by a vibrating column of air activated by the player's lips.*

#### 2 Stringed instruments

*A sound is produced by vibrating strings, produced by using fingers, a bow or a plectrum.*

#### 3 Brass instruments

*They are made of metal and a sound is produced by a vibrating column of air activated by the player's lips.*

#### 4 Percussion instruments

*A sound is produced when they are struck with a stick, a hand or a mallet etc.*

### 6 Listening 2

- a Listen to five pieces of instrumental music. Which instruments can you hear?
- b Take a piece of paper and divide it into five sections. Listen to the five pieces of music again and write down any images, words or expressions that come into your mind as you listen.
- c Compare what you have written with other students. Ask for and give reasons for what has been written.

### 7 Vocabulary 2

- a What kind of music are the following? Match them with the definitions below.

a requiem a concerto a sonata an aria  
a symphony a quartet

- 1 a song for a solo voice from an opera
- 2 a composition for an orchestra and one or more soloists
- 3 a long orchestral composition, usually with several movements
- 4 an instrumental composition usually in three or four parts, most commonly for the piano
- 5 a piece of music for four musicians
- 6 a piece of music which is composed as a memorial to a dead person

- b How do you think the musical terms are pronounced? Practise them, then listen and check the definitions and the pronunciation.

- c How many examples of each of these musical styles can you think of (e.g. Beethoven's Fifth Symphony)? Can anyone hum the tune of any of the examples they think of?

## 8 Speaking



Liszt  
(1811–96)



Dvořák  
(1841–1904)



Chopin  
(1810–49)



Paderewski  
(1860–1941)



Smetana  
(1824–84)



Bartók  
(1882–1967)



Tchaikovsky  
(1840–93)



Enescu  
(1881–1955)

- a The composers illustrated on this page are Russian, Polish, Czech, Romanian and Hungarian. What else do you know about them?

- b Which composers do the following pieces of information refer to?

- 1 He was a great violinist and composer, a distinguished conductor, an accomplished pianist, able cellist and a famous violin teacher. His most famous composition was the *Rhapsody Number 1*.
- 2 He lived in Paris and was the greatest pianist of his time, teaching most of the major pianists of the next generation.
- 3 He studied at the St Petersburg Conservatory and later taught at the Moscow Conservatory.
- 4 As well as being regarded as the greatest pianist since Liszt, he was also Prime Minister of his country twice.
- 5 He invented a method of teaching music to children which is still used all over the world.
- 6 Whilst working as the director of the National Conservatory of Music in New York, he became interested in the songs and spirituals of the black communities, which influenced his ninth symphony in E minor *From the New World* (1893).
- 7 His most famous work is his symphonic poem *My Country* (1879).
- 8 Having worked to establish the piano as a solo instrument free from choral or orchestral influence, he wrote two piano concertos (in E Minor and F Minor), where the piano dominates the orchestra.

You can check your answers on page 116.

## 9 On Air

- a You are going to hear an extract from a radio programme called *Music Today*. It begins with the following information:

*A recent report suggests that young people in Britain have very little idea about classical music and know almost nothing about the great classical composers. The report identifies three reasons for this.*

Predict what the three reasons are.

- b Now listen and make a note of the three reasons identified by the report.



- c Listen again and make a note of the questions that the teenagers are asked. Which questions do they find easy to answer, and which are difficult. How can you tell the difference?



## Grammar Spotlight

## Question tags

*No one's seen Charlie, have they?*

*Close the door, will you?*

You can find out more about question tags in the Grammar Summary on page 134.

For more practice, do the exercises in section 10, on page 73 of the WB.

## 10 Role Play

## Famous person interview

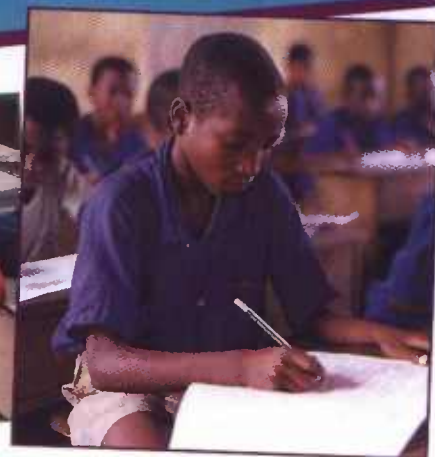
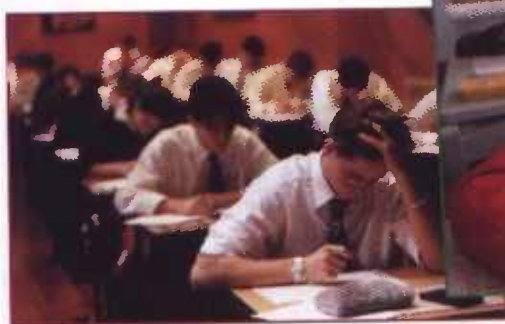
Work in pairs.

- ♦ One of you is a famous person (make sure it is a living person who is well-known to everyone in the class). The other is a journalist who is interviewing the famous person.
- ♦ Work together to devise an interview. The idea is that you don't mention the name of the famous person. Think of questions that will give clues to the rest of the class.
- ♦ Act out your interview to the rest of the class. It should last between one and two minutes.
- ♦ Listen to the interviews and write down who you think the person is.



# TALKING POINTS

## 4 Exams



- ◆ Read the soundbites and then listen to them. You will hear each person adding to their opinion. In every case except one, the speaker adds something which is the opposite or very different from what they originally say. What expressions do they use to introduce these extra remarks? And which person's additional opinion is more or less the same as the written part?
- ◆ All these comments are by British sixth-formers. Which correspond to your own opinion on exams? Do others agree?
  - ◆ Work with a partner.
  - ◆ Student A: make a note of all the arguments in

favour of exams expressed here and then add your own arguments.

- ◆ Student B: make a notes of all the disadvantages. Compare lists when you've finished.
- ◆ Choose one soundbite and write a sentence to follow on from the written version only, expanding on the idea. Try to write it in the same style. Read it out to the class and let others identify which soundbite it could continue. Discuss which continuations are most appropriate and make a note of them.
- ◆ Continuous assessment is suggested here as an alternative. Does it happen in your school? How many people think it is or would be a better system?

### Are exams necessary?

## Soundbites

'Probably. I don't really see any other way of testing fairly. At least you can't cheat!'

'Absolutely not. Some people just aren't any good at exams. They do really well all year and then go to pieces in the exam room. And it's not as though you have to keep on doing exams once you get a job – so it's not preparing you for anything you need later, is it?'

*'In some of my subjects, we have continuous assessment \*. We do coursework regularly and the marks we get go towards our final grade. I think this is much better although it's hard work! You can't just relax all year and leave everything to the last minute.'*

**'There's a lot of luck in it. Sometimes you just don't get the questions you want and that can make an enormous difference to your final result.'**

*'I think exams give you a chance to show what you can do. You've got to see them as a challenge and rise to it.'*

'There's just too much pressure now because of the league tables \*\*. All schools seem to care about is that their pupils should get as many A grades as possible. They forget about trying to give us a proper all-round education and not just pieces of paper.'

\* Continuous assessment is the evaluation of a pupil's progress throughout a course of study as well as, or instead of, by examination.

\*\* The exam results of every school in Britain are published and schools are ranked according to their performance.

## Discussion and Debate

At exam time in Britain, various radio stations have phone-ins and exam stress hotlines. Studio experts give advice to listeners who phone in with queries and problems.

- ◆ Get into groups (4-6) to prepare a five-minute radio programme called *Flying High - How to Get Top Marks in the Exams*. Decide who will be the programme presenter and who will be the experts. The other people in the group devise questions to phone in to the experts.
- ◆ To get you started, look at the tips below - five from a counsellor and five from students themselves.
- ◆ The format of the programme will be:
  - ◆ an introduction by the presenter
  - ◆ some general tips from the experts
  - ◆ various phone queries from listeners with answers
  - ◆ finally a short conclusion.
- ◆ If possible, record your debate on cassette. Otherwise, present your programme live to the rest of the class.
- ◆ Listen to all the presentations. Did they sound professional and was the advice useful?

### Five Tips for Revision

from a senior counsellor at the Open University.

- Do exam research - look at past papers!
- Plan revision time and be realistic.
- Plan the exam itself - allocate time to each question and stick to your time allocation.
- Select questions and do a short plan before you start writing.
- Write clearly and neatly - remember somebody will have to read it!

## Do-It-Yourself Exam Design

By this stage in your English studies, you will probably have taken several exams and be preparing for others. Now is your chance to examine the examiners and be critical about what you are required to do.

- ◆ Make notes on the format of English exams in your school:
  - ◆ Do they test all four skills (reading/writing /speaking/listening) equally?
  - ◆ Is there a special section on grammar?
  - ◆ How is speaking tested: individual interview/pair or group work?
  - ◆ Is translation included?
  - ◆ Are the tasks set realistic and do they represent the kind of English you might use in your future career?
- ◆ You might like to ask your teacher for some input!
- ◆ Now design your own English exam! You can work alone or with others if you prefer.
- ◆ Set the different papers and decide how the marks will be allocated. Decide on the format of the written and the oral sections. Include, if you can, some details of the skills you are testing and the standard you expect.
- ◆ Present this as an official document. You might like to look at other exam descriptions first to give you an idea of content and style.
- ◆ Post your exam details on a notice board or pass round the class. Be prepared to answer questions and criticisms. Read other descriptions. Which exam would you choose to take and why?

The screenshot shows a web browser window with a title bar, address bar, and navigation buttons (Back, Forward). The main content area displays the text 'Other students have sent these tips into our site:' followed by a list of five tips, each preceded by a checkbox. The browser window has a standard Windows-style interface with a taskbar at the bottom.

Other students have sent these tips into our site:

- ☐ I record short key point notes onto a cassette and then play it on my walkman.
- ☐ Revise with a friend and make it fun.
- ☐ Always answer the question in the very first sentence.
- ☐ Stop revising at least two days before your exam and have a short break to give your mind a chance to settle down.
- ☐ Take some chocolate into the exam to maintain blood sugar levels.



# 10 You are what you eat

**Topic:** Food and health

**Structure:** Do/did auxiliaries for contrast and emphasis

**Socio-cultural:** Agreeing and disagreeing

*'I'm on a seafood diet. When I see food, I eat it.'*

Spencer Kirkwood, stand-up comedian



## 1 First Impression

Look at the food illustrated on this page. Which of it is good for you? Why is it good for you? And why are the other things NOT good for you? Share what you know with other students.

## 2 Listening

- a** You are going to hear a nutritionist talking about food and health. You will need to know the meaning of the following words and phrases.

a balanced diet additives body tissue burn off calories carbohydrates chemical preservatives fizzy drinks minerals proteins raw materials snack foods starches vitamins

- b** Before you listen, try to answer the following questions:

- 1 Where do we get protein from and why do we need it?
- 2 Where do we get carbohydrates from?
- 3 Where do we get energy from?
- 4 What do the different vitamins (A-E) do for us and where do we get them from?
- 5 Is there anything wrong with eating hamburgers and pizzas?

- c** Now listen to the nutritionist. Which of the questions in 2b does she refer to? Which question doesn't she refer to?

- d** The following sentences contain at least one word which is different from, or additional to, what the expert said. The new words change the meaning of the sentences. Try to identify what has changed and what the original sentence was. Then listen again and check.

- 1 You are what you eat is fundamentally the least important thing to remember if you are interested in leading a healthy life.
- 2 Eating and drinking can't provide your body with the right raw materials for a healthy life.
- 3 Proteins are obtained from meat, fish, cheese, beans and fruit juice.
- 4 Proteins, sugars, fats, vitamins and minerals – a balanced diet will include most of these.
- 5 The foods which contain fewest calories are those which contain large amounts of carbohydrates.
- 6 If you sit behind a desk all day, you need far more calories than if you spend all day building houses.
- 7 You should eat as much food as you can, but you should make sure you burn off the calories that the food provides.
- 8 Pizzas are good for you as well, if they don't contain a mixture of foods.
- 9 However, if hamburgers or pizzas contain chemical preservatives, they are quite possibly bad for you.
- 10 Your body needs proteins, carbohydrates, fats, minerals and vitamins ... it also needs chemical additives.

You will find the answer to the missing question (activity b, question 4) on page 52.

### 3 Reading 1

- a Before you read *What's Cooking?* look at the sentence which is underlined in the first paragraph. Does this happen in your home?
- b Read the following definitions of the words and expressions in *italic*. Three of them match three of the items but three of them mean the complete opposite. Which is which?
- 1 pointed sticks for holding food
  - 2 dangerous germs
  - 3 wonderful
  - 4 illnesses that we can contract from eating meat
  - 5 an unimportant part
  - 6 the problem can be ignored
- c Now read the entire article and find answers to these questions.
- 1 What changes does Ford envisage for the place of the cooker in the home?
  - 2 Can you think of an example of *food items on skewers*?
  - 3 What new dangers will lurk in the kitchen of the future?
  - 4 What part will mobile phones play in the cooking process?
  - 5 What will the two main reasons be for the disappearance of meat from the menu?

### 4 Work it Out

We normally use *do* and *did* auxiliaries in forming negatives and interrogatives. Why does the journalist write: Where the kitchen *does* survive ...?

Here are some other examples. Think of more.

*I do eat meat, but only rarely.*

*My sister never eats red meat but she does eat chicken.*

*My parents don't speak English but they do understand a lot.*

### Grammar Spotlight

**Do/did auxiliaries for contrast and emphasis**

*Where the kitchen does survive ...*

*I did eat a lot of red meat, but I don't now.*

*Do have some more spaghetti!*

You can find out more about *do/did* auxiliaries in the Grammar Summary on pages 131 and 139.

For more practice, do the exercise in sections 6 and 21, on pages 67 and 88 of the WB.

## What's Cooking?

Tomorrow's children will, increasingly, eat differently from their parents, as family meals decline, and food fads and fashions, driven by advertising, influence their choices.

'There will be no wish to cook in the house,' (says Ford.) 'Many modern homes already have nowhere to eat because residents usually snack in front of the television.' Eating a communal meal at home will be an unusual event. Food will be heated in a microwave. If there is a cooker, it will be on the dining table rather than in the kitchen. Communal cookery of food items on *skewers*, as with the fondue, will replace preparation in the kitchen.

Where the kitchen does survive, says Ford, he would like to see an additional basin fitted as standard, to wash from our hands all those ugly new bugs that are emerging. You get the impression that he has seen some *gruesome* things under his microscope. In terms of design, the domestic kitchen of the future will be a smart one. Thanks to automation, it could be possible to call home on a mobile phone to set a food-heating programme. ('Put the carrots on. I'm on the train.')

Butchers, though, should be warned. 'Meat will disappear from the Western diet,' declared Ford, explaining that the pressure for this will come from concern over *meat-borne infections* such as BSE\*, coupled with the realisation that crop-growing is a more efficient use of land than livestock-rearing. 'Every time a person in the West gives up eating beef,' he observes, '3000 square metres of land are freed for crop production.'

Increasing concern for animal welfare will be part of

the equation for many. With more city farms set on waste ground to familiarise the urban child with farm life, sentimental attachments to Buttercup the cow and Percy the pig will further encourage vegetarianism.

Our protein needs will be fulfilled from plant sources. 'Cultured fungi and other micro-organisms will be textured and fortified with vitamins before being artificially flavoured prior to packaging. Artificial flavouring will become widespread.'

And soya, already a *staple* part of the Far Eastern diet, will find more and more favour here. 'More than 50 independent scientific studies have confirmed that as little as 25 grams of soya protein per day, as part of a low-fat diet, can reduce the incidence of cardiac disease,' says Ford. The value of soya protein in protecting against one of the greatest killers of the age will lead to a considerable increase in production.'

Fish, however, are not off the hook. According to Ford, they will keep their place on health-conscious menus. 'Fish, and especially oily fish, have much to contribute to an omnivore's diet, but *the problem* of over-fishing *must be addressed*. The future of our fish supply depends on management. We may increase fish farming, but we need to establish sanctuaries - 'national parks' - in the oceans where fish are free to multiply

\* BSE stands for Bovine Spongiform Encephalitis, a disease which affects cows, and is popularly known as Mad Cow Disease



## 10 You are what you eat

### 5 Reading 2

- a** Look at the vitamin chart. On the left are the main sources of vitamins A–E and on the right are the main functions of those vitamins. They are not in the right order in either column. You may not know which is which, but can you identify any of the vitamins from the given information?



Source	Functions
1 citrus fruits	1 converts blood sugar to energy; helps your heart work efficiently; important for your brain and digestion
2 fish oil, liver, cream, butter, eggs, milk and most fresh vegetables	2 essential for muscular health, including your heart; helps your nervous system
3 wheatgerm	3 helps prevent colds; promotes healthy bone growth; good for your teeth and gums
4 fish oil (the only reliable food source); the sun (but only in small amounts)	4 essential to bone formation and growth; reduces risk of bone malformations; important for healthy eyes and eyesight
5 milk, yeast, liver, chicken, tomatoes, leafy vegetables	5 important for the health of your hair, skin and the lining of your throat, stomach and intestines

- b** Look at page 53 and check your answers. Write the letter of each vitamin next to its source and function.

- c** Now answer these questions.

- Which vitamin can you get from drinking orange juice?
- Dairy produce provides you with two vitamins. Which are they?
- Sitting for half an hour in a park on a sunny day will provide you with a natural source of which vitamin?
- Which meat products are rich in vitamins?
- Give three examples of leafy vegetables.

### 6 Vocabulary

- a** Look at the title of the leaflet and read the first sentences. How can you express the idea of *deficiency* in other words?
- b** Read the complete leaflet and write down words and collocations that you don't know. Show your list to other students. If you know, or think you know, the meaning of words and expressions that other students don't know, describe or mime them. Don't translate them until you have tried other methods.

#### Vitamin deficiency

A deficiency of Vitamin A can lead to dry hair and an itchy scalp and skin disease.

A deficiency of Vitamin B can lead to mouth and gum disorders and nervous symptoms (numbness, dizziness, muscular weakness and mental apathy).

A deficiency of Vitamin C can lead to brittle bones and the enamel covering of your teeth can be weakened. Wounds may also take longer to heal.

A deficiency of Vitamin D in children can lead to a lack of energy and a craving for sweets, because the body is not using sugar efficiently.

A deficiency of Vitamin E can lead to high blood pressure and heart disease.



- c** Which vitamin would appear to be deficient if you saw someone doing the following?

- someone worrying about a cut finger that won't stop bleeding
- someone scratching their head vigorously
- a child lying on a sofa and compulsively eating lots of sweets
- someone with no feeling in their toes
- someone who is short of breath and whose face looks redder than normal

## 7 Writing

- a** Write a food diary. Include at least two of the following:
- ♦ write down everything that you have consumed so far today (including sweets and snack foods)
  - ♦ write down everything that you consumed yesterday
  - ♦ compare what you eat and drink on a school day and at the weekend
  - ♦ with the help of the vitamin chart, work out which vitamins are provided by the food that you eat regularly
  - ♦ be honest! Which vitamins do you think you may be deficient in?
- b** Exchange your food diary with another student. Read your partner's and make suggestions about changes to his/her diet.

## 8 Survey and Debate

### Eating meat

- a** What do you think of this opinion?
- It would be better for the planet if we were all vegetarians.*
- What do you think the speaker means by *better for the planet*?
- b** Before discussing the subject, do a quick survey (a show of hands) and work out the percentage of people in the class who agree or disagree with the statement (or who don't know).
- c** Now use the statement as the basis of a debate. You can choose one of the following methods:

### Formal debate

- ♦ Choose two people to propose and two people to oppose the motion *This house believes it would be better for the planet if we were all vegetarians.*
- ♦ The two pairs should spend some time organising their arguments.
- ♦ Then they speak alternately: proposer 1, opposer 1, proposer 2, opposer 2. The second speaker on each side should try to react to things that the first speaker on the other side has said.

### Informal debate

- ♦ The whole class is free to give an opinion, or simply listen to what other people have to say. If you like, people who want to support the motion speak first, and people who want to oppose the motion speak second.

## 9 Vox Pop



You are going to hear a reporter talking to two people who have just come out of a hamburger fast food outlet. Listen and then comment on the following:

- ♦ the statistics about teenage vegetarians in Britain
- ♦ the food awareness of the three people who speak
- ♦ the food value of the meals that the two customers have bought

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

automation body tissue chemical preservatives  
communal meal craving crop-growing fizzy drinks  
formation/malformation fortified with vitamins  
health-conscious livestock-rearing mental apathy  
microscope raw materials sentimental attachment  
vitamin deficiency waste ground  
widespread

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

### automation:

*things done by machines rather than people*

*The factory has been automated. People have lost their jobs, or maybe they have been given other jobs in the same factory – re-deployed.*

5 Vitamin B	SOURCE
4 Vitamin D	
3 Vitamin E	
2 Vitamin A	
1 Vitamin C	
FUNCTION	
5 Vitamin A	
4 Vitamin D	
3 Vitamin C	
2 Vitamin E	
1 Vitamin B	

Answers to activity 5a



# Progress Check 2

## 1 Reading

Read the text and answer the questions below.

### Waiter, there's a bug on my plate. Delicious

Fancy a snack? Then why not dip into a bag of mixed fried insects? Or sample a silkworm pupae. *Justin Hunt* on why the most fashionable food at the moment is 'critter cuisine'.

If you are organising a dinner party and are keen to offer your guests some unusual nibbles, why don't you offer them a plate of insects? While the idea of eating crispy crickets or lightly fried beetles probably fills most of us with absolute horror, insect eating is apparently becoming highly fashionable in dot.com land. Swarms of trendy new media types are reportedly logging onto wacky Thai food websites and ordering samples of freshly cooked insects to serve at their hip dinner parties.

This bizarre form of snacking – known in some circles as 'critter cuisine' – apparently goes on at Revolution magazine, the glossy bible of the new media industry where, rumour has it, journalists work with open tins of freshly cooked insects sitting on their desks. Not content with revolutionising the way we work, it now appears that the architects of the new economy want to try to revolutionise what we eat.

Christopher Edwards, an advertising executive at Revolution, would like to see insects re-appraised as food items. He argues that they are high in protein and low in fat. But until attitudes to food fundamentally change he believes there will only be a niche market for edible bugs.

'I think the British are too squeamish,' he explains. 'It's just a case of educating people to try them. I scoffed a cricket. I saw this bug in my hand and thought 'Oh my God, I can't eat it!' It had all its legs and its antennae. They were all there. But I shoved it in and crunched it.'

So how did it taste? 'It was slightly crispy and soft on the inside. It was quite a bland taste,' he says, adding that insect mini-buffets could go down well at parties. 'I think you need to have dips with them – probably some garlic.'

To reassure highly sceptical UK consumers, the Thai food website [www.dcothai.com](http://www.dcothai.com) explains that all its bugs are carefully sterilised, preserved and spiced before being packed. But news of the campaign to market insect snacks to the UK has received a mixed response from leading Thai restaurant chefs in this country.

While some of them privately admit that insects are actually quite tasty when cooked with pepper and a bit of seasoning, many believe that insect-eating will never become socially acceptable over here. They argue that a cooked Thai bug is about as welcome to the British palate as a cooked French frog.

From the Guardian 20 October 2000

Choose the most likely meaning of the following words and expressions.

1 **nibbles** (line 6)

- a gifts
- b vegetables
- c snacks
- d kisses

2 **wacky** (line 11)

- a ordinary
- b boring
- c unusual
- d tasteless

3 **niche market** (line 26)

- a a place where you can buy insects
- b a market nearby
- c a limited number of people
- d a seasonal interest

4 **squeamish** (line 27)

- a afraid of things they don't like
- b stupid
- c unaware
- d adventurous

5 **scoffed** (line 28)

- a made fun of
- b refused to eat
- c bought
- d ate

6 **bland** (line 33)

- a tasteless
- b spicy
- c disgusting
- d unusual



## 2 Listening

**a** Listen to a waiter in an Italian restaurant explaining some of the items on the menu. Answer the following questions.

- Have the customers ever been to this restaurant before?
- Are they familiar with the items on the menu?
- What does the waiter describe for them?
- Do the customers understand his description?
- What do they finally decide to do?

**b** Do it yourself. Work in groups of three. Imagine that one of you is a waiter in the smartest restaurant in your town (where all the waitstaff speak English). The other two are foreign visitors to your country. You are in a restaurant and you need some help with the menu.

- Devise a short list of 'specials', the nicest things that you can think of from your country's cuisine.
- Write a scene where the waiter describes what the dishes are.
- Act out the scene together.

## 3 Writing

Imagine that you were one of the tourists in the last activity. Write an informal letter (100–120 words) to a friend telling them about the visit to your country. Include details of the visit to the restaurant.

## 4 Use of English

The following sentences all appeared in the listening extracts in the last five units. Choose the correct word to complete them.

- The border ... the two countries is 350 kilometres long and was heavily defended.  
a between b around c through d near
- No one is sure how many people ... for the picnic.  
a turned out b turned over c turned up d turned down
- I always recommend that the advertising part of the website ... to a small corner of the page.  
a should restrict b should have restricted c should be restricted d should have been restricted

4 If the information is out of date, you ... forget about having a website at all.

- a may b may well c may as well  
d may as well have

5 He realised that he ... outside, lost in thought, for some considerable time.

- a must be b must have c must have been  
d must have had

6 I hadn't closed the door and ... of my massive search, the spider was not found.

- a because b despite c in spite d in case

7 Reservations at the Plaza ... a month earlier in the names of Lennon, McCartney, Harrison and Starr.

- a had made b had been made c had done  
d had been done

8 A recent report ... that young people in Britain have very little idea about classical music.

- a proves b accuses c suggests d decides

9 You are what you eat is the most important thing ...

- a to remember b remembering  
c by remembering d remembered

10 Thirty per cent of British teenage girls ... vegetarians.

- a consider b are considering c consider  
themselves being d consider themselves to be

## 5 How much do you remember?

All the answers are in Units 6–10.

- When did the Soviets cut off access between West and East Berlin?
- Can you name an Irish poet who won the Nobel Prize for Literature?
- What did Brad Pitt discover when he attempted to set up a personal website?
- What kind of company is Webhound?
- What does *agoraphobia* mean, literally?
- What does Captain Ord of British Airways try to do?
- By what means of transport did the Beatles embark on their first foreign tour?
- Who wrote a symphonic poem called *My Country*?
- Where do you get protein from?
- Which vitamin is found in fish oil?



# 11 A TALE OF TWO CITIES

**Topic:** Ireland

**Structure:** The past perfect

*'The problem with Ireland is that it's a country full of genius, but with absolutely no talent.'*

Hugh Leonard



Dublin



Belfast

## 1 First Impression

- Look at the map of Ireland. What do you know about the region? What images of the cities of Belfast and Dublin do you have? Where did these images come from?
- Which of the following statements about Ireland are true?
  - The southern part of Ireland is the Republic of Ireland, or Eire. The rest is called Northern Ireland, or Ulster.
  - The Republic of Ireland is predominantly a Catholic country.
  - The Irish speak a variant of the Gaelic language called Erse.
  - Northern Ireland is part of the United Kingdom.
  - In terms of crime statistics, Belfast is the safest city in the United Kingdom.
  - Sports teams represent the whole of Ireland.

c Now listen and check your answers.



## 2 Reading 1

The reading text is taken from a novel called *Divorcing Jack*, by Colin Bateman. The central character is Dan, a Belfast journalist. In this extract, he is on his way to meet someone from the Central Office of Information. The COI is looking for local journalists who can help foreign journalists during the forthcoming elections. One of the requirements of the job is to know something about the political situation in other countries.

a Quickly scan the text and find the following:

- which country or countries did Dan read about before going for the interview?
- what is there in the text to indicate something about the accents of the speakers?

b Before you read the whole text, check the following references in the text:

- an ulster* (line 16): a heavy man's overcoat
- Concorde* (line 18): a cheap kind of wine
- a giant bar of Caramac* (line 45): a bar of cream-coloured chocolate
- mutton dressed as mutton* (line 46): a variation on the idiom *mutton dressed as lamb*, which is commonly used to describe someone who is wearing clothes or make-up designed to make them look younger.



## c Now read the text and answer these questions:

- 1 What kind of restaurant was Dan on his way to?
- 2 What was the weather like on his way there?
- 3 Why were the soldiers working in such a relaxed way?
- 4 What kind of work was going on in the street?
- 5 What kind of welcome did Dan get when he entered the restaurant?

## d Find a phrase or sentence which tells you the following:

- 1 Dan knew that the old man smoked a lot.
- 2 He found it hard to get rid of him.

- 3 The man was rude to Dan after they parted company.
- 4 The 'improvements' to the street were being done cheaply.
- 5 Dan was hungry when he arrived at the restaurant.
- 6 He was aware that the waiter was searching him.

## e What images of Belfast does the extract give you? Has it changed the images of the city that you already had?

## f Later in the novel, someone says the name of a Central European composer, but Dan mishears it as 'Divorcing Jack'. Who could the composer be?

You can walk almost anywhere in Belfast worth walking to in twenty minutes. I went down the Ormeau Road, fighting a biting wind the whole way, then through the Short Strand onto the Newtownards Road. Traffic was stalled at the foot of the road; soldiers were lazily checking IDs. There was rarely much trouble in this

- 10 Protestant heartland and they knew it. As I dodged shoppers I tried to concentrate my mind on the fall of the Communist empire; on Gorbachev, Yeltsin, Lenin, big fat women and black-market vodka. An old man fell in beside me. He wore a battered ulster and clutched a brown paper bag containing a bottle of Concorde. The fool.

- 20 'Can you lend me 20p for a cuppa tay?' he asked, his voice nicotine rough.

'If you can show me where you can get a cup for 20p, I'll join ye, mate,' I replied, and quickly regretted it. I felt curiously nervous. I gave him a pound, but he wasn't that easy to shake off. He puffed along beside me.

- 30 'Did ye see the match last night?' he rasped. 'Them Brazilians are magic, aren't they?'

'Didn't see it, mate,' I said. I took advantage of a break in the traffic to nip away from him. When I looked back he gave me the fingers.

- I turned left onto the Hollywood Road. The Dragon Palace was about half way up. It was garishly, freshly painted. Outside, workmen were completing a bargain basement improvement to the footpath, changing cracked concrete slabs for gentrified cobbles, row upon row of sickly yellow, like a giant bar of Caramac. My old dad would have called it mutton dressed as mutton.

- My stomach rumbled for the first time as I opened the door, which I thought was pretty good timing. A swarm of flies flittered about the glass like anxious relatives at an incubator.

A scowling waiter took my coat, his hands lingering enough on my body for me to realise that I was being searched. It was a bit of a surprise. It didn't happen much, except on the way out.

From Divorcing Jack by Colin Bateman



## 11 A tale of two cities



### 3 Speaking

- a Read the following comments about Dublin, both of which appear on the Dublin City Council website. Explain what they mean in your own words.

*I believe [Dublin] is the most disagreeable place in Europe, at least to any but those who have been to it from their youth.*  
Jonathan Swift, 1727

*Thanks to a stronger economy James Joyce's dirty old town is clean and cool.*  
Fortune Magazine, 1997

- b Some of the following people were born in Dublin. Do you know which ones? Which other Irish people, dead or alive, have you heard of? Share what you know with other students.

Bono, singer with the band U2  
Bob Geldof, singer, organiser of Live Aid charity  
Oscar Wilde, playwright and novelist  
James Joyce, novelist, author of *Ulysses*  
WB Yeats, poet  
The Corrs, mainly female contemporary Irish music band  
The Duke of Wellington, commander of the British forces at the Battle of Waterloo (1815)

You will find the answers in the next activity.

### 4 Listening 1

- a You are going to hear some information about Dublin. Before you listen, make sure you understand the following words and phrases:

ford (of a river) hurdle kinsman turbulent

- b Now listen and find the answers to these questions:

- How long has there been a settlement where the city of Dublin now stands?
- What payment was demanded to avenge the death of Cú Chulainn?

- How did the animals cross the river from Dublin?
- Which countries fought over control of the area?
- Which of the people in listed in activity 3b were not born in Dublin?

- c The following sentences come from the listening text but they have changed slightly. What is different? Listen again to check, if you like.

- The city is situated at the source of the River Liffey.
- Atharne demanded a payment of 'one hundred and fifty ladies plus seven hundred white cows with red hair'.
- The Gaelic name 'Baile Átha Cliath' means 'the Bridge of the Hurdles'.
- Oscar Wilde, the author of *Gulliver's Travels*, was born in Dublin.
- The most successful Irish band of all time, the Corrs, grew up in Dundalk.

### 5 Reading 2

Writers from Dublin, or based in Dublin, have their own website [www.dublinwriters.org](http://www.dublinwriters.org) and their own electronic literary magazine, *Acorn*. The following is an extract from a story written by Timothy O'Riordan, an English teacher in Spain, which was published on the Internet. This is a story about a leprechaun, one of the 'little people' with amazing magic powers who are famous in Irish mythology.

- a Before you read the story on the next page, read the words and expressions in *italics*. Match them with the following definitions.

- completely still
- noticeable smell
- almost knocked out
- without realising what she was doing
- madly in love
- it was safe to continue

- b Read the story and answer these questions in your own words.

- Why did the leprechaun choose this particular place to fish?
- Why did he hold his breath *for a full ten minutes*?
- What surprised him and why was he surprised?
- What is a *size eleven Doctor Martin boot* and who do you think was wearing it?
- Were the boy and the girl the same nationality?
- What did the leprechaun realise when he saw the shape of the girl's nose?
- Was the girl aware of her special power?
- Why was the leprechaun worried?



## The Spanish Enchantress

One of the men-folk of the little people had been fishing in a small stream in the Wicklow Hills, not far from the Great Waterfall. He always found this an excellent place for the job as the fish, although still alive, were always **a tad stunned** after their plunge down the rock face, so they were easily **netted** or **coaxed** into taking a bite from his line. There were few people around as the summer hadn't been so good and those who could afford it had ventured to sunnier climes.

- 10 This gentleman of the fairy folk had chosen a quiet spot under a little wooden bridge, which he'd decided on because he couldn't be seen from the bridge itself. A young couple had recently passed overhead. Having held his breath and heard nothing for a full ten minutes, the leprechaun decided **all was clear**. He returned to catching supper for the family, fearing that if he hadn't sufficient to fill the bellies of all the young ones, his wife would have a word or two to say to him.

- 20 He had not returned to his fishing for more than five minutes when he detected the **distinct aroma** of tobacco smoke, which he thought rather odd as he believed that there were no humans for quite some distance. As he **peered** around from underneath the bridge he saw a young couple, each deep in their own thoughts but **nonetheless** very happy with being in one another's company.

- The young man was obviously a fairly local lad but the girl was of such remarkable beauty that the little fellow was transfixed, **gazing** upon her for a full minute **without even a twitch**. Her eyes were as dark as the **peat-stained** 30 waters of the stream that ran below them yet they shone and **glistened** like the August sun above them as it sparkled in the cascading waters of the Great Fall. Her skin was darker than he had seen before and it was clear that this girl came from a country a tad further south than County Wicklow.

- When the little fellow finally regained his senses, he realised why he had been so transfixed by her beauty. The young lady's nose was slightly hooked, which was evidence that many generations past there had been 40 witches in her family or those with magical powers. Perhaps the young lady was unaware of this. When she met a young man that she liked a lot and looked deep into his eyes with a loving smile, she would **unwittingly** cast a spell on the boy which would make him fall in love with her.

- Now this, of course, would work extremely well for the young girl but if she ever lost her affections for the boy the poor lad would be left **totally besotted**, with the spell still on him, but finding his love unrequited. The young girl, 50 with no conscious control over the matter herself, would continue breaking young men's hearts until she finally found the one with whom she wanted to remain.

## 6 Listening 2

- a Before you listen to the rest of the story, predict what the leprechaun decided to do.
- b You will hear the words *Erin* (an old name for Ireland) and *cailín* (a Gaelic word for a girl) in the text. Also, before you listen, work out the meaning of the following expressions.

- 1 I can't stand idly by
- 2 trapped under her spell
- 3 in case he was spotted
- 4 engrossed in each other
- 5 oblivious to what had happened

- c Now listen to the story. At the end, explain the whole story in your own words.



## Grammar Spotlight

### The Past Perfect

Before the past:

*One of the little people had been fishing ...  
He realised why he had been transfixed ...*

Before the present perfect:

*The summer itself hadn't been so good ...  
He had not returned ... for more than five minutes*

You can find out more about the past perfect in the Grammar Summary on page 130.

For more practice, do the exercises in section 4, on page 64 of the WB.

## 7 Writing

Write a short composition, comparing the two main reading texts in this unit, the extract from *Divorcing Jack* on page 57, and the Irish folk story on this page. Consider the following:

- ♦ how important is realism in the stories?
- ♦ how do the authors use humour?
- ♦ what importance is attached to the weather and other conditions?
- ♦ which style of writing do you prefer?
- ♦ can you compare the folk story with similar stories and legends from your country?



# 12 On the road

**Topic:** Travel

**Structure:** Linkers (2)

**Writer's Block:** Describing places

*'We are all travellers in the wilderness of this world, and the best that we can find in our travels is an honest friend.'*

Robert Louis Stevenson



## 1 First Impression

- What does the photo on this page make you think of? Any particular place? Any particular images? Any particular music?
- If you had the chance to go 'on the road' tomorrow, travelling by road or rail, where would you head for? Explain your choice.

## 2 Vocabulary

### A-Z of travelling

Work in groups. Brainstorm as many words as you can to do with travel and travelling, beginning with every letter of the alphabet (except x). Include means of transport, termini, places to stay, documents etc. Here are some suggestions to start you off:

- A - airport, airline, aeroplane, automobile, arrivals hall (at an airport)
- B - bus, board (a plane), boarding card
- C - car, caravan, coach, customs, customs officer

## 3 Reading

Jack Kerouac's *On The Road*, first published in 1957 but set in 1947–8, is a semi-autobiographical account of a journey of discovery across the USA. The adventures of Sal Paradise, the narrator, were essential reading for the new post-war 'beat' generation. As William Burroughs said: '*On The Road* sold a trillion Levis and sent countless kids on the road. The restlessness, the dissatisfaction were already there waiting when Kerouac pointed out the road.'

- The extract begins with Sal thinking about how to get a ride out of Davenport, Iowa. Read the text silently. Underline any words and expressions that you are not certain about. Don't stop to find out what they mean until you finish the text.
- Now re-read the words and expressions you underlined. Discuss them with other students. Which ones can you guess the meaning of? You can use a dictionary if you want to. Are there any words that you can't find in a dictionary? If there are, what meaning does the context suggest to you?
- Read the text again and find words and expressions that refer to the following:
  - ♦ the way someone speaks
  - ♦ the way someone drives
  - ♦ a general problem faced by people who travel in this way
  - ♦ something that's going to happen in the future
- Kerouac's style of writing is sometimes referred to as 'stream of consciousness'. It is as if he writes things down as he thinks of them and never goes back to change anything. The result is prose that seems to have been written at the speed that the events happened. Read the text again and find examples of this style.
- On The Road* had an incredible impact on young people in the late 1950s and 1960s. Can you imagine why? Do you think it retains its power in the 21st century?

I went to sit in the bus station and think this over. I ate another apple pie and ice cream; that's practically all I ate all the way across the country. I knew it was nutritious and it was delicious of course. I decided to gamble. I took a bus in downtown Davenport, after spending a half-hour watching a waitress in a bus-station café, and rode to the city limits, but this time near the gas stations. Here the big trucks roared, **wham**, and inside two minutes one of them **cranked** to a stop for me. I ran for it with my soul whoopeeing. And what a driver – a great big **tough** truck driver with a **hoarse** raspy voice who just slammed and kicked at everything and got his rig under way and paid hardly any attention to me. So I could rest my tired soul a little, for one of the biggest troubles hitchhiking is having to talk to innumerable people, make them feel that they didn't make a mistake picking you up, even entertain them almost, all of which is a great strain when you're going all the way and don't plan to sleep in hotels. The guy just **yelled** above the roar and I had to do was **yell back**, and we relaxed. And he **balled** that thing clear to Iowa City and yelled me the funniest stories about how he got around the law in every town that had an unfair speed limit, saying over and over again, 'Them goddam cops can't put no flies on my ass!'

Just as we rolled into Iowa City he saw another truck coming behind us, and because he had to **turn off** at Iowa City he **blinked** his tail light at the other guy and slowed down for me to jump out, which I did with my bag, and the other truck, **acknowledging** this exchange, stopped for me, and once again, in the **twink of nothing**, I was in another big high cab and was I happy! And the new truck-driver was as crazy as the other and yelled just as much, and all I had to do was lean back and roll on. Now I could see Denver **looming ahead of me** like the **Promised Land**, way out there beneath the stars, across the **prairie** of Iowa and the **plains** of Nebraska, and I could see the greater vision of San Francisco beyond, like jewels in the night. He balled the jack and told stories for a couple of hours, then, at a town in Iowa where years later Dean and I were stopped on **suspicion** in what looked like a stolen Cadillac, he slept a few hours in the seat. I slept too, and took one little walk along the lonely brick walls illuminated by one lamp, with the prairie **brooding** at the end of each little street and the smell of the **corn** like **dew** in the night.

From On The Road by Jack Kerouac

#### 4 Work it Out

- a In the extract from *On The Road*, the writer links the events with very simple co-ordinators. Note how he uses **and**, **but**, **so**, **now** and **then**. Look through the text again and find a place where one or more of the following co-ordinators could be used.

not only ... (but) also    moreover/furthermore  
either ... or/neither .. nor    in addition to  
both ... and  
consequently/as a result/in view of the fact that ...  
as soon as    however/nevertheless  
as long as/provided that    therefore

- b Why doesn't Kerouac use the words and expressions above? What would happen to the pace of the extract if the following changes were made?

And what a driver ...    Moreover, the driver was a splendid example of his profession ...  
So I could rest my tired soul a little because he had to turn off ...    As a result, I was able to ...  
in view of the fact that he was obliged to ...

#### Grammar Spotlight

##### Linkers

Just as we rolled into Iowa City he saw another truck coming behind us.

You can find out more about linkers in the Grammar Summary on page 139.

For more practice, do the exercises in section 20, on page 87 of the WB.





## 12 On the road



### 5 Listening

- a** You are going to hear a telephone conversation between the editor of a travel magazine and someone who wants to write an article. In it, the writer will talk about the incident shown in the illustration. Before you listen, speculate about the following:

- ♦ what appears to have happened outside the diner?
- ♦ where do you think the incident took place?
- ♦ who do you think is responsible for the car crash?



- b** Now listen to the conversation, check the story and answer these questions:

- 1 Is the caller an established writer with the magazine?
- 2 To begin with, is the editor enthusiastic about the writer?
- 3 When does her attitude change?
- 4 What expression had she never heard before?
- 5 What offer did she make to the writer?

- c** Do these sentences mean more or less the same as the answers the writer gave?

- 1 He and his friends have recently returned from a visit to America.
- 2 He usually writes for a university newspaper.
- 3 Before they went away, they had arranged to meet some really interesting people.
- 4 There was an accident involving their car and a rock band's car.
- 5 The band admitted responsibility for the accident.

### 6 Writing

- a** Below is an extract from the article the traveller wrote. The following phrasal verbs appear in it. Read the extract. Do you think the definitions of the phrasal verbs given here are correct in context?

*set off:* cause a bomb to explode  
*put up:* place something on a high shelf  
*roll up:* arrive  
*turn in:* go to bed  
*crash out:* sleep, probably on a sofa or the floor  
*settle down:* stop making a noise

- b** Discuss the following things with other students:

- ♦ how would you describe the style of the piece?
- ♦ which words and expressions are very informal?
- ♦ do you think the piece is interesting enough to be published in a travel magazine?
- ♦ is this story more or less interesting than the story he told the editor on the phone? Give reasons for your answer.

*We were feeling a bit under the weather the next day because of the party. Sam had a real problem getting going. We had a spot of breakfast and set off for Santa Fé in New Mexico.*

*We'd been there a week or so before and we thought it was the business. We were hoping that some friends of my parents would put us up. We rolled up to their place at about ten o'clock at night. They weren't too pleased to see us – I think they'd already turned in. But they were really nice and we crashed out on their lounge floor.*

*Santa Fé is so cool! There are markets selling really brilliant jewellery at knock-down prices. Right outside town, the scenery is magnificent. Sam got excited for the first time on the trip and said he wanted to settle down there.*

- c** The editor sent the article back and asked the writer to make it a little less informal by doing the following:

- ♦ avoiding using so many contractions
- ♦ using fewer multi-part verbs and colloquial expressions
- ♦ avoiding the need to start so many sentences with the word *we*.

Imagine you are a sub-editor on the magazine. Rewrite the extract according to the editor's wishes.

### 7 Discussion

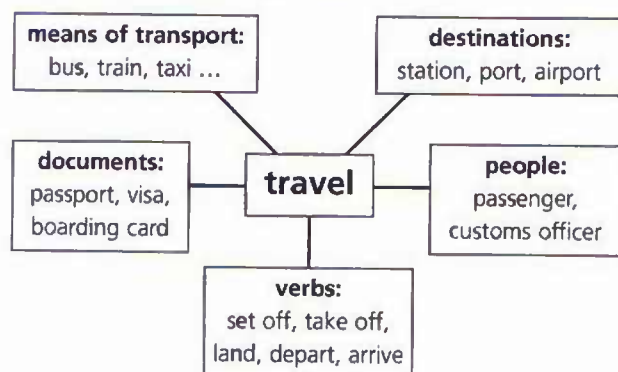
- a** Which books, films, songs or poems come to mind when you think about travelling, especially the 'free as a bird' travelling that Sal Paradise wants to do? Discuss this in small groups and make lists.
- b** Tell the rest of the class about the titles on your lists. Ask for information about items you have never heard of. Give additional information, if you can, about items you have heard of.

## 8 Wordbuilder

### Mindmaps

Mindmaps are a good way of organising your vocabulary. You can keep adding to them once you have started.

- a Look at the mindmap of the word *travel*. Add words to it that came up in the alphabetical brainstorming activity earlier in this unit.



- b You can use mindmaps and illustrations to organise your list of phrasal verbs. Look at the examples of phrasal verbs with *set*. Choose another common root verb (*put*, *turn*, *look* etc.) and draw a mind map.

*set about* (start)

*set down* (someone writing something)

## 9 Writer's Block: Describing Places

### a Adjectives

Avoid the obvious adjectives (*big*, *small* etc.) and try to find similar but more expressive words (*vast*, *enormous*, *minute*, *tiny* etc.)

### b Colours

Avoid the obvious colours (*red*, *green*, *blue* etc.). Use less common colours (*violet*, *aquamarine* etc.) where possible, or try to use a compound image (*rust-coloured*, *plum-coloured* etc.). This way, you can invent your own collocation.

### c Comparisons

Where possible, use imagery to improve your descriptions.

*looming ahead of me like the Promised Land*  
*I could see the greater vision of San Francisco beyond,*  
*like jewels in the night*  
*the smell of the corn like dew in the night.*

Write a short description of the most interesting place you have ever visited. It can be a building, a city or a natural landscape. Indicate how and why it made an impression on you.

## 10 Interactive English

### Anecdotes

Think about a journey you have made or you have read or heard about that made an impression on you, something that you would tell your friends about in your own language. Make notes about how you would tell the same anecdote in English. If anybody wants to, tell your story to the rest of the class.



## Fridge, Dustbin or Suitcase?

The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

back and forth brooding bump into collide  
 entertain gamble hoarse knock-down prices  
 manage to prairie put (somebody) up  
 settle down strain tough truck driver turn in  
 under the weather yell

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*back and forth:*

*we went back and forth across the country*

*they walked back and forth through the town*

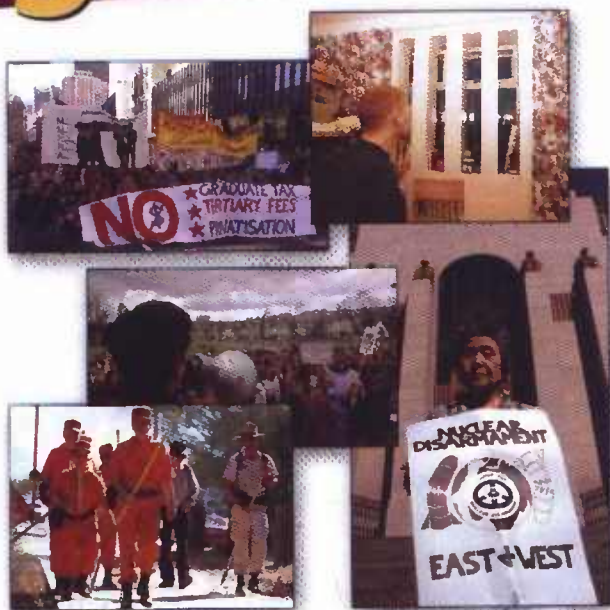
*similar expressions: to and fro, there and back*

*from one side (end) to the other*



# TALKING POINTS

## 5 Freedom



### How free do you feel?

## Soundbites

'One place where I don't feel free is in my own car. I'm not allowed to decide what's a safe speed but just have to obey a lot of arbitrary rules and totally unrealistic speed limits.'

'Life for a kid at school is full of things you can't do and lots of them are pretty silly. We can't wear jewellery at school unless it has a religious meaning. How can wearing a necklace possibly make any difference to how hard you work?'

'I think we're very free in Britain and we shouldn't complain. After all, we're one of the few countries in the world where you don't have to carry identity cards all the time. You can just walk the streets without having to prove who you are.'

'I felt really annoyed recently in the video shop. They wouldn't let me take out *American Beauty* because it's got an 18 certificate and I couldn't prove I was 18. In fact I'm not, but if my dad thinks it's OK if I watch it, who's got the right to say I can't?'

'I think you should be free to do what you want as long as it doesn't endanger others. So getting drunk isn't illegal, but driving when you're drunk is because you could kill someone.'

'The problem with freedom is to decide where mine ends and yours begins. If I'm free to play my music at full volume, what happens to your freedom to get some sleep?'

- ◆ What sort of person do you think is speaking each time? Give reasons. Now listen and find out more about the people who said them.
- ◆ Discuss with other students: Which of the freedoms/infringements of freedom mentioned in the soundbites do you think is the most serious? Are there any you feel are trivial?
- ◆ Here are some examples of the use of the word *freedom*. Is the meaning the same in each one?
  - 1 The athletes were given the freedom of the city.
  - 2 He left the army to become a freedom fighter.
  - 3 She only had freedom of movement in one arm.
- ◆ *Free* has many meanings – mostly adjectival, although it can also be used as a verb and adverb. Take two minutes and note down as many as you can. Make a class list and then check in a dictionary to see how many meanings are given there.
- ◆ Now answer the big question yourself: How free do you feel? Restrict yourself to about fifty words. You might like to write these anonymously on slips of paper and then pass them up to the teacher to read out (if there is time) or you could pass them round the class to read.



## Discussion and Debate

### Identity Cards

- ♦ One of the soundbites raised the question of national identity cards. Visitors are often surprised to discover that they do not exist in Britain. Various British governments have tried to introduce ID cards, but have never succeeded.
- ♦ What do you think about identity cards? Here are some ideas to give you food for thought:

#### In favour of ID cards:

- ♦ they are used world-wide and in most European countries
- ♦ they could replace passports
- ♦ they provide proof of age
- ♦ they can reduce fraud

#### Against ID cards:

- ♦ they take away your privacy
- ♦ the information could be incorrect
- ♦ forgeries and theft cause problems
- ♦ You have been invited to participate in the following debate on the subject of ID cards:

*There is no justification in obliging the entire adult population to carry ID cards just so that teenagers can prove their age.*

- ♦ As in a formal debate, there will be four speakers: two who agree and two who disagree. (See page 53 for more details of how to organise a debate). Work in pairs to prepare your arguments and then debate in small groups. Ask for volunteers to speak in front of the whole class and end with a class vote.
- ♦ Are you happy with the system in force in your own country for proving your identity? If not, how would you change it?

## Writing

### Rights and obligations

On 1 October 2000, the European Convention on Human Rights became part of the British legal system. The objective is to protect individual human rights and freedoms and promote the values of a democratic society – pluralism, tolerance and broadmindedness.

Here are the major rights and freedoms safeguarded under the Human Rights Act:

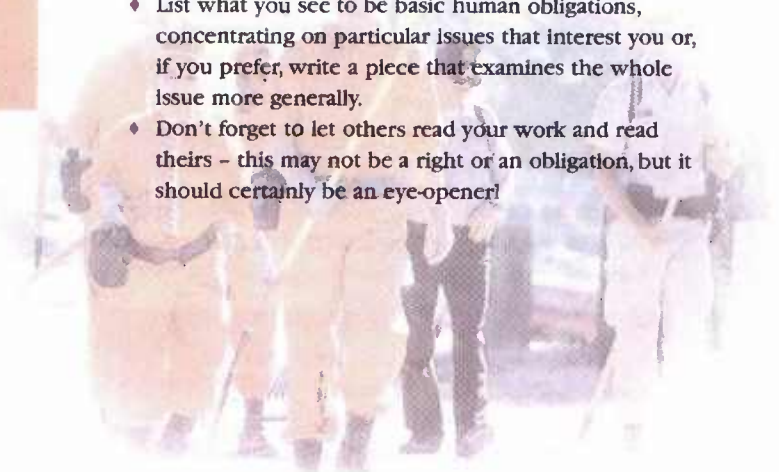
- ♦ right to life
- ♦ prohibition of torture
- ♦ prohibition of slavery and forced labour
- ♦ right to liberty and security
- ♦ right to a fair trial
- ♦ no punishment without law
- ♦ right to respect for private and family life
- ♦ freedom of assembly and association
- ♦ freedom of thought, conscience and religion
- ♦ freedom of expression

However, rights imply obligations.

*'A right is not effectual by itself, but only in relation to the obligation to which it corresponds.'*

Simone Weil, 1949

- ♦ Write a short article entitled *Human Obligations*. Describe some of the obligations we all have towards others – family, friends, workmates, neighbours, fellow citizens and people of other nations, religions and ethnic communities.
- ♦ You might like to discuss this whole concept of obligations in class first to get some ideas or try to find a simplified summary of Human Rights legislation as a basis (you could look on the Internet for a website).
- ♦ List what you see to be basic human obligations, concentrating on particular issues that interest you or, if you prefer, write a piece that examines the whole issue more generally.
- ♦ Don't forget to let others read your work and read theirs – this may not be a right or an obligation, but it should certainly be an eye-opener!





# 13 Love at first sight

**Topic:** Relationships

**Structure:** Time expressions

**Intonation:** Stress changes in sentences

*'Would you believe in a love at first sight?  
Yes I'm certain that it happens all the time.'*

From *With a little help from my friends* by The Beatles



## 1 First Impression

- Look at the photo of a typical 'white wedding'. What words and images does it make you think of? Write down as many words and phrases as you can. Don't describe the picture, just write down what it makes you think of.
- Mingle with other students and read the words they have written down. What words occur most often?

## 2 Vocabulary

- Which of the following words have something to do with weddings? Which of the wedding words have an equivalent in your language?

best man bouquet bride bride bridesmaid  
engagement fiancé/fiancée groom (n.)  
groom (vb) honeymoon reception ring (n)  
ring (vb) wedding dress witness

- Which of the words in this list also have another meaning which has nothing to do with weddings?
- Which wedding items in your country are not mentioned here?

You can check the meanings of all the words on page 120.

## 3 Reading

- Before you read the news item on the next page, what do you think the headline means?
- Read the first paragraph. Does it help you understand the meaning of the expression *blind date*? Predict how the two people were introduced to each other.
- Before you read the complete text, look at these expressions in context. In your own words, what do you think they mean?

- the blind date to end them all* (line 6)
- they are on the same wavelength* (line 8)
- the pick of 300 listeners* (line 13)
- had no hesitation in popping the question* (line 16)
- a grilling from a panel of Glenn's best friends* (line 21)
- the two ... tied the knot* (line 23)
- he's got a really lovely heart* (line 31)

- Now read the complete text. Are the following sentences true or false?

- Glenn decided to marry the first person who phoned, although he didn't like her.
- Glenn and Leif got married even though they had never met before.
- He was worried about proposing to someone he had only spoken to.
- She agreed to the marriage, even though she knew she would have to answer questions from his best friends.
- She had decided she would marry him even if she didn't think he was good-looking.

# The ultimate blind date

from Roger Maynard in Sydney

Glenn Emerton and Leif Bunyan met for the first time yesterday. Within a few moments, they exchanged marriage vows. It was a remarkable match by any standards, and the blind date to end them all.

You can tell by the passionate wedding day kiss that they are on the same wavelength.

10 Which is just as well, as they are the world's first couple to make a lifetime commitment to each other by radio.

He was put forward by his local radio station as 'the most desperate bachelor' in town. She was the pick of 300 listeners who rushed to the telephone offering themselves as brides. Glenn, a 24-year-old marketing consultant, had no hesitation in popping the question live on the air, even though he had never caught so much as a fleeting glimpse of her.

20 But first Leif, 22, who works at a management training centre, had to survive a lie detector test and a grilling from a panel of Glenn's best friends, an astrologer and a psychologist.

The two, whose only contact had been a brief marriage proposal over the telephone, on a radio promotion called *Two Strangers And A Wedding*, tied the knot at a ceremony at Sydney's Hilton Hotel this morning.

30 Before flying to Paris for a week-long honeymoon, the new bride said: 'I think this is very romantic – more romantic than marrying someone after going out with them for three years. I think he's lovely. He's got a really lovely heart, beautiful eyes and a great big smile and he seems wonderful.'

She added that she doesn't even care what Glenn looks like. After all, she has 'the next 50 years' to get used to him.

## 4 Discussion

What do you think about Glenn and Leif's decision to get married on the day they met? Discuss the decision and then have a vote:

- ♦ Who thinks it's a good idea or a bad idea?
- ♦ Who thinks the marriage will last?
- ♦ Who would do something similar?

## Grammar Spotlight

### Time expressions

*within a few moments, they exchanged marriage vows before flying to Paris for a week-long honeymoon ...*

You can find out more about time expressions in the Grammar Summary on page 129.

## 5 Writing

In fact, the marriage of Glenn and Leif failed and they separated after three months. Using the following details, write the news report of the failure of the marriage. Use the following notes. Use as many different time expressions as you can.

- ♦ Day 1: honeymoon in Paris got off to a flying start – they saw the sights/nice hotel
- ♦ Day 2: trouble – they wanted to do different things: she wanted to take a boat along the River Seine/he wanted to sit in a café with a beer and a newspaper
- ♦ Day 3: Leif said she was fed up with French food and wanted a hamburger; they had dinner separately
- ♦ Day 4: Glenn told Leif he didn't like the French perfume she had just bought and thought it was too expensive
- ♦ Day 5: Glenn said he'd had enough of Paris/wanted to go home; Leif reminded him that they had to stay for a whole week
- ♦ Day 6: they went sight-seeing separately
- ♦ Day 7: flew home on the same plane, separated seats; interview at airport on arrival in Sydney (next day); Leif told reporters: 'We had a wonderful time even though it rained all the time we were there.' Leif went back to her mother's house.



## 6 Speaking v Writing

Match the invitations and the written responses.  
Does the style of the response match the style of the invitation?

Mr and Mrs Edward Benson have  
pleasure in inviting  
Caroline Smith  
to the wedding of their daughter  
**Amy and Mr Daniel Watson**  
at 11 a.m. on 14th May  
at All Saints Church, Woodstock.

Reception at the Bull Hotel

RSVP

You are invited to the opening of **THE ASYLUM**  
on Friday 22nd.

Great food, cool sounds, *be there!*  
Get back to Digby, Alex or Justin

Dear Jenny,

*I'm having a party on Saturday 5th August. It's  
my birthday! Can you come? It would be really  
lovely to see you, we haven't had a chat for ages!*

Maria

Thanks for the invitation.  
I'm away the whole of May  
Sorry!

## Marshall and Carr Publicity

Thank you for the invitation.

Unfortunately, I will be unavailable on the date in  
question and will therefore be unable to attend the  
event. Best of luck with the new business venture.

Garry Marshall

Hi!

So good to hear from you! You're right,  
we do need to sit down and chat. I'll be  
there, don't you worry!

Let's ...

## 7 Listening

**a** Listen to Amy Benson telephoning four people to  
tell them about her wedding. Make a note of the  
following:

- ♦ are the people her close friends?
- ♦ were they expecting the marriage to take place?
- ♦ how, if at all, do they congratulate her?
- ♦ do they accept or turn down the invitation?

**b** The following lines are all from the conversations.  
Mark the word with the main stress on it. Then  
listen again and check.

- 1 I'll try and change my flight.
- 2 In fact, I'll come even if I can't change my flight.
- 3 I wouldn't miss your wedding for the world!
- 4 Come on, Peter, you know who Dan is.
- 5 We're getting married in Cambridge.
- 6 I would have replied if we had.
- 7 I'll be there even if I have to charter a private plane.
- 8 Wild horses wouldn't keep me away.

**c** Sentences 3 and 8 in 7b both indicate great  
enthusiasm for doing something. Are there similar  
expressions in your language? Here are some  
other expressions suggesting enthusiasm or  
reluctance to do something. Think of similar  
expressions in your language.

*I wouldn't miss that for all the tea in China.  
I'll be there come hell or high water.  
I wouldn't touch that with a barge pole.  
I wouldn't do that if you paid me.*

## 8 Speaking

Improvise a phone conversation.

Work in pairs. Imagine that you know each other, but are not close friends. The following exchanges should be quite formal.

**Student A:** Imagine that you have sent one of the invitations above and you are telephoning someone to check if they can come.

**Student B:** You are yourself! Decide (a) if you want to accept or turn down the invitation and (b) how well you know the person who is calling you (friend? parent of a friend?). Devise and act out your conversation.

## 9 Intonation

### Stress changes in sentences

The stress of a sentence can change. Different words are sometimes stressed if you repeat something and/or want to emphasise something.

- a Where is the main stress in this sentence? Listen and compare your answer.



I saw the Italian president when I was getting off a plane in Budapest.

- b Imagine that you said the sentence in (a) and people made the following replies. If you repeated the information in the first sentence, how would it change? Practise replying, then listen and check.



**Example:** *You met the Italian president?*

*No, I saw the Italian president.*

*You saw the American president?*

*You saw the Italian resident?*

*When you were getting off a train?*

*When you were getting on a plane?*

*When you were getting off a plane in Bucharest?*

## 10 Debate

Debate the following motion:

*Love at first sight is not a reality; the concept only exists in the minds of the authors of cheap love stories.*

You can find rules for informal or formal debates in Unit 10 on page 53.

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

blind date bouquet bridesmaid business venture  
charter (e.g. a plane) desperate engagement  
fleeting glimpse go out with  
grilling (= questioning) honeymoon  
lie detector test lifetime commitment  
marketing consultant marriage proposal  
marriage vows on the same wavelength  
passionate pop the question wedding dress

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*blind date:*

*go on a blind date with someone  
someone who knows two people  
introduces them to each other  
or you find someone in a Lonely Hearts  
column?*

*to date someone = to go out with  
to get engaged (francé/francée)*



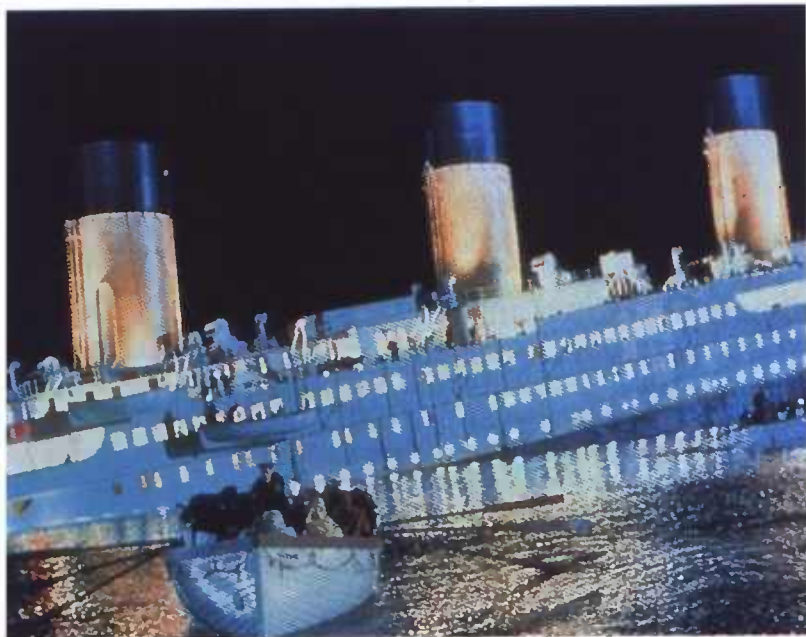
# 14 Making movies

**Topic:** Films and film-making

**Structure:** Inversions in conditional sentences

*'Making a funny film provides all the enjoyment of getting your leg caught in the blades of a threshing machine.'*

Woody Allen, film director



## 1 First Impression

Discuss the following questions:

- ◆ how important is the cinema to people in the class?
- ◆ how often do most people in the class go to the cinema?
- ◆ what are the most popular kinds of films among the cinema-goers?

## 2 Speaking 1

**a** Read the following item which appeared in a satirical article about the predictability of much of modern cinema. Before you read it, check the meaning of these words by choosing an answer to the questions.

- 1 What happens if you *defuse a bomb*?  
a It explodes. b It doesn't explode.
- 2 If someone shows a *threatening manner* towards you, should you worry?  
a Yes. b No.
- 3 What does *retirement* indicate?  
a You're getting a new job. b You aren't going to work any more.

- 4 If you *talk* the pilot of a plane *down*, do you ...  
a help them land the plane or b persuade them to get off the plane?
- 5 If you *wince*, what does your face show?  
a Pain. b Panic.
- b** Can you name a film where one of these story-lines formed part of the plot?

## What I have learnt from the movies

- 1 Should you decide to defuse a bomb, don't worry which wire to cut. You will always choose the right one.
- 2 Should you be heavily outnumbered in a martial arts fight – don't worry! Your enemies will wait patiently to attack you one by one by dancing around in a threatening manner until you have knocked out their predecessors.
- 3 Honest and hard-working policemen are traditionally gunned down three days before their retirement.
- 4 Rather than waste bullets, megalomaniacs prefer to kill their enemies with complicated machinery containing fuses, pulley systems, deadly gases, lasers, and man-eating sharks, which allow their captives at least 20 minutes to escape.
- 5 It's easy for anyone to land a plane providing there is someone in the control tower to talk them down.
- 6 You're very likely to survive any battle in any war unless you make the mistake of showing someone a picture of your sweetheart back home.
- 7 A man will show no pain while taking the most ferocious beating, but will wince when a woman tries to clean his wounds.
- 8 A detective can only solve a case once he has been suspended from duty.
- 9 Police chiefs deliberately assign all officers a partner who is their total opposite.
- 10 When they are alone, military officers of any nationality prefer to speak to each other in English.

### 3 Work it Out

The following examples contain inverted verbs, but they are not questions. What other way is there of saying these things?

*Should you decide to defuse a bomb, don't worry which wire to cut.*

*Were we to win the lottery, I think we would both give up working.*

*Had we known about the delay, we would have taken the train instead.*

### Grammar Spotlight

#### Inversions in conditional sentences

Suggest two different completions for each of these sentences:

*Should you need any help, ...*

*Were I to give you that information, ...*

*Had we known about the ghost before we booked the room, ...*

You can find out more about inversions in conditional sentences in the Grammar Summary on page 131.

For more practice, do the exercises in section 5, on page 66 of the WB.

### 4 Reading 1

**a** Before you read the article about James Cameron and his film *Titanic*, discuss the following:

- ◆ Do you know anything about the ship which was called the *Titanic*?
- ◆ Have you seen Cameron's film? What can you remember about it?

**b** Read the article and put these pieces of extra information in one of the places marked ( ).

- 1 made by oceanographer Robert Ballard
- 2 an increase of 50% more than his original estimate
- 3 a Russian scientific vessel equipped with underwater vehicles
- 4 an aristocratic young Englishwoman and a poor talented artist
- 5 starring Arnold Schwarzenegger and Jamie Lee Curtis
- 6 the biggest ship ever built

**c** Read the text (and the extra information) again and find words which match the following definitions. In the article the words may be in a different form to the definition (e.g. verbs may be in the past tense etc.)

## *Titanic* – the most expensive film ever made

by Morgan Curtis

In April 1912, the *Titanic*, ( ), left Southampton on its maiden voyage to New York. On the night of 14th April, in the icy waters of the North Atlantic, the supposedly unsinkable ship hit an iceberg. 1,513 of the 2,300 people on board were killed.

In 1985, film director James Cameron saw a television documentary about the *Titanic*.

10 The documentary, ( ), contained haunting images of the giant ship lying in pieces on the bed of the North Atlantic. Cameron was busy with other projects at the time, but ten years later, he put together a script idea which would combine the real disaster with a fictional love story between characters from completely different backgrounds, ( ).

Cameron presented his idea to 20th Century-Fox in March 1995. The director had already spent an enormous £125 million on his film *True Lies*, ( ) and told 20 the studio that he estimated *Titanic* would cost no more than £80 million. 'I anticipate that it will be less expensive than my last two films,' he told Hollywood reporters. Studio bosses were interested and offered Cameron a contract to make the film.

Next, Cameron decided that he needed footage of the actual wreck itself, and chartered the *Akademik Mstislav Keldysh*, ( ). The brilliant underwater images impressed the studio, and in May 1996, they told 30 Cameron that he could proceed with the movie. Cameron told them that the costs had increased and would now be about \$125 million, ( ). The studio chief objected and told him not to let the costs get out of hand. Had they known what was going to happen, they would probably have killed the project off there and then.

- 1 a written agreement
- 2 to go ahead and do something
- 3 a work idea that you are putting into practice or will put into practice
- 4 to show or give details of something
- 5 to make an approximate calculation
- 6 bring together
- 7 to get bigger
- 8 to complain

Where is the stress in these words? Are there other ways of stressing them? Do they mean the same thing if they are stressed differently?



## 14 Making movies

### d Are the following sentences true or false?

- 1 First of all, Cameron said that the film would be much cheaper to make than *True Lies*.
- 2 After seeing the underwater images, the studio told Cameron that it was going to be too expensive to make the film.
- 3 Cameron told them that the cost would not be more than his original estimate.
- 4 The studio chiefs told him to reduce the cost of the film.

## 5 Listening

### a Listen to a radio report in which journalist Morgan Curtis continues his story of the making of *Titanic*. Which of the following things does he refer to?

- ◆ a description of the set
- ◆ the working conditions of the actors and extras
- ◆ the Oscar ceremony
- ◆ the studio reaction to the increasing costs
- ◆ first reactions to the film itself

**Note:** a gallon of water is about five litres.

### b Listen again and explain what these adjectives describe:

astronomical nervous astonishing dangerous  
unpleasant delighted expensive superb

**Example:** 'nervous' describes the reaction of the studio bosses to the rising costs

I asked Crane, 'have you always been mad?' 'Um, no,' he says in his very urbane, very English accent, 'I started off at law school, actually.' *Law school?* 'But I hated every second of it and left to join the circus.' He became a tumbler in a group of comedy acrobats, worked two years to get his Equity card and spent his spare time stunt training.

He spent a lot of time training. As well as the Equity card, you need to reach instructor level in six sports (parachuting, scuba diving, karate, fencing, etc), then there's the five years' training on the job alongside a stunt co-ordinator.

Crane is perhaps more responsible than Cameron for the superb choreography (of the stunts), the best part of the film. As the ship bends in half and rises out of the water to a 90-degree angle, we see Crane's 100 stunt people leap and fall and slide to their deaths. Some go slowly, some whizz past, some hit others on their way down, some bounce off bridges and platforms like pinballs.

Crane says he has done plenty of more tricky work, but has never on such a scale. The 100 stunt workers and \$3 million budget compares with 30 stunt people and \$1.5 million spent on *Braveheart*. Stunt people worked a total of 6,000 days compared with 2,300 for *True Lies*. The ship, which never actually moves, is docked in a tank containing 17 million gallons of water. And the

## 6 Reading 2

### a The reading text is an extract from an article about Simon Crane, the stunt co-ordinator on *Titanic*. Before you read it, use your dictionary to find the meaning of the following words.

bounce daredevil drew the short straw  
(hairline) fracture slide tumbler urbane  
whizz past

### b You have already heard some information about the stunt actors in this film. Now scan the article to see if it mentions anything terrible that happened during the making of the film.

### c Answer the following questions. Some of them require your opinion, not just your ability to scan the article.

- 1 Why is *Law school?* (line 3) in italics?
- 2 What is the best way to describe a *stunt*?
- 3 Which is the fastest movement word in the article? How would you use it in a different context?
- 4 Can you imagine what the origin of the expression *draw the short straw* is?
- 5 What does he mean when he says: *We want intelligent people, not daredevils.*

**Read about the Slovenian daredevil who skied down Mount Everest in Progress Check 3 on page 80.**

stuntman who drew the short straw is hit by 300 tonnes of the stuff in a corridor four-foot (1.3 metres) wide. Nasty.

'We only had three injuries in the whole shoot and I think that's a very good record. I'll tell you exactly what they were – broken leg, one person fractured two ribs and one had a hairline fracture of the cheek – the last two were back at work the next evening.'

What does he look for in new recruits?

'Intelligence, agility, co-ordination, and total concentration, total focus.

To be a very good performer, you will 100 per cent hurt yourself in some shape or form.' And presumably you have to be a bit crazy? 'Oh no, we want intelligent people, not daredevils. Anyone can throw themselves off a building once, but you've got to get up and do it again.'



## 7 Writer's Block

### Reporting what people said

- a** In the interview with Simon Crane, the reporter avoids starting every sentence with *I asked* and *he said*. Look back and check how he did it.
- b** Now read the following paragraph and think of ways of varying the sentence style. Use direct speech, expressions such as *in her reply*, or experiment with word order.

I asked the Finance Minister if she would tell the nation if she was planning any rises in the level of income tax. She said that we would have to wait until next week to hear her final plans. I said that our readers wanted to know immediately. She told me that she understood the readers' concerns, and she would do everything in her power to get the information ready by the following day. She said that it was important to make sure that the information was available in a clear and concise way. I asked her if she would consider speaking in a clear and concise way herself. She told me to leave her office.

- c** Write an account of what you now know about the making of the film *Titanic*. Refer to the reading and listening texts for details, and credit the journalists or broadcasters who you got the information from, but try to write the piece in your own style.

## 8 Speaking 2

- a** Work in groups. Write the names of five films that some people in the group have seen but others haven't.
- b** Ask about one of the films you haven't seen. Students who have seen the film should then talk about it. Consider the following:
- ♦ the performances of the actors
  - ♦ the plot, storyline and filming
  - ♦ any gossip or news stories that came out about the film or the actors

## 9 On Air



You are going to hear a radio programme about the death of an entertainer called Sid Molloy. Don't worry if you don't understand every word. Try to find the answers to the following questions:

- 1 What kind of entertainer was he?
- 2 What kind of material did he use?
- 3 Why does Sylvia Stevens object to Molloy's work?
- 4 What kind of defence do the two men make in response to her objections?
- 5 Which of the three people in the studio actually saw Sid Molloy 'live' on stage?

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

anticipate daredevil defuse a bomb  
 fictional love story footage hairline fracture  
 heavily outnumbered iceberg in demand  
 man-eating shark martial arts megalomaniac  
 mourn the loss of repugnant stunt co-ordinator  
 television documentary tumbler unsinkable  
 wince wreck

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*anticipate:*

*to know that something is going to happen in advance*

*I didn't anticipate that this would be so difficult*

*to predict, foresee, forecast (also a noun), fortune-teller, anticipation, prediction*

See Unit 14 Extra (page 121) for information about film makers from Central Europe.



# TALKING POINTS

## 6 Image

- ♦ Read the soundbites. Each one of them has an extra unnecessary word. Work out which one it is. Then listen and check.
- ♦ Rank these comments in order of effectiveness in your opinion – 1 being the most effective way of making a good impression and 7 the least effective. Compare with others – do you agree? If not, discuss why you have chosen a different ranking.



### When you want to make a good impression, what do you do?

### Power Games

## Soundbites

'I take special care choosing what to wear. If you are look good, it gives you confidence.'

'Laugh and the world laughs with you! I always smile a lot when I'm with other people – I sometimes smile so much so that my muscles ache afterwards.'

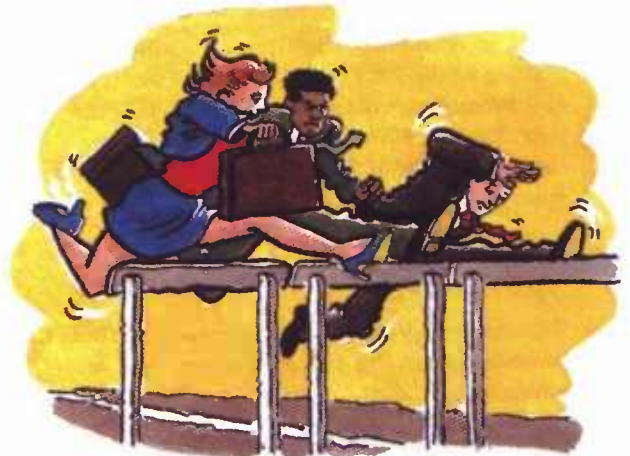
*'I prepare to what I'm going to say in my head – a sort of dress rehearsal. That way I'm not lost for words when it matters.'*

'Be yourself – that's my advice. If you wear a mask, you'll never have any of real friends.'

*'Never boast or show off – I don't like it when other people do it so I'm careful to avoid do it myself. Even if I know someone's wrong and I'm right, I don't say. Most people don't like to be corrected.'*

'Pay lots of compliments – that's my secret. Make other people to feel good and they'll like you. Make them feel bad and they won't. Simple.'

*'I don't say too much – that way I don't show my ignorance. I just let a mysterious smile be play around my lips. If you do that, people think you know everything!'*



To get to the top in big business, some people play a variety of power games to create the image they want of themselves. Here are some golden rules that can help them climb the corporate ladder to success:

- ♦ Plan several steps ahead
- ♦ Say less than is necessary
- ♦ Never appear to be perfect
- ♦ Be absent sometimes to increase your value
- ♦ Associate with happy and fortunate people

Compare these rules with what was said in the soundbites. What similarities and differences are there? Do you approve of power games? Do we all have to play them to some extent?



## Discussion and Debate

### Dedicated Followers of Fashion

An important part of our image is how we look and an important part of how we look is what we wear. What we choose to buy and how much we pay is partly dictated by the fashion industry – a competitive and highly lucrative international business. Some say it adds colour and glamour to our lives while others see it as harmful exploitation.

- ◆ You are now going to explore these issues. Get into groups of four. Each group should choose one of the following viewpoints to put forward. Please make sure that every group has a different viewpoint.

Clothes are a necessity and the fibres and cloth that make them are produced worldwide. Over 300,000 people are employed in Britain alone in the fashion industry and the jobs often go to women and ethnic minorities.

We are now obsessed with what we look like, as opposed to what we are. Both men and women search for the perfect look and pay exorbitant prices for it. Fashion is making us superficial and dissatisfied. Young people, men and women can suffer from serious eating disorders as a result of trying to copy wafer-thin models and skinny pop stars. There is also considerable exploitation in the garment industry with women and children working under appalling conditions in sweatshops, mostly in third world countries.

Clothes are an important means of self-expression and we are free to choose what we buy. There is plenty of cheap clothing about and we can all create our own individual style. Think how drab the world would be if we all looked the same.

- ◆ Add your own ideas and try to think of at least two examples to reinforce the points you are making. Try to support points with a practical illustration. You can introduce them with one of these expressions:

*for example ... for instance ... let me give you an example ... we can see this in ... a good example of ... is ...*

- ◆ Take turns to put forward your arguments and then have a free discussion.



## Writing

### A Report on Tweenagers



Image is becoming important to a younger and younger group – the 'tweenagers' (a word created by marketing companies to describe children, with an average age of 11, who aren't yet teenagers but refuse to be called or considered children).

This group are very impressionable and enormously influenced by advertisements, magazines and peer pressure. They want to express themselves and they like to express themselves – or are they just being exploited?

- ◆ You have been asked by a research company to write a short report on 'tweenagers'. Are there any fashion-conscious children in your country? What sort of shops benefit from this new market? Are parents in your country prepared to give in to their children's demands in this way?
- ◆ Work alone or with others to note down as many ideas as you can. Then write your report, giving your opinions about 'tweenagers' in your country, with as many concrete examples as you can. You should also include some recommendations as to what kind of new shops could/should be opened to cater for them.
- ◆ Let others read what you have written. A great new business idea could be born!



# 15 *Vote for me!*

**Topic:** Politics and democracy

**Structure:** Passives – past simple and continuous, sentence adverbs, reported speech

*'Democracy consists of choosing your dictators after they've told you what they think you want to bear.'*

Alan Coren, English writer



campaign for/against candidate elect/election  
election campaign electoral college majority  
nomination/nominee opposition popular vote  
secret ballot stand for (parliament/a constituency)  
vote for/against

## 1 First Impression

Read the following definitions of democracy. Which one do you think is the most accurate in the modern world? Give reasons for your choice and say what you think about the other definitions.

1 Government by the people; that form of government in which the sovereign power resides in the people and is exercised either directly by them or by officers elected by them. In modern use, often denoting a social state in which all have equal rights. (*The Shorter Oxford English Dictionary*)

2 The practice or spirit of social equality.

3 A social condition of classlessness and equality. (*Collins English Dictionary*)

4 A democracy is a country where the people choose their government by voting for it. (*Collins Cobuild English Language Dictionary*)

## 2 Vocabulary

a Check the meaning of the following words and expressions, all of which have something to do with the democratic process.

b Now complete these sentences with a word or phrase based on the words in the list in 2a.

- 1 I don't know which ... I'm going to ... . They all seem to be the same.
- 2 The president was ... after an ... which concentrated on her plans for taxation.
- 3 A famous writer has decided to ... President.
- 4 The prime minister has constant problems with some members of the ...
- 5 The idea of a ... is that in theory no one knows who you ...

## 3 Reading 1

In January 2001, the Republican candidate George W Bush became the 43rd President of the United States of America. He defeated Al Gore, the Democratic nominee, in an election which was originally held on the 7 November 2000. The actual result wasn't confirmed until the 13th December, because Gore contested the result in the state of Florida.

a On the next page, in the left-hand column, you will see an item which appeared on the Internet after the election. There are six pieces of information. On the right are details relating the information to the 2000 US presidential election. Read items 1–6. Match them with the extra pieces of information (a–f).

b Answer these questions about specific words and expressions in the text.

- 1 Point 2: What is meant by a state's *human rights record*?
- 2 Point 3: Do you know anything about the USA's *pre-democracy past*?
- 3 Point 4: What could cause an election result to be *disputed*?

- 4 Point 5: Are you likely to vote for a candidate that you despise?
- 5 Point (a) How is the word *translated* being used here?
- 6 Point (c) It mentions *the first count*. Why do you think a second count was necessary?
- 7 Point (f) What do you think the policies of an extreme right-wing candidate might be?
- 8 Point (f) How could someone be confused by the design of a ballot paper?

#### 4 Discussion

Which of the information below is new to you? Discuss this with other students and add any other information that you know about the 2000 US presidential election. Describe the similarities and differences between the election system in the US and in your country.

### What would you think ...

- 1 ... If you read about an election in a faraway country in which the new president was the son of a former president and the former president had been the head of that nation's secret police?
- 2 ... If the winner was the governor of the province which had the worst human rights record of any province in his nation, executing more people than any other province?
- 3 ... If the winner actually received fewer votes than the loser but won the election because of an electoral college system from the nation's pre-democracy past?
- 4 ... If the winner's victory was based on disputed votes cast in a province where the governor was his brother?
- 5 ... If thousands of voters in one district of that province didn't vote for the candidate of their choice (the losing candidate) because the ballot papers were badly designed, and they actually voted for a right-wing candidate whom they despised?
- 6 ... If six million people voted in the disputed province and the winning candidate won by only 327 votes?

- a The US presidential election is only partly based on the number of votes cast by the electorate. These votes are then translated into electoral college votes, a system which is 150 years old. Big states have between 20 and 30 electoral college votes, smaller states have far fewer. To become president, the successful candidate needs 270 electoral college votes. George W Bush won the contest by 271 votes to 267.

The loser Al Gore received a majority of the popular vote – 50.2 million votes to 49.8 million.

- b Before he became president, Bush was governor of Texas. In recent years, Texas has been the state with the highest number of executions of any state in the US.
- c In Florida, Bush won by fewer than 400 votes on the first count.
- d The governor of the state of Florida is Jeb Bush, George W Bush's younger brother.
- e George W Bush's father, George, was US President from 1989 to 1992. Before that he was head of the CIA (the Central Intelligence Agency).
- f Many voters in a mainly black district of Florida voted for Pat Buchanan, an extreme right-wing candidate, because they were confused by the design of the ballot papers.



## 5 Reading 2

You are going to read an extract from a novel called *Stormy Weather*. The central character is a fictional former Florida state governor, Clinton Tyree, who tried to control the over-development of the state. The text describes the events which led to him being elected Florida governor in the mid-1970s.

(Note: this is a novel and Clinton Tyree is a purely fictional character.)

- a Before you read the entire text, look at the words in *italics*. Read them in sentence contexts, and then try to match them with the following definitions.

- 1 mad
- 2 in theory
- 3 not full of
- 4 unpleasant people, main chancers
- 5 noise, trouble
- 6 uncontrolled
- 7 a period of time
- 8 worsen, get dry

- b Read the complete text and find the following information.

- 1 How was Clinton Tyree different from previous governors of the state?
- 2 Which state was he from?
- 3 How did he impress people at the time of his election?
- 4 Was there anything in his past that he might be ashamed of?
- 5 Why is it a problem if a candidate has had an academic career?
- 6 How was Tyree different from what he appeared to be?
- 7 After he was elected, what kind of people did he upset?
- 8 What did he do that upset them?

In the mid 1970s, a man named Clinton Tyree ran for governor of Florida. *On paper* he seemed an ideal candidate, a bold fresh voice in a cynical age. He was a rare native son, handsome, strapping; an ex-college football sensation and a decorated veteran of Vietnam. On the campaign trail he could talk smart in Palm Beach or play dumb in the Panhandle.

The media were dazzled because he spoke in complete sentences, spontaneously and without index cards. Best of all, his private past was *uncluttered* by slimy business deals (the intricacies of which taxed the comprehension of journalists and readers alike.)

Clinton Tyree's only political liability was a five-year *stint* as an English professor at the University of Florida, a job that historically would have marked a candidate as too thoughtful, educated and broad-minded for state office. But, in a stunning upset, voters forgave Clint Tyree's erudition and elected him governor.

Naively, the Tallahassee establishment welcomed the new chief executive. *The barkers, pimps and fast-change artists* who controlled the legislature assumed that, like most of his predecessors, Clinton Tyree dutifully would slide into the program. He was, after all, a local boy. Surely he understood how things worked.

But behind the governor's movie-star smile was the incendiary fervor of a terrorist. He brought with him to the capital a passion so deep and untainted that it was utterly unrecognizable to other politicians; they quickly decided that Clinton Tyree was a crazy man. In his first post-election interview, he told *The New York Times* that Florida was being destroyed by *unbridled* growth,

over-development and pollution, and that the stinking root of those evils was greed. By way of illustration, he cited the Speaker of the Florida House for possessing 'the ethics of an intestinal bacterium,' merely because the man had accepted a free trip to Bangkok from a Miami Beach high-rise developer.

Later Tyree went on radio urging visitors and would-be residents to stay out of the Sunshine State for a few years, 'so we can gather our senses.' He announced a goal of Negative Population Growth and proposed generous tax incentives for counties that significantly reduced human density. Tyree couldn't have caused more *uproar* had he been preaching satanism to preschoolers.

The view that the new governor was *mentally unstable* was reinforced by his refusal to accept bribes. More appallingly, he shared the details of these illicit offers with agents of the Federal Bureau of Investigation. In that manner, one of the state's richest and most politically connected land developers got shut down, indicted and convicted of corruption. Clearly Clinton Tyree was a menace.

No previous governor had dared to disrupt the business of paving Florida. For seventy glorious years, the state had *thrived* safely in the grip of those most efficient at looting its resources. Suddenly this reckless young upstart was inciting folks like a damn communist. Save the rivers. Save the coasts. Save the Big Cypress. Where would it end? *Time* magazine put him on the front cover. David Brinkley called him a New Populist. The National Audubon Society gave him a frigging medal ...

One night, in a curtained booth of a restaurant called the Silver Slipper, a pact was made to stop the madman.



**c Discuss these questions about individual lines in the text.**

- 1 *He could talk smart in Palm Beach or play dumb in the Panhandle.* (line 5)  
Without knowing about Palm Beach or the Panhandle, what can you imagine about the people who live there?
- 2 *The media were dazzled because he spoke in complete sentences, spontaneously and without index cards.* (line 7)  
What does this tell you about the media's view of other politicians?
- 3 *Surely he understood how things worked.* (line 22)  
Who held this opinion? And how did things work?
- 4 *The view that the new governor was mentally unstable was reinforced by his refusal to accept bribes.* (line 42)  
What does this suggest about 'normal' state governors?
- 5 *No previous governor had dared to disrupt the business of paving Florida.* (line 49)  
What does 'the business of paving Florida' mean? And why had previous governors not dared to disrupt it?

**d Discuss the text:**

- ♦ The author used a lot of colourful words beginning with the letters *un-*. Find them and discuss why he chose these words rather than others.
- ♦ Which parts of the text indicate the author's sarcastic attitude? What kind of people are the main targets of his sarcasm?

## 6 Work it Out

**a Find examples in the text of the following features and answer the questions:**

**1 Passive voice (past, simple and continuous)**

Find an example of a more informal passive formed with a different verb from *be*. Can you suggest why the author chooses this form?

**2 Sentence adverbs**

Carl Hiaasen sometimes uses sentence adverbs to show his own point of view, sometimes it seems to be a (possibly ironic) report of other people's viewpoints. Whose voice do you think the author is representing by the following?

paragraph 2: *best of all*

paragraph 4: *naively after all surely*

paragraph 7: *more appalling*

**3 Reported speech**

Write out what Tyree may actually have said to *The New York Times* in his first post-election interview.

## 7 Listening

- a** You are going to hear five people answering the following question: *Do you think the American voting system is democratic?* Before you listen, make sure you know the meaning of the following words and expressions. Some of the more colloquial expressions are explained in brackets.

antiquated appeal against concede  
court hearing go down (= happen) insomnia  
judiciary system mouth off (= complain)

- b** Now listen to the five people speaking. After each one, decide if (a) they are basically in favour of the system (b) they are against the system or (c) they didn't answer the question.

- c** Read these extracts. One word has been changed or removed, or there is an extra word, which completely changes the meaning. Try to find the changes, then listen and check. Explain how the meaning has changed

- 1 I thought, hey, this is lunacy in action.
- 2 Most of us stopped thinking when the result still hadn't been announced after three weeks.
- 3 The 2000 election was the most ridiculous and amusing election in the history of democracy.
- 4 We have an independent judiciary system which doesn't actually work.
- 5 Look at what goes down in other places before you start praising this system.
- 6 Some of those court hearings were a perfect cure for democracy.
- 7 From now on, we have to ignore the popular vote.
- 8 The next US President, whoever he is, should be the candidate who has received the most votes from the people, not from the electoral college delegates.

## 8 Writing

It is the year 2030. Imagine that someone in your class is now the president of your country. Write a biography of the president, including all the things that he or she did before becoming president (in other words, all the things he or she did until the year 2030). Before you write the biography, look around the class and imagine which of your classmates would be a successful political leader.



# Progress Check 3

## 1 Reading

a The following phrases have been omitted from the text. Find a place for them where there is a number in the text.

- a which documents and applauds foolhardy deaths
- b hundreds of thousands of people in more than 70 countries witnessed his descent on the Internet
- c his first Himalayan skiing expedition in 1989
- d that collapsed and broke underneath him
- e one of an estimated 120 cadavers thought to litter the slopes
- f the extreme weather hampering the operation of his radio batteries
- g the first person to ski non-stop down Mount Everest
- h he put on his skis and flung himself back down the mountain

b Choose the most likely meaning for these words and phrases from the text.

- i *foolhardy* (example a)
  - a extremely dangerous    b rather stupid
  - c extremely interesting    d extremely boring
- ii *treacherous* (line 3)
  - a very angry    b very depressing
  - c very dangerous    d very amusing
- iii *plummet* (line 8)
  - a descent    b ascent    c disaster    d triumph
- iv *exhilarated* (line 11)
  - a very tired    b confused    c delighted    d strong
- v *tumbling* (line 15)
  - a crashing    b turning    c speeding    d falling
- vi *keep your eyes peeled* (line 27)
  - a rest your eye    b look after your eyes
  - c watch carefully for    d don't get sunburnt eyes

## 'Insane' daredevil skis down Everest

### Extreme sports hero slides to a record

Triumphing over extreme cold, treacherous ice and people dismissing him as mad, Slovenian Davor Karnicar yesterday became (1).

After a dramatic plummet over almost sheer cliffs of snow, boulders and ice, 38-year-old Karnicar emerged exhausted but exhilarated in his base camp after live hours of skiing.

At one stage he had to speed over stretches of ice (2) and could have sent him tumbling into the deep crevasses that dot the mountain.

'I feel only absolute happiness and absolute fatigue,' he said after his successful run landed him in the record books.

The descent by the father of three had been seen by many as insanely dangerous. The Darwin Awards

website, (3), called the descent 'madness' and urged people to log onto Internet broadcasts of the attempt. 'Keep your eyes peeled for a live Darwin Award,' it said.

However, the only body to make news yesterday was a corpse of an unknown mountaineer which Karnicar zipped past as he descended, (4). For Karnicar it was a reminder of the potential perils of his sport, but it did not stop him.

'This mountain is always full of surprises, seeing a dead man out there was a really shocking experience,' he said.

Thanks to strategically-placed cameras on the mountain and one attached to his safety helmet, (5). During the run more than 650,000 hits were registered on the expedition website - [www.everest.simobil.si](http://www.everest.simobil.si) - jamming it for a time as others tried to access the site.

Those successful in logging on

shared in the drama. At one stage Karnicar prompted deep concern after he failed to radio in to his support team just before he negotiated a notorious outcrop called the Hillary Step. But there had been no disaster. It was just (6).

In fact the conditions were so severe that he abandoned plans to rest on the summit before attempting to descend. Instead, suffering from fatigue, as soon as he reached the top (7).

He had already skied down Mont Blanc, the Matterhorn, the Elger and Annapurna, but Everest was the last great challenge of the extreme side of the skiing world.

Karnicar comes from an illustrious skiing family in Slovenia and took part in (8). Since then he has been tireless in raising funds and sponsorship for more expeditions, with Everest as the eventual goal.

'Extreme skiing, is my sport, my thinking and life itself,' he said.

## 2 Listening

a Listen to a hotel receptionist giving information about the hotel to a new guest.

- i What does the guest complain about?
- ii What does the receptionist ask the guest for?
- iii What information, if any, does she give him about the following?

- ♦ meal times
- ♦ phone calls
- ♦ facilities for keeping fit
- ♦ e-mail services
- ♦ check-out time
- ♦ payment

b Do it yourself. Work in pairs. Devise a conversation between the receptionist at the best hotel in your town and a grumpy new arrival. Act out your scene for the rest of the class.

## 3 Writing

### A letter of complaint

Imagine that you are the manager of the hotel in the previous exercise. The bad-tempered guest wrote the following letter to you after his stay at the hotel. Decide how to deal with all his complaints – refund/free night at the hotel etc. Or you can politely reject his claims.

The Manager  
Hotel Belle Vue  
Avenue Constance 14  
Brussels  
Belgium

15 September 2001

Dear Sir,

I am writing to complain about the service I received when I stayed at your hotel last week. First of all, your receptionist, Mme Dupont, was extremely rude and unhelpful when I arrived, insisting on seeing my credit card. I've stayed at your hotel on many occasions. There was no need to ask for these details.

Also, the bar was closed when I arrived at the hotel. My room faced the main road and was cold and extremely noisy. In the morning, I arrived in the restaurant at half past ten and was told that I would not be able to have breakfast.

I expect to hear from you by return, telling me what you intend to do to recompense me for a thoroughly unpleasant three days at your hotel.

Yours,

John Benson  
John Benson

John Benson  
15 Riverview  
Hunstanton  
Norfolk

## 4 Use of English

Complete the following text, using *one word only* to fill each gap. An example is given.

*Four Weddings and a Funeral*, starring Hugh Grant and Andie McDowell, is an enjoyable <sup>0</sup> **film**, even though there is hardly any plot to speak of. It deals with the adventures of a <sup>1</sup> \_\_\_ of friends who seem to spend most of their time dressing up to go to weddings, even though none of them appears to have a proper job. One wonders how they can <sup>2</sup> \_\_\_ to buy presents.

The film <sup>3</sup> \_\_\_ of five loosely-related stories, as the title suggests. The first wedding takes place in an agreeable rural location, where the <sup>4</sup> \_\_\_ is held in a marquee on a day of unbroken sunshine. It is here that Charles meets Carrie (McDowell) for the first time.

At the second wedding, Charles bumps <sup>5</sup> \_\_\_ Carrie again, but this time she is with her fiancé, an arrogant older man (Corin Redgrave). At the reception, Charles then finds himself sitting at a table with a collection of his former girlfriends, one of the best <sup>6</sup> \_\_\_ in the film.

The third wedding takes <sup>7</sup> \_\_\_ in Scotland. Carrie's new <sup>8</sup> \_\_\_, who turns out to be an MP, lives in a beautiful, bleak castle, and there are lots of kilts and bagpipes in evidence. It is here that one of the friends, Gareth (Simon Callow), dies, and of course it is his <sup>9</sup> \_\_\_ which gives the film the second part of its <sup>10</sup> \_\_\_.

## 5 How much do you remember?

All the answers are in Units 11–15.

- 1 How long does it take to walk *almost anywhere in Belfast worth walking to*?
- 2 Who wrote the novel *Ulysses*?
- 3 When was the novel *On The Road* set?
- 4 What did Sal Paradise most regularly eat on his trip across the USA?
- 5 How did Glenn Emerton and Leif Bunyan meet each other?
- 6 Where did they go for their honeymoon?
- 7 What is the best way for a detective to solve a case?
- 8 What film did James Cameron direct before *Titanic*?
- 9 Who won the popular vote in the 2000 US Presidential election?
- 10 Which state was Clinton Tyree (fictionally) governor of?



# 16 ANT NOISES

**Topic:** Modern art

**Structure:** Participial clauses (2)

**Sound practice:** Sound clusters

*'Writing about art is like dancing about architecture.'*

Anonymous



## 1 First Impression

- a When you saw the title of this unit, what did you think it was going to be about?
- b In fact, *Ant Noises* is the name of an exhibition of modern British art. The two words are an anagram of a single word. Can you work out what the word is? How does it relate to art?

## 2 Discussion

Look at the paintings and discuss the following:

- ♦ Are they famous? Have you seen them before?
- ♦ What do you like or dislike about them?
- ♦ If you owned one of them, where would you put it?

## 3 Reading 1

- a On the next page, there is a list of art exhibitions from all over the world. Scan through the list until you find something that you would like to visit. Make a note of it, and a reason why you would like to go there. Add any information you know about the artists or the works being shown. Do this again until you have three exhibitions you would like to visit.

- b Reading from your notes, tell the rest of the class which exhibitions you have chosen. Ask them for any other information they have about the artists or the material. Add anything you hear to your original notes; you will need them later.
- c Now scan through the exhibitions again and find the following:
  - 1 a photographer who specialises in musicians and film stars – when were the photos taken?
  - 2 a gallery exhibiting works by artists who sought refuge in France between 1918 and 1939 – where were these artists from?
  - 3 an exhibition which includes jewellery and art from the Middle East – what is unusual about the place where this is being shown?
  - 4 an exhibit that uses a car shape for a very strange reason – what else is there in this exhibition that sounds strange?
- d Make a note of one or two artists that you have heard of, but would like to know more about. Ask other students if they have any information about them?
- e Did you find anything in the gallery guide that you really would not want to see? Give your reasons.



## 4 Writing

Write a letter asking for a travel grant to visit the exhibition that you would most like to see. Using the notes you made earlier, tell the grant-giving agency what you already know about the things being exhibited.

# GALLERY GUIDE

### VIENNA, AUSTRIA

Österreichische Galerie Belvedere  
Klimt and Women

Over 100 paintings and drawings by Gustav Klimt (1862–1918) and his European and American precursors and contemporaries illustrate the Austrian artist's fascination with women. Additional emphasis is placed on the role of the grande bourgeoisie in turn-of-the-century Vienna. Works by Manet, Makart, Singer Sargent, Knopff, Hodler, Schiele, Munch and Kokoschka are also on view.

### BRUSSELS, BELGIUM

Hôtel de Ville de Bruxelles  
Roberto Matta

An exhibition devoted to the Chilean surrealist who worked with Le Corbusier. His paintings often feature strange insect-like creatures in equally odd spaces.

### PRAGUE, CZECH REPUBLIC

National Gallery Asian Art Collection

Situated just outside Prague in the Zbraslav Chateau, this new collection represents 40 years of acquisitions and includes 1500 works and objects from China, India, Japan, Southeast Asia Tibet and the Near East.

### HUMLEBAEK, DENMARK

Louisiana Museum of Art

Annie Leibovitz, Photographs 1970–1997

Annie Leibovitz's pictures of celebrities have become modern icons such as her portrait of the fully-clothed Yoko Ono hugged by the nude John Lennon, taken a few hours before he was murdered. Her work forms a portrait of American popular culture of the last quarter century. The portraits shown at this exhibition include: Muhammad Ali, The Blues Brothers (Dan Aykroyd and John Belushi), Truman Capote, Sammy Davis, Clint Eastwood, Jodie Foster, Keith Haring, Dennis Hopper, Lauren Hutton, Bette Midler, Demi Moore, Martina Navratilova, Pelé, Brad Pitt, The Rolling Stones, Isabella Rossellini, Arnold Schwarzenegger, Patti Smith, Susan Sontag, Bruce Springsteen and Andy Warhol. Annie Leibovitz is the chief photographer for *Vanity Fair*.

### BOULOGNE-BILLANCOURT, FRANCE

Espace Landowski  
Musée des années 30

Located just outside Paris, the new Museum of the Thirties gives an account of the creative work in the Boulogne-Billancourt community, a refuge for a host of artists driven out of Central Europe between the two world wars. The collection includes 800 paintings and 1,500 sculptures and is essentially devoted to the figurative tradition of this period.

### EDINBURGH, SCOTLAND

Royal Museum

Heaven and Hell and other worlds of the dead

Presenting more than 350 objects *Heaven and Hell and other worlds of the dead* examines beliefs about the afterlife, from around the world and spanning six thousand years. The show also looks at the ways people dispose of the dead and features traditional Christian burial, Egyptian mummification, cremation, exposure and funerary cannibalism. Objects on view include gold, silver and jade objects from South American burials, toys from Peru, Japanese tomb guardians, a Mercedes-Benz coffin, Fijian cannibal forks and a Princess Diana death mask.

### LONDON, ENGLAND

Saatchi Gallery

Ant Noises 2

After their boisterous New York scandal Britain's brat pack returns to the source for a show of new works. This past spring and summer Ant Noises 1 featured the usual suspects including Damien Hirst, Jake and Dinos Chapman, Gary Hume, Sarah Lucas, Chris Ofili, Jenny Saville, Rachel Whiteread and Gavin Turk. In addition to several of the above, Ant Noises 2, a visibly less interesting show, features recent works by Tracey Emin and Richard Patterson.

### FLORENCE, ITALY

Museo del Bargello

This former prison and torture chamber dating back to thirteenth-century Florence now houses important sculptures by Michelangelo, Benvenuto Cellini, Donatello and Giambologna among others. The Museo del Bargello also boasts a collection of Byzantine and Renaissance jewellery and early Islamic art.

### BILBAO, SPAIN

Guggenheim Museum Bilbao

Degas to Picasso: Painters, Sculptors and the Camera

Dating from roughly 1885 to 1915, the 364 paintings, drawings, sculptures and photographs on view demonstrate the role of photography in the work of fourteen European artists: Pierre Bonnard, Constantin Brancusi, Edgar Degas, Paul Gauguin, Fernand Knopff, Gustave Moreau, Alphonse Mucha, Edvard Munch, Pablo Picasso, Auguste Rodin, Medardo Rosso, Franz von Stuck, Félix Vallotton and Edouard Vuillard.

### NEW YORK, USA

Solomon R. Guggenheim Museum

Amazons of the Avant-Garde:

Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udal'tsova

The exhibition focuses on the work of six Russian women who, in the first quarter of the twentieth century, made significant contributions to the development of modern art: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udal'tsova. It will feature more than 70 paintings and works on paper, which have been drawn from more than 30 public and private collections, including 16 Russian regional museums. Many of these works are being shown for the first time in the West.

## 5 Work it Out

### Participial clauses

We looked at participial clauses in Unit 6. They are often shorter version of relative clauses. They can be useful in brief descriptions.

- Find examples in six of the gallery descriptions. What changes would be required to make a 'full' relative clauses?
- The last description has two 'full' relative clauses. Change one to a participial clause. Is it possible to change the other?
- Look again at the questions in 3c. Which 'full' relative clauses can you change to participial clauses?

From: <http://www.culturekiosque.com/spiderfood.htm>



## 6 Reading 2

a The following information is about four artists whose work appeared in the *Ant Noises 2* exhibition in London (see page 83). Before you read, check the meaning of the following words:

- ♦ *eyesore*: something nice to look at?
- ♦ *paraphernalia*: bits and pieces scattered around your house?
- ♦ *controversy*: everyone agreeing that something is bad?
- ♦ *prestigious*: important or unimportant?
- ♦ *uproar*: a quiet response to something?

b The following words appear in the text in bold letters in the text. They all have more than one meaning in English. Look at the words in context and decide which of the following meanings is the one intended:

- ♦ **cast**: (a) actors in a play; (b) mould into which material is poured
- ♦ **sink**: (a) a place where you can wash dishes; (b) go underwater
- ♦ **work**: (a) what people do to earn money; (b) a piece of art
- ♦ **fortune**: (a) what is going to happen to you; (b) a lot of money
- ♦ **sick**: (a) in bad taste; (b) ill

c Now read the texts and answer the following questions.

- 1 Could you have seen Rachel Whiteread's most famous piece in an art gallery?
- 2 What kind of things does Damien Hirst do to shock people?
- 3 Why was he compared to Quentin Tarantino?
- 4 Was Charles Saatchi immediately attracted to Tracey Emin's work?
- 5 Was Chris Ofili affected by the criticism of his work?

### Rachel Whiteread

Rachel Whiteread's works are **casts** made of concrete and other materials. They are mainly objects taken from everyday life – **sinks**, baths, rooms and even buildings. Her most controversial piece was 'House', a concrete cast of the inside of a Victorian house, the last building in a terrace on a street in the East End of London. One critic said it looked like 'the final tooth in an ageing mouth'. Another said that it was 'an object of wonder in its size, and in the way that changing daylight illuminated the unexpected beauty of the concrete'. Several local residents described it as 'an eyesore'. There was a mixed response from critics when the house was demolished.



### Damien Hirst

Hirst is one of the most noticeable and controversial artists of his generation. His **work** has included a glass container, in which there was a sheep, cut in half and preserved in formaldehyde ('Away From the Flock', 1994) and a **work** called 'Paul (The Twelve Disciples)', which featured a rotting bull's head. His main interest is the decay that comes before death.

Hirst is said to have thought about having his hand removed, displayed and quickly photographed, before having it surgically re-attached. He has been described as the Quentin Tarantino of the art world, a man who shocks to attract attention.



### Tracey Emin

Tracey Emin's piece 'My Bed' consisted of an unmade bed, covered with the paraphernalia of her life: underwear, magazines, half-eaten food, cups, champagne corks etc. It caused a major controversy when it was exhibited at London's Tate Gallery as one of the finalists for the Turner Prize, Britain's most prestigious art prize. Two Chinese students were so annoyed by it that they jumped on the bed for a protest pillow fight.

Charles Saatchi, who made a **fortune** in the advertising business, paid more than £150,000 for the bed. Saatchi said: 'I was very slow to understand Tracey's work. But I am her biggest fan now.'



You can find out more about the Turner Prize in Unit 16 Extra on page 123.

### Chris Ofili

Chris Ofili caused an uproar with 'The Holy Virgin Mary,' his painting of a black Madonna with a piece of elephant dung on one breast and images from pornographic magazines in the background.

When the painting was included in an exhibition at the Brooklyn Museum of Art in New York, Mayor Giuliani threatened to cut off the museum's subsidy if the show was not cancelled. Giuliani described 'The Holy Virgin Mary' as 'sick stuff.'

Asked to explain 'Holy Virgin Mary', Ofili, who was born in Manchester and whose parents are Nigerian, said: 'I don't feel as though I have to defend it. The people who are attacking this painting are attacking their own interpretation, not mine. You never know what's going to offend people. I don't feel I need to say any more about this.'



**in the middle:** detective, receptionist, February, suspicious, background

**at the end:** tourists, shocked, difficult

## 9 Role Play

### Famous person interview

**Work in pairs.**

- ◆ One of you is a famous person (make sure it is a living person who is well-known to everyone in the class). The other is a journalist who is interviewing the famous person.
- ◆ Work together to devise an interview. The idea is that you don't mention the name of the famous person. Think of questions that will give clues to the rest of the class.
- ◆ Act out your interview to the rest of the class. It should last between one and two minutes.
- ◆ Listen to the interviews and write down who you think the person. Don't say anything until the end of the interviews.
- ◆ Reading from your notes, say who you thought each of the famous people were.

## 7 Discussion

- Discuss the merits of the work of the four artists described in activity 6. Try to consider the following aspects of their work:
  - ◆ artistic value
  - ◆ originality
  - ◆ use of materials
  - ◆ use of space.
- Discuss the following. Make a list of plus and minus factors on the board.
  - ◆ Do we need artists and art galleries? Would life change if they ceased to exist?
  - ◆ Is one kind of art (painting, sculpture etc) better than others?

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

afterlife cannibalism contemporary  
remation death mask diagonal  
eyesore fully-clothed horizontal  
mummification paraphernalia prestigious  
refuge surrealist torture chamber  
turn-of-the-century uproar

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*afterlife:*

*life after death  
Is there an afterlife?  
Heaven and hell  
Do you believe in life after death?  
Are you religious?*

## 8 Sound Practice

### Consonant clusters

A consonant cluster is when consonants occur in groups, in words or in phrases.



Try pronouncing these words in isolation and then listen to them in isolation and in context. Which of them gives you the most problems?

**at the beginning of the word:** sculpture, small, square, stripes, clearly



# 17 Let's celebrate!

**Topic:** Cultural and religious events

**Structure:** Causative *have/get*

**Word Stress:** Compound nouns

*'A man hath no better thing under the sun than to eat, and to drink, and to be merry.'*

From the book of Ecclesiastes



## 1 First Impression

The three events which are illustrated on this page take place in Britain. Describe what is happening at each one. Do you know or can you guess what the events are? You will find out about all three of them later in this unit.

## 2 Reading 1

- a** The following events are all celebrated or observed in the United Kingdom. Which of them do you recognise? Do you know what time of the year any of them take place? Are any of these events celebrated or observed in your country?

Hogmanay    Ramadan    Chinese New Year  
St Valentine's Day    Pancake Day  
Notting Hill Carnival    Halloween  
Bonfire Night    Diwali

- b** Work in groups of three. Take three events each, and read the information on the next page. Then close your books, and repeat as much information as you can remember to the other members of your group.

- c** Now decide if the following sentences are true, partly true or false.

- 1 People in all parts of Britain have the tradition of 'first-footing'.
- 2 Chinese New Year occurs in the late winter months.
- 3 The music that you hear at the Notting Hill Carnival is reggae.
- 4 During Ramadan, strict Muslims should not eat during the hours of daylight.
- 5 St Valentine's Day is the same all over the world.

- 6 Pancake Day is the British equivalent of the carnival in Rio de Janeiro.
- 7 Halloween is an ancient religious festival.
- 8 The leader of the Gunpowder Plot gives his name to a November celebration.

- d** Working together, read the questions in bold at the end of each section. Do you know, or can you guess, the answers to any of them?

## 3 Listening

- a** Listen and find the answers to the questions at the end of each section of the reading text. Listen specifically for the events you read about, but make notes of all the answers.

- b** Read these extracts from the listening text. There is a word missing in each one. Does the remaining sentence give the same information that you heard? And are these sentences grammatically correct?

- 1 *More than two million visit the Notting Hill Carnival every year.*
- 2 *Red is a lucky for Chinese people.*
- 3 *(Saint Valentine) is said to have written a message for the woman he loved on the wall of his cell.*
- 4 *Auld Lang Syne, the song which is sung at New Year, was written by Robert Burns.*
- 5 *The king was attending the opening of parliament in 1605 was King James the first.*



# LET'S CELEBRATE!

Britain is a multicultural society, with many different ethnic and religious groups represented in its population. As a result, there are many more festivals and times of religious observance in the calendar than there used to be.

The first celebration of the year is of course at New Year, and there are some Scottish traditions which have spread to other parts of the UK. In Scotland, the festival is called **Hogmanay** and the Scots have special customs that are supposed to bring good luck. One of these is 'first-footing', which is when people visit friends and relatives after midnight. If a dark-haired man brings a piece of coal and a bottle of whisky to your front door, you will have warmth and good luck for the whole year. As you can imagine, dark-haired men are very popular at this time of the year. At New Year in the UK and other English-speaking countries, groups of people sometimes hold hands and sing a song called *Auld Lang Syne*. Who wrote *Auld Lang Syne*?

**Chinese New Year** is the first big street party of the year and can occur in January or February, depending on the start of the Chinese calendar. Cities with a large Chinese population, such as London, celebrate New Year, the most important festival in the Chinese calendar, with big, noisy street parties. Huge colourful dragons dance along the street and the fireworks are deafening! Many schools who have some Chinese pupils encourage other children to learn some Chinese words in order to wish their Chinese friends Happy New Year. Children are given envelopes full of money. What colour are the envelopes and why is this colour used?

The biggest street party in Europe, the **Notting Hill Carnival**, takes place at the end of the summer in Notting Hill, which is in West London. It is a celebration of Caribbean culture, particularly the music and dance, but also the costumes and food. Traditional steel bands – musicians playing a series of instruments made from oil drums – go through the streets on the back of lorries, and there are magnificent floats carrying people in exotic Caribbean costumes. The other great musical tradition of the Caribbean, reggae, is also represented, with bands playing on stages throughout the area. How many people visit the carnival every year?

There are approximately 150,000 Hindus and more than half a million Muslims living in the UK, so their religious celebrations are very important in the calendar of events. **Diwali** is a Hindu festival which takes place in October or November. It is the celebration of the time that Rama, who is the Hindu god Vishnu in human form, came back from exile to become king. When he and his wife Sita returned to the city of Ayodhya after 14 years, they were met by people carrying little lamps. Why is the celebration called Diwali?

**Ramadan** occurs during the ninth month of the Muslim calendar and is the month of fasting. It occurs a little earlier each year in the Western calendar as Muslims use a lunar calendar, which is shorter than a solar calendar. Strict Muslims do not eat or drink between sunrise and sunset during this time. What do Muslims traditionally do on the last day of Ramadan?

**Saint Valentine's Day** is famous in many parts of the world, but is not celebrated on the same day everywhere. In the UK, it's on 14th February. People send anonymous cards to the people they love, or people that they would like to go out with. The usual message is: Will you be my Valentine? Saint Valentine was an early Christian who was executed because of his beliefs. How did he become the patron saint of lovers?

**Lent** is the period of 40 days before Easter in the Christian calendar, and devout Christians all over the world treat this time as a period of penitence and self-denial. Before Lent starts, however, it is time for a big party. In other places, such as Rio de Janeiro and Venice, there are magnificent, memorable and colourful carnival celebrations. In Britain, we have **Pancake Day**. Otherwise known as Shrove Tuesday, Pancake Day takes place 40 days before Easter Sunday. What happens? Everyone eats pancakes! It is without doubt the duller of all British celebrations. What is the origin of the word *carnival*?

**Halloween** is another internationally famous celebration and occurs on 31st October. It originated as the Celtic Festival of the Dead, which was called Samhain. The Christian Church tried to suppress this pagan festival and re-named it All Hallows' Eve, which is where the current name is derived from. The most common sight at Halloween is a pumpkin which has had its middle taken out and has had a face cut out of the front. Then a candle is put inside. Children celebrate Halloween by having their faces painted and going from door to door demanding sweets, or 'treats'. If they don't get something, they are liable to play a practical joke on the people. What is this activity traditionally called?

On 5 November 1605, a group of Catholics tried to blow up the Houses of Parliament while the King was attending the opening of a new session of parliament. They had managed to put a number of barrels of gunpowder in the cellar of the building, which is why it is known as the Gunpowder Plot. The plot, which had very little chance of success, was spoiled when one of the conspirators warned his cousin, a Member of Parliament, not to attend the session. **Bonfire Night**, also called Guy Fawkes Night, after the leader of the conspirators, is really just an opportunity to have fires and firework displays throughout Britain. Which king did they try to assassinate?



## 17 Let's celebrate!

### 4 Work it Out

- a What's the difference between the following pairs of sentences?

- i Children celebrate Halloween by painting their faces.
- ii Children celebrate Halloween by having their faces painted.
- i I'm going to repair my bicycle.
- ii I'm going to get my bicycle repaired.

- b Change these from i sentences to ii sentences:

- 1 The colonel made sure that he cleaned his boots every day.
- 2 She told him it was time he cut the grass in his garden.
- 3 I'm going to tattoo a picture of my favourite footballer on my arm.
- 4 I dye my hair every six months.
- 5 I took a passport photograph.

### Grammar Spotlight

#### Causative have and get

*She's going to get her windows cleaned.*

*They've had their house redecorated.*

You can find out more about causative have and get in the Grammar Summary on page 134.

For more practice, do the exercises in section B, on page 70 of the WB.

### 5 Word Stress

#### Compound nouns

Compound nouns are regular collocations of (usually) two words. Sometimes they become one word – *teapot*, *blackboard* – and sometimes they remain as two words – *bus stop*, *ice cream*.

- a In British English, the stress in common compound nouns is usually on the first word. There are three exceptions in the following list. Which ones do you think are stressed differently? Practise them and then listen to them in context.



Christmas present   blackboard   bus stop  
computer software   football match   ice cream  
matchbox   meat pie   railway station   teapot

- b Many events, including sporting occasions, are stressed on the last word.



The Notting Hill Carnival  
Chinese New Year

The World Cup  
The Olympic Games

### 6 Reading 2

- a The following extracts are taken from one of the following sources. Which is which?

biography   novel   travel brochure   news item

At Christmas dinner, I sat at the little table in the dining-room; Jem and Francis sat with the adults at the dining table. Auntie had continued to isolate me long after Jem and Francis graduated to the big table. I often wondered what she thought I'd do, get up and throw something? I sometimes thought of asking her if she would let me sit at the big table with the rest of them just once, I would prove to her how civilized I could be; after all, I ate at home every day with no major mishaps. When I begged Atticus to use his influence, he said he had none – we were guests, and we sat where she told us to sit. He also said Aunt Alexandra didn't understand girls much, she'd never had one.

Christmas is a marvellous time of the year to visit Munich, with its famous *Weihnachtsmarkt*

(Christmas market) in the main square in front of the town hall. It really is spectacular and well worth the visit. Munich is

also an excellent place to base yourself if you are planning a ski trip. There are excellent facilities on the Austro-German border. If you're looking for a lake holiday, Tegernsee is highly recommended.



It is estimated that UK shoppers will spend the equivalent of £568 for every man, woman and child in the country in the approach to Christmas. This is an increase of some 12% on last year. Meanwhile, lazy shoppers can now get their shopping done for them by contacting *armchairshoppers.com*, a company on the web that guarantees to buy up to 30 presents for you in a single day.

- b Read the first extract again. Explain the sexism experienced at Christmas by the writer and why she and her father could do nothing about it.
- c Read the second extract again. Write a similar piece explaining why your area would be a good place for a holiday or at another specific time of the year. Refer to the following:
- ♦ local festivals, celebrations and events
  - ♦ things to see and do in the town
  - ♦ areas of outstanding natural beauty nearby
- d Read the third extract again. Invent names for more web services that could help lazy people.



## 7 Vocabulary

### Christmas collocations

Match the expressions with the descriptions of what they mean in a 'traditional' non-religious British Christmas.



Christmas ...

card present tree carol cracker  
pudding stocking lights

- a something people give to each other at Christmas; they are usually wrapped in brightly coloured paper; they are opened on Christmas morning
- b sent by post to send good wishes; sometimes the only communication of the year between acquaintances
- c a special song for Christmas; services are held usually late at night on Christmas Eve (24th December)
- d an extremely rich and fattening dessert containing suet, dried fruit and brandy; parents used to put small coins in it as well, but too many of them were swallowed!
- e an evergreen, or an imitation; this is usually decorated with lights, balls, and there is often a fairy at the top
- f a paper container which can be pulled at both ends, which makes a noise when pulled; usually contains a paper hat (to be worn at Christmas dinner), a toy and a terrible joke (E.g.: *why didn't the pub landlord serve the ghost? Because he didn't have a licence to serve spirits.*)
- g electric decorations in the main streets of cities, specially erected for Christmas, and switched on by a celebrity
- h children hang them at the end of the bed; Father Christmas comes down the nearest chimney (if there is one) and fills it with gifts. Children with no chimneys have a problem understanding how this works.

## 8 Forum

Work in groups.

- a Choose a local or national cultural event that takes place in your country that you think people in other countries might not know about. Make notes about its origin, when it takes place, and what happens.
- b Tell the rest of the class which event you want to talk about. The rest of the class then pretend to be visitors from other countries. They ask you questions about your event.

NB: Don't worry if you don't know the answer to a question! Make a note of the question and tell the questioner that you will find the answer as soon as you can.

### Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

blow up deafening derive from ethnic groups  
fasting fireworks float (n) gunpowder Lent  
multicultural Muslim calendar oil drum  
pagan festival pancake patron saint penitence  
pumpkin Ramadan religious observance  
self-denial steel band suppress

### Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*blow up:*

*to destroy, by setting off a bomb, for example  
the bomb was detonated; it exploded  
The terrorists blew up the bridge (blew the bridge up)  
bomb, dynamite, mine, land mine, hand grenade  
blow up also means 'inflate' – we blow up the balloons at Christmas*



# TALKING POINTS

## 7 Sports

Do you think sport is a force for good?

Sport, especially athletics, is dominated by drugs scandals these days, which have cast a long shadow, especially over the Olympic Games. Compulsory testing is essential and the athletes themselves need to *clean up their act*.



To reach the highest level, you've got to be really competitive. *Nice guys finish last.*



What heartens me about international sport is the fact that it brings all nationalities together. It gives us something in common and every country has a *chance to shine*.

Take a look at top class athletes. It's clear you have to be born with the right physique to start with. If you haven't got the right height to weight ratio and exceptional heart and lung capacity, *you'll never make it*.



People need to understand that sport isn't just about physical strength. Mental strength is just as important. Gold medals are won *in the head*.



It's easier for rich countries to do really well at international level. They've got the money to provide all the right facilities for training and the best equipment. Athletes from poor countries *don't stand a chance*.



- ◆ These soundbites end with examples of idiomatic informal language. How could you express the same ideas in a more formal way?
- ◆ Now listen to the speakers themselves, explaining what they mean by these expressions.
- ◆ Which statements do you most agree with and disagree with? Compare your opinion with those around you. Is there a class consensus?

- ◆ Nobody said anything about sponsorship and the huge effect it has on sport. Express your own opinion on this. Work with a partner/partners to make this a short and snappy soundbite in natural spoken English. Read out to the class and then choose the best to add to the list.

## Discussion and Debate

- ◆ The following sports are not included in the Olympic Games at present:

- ◆ Surfing



- ◆ Darts



- ◆ Bowling



- ◆ Golf



- ◆ Tug of War



- ◆ However, it is proposed to introduce a new sport into the next Olympics and you have been asked to speak on behalf of one of the above. You could also choose to speak about another sport you know as long as it has not been included so far.
- ◆ Get into groups and choose a different sport for each group. Work together to think of as many compelling reasons as you can why your sport should be the one to be included. You might like to use some of the following words and ideas:

skills   discipline   training   teamwork   aim  
strength   co-ordination   accessibility   equipment  
popularity   spectators   behaviour   suitability for TV

- ◆ Choose a spokesperson who will present your arguments to the class.
- ◆ Each speaker now has two minutes maximum for their presentation and there are five minutes at the end for discussion and questions. Then everyone votes (you cannot vote for your own sport!). Is there a clear winner? Do you think it will ever really be an Olympic sport?



## Your Bid to Host the Olympics

- ◆ Imagine that your country is making a bid to host a future Olympic Games and you have been asked to participate in the preparation of the dossier that will go up to the International Olympic Committee.
- ◆ Think about the following details:
  - ◆ Where will the Games be held (the main stadium/ other venues/indoor events/water events)?
  - ◆ How will you get sufficient funding (government/business/private sponsorship)?
- ◆ What will you do about drugs and security (testing/computer identity cards/bans)?
- ◆ How will you organise the opening ceremony (a showcase for your country and seen by the whole world)?
- ◆ Write your plan (include photos or illustrations if you like). You might like to exchange your work with others, discuss your different concepts and make a display.



# 18 DISAPPEARING WORLD

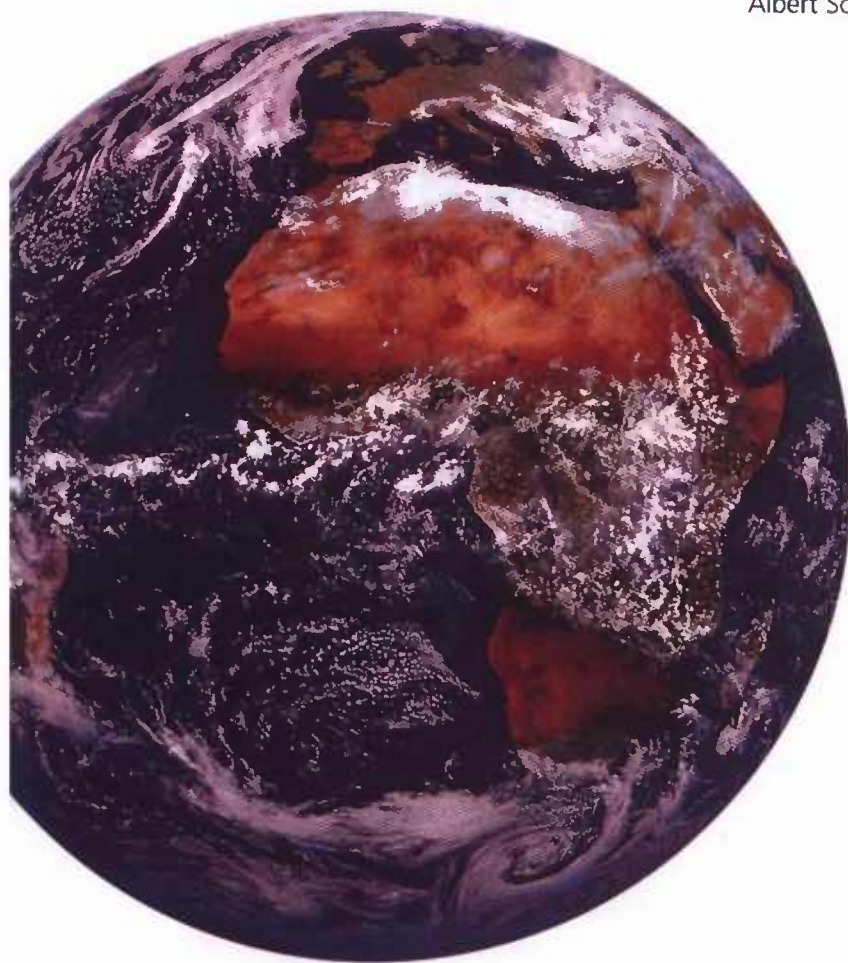
**Topic:** The environment

**Structure:** Verbs followed by gerunds and infinitives

**Intonation:** Indicating enthusiastic or partial agreement

**'Man has lost the capacity to foresee and forestall.  
He will end up destroying the planet.'**

Albert Schweitzer



## 1 First Impression

- The photo on this page is of Planet Earth. It was taken from the Apollo spaceship. What words come to mind when you try to describe it? Write down any words or expressions that come to mind.
- Make a list on the board of adjectives that people have written down. How many of them are positive/optimistic words, and how many are negative/pessimistic?
- The title of this unit is *Disappearing World*. What is the point of the title? What is disappearing from our world?

Planet Earth is 4,600 million years old. If we condense this inconceivable time-span into an understandable concept, we can liken the Earth to a person of 46 years of age. Nothing is known about the first seven years of this person's life, and whilst only scattered information exists about the middle span, we know that only at the age of 42 did the earth begin to flower.

Dinosaurs and the great reptiles did not appear until **one year ago**, when the planet was 45. Mammals arrived only **8 months ago; in the middle of last week**, human-like apes evolved into ape-like humans, and **at the weekend** the last ice age enveloped the earth.

Modern humans have been around for four hours. **During the last half hour**, we discovered agriculture. The industrial revolution began **a minute ago**. During those sixty seconds of biological time, humans have made a rubbish tip of Paradise.

We have caused the extinction of many hundreds of animals species, ransacked the planet for fuel and now stand like brutish infants, gloating over this meteoric rise to ascendancy, on the brink of the final mass extinction and of effectively destroying this oasis of life in the solar system.



## 2 Reading 1

- a This reading text on the left is an advertisement for Greenpeace, the international environmental organisation. Before you read it, look at the time expressions in **bold italics**. What were you doing at those times?
- b Now read the complete advertisement silently. What impression does it give you of the way we are treating the planet where we live?
- c Read the text again and consider the following:
- ♦ what do you think is the difference between *human-like apes* and *ape-like humans*?
  - ♦ what do you understand by the phrase: *humans have made a rubbish tip of Paradise*?
  - ♦ what is the point of comparing Planet Earth to a 46-year-old person?

## 3 Listening

- a You are going to hear a news item which was broadcast in April 1999. The subject is new research which suggests there may be life on other planets. Before you listen, what 'evidence' of life on other planets do you expect to hear?

- b Listen and try to find the answers to these questions. Don't worry if you don't understand every word.

- 1 How far away is the Upsilon Andromedae?
- 2 What is it – a star, a planet, a solar system or a galaxy?
- 3 How many new planets have been found?
- 4 Are these planets similar to Earth?
- 5 Is it possible that there is life on all of them?

- c Choose the better explanation of these phrases.

- 1 *a sun-like star*
  - a a star that is the same colour as the sun
  - b a star that is the same size as the sun
- 2 *the edge of the habitable zone*
  - a a place where there is definitely life
  - b a place where there is possibly life
- 3 *in an elliptical orbit*
  - a an orbit which is always at the same distance from the sun
  - b an orbit which is at difference distances from the sun
- 4 *the moons around the outer two planets*
  - a the moons near the two planets which are further away from the star
  - b the moons which are near the surface of the planets

- 5 *liquid water*

- a water on the surface of the planet
- b water which is not ice or steam

- d What is your opinion about the attitude of the presenter of the news item?

## 4 Speaking

- a Work in groups and discuss the following:

- ♦ What evidence have you heard or read from other sources to suggest that there is, or isn't, life on other planets?

- b Tell the rest of the class what you have discussed in groups.

- c Now discuss the following with the whole class:

- ♦ Would you like to be part of an expedition to find life on other planets?
- ♦ Would you consider moving to live on another planet if Planet Earth was in danger of extinction?

- d Write a report of the class discussion. Try to include information or ideas that you heard for the first time.

### Grammar Spotlight

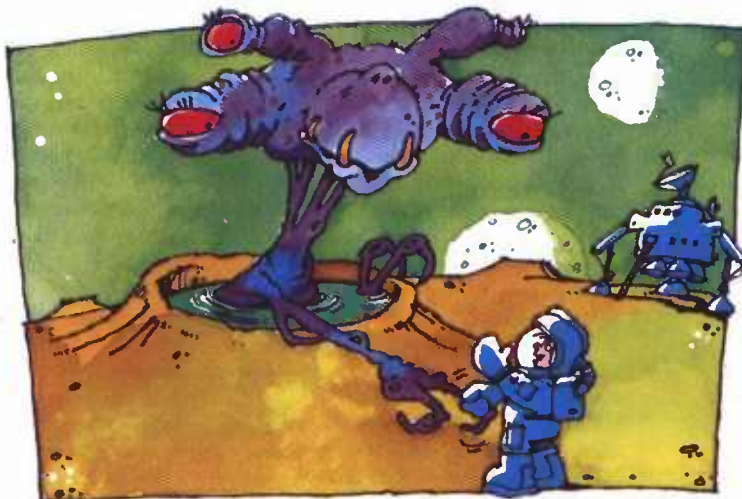
#### Verbs followed by gerunds and infinitives

*He will end up destroying the planet.*

*No one expects to find life on them.*

You can find out more about verbs followed by gerunds and infinitives in the Grammar Summary on page 136.

For more practice, do the exercises in section 14, on page 79 of the WB.





## 5 Reading 2

In October–November 2000, there were three fatal attacks by great white sharks on swimmers and surfers in Australia. This followed a period when Australia suffered only nine fatal shark attacks in ten years. The West Australia Fisheries Minister ordered the coastguard services to chase and kill the great white shark which had perpetrated the last of the three attacks, killing 49-year-old Ken Crew, a father of three. Helicopters and boats chased the shark, but they were unable to find it.

The order to kill the shark provoked a great deal of comment, most of it against the decision of the Fisheries Minister. Perhaps the most interesting comment came from Peter Benchley, the author of *Jaws*, a novel written in the 1970s about a great white shark which terrorises the inhabitants of a holiday town on Long Island, New York. When he heard about the Australian incident, he wrote the following newspaper article:



- a** Before you read the article, make sure you understand these words and phrases:

*mindless* – thoughtless, stupid

*fleeting* – lasting for a moment

*wreak vengeance on* – take revenge on

*hideous* – terrible

*perceived* – seen; understood to be

*freak occurrences* – things that don't normally happen

*onslaught* – attack

*inadvertent* – unintentional

*realm* – world

*seek out* – look for

*soar* – increase very quickly

*mourn* – remember someone who has died

- b** Read the article and think about the following:

- 1 What are Benchley's main arguments against killing the great white shark?
- 2 Does he recognise any arguments in favour of killing the shark?
- 3 Do you think his arguments are strong?
- 4 According to Benchley, what changes have taken place in our understanding of sharks and their behaviour?
- 5 Is any information in the article new to you?

You will find an extract from Peter Benchley's 1975 novel *Jaws* on page 125 (Unit 18 Extra!)

## Without malice: In Defence of the Shark

**Please, in the name of nature, do not mount a mindless assault on an endangered animal for making an innocent – however tragic – mistake.**

I've just this minute learned about Monday's ghastly, fatal attack by a great white shark. While I cannot pretend to comprehend the grief felt by Ken Crew's friends and family, and would not wish to diminish the horror of the attack, I plead with the people of Australia – who live with, understand and, in general, respect sharks more than any other nation on earth – to refrain from slaughtering this magnificent ocean predator in the hope of achieving some catharsis, some fleeting satisfaction, from wreaking vengeance on one of nature's most exquisite creations.

Though I was not there, though I did not witness the hideous moment, I can say absolutely that the shark was not acting with malice toward the man; not with intent to do bodily harm. It was doing what sharks do: assaulting perceived prey.

Australia has had a run of extremely bad luck recently: three human beings have been killed by great white sharks. But it is important for us to realise that these are freak occurrences that by no means

signal a sudden onslaught by sharks on swimmers and surfers. The oft-quoted statistics remain true: shark attacks are very, very rare, and fatal attacks even rarer. A human being is more likely to die of a bee sting, snake bite or, Lord knows, automobile accident than by shark attack.

We do not execute the perpetrators of death by car. We should not butcher an animal for an inadvertent homicide.

It is also important that we understand that the shark is not invading our territory, threatening our homes or livelihoods; we humans are the trespassers. And if we choose to swim in the sea, to enter the realm of these wonderful animals – animals that have survived, virtually unchanged, for millions of years, animals that serve a critical function in the oceanic food chain – we are taking a chance.

If we choose to walk in a forest where a tiger lives, we are taking a chance. If we swim in a river where crocodiles live, we are taking a chance. If we visit the desert or climb a mountain or enter a swamp where snakes have managed to survive, we are taking a chance.

No person of sound mind would annihilate all tigers or snakes or crocodiles; we should resist the

temptation to mark sharks for destruction.

This was not a rogue shark, tantalised by the taste of human flesh and bound now to kill and kill again. Such creatures do not exist, despite what you might have derived from *Jaws*.

When I wrote the book and film a quarter of a century ago, knowledge of sharks was in its infancy. We believed that sharks actually attacked boats; we believed that they actually sought out human prey. We believed that their numbers were infinite and the threat they posed incalculable. Over the years, we have come to know otherwise. Over those same years, unfortunately, the demand world-wide for shark products has soared, and improved technology has given man the tools to slaughter sharks wholesale to meet that demand.

Around the world every year, approximately a dozen people are killed by sharks, while 100 million sharks are killed by man. We are already perilously close to killing off the top of the oceanic food chain – with catastrophic consequences that we can't begin to imagine. Let us not, in the heat of anger, reduce the already devastated population of great white sharks by one more member.

Let us mourn the man and forgive the animal, for, in truth, it knew not what it did.

## 6 Writing

Write a reply to Peter Benchley, giving your reaction to his article. Make sure you focus on the following:

- ♦ whether you sympathise with his point of view or disagree
- ♦ particular points that you would like more information about (e.g.: *why is it a catastrophe if we kill off the top of the oceanic food chain?*)
- ♦ what you learnt for the first time from his article
- ♦ whether his article has prompted you to find out more

You can write your piece in letter form. If you wish, send the letter to Peter Benchley, c/o the publishers of the paperback edition of his book: Pan Books, Macmillan Publishers Limited, 25 Eccleston Place, London SW1W 9NF. GB.

## 7 Intonation

### Indicating enthusiastic or partial agreement

- a Read the following exchanges and decide what you can tell about someone's opinions from the written form of their words.

A: *Do you like Italian food?*

B: *Oh, absolutely!*

A: *The Prime Minister is doing a good job, isn't he?*

B: *Yes ...*

A: *Would you like to go to the Dali exhibition?*

B: *Yes!*

A: *As far as I'm concerned, they should have made sure they killed that shark.*

B: *Do you think so?*

A: *Children need more discipline at school. Otherwise they won't learn.*

B: *Well, yes and no ...*

A: *May and Eric are nice people, aren't they?*

B: *May's very nice ...*

- b Practise the intonation of the examples above. Then listen and check.



- c Write down two or three opinions, about any subject you wish. Mingle with other students and state your opinion. If you agree with the opinions you hear, indicate how much you agree with your intonation. If you don't agree, simply say I don't agree. Here are some subjects you can choose to talk about:

- ♦ nightlife
- ♦ recently-released music by international or national stars
- ♦ work opportunities in your town

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

catastrophic catharsis food chain  
freak occurrence ghastly gloat grief  
habitable zone hideous homicide  
inconceivable onslaught paradise predator  
prey ransack rubbish tip swamp  
time-span trespassers

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

### catastrophic:

*catastrophe (change of stress)  
a catastrophe is an incident that  
causes suffering and destruction –  
flood, earthquake  
a catastrophic occurrence  
a disaster (similar meaning but  
different collocations – train disaster,  
not train catastrophe)*



# 19 Lines that rhyme

**Topic:** Poetry

**Structure:** Comparisons with *like* and *as*

*'Writing a book of poetry is like dropping a rose petal down the Grand Canyon and waiting for the echo.'*

Don Marquis



## 1 First Impression

- How many poets of any nationality can the class name? Make a list. It doesn't matter if you know nothing at all about the poets, but if you do, tell the rest of the class what you know.
- Now make a similar list of songwriters. Is the list shorter, the same or longer? If there is a difference, what is the reason for it?
- Would you call any of the songwriters poets? Justify your answer, whether it's affirmative or negative.

## 2 Vocabulary

The following words may be useful when writing or talking about poetry. Match them with the definitions below. The first one has been done for you.

rhyme   metre   stanza   verse   couplet  
assonance   blank verse   poetic licence

- words which have an identical end sound do this - *rhyme*
- poetry that doesn't rhyme
- a word used to describe verse rhythm; sometimes used to describe particular rhythms

- two successive lines of poetry, usually of the same metre
- the use of the same vowel sound with different consonants, or vice versa, in successive words for effect
- departure from the normal rules of syntax, grammar, fact or logic for poetic purposes
- can refer to (a) a section of a poem or (b) poetry in general
- a fixed number of lines in a poem arranged in a definite metrical pattern

## 3 Reading 1

- Read *First Love* and find at least two images of the physical effects of falling in love.
- Read it again and decide if these more modern versions of some of the lines mean more or less the same thing:

- And then my blood rushed to my face/And took my eyesight quite away*  
I became incredibly embarrassed and could hardly see.
- The trees and bushes round the place/Seemed midnight at noon day*  
The area around me suddenly felt very oppressive.
- Words from my eyes did start*  
It was clear what I was thinking from the look in my eyes
- Is love's bed always snow*  
Will I never find a warm response to my love?
- My heart has left its dwelling place/And can return no more*  
I'll never fall in love again.

- Now read *After The Lunch* and answer the following questions.

- Is she telling the truth when she says *The weather conditions bring tears to my eyes*?
- Why is part of the poem written in italics?
- What is a juke box and why does she use it as an image?
- Which of these meanings of *skip* is intended? (a) to miss (b) to omit (b) to walk with little hops, like a child playing
- Give the meaning of this line in other words:  
*The head does its best but the heart is the boss*

*First Love**by John Clare (1793-1864)*

*I ne'er was struck before that hour  
 With love so sudden and so sweet  
 Her face it bloomed like a sweet flower  
 And stole my heart away complete  
 My face turned pale a deadly pale  
 My legs refused to walk away  
 And when she looked what could I ail  
 My life and all seemed turned to clay*

*And then my blood rushed to my face  
 And took my eyesight quite away  
 The trees and bushes round the place  
 Seemed midnight at noon day  
 I could not see a single thing  
 Words from my eyes did start  
 They spoke as chords do from the string  
 And blood burnt round my heart*

*Are flowers the winter's choice  
 Is love's bed always snow  
 She seemed to hear my silent voice  
 Not love's appeals to know  
 I never saw so sweet a face  
 As that I stood before  
 My heart has left its dwelling place  
 And can return no more*

*After the Lunch**by Wendy Cope (born 1945)*

*On Waterloo Bridge, where we said our goodbyes,  
 The weather conditions bring tears to my eyes.  
 I wipe them away with a black woolly glove  
 And try not to notice I've fallen in love.*

*On Waterloo Bridge I am trying to think:  
 This is nothing. You're high on the charm and the  
 drink.*

*But the juke box inside me is playing a song  
 That says something different. And when was it  
 wrong?*

*On Waterloo Bridge with the wind in my hair  
 I am tempted to skip. You're a fool. I don't care.  
 The head does its best but the heart is the boss –  
 I admit it before I am halfway across.*

**d** Discuss these questions with other students.

- 1 What tells you that one poem was written in the 20th century and the other wasn't?
- 2 Discuss the part that music plays in the poems. Which musical image do you think is more successful?

- 3 Is it significant that the first poem is longer than the second? Does John Clare have more imagination? Or is Wendy Cope able to get her message across in the few lines that she writes?
- 4 Which poem has a bigger effect on you?



## 4 Listening



Listen to the two poems with your books closed. When you have heard both poems, open your books and discuss these questions:

- ♦ Did any of the images strike you more when listening than when you read the poems?
- ♦ Did the background sound add to your appreciation of the poems or take away from it?
- ♦ Has your answer to activity 3d question 4 changed as a result of listening to the poems?

## 5 Work it out

- a Why does John Clare use the word *like* (Line 3) and *as* (Line 15) in his poem? Why do the words often appear in poems?
- b Think of other ways to complete the line in Clare's poem: *Her face bloomed like ...*
- c The following sentences mean more or less the same thing. Work out why one contains *as* and the other contains *like*.

*We need to ask someone like Philip who understands poetry.*

*We need to ask someone who understands poetry, as Philip does.*

- d Do you know any other completely different meanings for the words *like* and *as*?

## Grammar Spotlight

### Comparisons with *like* and *as*

*Her face (it) bloomed like a sweet flower*

*They spoke as chords do from the string*

## 6 Reading 2

- a Scan *Coat* and say if it appears to be similar or different from the poems on the previous page.

- b Discuss the following:

- 1 Vicki Feaver also uses a simile with *like*. Explain what she means by it.
- 2 What is meant by the second stanza? Are we supposed to take it literally?
- 3 Why is she free to choose light clothes or none at all. What does this tell you about her circumstances?
- 4 Finally, what is her feeling about the relationship?

### Coat

by Vicki Feaver (born 1943)

*Sometimes I have wanted  
to throw you off  
like a heavy coat.*

*Sometimes I have said  
you would not let me  
breathe or move.*

*But now that I am free  
to choose light clothes  
or none at all*

*I feel the cold  
and all the time I think  
how warm it used to be.*

- c Imagine that *After The Lunch* and *Coat* were written by and about the same people. What happened in the time between the two? Write a short story, indicating how the initial feeling of love died. You can change the sex of the two people involved, if you wish.

## 7 Writing

Imagine that you have just seen a photograph in your local newspaper of some visiting students from an English-speaking country. They are the same age as you. Write a letter of introduction telling them about yourself and your friends who would like to meet them to practise your English (and teach them some of your language, if they wish). Make the letter formal, and try to do the following:



- ♦ apologise for writing an 'unsolicited letter' (a letter that wasn't expected)
- ♦ say who you are and how much you like (or don't like) studying English
- ♦ ask if they would be interested in meeting you and some of your friends
- ♦ suggest a time and place where you could meet
- ♦ finish by explaining that you will not be offended if they don't want to do that, but hoping that you will meet in the near future

## 8 Speaking

### Discussing poetry

- a The American poet Robert Frost once said: *Writing free [blank] verse is like playing tennis with the net down*. Discuss what he meant and say whether you agree with him.
- b Read the following opinions about poetry. Decide how you would respond to an English speaker who has these opinions. Would you respond in a different way if the person was (a) a friend (b) someone you met at a party or (c) your English teacher? Check the notes on expressing agreement in Unit 18 activity 7.

*Some poems really make sense of my life.*

*Poetry is old-fashioned and poets are really out of touch with modern life.*

*The best poets these days are the writers of rock songs. I don't understand poetry. I prefer reading novels.*

- c Now work in pairs and have a discussion, using some of these lines, or others if you prefer. Choose a relationship (a), (b) or (c) before you start.
- d Write down two or three provocative opinions (it doesn't matter if you don't believe them). Then get into groups of four and share your opinions with the other pair. Agree or disagree with what you hear.

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

appeal (n)   bloom (vb)   breathe   chords   clay  
dwelling place   halfway across   high (= drunk)  
juke box   pale   skip   sudden   tears  
tempted   throw off   wipe away   woolly glove

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*appeal (noun and verb):*

*It has a certain appeal – It appeals to me = I like it*

*I appealed to them (for help)*

*The Oxfam appeal – asking for money*

*He appealed against his conviction*

*The Court of Appeal*



# TALKING POINTS

## 8 Language

What's your favourite word in English?

*'Serendipity. I think it means finding something useful or exciting by chance. Actually, I'm not at all sure what it means, I just love the sound!'*

*'Darling. I can never remember people's names so I just call everybody darling and that way nobody's offended.'*

*'Laconic, although it's not a word you can easily slip into small talk. I think it means relaxed and amusing.'*

*'I have two favourite words that go beautifully together: summer afternoon.'*

*'Love – isn't it everyone's favourite word?'*

*'Mellow. I love the sound – it rolls so smoothly off the tongue – and I like the quality it conveys of being ripe and golden.'*

*'Onomatopoeia, because it's so strange and exotic that you wonder what it's doing in the language at all. I remember learning it in one of my first English lessons at secondary school and being amazed that such a wonderful word existed.'*

- ◆ Do you know the meaning of all the chosen words? If not, ask others to explain or look them up in a dictionary. Which do you prefer?
- ◆ What reasons did people give for their choices? Are there any other criteria you can think of for choosing a favourite word?
- ◆ Now listen and find out what the same people's *second* favourite word was. Are they similar or completely different from their first choice?



- ◆ More than 15,000 people took part in a Year 2000 project to find the nation's favourite words. *Serendipity* was number one. Conduct your own survey.
- ◆ Find the favourite English word in your class and ask other classes to carry out their own research. See if you can establish a top ten.

## Discussion and Debate

### Your Language and English – How alike are they?

- ◆ Divide into two groups.  
Group 1 – think of all the ways in which your language is similar to English.  
Group 2 – think of all the ways in which the two languages differ.
- ◆ Consider the following aspects:
  - ◆ structure (verb tenses/articles/gender/agreements etc.)
  - ◆ sound system (pronunciation/stressed syllables etc.)
  - ◆ spelling (alphabet/accents etc.)
  - ◆ origins, literature etc.
- ◆ Discuss this together. At least one member of each group should make notes. This could be done on a large piece of paper or on an overhead projector transparency that can later be shown to the whole class.
- ◆ Present your findings and make some comparisons. In what areas are the two languages most alike and in what areas are they most different?
- ◆ Now consider the following statements about language and languages:
  - ◆ Everyone should learn their own native language to the highest level possible and use it whenever they can to preserve it. Languages are like endangered species – extinction lasts forever!
  - ◆ Some nationalities are just naturally better at learning languages than others. Look how well the Scandinavians speak English and how badly most English people speak other languages.
  - ◆ We need a new universal language to use on the Internet – a kind of Esperanto of the Web. A very simplified form of English would probably be the best.
- ◆ Get into small groups and talk about each statement for two minutes. Then decide which topic you found most interesting to talk about and form new groups with students who have chosen the same topic. Now continue the discussion for a further five minutes. Remember you can agree, disagree, ask questions and invite others to speak.



## Writing

- ◆ Imagine that the group of English students which is visiting your country (p.99) has e-mailed your school requesting some simple words and phrases to help them while they are there. Present about six or seven words you feel would be useful and give an indication of how to pronounce them (indicate which words or letters in English have a similar sound).
- ◆ What do you think an English-speaker would find particularly hard about learning your language? What writers would you recommend (in translation of course)?
- ◆ You could also prepare a tape to go with your paper – and even send it to an English person to try out!





# 20 Disaster!

**Topic:** Future dangers from space

**Social skills:** Interrupting and turn-taking

*'The optimist proclaims that we live in the best of all possible worlds; and the pessimist fears that this is true.'*

James Cabell



- 4 Meteoroids get so hot that they always burn up.
- 5 Several tons of meteorites land on Earth every day.
- 6 Comets consists almost entirely of gases.
- 7 They are like large, dirty ice cubes.
- 8 Comets can be more than 100,000 kilometres in diameter.
- 9 Most comets are much heavier than Earth.
- 10 The tail of a comet isn't as long as its diameter.

## 1 First Impression

- a What images does the word *disaster* conjure up for you? Brainstorm and discuss the power of the word. Is the word for *disaster* in your language over-used?
- b Now consider the kind of disaster illustrated on this page. What do you know about the possibility and implications of a disaster like that? Has such a disaster ever happened on Earth?

## 2 Vocabulary

- a What do you know about the following things? Share what you know with other students.

meteor meteorite meteoroid asteroid  
celestial body comet shooting star

- b We use the word *star* to refer to people who are successful in the worlds of entertainment and sport. We sometimes say their rise to the top was *meteoric*. What other kinds of words do we use to describe successful people?

## 3 Listening 1

- a Listen to the conversation. When you listen the first time, simply make a note of which of the items in 2a are mentioned.
- b Read the following statements. Then listen again and decide if, according to Dr Carlton, they are true or false.
  - 1 A meteor is the same as a shooting star.
  - 2 A million meteoroids enter Earth's atmosphere every day.
  - 3 When they enter the atmosphere, they can be travelling at 72 kilometres per minute.

## 4 Reading 1

- a Before you read the complete text, look at the following list of words. They all have more than one meaning. Read the two meanings, then locate the words in the text and see what it means in this context.

1 <i>bound</i> (line 2)	a tied	b certain
2 <i>margin</i> (line 3)	a difference	b edge
3 <i>still</i> (line 4)	a even	b to this time
4 <i>left</i> (line 10)	a departed	b remaining
5 <i>utter</i> (line 15)	a say	b complete
6 <i>labour</i> (line 20)	a workforce	b work

- b Now read the complete text and answer these questions about individual lines.

- 1 *yet another Russian city had a still narrower escape* (line 4)  
Was this city closer to or further away from disaster?
- 2 *the cosmic bombardment that had once scarred the face of the Moon* (line 8)  
What evidence is there that the Moon has been bombarded by meteorites?
- 3 *the waters of the Adriatic came thundering landwards after the hammer-blow from space* (line 22)  
What would the effect be if the sea behaved like this?
- 4 *the loss to art, to history, to science ... was beyond all computation* (line 25)  
Does this mean that the material was not saved on computers?
- 5 *mankind reacted with a determination and a unity that no earlier age could have shown* (line 29)  
What does this tell you about earlier ages?
- 6 *a much poorer world, with far feeble resources, had squandered its wealth attempting to destroy weapons launched, suicidally, by mankind against itself* (line 33)  
What does this refer to in our current society?



## Rendezvous with Rama

### Chapter 1 Spaceguard

Sooner or later, it was bound to happen. On 30 June 1908, Moscow escaped destruction by three hours and four thousand kilometres – a margin invisibly small by the standards of the universe. Again, on 12 February 1947, yet another Russian city had a still narrower escape, when the second great meteorite of the twentieth century detonated less than four hundred kilometres from Vladivostok, with an explosion rivalling that of the newly invented uranium bomb.

In those days, there was nothing that men could do to protect themselves against the last random shots in the cosmic bombardment that had once scarred the face of the Moon. The meteorites of 1908 and 1947 had struck uninhabited wilderness; but by the end of the twenty-first century, there was no region left on Earth that could safely be used for celestial target practice. The human race had spread from pole to pole. And so, inevitably ...

At 09.46 GMT on the morning of 11 September, in the exceptionally beautiful summer of the year 2077, most of the inhabitants of Europe saw a dazzling fireball appear in the eastern sky. Within seconds it was brighter than the sun, and as it moved across the heavens – at first in utter silence – it left behind it a churning column of dust and smoke.

Somewhere above Austria it began to disintegrate, producing a series of concussions so violent that more than a million people had their hearing permanently damaged. They were the lucky ones.

Moving at fifty kilometres a second, a thousand tons of rock and metal impacted on the plains of northern Italy, destroying in a few flaming moments the labour of centuries. The cities of Padua and Verona were wiped from the face of the earth; and the last glories of Venice sank for ever beneath the sea as the waters of the Adriatic came thundering landwards after the hammer-blow from space.

Six hundred thousand people died, and the total damage was more than a trillion dollars. But the loss to art, to history, to science – to the whole human race, for the rest of time – was beyond all computation. It was as if a great war had been fought and lost in a single morning; and few could draw much pleasure from the fact that, as the dust of destruction slowly settled, for months the whole world witnessed the most splendid dawns and sunsets since Krakatoa. \*

After the initial shock, mankind reacted with a determination and a unity that no earlier age could have shown. Such a disaster, it was realized, might not occur again for a thousand years – but it might occur tomorrow. And the next time, the consequences could be even worse.

Very well; *there would be no next time.*

A hundred years earlier, a much poorer world, with far feebler resources, had squandered its wealth attempting to destroy weapons launched, suicidally, by mankind against itself. The effort had never been successful, but the skills acquired had never been forgotten. Now they could be used for a far nobler purpose, and on an infinitely vaster stage. No meteorite large enough to cause catastrophe would ever again be allowed to breach the defences of Earth.

So began Project Spaceguard. Fifty years later – and in a way that none of its designers could ever have anticipated – it justified its existence.

\* Krakatoa – a volcanic island in Indonesia, scene of the biggest volcanic eruption of all time in 1883.

From *Rendezvous with Rama* by Arthur C Clarke

## 5 Discussion

Discuss your opinions about this extract. Consider the following:

- ♦ the genre – is there anyone in the class who hates/loves science fiction?
- ♦ the predictions it makes about disaster – do you think they are realistic?
- ♦ the observations it makes about 'the past' (i.e. the present day).



## 6 Listening 2

- a You're going to hear a further extract from *Rendezvous with Rama*. Before you listen:

- ♦ make sure you know the English names of the planets in our solar system
- ♦ note that Ceres, Pallas, Juno, Eunomia and Vesta are the names of the five biggest asteroids ever discovered.

- b The extract deals with the day when Spaceguard's radar systems, based on Mars, first notice a strange celestial body approaching Earth. Before you listen, look at these extracts from the text. Then listen and find out what they refer to.

- 1 These were now very impressive. These what?
- 2 Hundreds had been found and lost and found again. Hundreds of what?
- 3 That it (the celestial body) had been overlooked for so long seemed incredible. Why?
- 4 Long ago, the astronomers had exhausted Greek and Roman mythology. Meaning what?

- c Listen again and decide from the context which definition of the following words is more likely to be true.

- 1 *exasperated*: annoyed or delighted?
- 2 *appalled*: shocked or excited?
- 3 *oversized*: large or dangerous?
- 4 *unprecedented*: had happened often or had never happened?
- 5 *with clockwork precision*: at the same time and speed or slowly?

- d Discuss with other students what Rama could be.

## 7 Reading 2

- a Before you read anything, what can you remember about the following from the information you found on the first two pages of this unit?

- ♦ types of celestial bodies which are in our solar system
- ♦ past collisions between celestial bodies and Earth
- ♦ the possible effects of if a similar collision took place in the future

- b Now get into pairs.

### Student A:

- ♦ Read the news item on this page silently.
- ♦ Make notes of the relevant details in the news item. Don't worry if you don't understand every word.
- ♦ Tell your partner what you have just read. Read from your notes with your book closed.
- ♦ Listen to what your partner read about and discuss any differences. What is the reason for these differences?

Student B: Turn to page 127 and follow the instructions in activity 1.

## We're all doomed (or at least we might be) as giant asteroid heads for Earth

by Geraint Smith

**A**n asteroid big enough to cause destruction on a catastrophic scale is on a possible collision course with Earth, astronomers warned yesterday.

The lump of rock measuring one mile across is about a sixth of the size of the asteroid believed to have wiped out the dinosaurs 65 million years ago.

It is on a course that at 17.30 GMT on 26 October 2028 will make it the closest asteroid encounter with our planet in modern times.

'It scares me, it really does,' said Jack Hills, an asteroid specialist at America's Los Alamos National Laboratory. 'An object this big hitting the Earth has the potential of killing many, many people.'

Steve Maran, of the American Astronomical Society, admitted it had 'enormous destructive potential', adding: 'However, it will take 20 several more years of observation before experts are certain of its path.'

He said the best estimate is that the asteroid will pass closer to the Earth than the orbit of the moon. The most likely distance from the centre of the Earth is about 30,000 miles (48,000 kilometres) or about 26,000 miles from its surface.

However, the estimate has a margin of error of more than 180,000 miles (290,000 kilometres), meaning a collision with Earth is easily possible.

'The chance of an actual collision is small, but not out of the question,' according to the International Astronomical Union.

## 8 Writing

In the novel, *Rama*, which was thought to be an asteroid, turned out to be a giant cylindrical spaceship, more than 50 kilometres in diameter and several kilometres long. An Earth spaceship was sent to land on it. Commander Norton and his crew were able to gain access to the inside of the massive cylinder, where they found ...

- a What did they find? Try to imagine what kind of life would exist in a totally solid 50-kilometre wide cylinder. Write a description of what they found when they opened the entrance at the end of the cylinder. Then write a narrative account of what happened to Commander Norton and his crew.
- b Exchange your story with another student, if you want to. Read as many as you can. If you find interesting details in other students' stories, include them into your own for homework.

## 9 Social Skills

### Interrupting and turn-taking

- a Most English-speaking people would say that it is rude to interrupt, but most of them do it anyway, especially when they are talking to their friends. Listen to three people discussing the film *ET – the Extra Terrestrial*. What do you think of their turn-taking strategies? Which one of them do you think has the most acceptable (least rude) way of getting into the conversation?



- b Discuss the relative merits of the following words and expressions as turn-taking strategies. Are any of them more formal than the others?

*Yes! That's absolutely right!*

*No! That's complete nonsense!*

*Do you really think so?*

*Do you mind if I say something?*

*Do you want to know what I think?*

*I think there's another point that no one has mentioned yet.*

*You cannot be serious!*

*Are you joking or is that what you really think?*

- b Work in small groups. Choose one of the following topics and discuss it. Try different strategies for getting your turn in the conversation. You are with your friends and peers (people of same age and status), so you can allow yourself to be less formal than you would be with people you don't know:

- ♦ The biggest threat to the future safety of planet Earth
- ♦ The most exciting new invention of the last few years
- ♦ Our country's role in world affairs
- ♦ The current music scene in our country
- ♦ Our country's recent sporting achievements

## Fridge, Dustbin or Suitcase?



The following words and phrases appeared in this unit. Put them in your fridge, dustbin or suitcase vocabulary lists. Then look back through the unit and add another two or three words to each list.

acquire   asteroid   celestial body   churning  
collision course   comet   consequence   cosmic  
bombardment   dazzling   exasperated   fireball  
hammer-blow   mankind   margin of error  
meteoroid   narrow escape   shooting star  
squander   wilderness   wipe out

## Word Associations

Choose a word from the list above and think of words and phrases that are associated with it. Put the words and phrases in context. Show your word associations to other students in the class. The first one has been done as an example.

*acquire: one of the many meanings of 'get'*  
*more formal – old-fashioned?*  
*acquire qualifications/a*  
*reputation/a taste for something*  
*something is an acquired taste = it*  
*takes a little time to get used to it*



# Progress Check 4

## 1 Reading

- a In the following groups of words, three words rhyme with each other. Which is the odd one out?

- i should would could mould
- ii dome home bomb comb
- iii stranger anger danger ranger
- iv wear fear here ear
- v where were there their
- vi speak steak bleak leak
- vii heaven seven eleven even
- viii thought taught sort coat
- ix though enough below so

- b Read the poem in silence. Find words which match the following definitions.

- i it flows through your veins
- ii something you use to make your hair tidy
- iii facial hair
- iv something you use to make bread or pastry
- v something you do to clear your throat
- vi someone you are in competition with
- vii something you put your coat, shirt, skirt etc. on
- viii an old-fashioned farm machine for digging up fields
- ix the past tense of the verb seek
- x a spice; also the word we use to describe very red hair

- c If you can pronounce every word in the poem correctly, it means you can pronounce English better than 50% of the native English speakers in the world. Read the poem aloud with a partner. See how many words you agree and disagree about.

- d Now listen and check.

## 2 Listening

- a You're going to listen to a tourist guide who works on a tour bus which travels round London. Listen and make a note of which of the following landmarks the tour bus passes.

- ◆ Buckingham Palace
- ◆ Piccadilly Circus
- ◆ The Royal Academy
- ◆ Oxford Street
- ◆ Harrods and Knightsbridge
- ◆ Trafalgar Square
- ◆ The National Gallery
- ◆ The Statue of Eros

If you have a map of Central London, you can follow the progress of the bus.

### Tough stuff

Blood and flood are not like food,  
Nor is mould like should and would,  
River, rival, tomb, bomb, comb,  
Doll and roll and some and home.

Stranger doesn't rhyme with anger,  
Danger doesn't rhyme with hanger,  
Shoes, goes, does – now say finger,  
Now say ginger, now say singer.

Query doesn't rhyme with very,  
Nor does fury sound like bury,  
Ear and fear both rhyme with here,  
But wear and tear both rhyme with there!

Just compare heart, beard, and heard,  
Dies and diet, lord and word,  
And be careful how you speak  
Say break and steak, but bleak and streak.

Heaven, seven, eleven, even,  
But which of them rhymes with Stephen?  
Youth, south, southern, cleanse and clean.  
But write and right, seen and scene

Thought and taught and sort and sought  
And through and plough and dough and  
cough  
Do any of them rhyme with enough?  
English really is tough stuff!

**b** Now listen again and answer the following questions.

- i In what ways do the two passengers make a nuisance of themselves?
- ii What does the tour guide claim you can do at Harrods?
- iii Where is the Royal Academy and what takes place there every year?
- iv What can you find at Piccadilly Circus?
- v What question is the tour guide unable to answer?

**c** Do it yourself. Work in groups. Imagine that one of you is guiding the rest of the group round your town, or the capital city of your country, if you prefer. At least one of the tourists should be as difficult as the woman you heard speaking in the extract.

Prepare by thinking of the following:

- ♦ Which places would you take the tourists?
- ♦ What historical and other information would you give them about the places you show them?
- ♦ What jokes or funny stories could you tell them?

Practise your tour guide sketch and perform it for the rest of the class.

### 3 Writing

#### Writing poetry

Writing poetry isn't difficult! It is possible to write simple poetry in English, rhyming or blank verse. Here is an idea which can lead to the writing of a class poem in blank verse.

- a** Choose a number of themes for a possible poem: e.g. *love, flowers, rain, night time* etc. Each student chooses one of the themes.
- b** Then you think of at least one line that has something to do with the topic. Think of ways that it can be poetic (using imagery, for example) and things to avoid (for example: lines with normal information; *I got up at eight o'clock this morning* could be a line of poetry, but probably isn't!)
- c** Put all the lines about each subject in different boxes (*love* in one box, *flowers* in another). Then get into groups – one group per box. It doesn't matter if you choose your own topic or not.
- d** Take all the lines out and put them on a table. Try to make a poem by connecting all the lines. Read your poem to the rest of the class.

### 4 Use of English

The following sentences all appeared in the listening extracts in Units 16–20. There is a word in each sentence that should not be there. Identify the unnecessary word.

- 1 It doesn't really to happen under artificial light.
- 2 February is a strange month for a holiday in.
- 3 More than two million of people visit the Notting Hill Carnival every year.
- 4 How many days are there between the Christmas Day and New Year's Eve?
- 5 Astronomers say they have discovered three planets the size of Jupiter orbiting towards a nearby star.
- 6 As far as I'm concerned with, they should have made sure they killed that shark.
- 7 My legs refused to be walk away.
- 8 The head does its best but and the heart is the boss.
- 9 What is the possible chance of a celestial body colliding with Earth?
- 10 The vast majority of were merely oversized boulders that would fit into a park.

### 5 How much do you remember?

All the answers are in Units 16–20.

- 1 When did Gustav Klimt die?
- 2 Whose work is featured in *Ant Noises 2*?
- 3 When is Chinese New Year?
- 4 What does *Wethnachtsmarkt* mean?
- 5 How old is Planet Earth?
- 6 What kind of shark killed Ken Crew?
- 7 Where did the woman say goodbye to her lover in Wendy Cope's poem?
- 8 What is the image of oppression that Vicki Feaver uses in her poem?
- 9 Which cities were destroyed by the meteor that landed in 2077?
- 10 When is the real asteroid possibly going to collide with Earth?



### 1 Introduction

- a** The following is an extract from a review of the 1989 film *How to Get Ahead In Advertising* by Roger Ebert.

*How to Get Ahead In Advertising* is a sour, mean-spirited attack on advertising ...

Richard E Grant plays Dennis Bagley, a hot-shot, chain-smoking London advertising executive who gets stalled on the big pimple cream account. How to package it? 'Everyone knows that there is no product on the market which can cure a boil,' he snarls at one point, 'except the person who has one.' The real point, anyway is not to heal pimples and boils, but only to improve them to the point where the consumer is encouraged enough to go out and buy more pimple cream.

Bagley and his wife, the lovely Julia, entertain lavishly, but during the weekend that he's been wrestling with the pimple and boil account, Bagley cracks up at a dinner party. He starts telling his guests exactly what he thinks of them and rails against the greed of advertising and the hypocrisy of modern society.

It soon appears, however, that Bagley's problems are physical as well as mental. He starts to grow a painful boil on his shoulder. It gets bigger and bigger ...



- b** The following is an extract from *The Hidden Persuaders* by Vance Packard, a book which examines the sophisticated way the advertising industry works.

Several years ago a large community development near Chicago faced the problem of selling a thousand homes quickly. The task of selling the houses was complicated, the probers found, by the fact that men saw home in quite a different light from women. Man sees home as a symbolic Mother, a calm place of refuge for him after he has spent an abrasive day in the office. Women on the other hand see home as something quite different since they already are symbolic Mothers. A woman sees home as an expression of herself ... As a result of these insights the agency devised several hard-hitting themes to reach both men and women.

### 2 Vocabulary

- a** Read the extracts carefully, using a dictionary if necessary. Make a list of all the words that refer to advertising. e.g.: *account, consumer* etc.
- b** Find the words in the extracts that are approximate synonyms of the following:

#### extract 1

bitter    expensively    swelling  
complain about    struggling

#### extract 2

investigators    difficult

### 3 Positive and negative

Make a list of at least five *negative* words and expressions in the extracts.

Think of five *positive* words or expressions which are the opposite.

### 4 Creative writing

Continue the story in extract 1 – using your imagination! What do you think happened to Bagley and his boil? Use the same informal style.

### 5 Opinion

Do you agree with the point made in extract 2 that men and women see things differently? Can you think of any advertising campaigns you know that appeal to one sex rather than the other? How would you sell new homes to appeal to everyone?



### 1 Introduction

- a** The following is an extract from *Notes from a Small Island* by Bill Bryson.

*Bill Bryson is an American who lived for many years in Britain. Here he describes hill-walking in bad weather.*



We made it to the top without incident. I counted thirty-three people there ahead of us, huddled among the fog-whitened boulders with sandwiches, flasks and madly-fluttering maps, and tried to imagine how I would explain this to a foreign onlooker – the idea of three dozen English people having a picnic on a mountain top in an ice storm – and realized there was no way you could explain it. We trudged over to a rock, where a couple kindly moved their rucksacks and shrank their picnic space to make room for us. We sat and delved among our brown bags in the piercing wind, cracking open hard-boiled eggs with numbed fingers, sipping warm pop, eating floppy cheese-and-pickle sandwiches, and staring into an impenetrable murk that we had spent three hours climbing through to get here, and I thought, I seriously thought: God I love this country.

- b** The following is an extract from *Tiger Balm, travels in Laos, Vietnam and Cambodia* by Lucretia Stewart

Looking through the open window of the restaurant were two children: a boy aged about twelve carrying a baby sister or brother, a toddler, on his back. He was begging in a patient, resigned, tentative way and, against Mr Dang's express instructions, I gave him 500 dong. His youth was painfully touching and I realised that one of the most moving aspects of life in Vietnam was the way in which children were obliged, from a very early age, to behave as if they were already grown up and to assume corresponding responsibilities. They seemed not so much children as miniature adults and both play and leisure were rare luxuries.

### 2 Reading

How would you describe the authors' aims and intentions in the extracts on the left? For example, to inform, educate, amuse, move emotionally etc. Try to give at least one reason for your choice each time, using examples from the texts to support what you say.

### 3 Explanations

Rewrite the following phrases in your own words, aiming to make them more transparent (i.e.: clearer and easier to understand).

- i shrank their picnic space to make room for us
- ii staring into an impenetrable murk
- iii begging in a resigned, tentative way
- iv against Mr Dang's express instructions
- v both play and leisure were rare luxuries

### 4 Style and vocabulary

- a** What are:
- i boulders
  - ii pickles
  - iii bottles of pop
  - iv toddlers?
- b** Why are the sandwiches described as 'floppy'? What sort of thing is normally floppy?
- c** Why were Bill Bryson's fingers described as 'numbed'?

### 5 Opinion

Which of the passages about cultural differences do you find more interesting and why? Do you think such differences are very important or does more unite us than divide us?

#### Information about activity 4 on page 10

The activities in the photos are as follows:

Poland:	Traditional folk dancing.
Hungary:	Bugac horsemen.
Turkey:	Muslims at prayer in a mosque.
Spain:	Running of the bulls in Pamplona.
India:	Bathing in the holy river of the Ganges.
New Zealand:	The national rugby union team performing their pre-match ritual dance, the <i>baka</i> .



### 1 Introduction

The following is an extract from *My Year of Meat* by Ruth Ozeki.

The train crossed Lake Pontchartrain on a low, narrow bridge. The tracks were so close to the blue water, and the water was so vast on either side, stretching as far as she could see, that Akiko felt she was riding on a magic carpet, skipping across the surface of the ocean.

Leaving Louisiana, the train headed up north, into Mississippi, Alabama, Georgia, the Carolinas. As she stared out of the window, she whispered the names of the Deep South to herself, matching their syllables to the rhythms of the train. No wonder people sang songs about these places: deep-blue swamplands cloaked in tattered mists, enormous fields of tobacco and cotton and wheat, forming horizons, bigger and more American than anything Akiko had ever seen before.

The approach into the small towns was heralded by the quick accumulation of wooden shanties lining the tracks, where men and women sat outside on crooked porches and children played in the yard. Mangy dogs ran loose, and sometimes she caught sight of a chicken in a yard, pecking in the gravel by the skeletal wreck of a car. The cars parked along the streets were old and rusty too, as were many of those she actually saw driving down the dirt roads. Akiko had never seen a rusty car, and she realised with a shock that the people who lived there were poor. She'd never thought of Americans as poor. Maybe in the past or in the movies but not now. Not these days. Not in real life.

Many of the towns were too small to have stations anymore, but the train still stopped in the larger ones. Most of the passengers who got on and off were black. Families hauling huge bags and suitcases with broken latches and lots of children. There were some single men and women, travelling home or away from a home perhaps. Akiko tried to imagine it. Like herself, they were on the road ...

### 2 Vocabulary

- a Make a list of at least five words and expressions in the text that describe places and scenery. Add five similar words and expressions.
- b Make a list of all the words that describe poverty and old and damaged items. Choose two you find particularly vivid and say why.

### 3 Interpretation

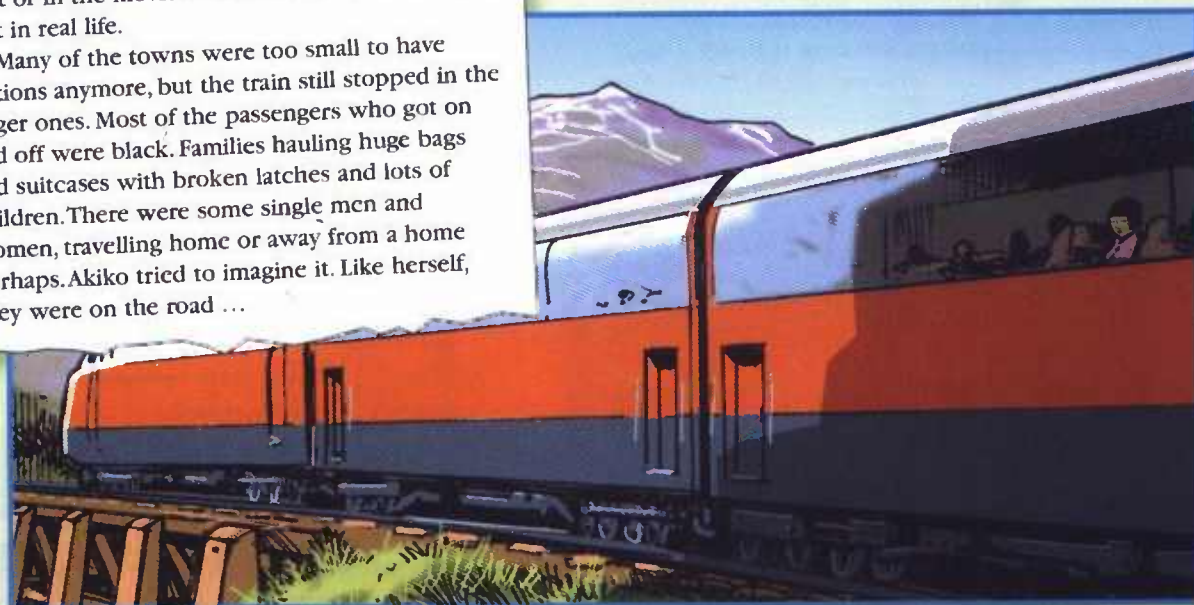
- a How would you describe Akiko's feelings about what she saw? Delighted, impressed, shocked? Do her feelings change during the extract?
- b When Akiko says 'no wonder people sang songs about these places', is she surprised or not?
- c What did she try to imagine about the people she saw?

### 4 Reaction

- a What was your personal image of the United States before you read this extract? On what was it based?
- b Has your opinion changed in any way now?

### 5 Travel writing

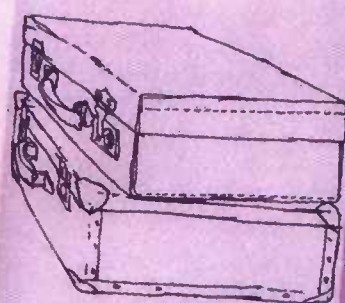
Choose a train, bus or car journey you have made recently. Describe it, bringing out the details that particularly impressed you and that you feel would help to paint a vivid picture in your readers' minds.





### 1 Introduction

- a** The following is taken from the explanatory notes on the back cover of *Travels with my Aunt* by Graham Greene.



*Travels With My Aunt*  
**GRAHAM GREENE**  
'The most ingenious, sensitive and subtle of all novelists'  
- C. S. Lewis, The Times

Henry Pulling, a retired bank manager, meets his septuagenarian Aunt Agatha for the first time in over fifty years at what he supposes to be his mother's funeral. Soon after, she persuades Henry to abandon Southwood, his dahlias and the Major next door to travel with her to Brighton, Paris, Istanbul and eventually Paraguay. Through Aunt Augusta, a veteran of Europe's hotel bedrooms, Henry joins a shiftless, twilight society; mixing with hippies, war criminals, CIA men; smoking pot, breaking all the currency regulations – coming alive, after a dull suburban life.

- b** The following is an extract from *Travels with my Aunt*.

I met my Aunt Augusta for the first time in more than half a century<sup>1</sup> \_\_\_\_ My mother was approaching eighty-six when she died and<sup>2</sup> \_\_\_\_.

I had retired from the bank two years before with an adequate pension<sup>3</sup> \_\_\_\_ There had been a take-over by the Westminster and my branch was considered redundant. Everyone thought me lucky, but<sup>4</sup> \_\_\_\_ I have never married, I have always lived quietly and<sup>5</sup> \_\_\_\_ I have no hobby. For those reasons I found myself agreeably excited by my mother's funeral.

Not many people attended the service<sup>6</sup> \_\_\_\_ but there was that slight stirring of excited expectation which is never experienced at a graveside. Will the oven doors open? Will the coffin stick on the way to the flames? I heard a voice behind me saying<sup>7</sup> \_\_\_\_ 'I was present once at a premature cremation.'

It was, as I recognised with some difficulty<sup>8</sup> \_\_\_\_, my Aunt Augusta, who had arrived late, dressed rather as the late Queen Mary might have dressed. I was surprised by her brilliantly red hair<sup>9</sup> \_\_\_\_, and her two big front teeth, which gave her a vital Neanderthal air.

Somebody said, 'Hush,' and a clergyman began a prayer<sup>10</sup> \_\_\_\_ I had never heard it at any funeral service<sup>11</sup> \_\_\_\_.

A bank manager is expected to pay his last respects to every old client who is not as we say 'in the red', and<sup>12</sup> \_\_\_\_ I have a weakness for funerals. People are generally seen at their best on these occasions, serious and sober and optimistic on the subject of personal immortality.

### 2 Adding colour

The second text makes sense as it is but, in fact, twelve phrases have been omitted. Put them back into their correct place. Which of the extra details add humour to the text?

- a from the photograph in the family album
- b monumentally piled
- c in any case
- d my aunt was some eleven or twelve years younger
- e at my mother's funeral
- f I believe he must have composed himself
- g in a very clear old accent
- h which took place at a famous crematorium
- i and a silver handshake
- j I found it difficult to occupy my time
- k and I have attended a great number in my time
- l apart from my interest in dahlias

### 3 Vocabulary

- a** Find words and phrases in the two passages which correspond to the following:

- i a type of flower
- ii the name of a British bank
- iii a rank in the army
- iv a drug
- v a funeral service during which a dead body is burned
- vi a person in their seventies
- vii a United States agency that tries to obtain secret information
- viii happening too early
- ix system of money used in a country
- x no longer needed
- xi dull and conventional
- xii a box in which a dead body is buried or cremated

- b** Choose the best explanations.

- a a *silver handshake* is
  - i a sum of money you get when you leave a job
  - ii a medal for fifty years in the same job
  - iii an optimistic way of looking at the future
- b *in the red* is
  - i in debt to the bank
  - li a known murderer
  - iii very embarrassing to know

### 4 Opinion

- a** Does text 1 make you want to read the book? Say why it does or doesn't succeed.
- b** Text 2 takes a tragic subject (a funeral of the hero's mother) and treats it humorously. Do you find this funny or in bad taste? Justify your answer.



### Found! A Mayan-style village in Ukraine

A remarkable 6000-year-old village has been unearthed in Ukraine. Its name is Trypolye, and archaeologists have discovered incredible evidence of a sophisticated, organised and artistic society very similar to the Mayan and Aztec civilisations in South America.

The site contains evidence of a society which knew how to smelt metal, make tools, harvest the land and bake bread. Medical instruments, which scientists believe were used to carry out complex medical operations – like skull trepanation – have also been found. Sculptures, paintings and pottery indicate a high level of artistic activity as well.

The discovery of Ukraine's hidden jewels began thirty years ago. Aerial photography in the Ukrainian forest-steppe revealed the existence of several dozen cities dating from the Copper Age. It was an enormous find – the biggest of the cities occupies an area of nearly 4.5 square kilometres. By comparison, the



much more famous ancient city of Ur in Mesopotamia occupied less than one square kilometre. At first, the archaeologists who found the site were sceptical but now, thanks to the results of sophisticated magnetic survey, even the most ardent sceptics are convinced that these gigantic settlements were not a figment of the imagination, but an unknown page of European pre-history.

Six millennia ago, this extraordinary civilisation stretched from an area in modern Romania in the west to the Dneper River in the east. The area now includes parts of Moldova and Ukraine.

The civilisation of Trypolye still holds many secrets, but one thing is clear enough; the history of European civilisation began at the time much earlier than most history books suggest, around the rivers of eastern Europe in what is now Romania and Ukraine.

### Wine and Music in Prehistoric Croatia

If you want a break from sun and sea, Croatia is packed with interesting historical and archaeological sites. Recently a 2000-year-old cave was discovered on the Peljesac peninsula in Dalmatia. It had remained hidden and protected by a mass of rock for more than two thousand years. The archaeologists who discovered the cave found relics of a pagan sanctuary. They believe that the sanctuary belonged to one of the Illyric tribes that inhabited the region and was in use between the fourth and first century BC – in other words before the Romans' expansion to this part of Europe.

According to experts, the caves were the location for wild pagan parties, and the occasional sacrifice, where large amounts of food and drink were consumed. Piles of ashes indicate that fires must have been part of the rituals. Maybe they sang songs round the campfire, like modern cowboys in the wild west.

**BISKUPIN, Poland** – the best-known archaeological reservation in Central Europe. Excavations at Biskupin began in 1934, revealing a settlement built of wood over 2700 years ago. It had been preserved in excellent condition; often called the 'Polish Pompeii'. The Lusatian culture fortified settlement had been built on a swampy peninsula. It was surrounded by a breakwater of slanting stakes driven into the ground and by a wooden defence rampart. The settlement was inhabited by a tribe of 800-1000 people. It could be entered through a gate in the rampart protected by a tower. A causeway/bridge, about 250 metres long, led to the settlement over the water and marshy ground.

According to my history teacher, there are archaeological finds in our country which suggest that prehistoric Stone Age people lived in this country about 30,000 years ago. One of the most famous settlements was in Věstonice in South Moravia where a small sculpture, 'Venus of Věstonice', was found. It is a sculpture of a woman, eleven centimetres tall and made of clay. According to my history teacher, it was made for magical purposes to protect fertility. The sculpture was discovered in 1925 and is probably the most famous archaeological find of this kind in the Czech Republic.

## 1 Context

Identify the source of these passages. Firstly, read each one carefully and decide what sort of publication you think it comes from. Secondly, look at the list below and choose the best source. You can check your answers at the bottom of the page. Were you right? What words and expressions and what features of style guided you?

Possible sources: a history essay / a newspaper / a school text book / a guide book / a novel / a museum guide / a letter / an encyclopaedia

## 2 Vocabulary

- Find three words that are used to indicate that something has been found.
- Find three types of things that have been found.
- Find three things that were *made* in these places.
- Find three things that were *done* in these places.

## 3 Writing

Which of the texts is the most interesting to read, and why? Try to copy the style in this writing activity. Think of a mysterious place in your country – somewhere surrounded by legend – and write a short passage about it, suitable for entry in a travel guide. Your objective is to awaken your readers' curiosity to such an extent that they feel they really must pay a visit!

Answers: 1 a newspaper 2 a travel guide 3 an encyclopaedia 4 a school essay or a letter



### 1 Introduction

a The first text is a poem by Dylan Thomas.

#### Do Not Go Gentle Into That Good Night

Do not go gentle into that good night  
Old age should burn and rave at close of day  
Rage, rage against the dying of the light

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

From Collected Poems of Dylan Thomas

b The second text is taken from *The Book of Ecclesiastes* (Chapter 3, verses 1–8) in *The Authorised Version of the Bible*.

To every thing there is a season, and a time to every purpose under the heaven:  
A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;  
A time to kill, and a time to heal; a time to break down, and a time to build up;  
A time to weep, and a time to laugh; a time to mourn, and a time to dance;  
A time to cast away stones,

and a time to gather stones together; a time to embrace and a time to refrain from embracing;  
A time to get and a time to lose; a time to keep, and a time to cast away;  
A time to rend, and a time to sew; a time to keep silence, and a time to speak;  
A time to love, and a time to hate; a time of war, and a time of peace.

### 2 Meanings

Read these lines from the poem and discuss the questions.

- i *Old age should burn and rave at close of day*  
Does this mean that old people should be angry at night?

- ii *Though wise men at their end know dark is right*  
Does this mean that intelligent people should accept that they have to die?
- iii *Because their words had forked no lightning*  
Does this suggest that the old men are going to leave no lasting memory?
- iv *Grave men ... who see with blinding sight*  
Are they seeing clearly, or not at all?
- v *Curse, bless, me now with your fierce tears*  
Is it possible to curse and bless someone at the same time?

### 3 Discussion

Discuss the Dylan Thomas poem. Consider the following:

- ◆ After a first reading, which images do you think are the strongest?
- ◆ Why does Thomas use *gentle* rather than *gently*?
- ◆ Which other words, or order of words, strike you as unusual?
- ◆ Why does he use so much repetition?
- ◆ What do you think inspired the poem?

### 4 Different versions

The English Bible is translated from the original Hebrew and the Authorised Version (17th century) contains much beautiful poetry. Text 2 is a well-loved passage that gives an example of its music and rich symbolism.

Below are extracts from the same passage but from a more modern translation from the 1990s. Match the modern translation with its traditional version. Which do you prefer and why?

God sets the time for sorrow and the time for joy  
the time for kissing and the time for not kissing  
the time for tearing and the time for mending

No modern equivalent was given for *a time to cast away stones, and a time to gather stones together*. Think first what it means to you and then try to express the same idea in a more modern way.

### 5 Creative writing

Write something about change yourself – in the form of either a song or a poem. Remember that rhyme is not necessary but take care with the rhythm of what you write. You may wish to write about changes in your own life or changes in your country's life – or change in general, and the way it affects the whole world.



### 1 Introduction

- a The following is taken from *Website Design Made Easy* (a booklet provided by *Internet magazine*).

If you run a company, you'd be crazy not to explore the potential of the Internet as a marketing medium. Alternatively, if you're stuck in a humdrum office job or seeking work, the web offers a cheap and easy way to set up on your own. There are fortunes to be made as the web expands – for example when the two partners who started *Yahoo!* floated their company on the New York stock market, they made \$98 million dollars each. But you'll have to work hard if you want to be successful. And perhaps the hardest part of all is

coming up with an original idea.

So once you've had the brainwave that will make you a millionaire, how do you go about putting it into practice? You'll need to do two things first: rent space on somebody's server (unless you can afford to rent your own) and put together the content.

The good news is that you can create a prototype of a website on your hard disk and sort out any problems before it goes 'live'. In other words, you can set up a virtual website, experiment with it and see if your ideas work before you have to hand over cash to a

service provider. Once you've paid them, it may be too late to change!

You'll need a main directory to store the content of your website. Within this, you'll need two sub-directories; one for pages and one for images. Then you'll have to create your cover page, a very important page indeed. The server will load this page when somebody first accesses your site so, in normal circumstances, it'll be the first page they see. It has to be good, as first impressions count, particularly on the Web.

- b The following are haiku poetry messages which are used on Japanese computers by Microsoft. They appear when your computer crashes! Haiku poetry has strict construction rules: five syllables in the first line, seven in the second, five in the third. They are designed to provide a powerful insight through extreme brevity, an essential element of Zen Buddhism.



Your file was so big.  
It might be very useful.  
But now it is gone.

Yesterday it worked.  
Today it is not working.  
Windows is like that.

A crash reduces  
Your expensive computer  
To a simple stone.

Three things are certain:  
Death, taxes and lost data.  
Guess which has occurred.

### 2 Sub-headings

Extract 1 initially had three sub-headings. Choose appropriate sub-headings from the list below and insert them where you think they should go.

tentative first steps  
commonly asked questions  
some misconceptions put right  
introduction  
creating the pages  
how to impress those who access your site  
conclusion  
making money on the web

### 3 References

Pronouns are frequently used in both written and spoken English to avoid constant repetition of nouns. It is important to understand what they refer to. Look at the pronouns that have been underlined in 1a and explain the references.

### 4 Clarity of language

1a aims to make a complicated subject easily understandable to the general reader. How has the writer tried to do this? Identify some features of style and choice of words.

### 5 Haiku

Would you find a haiku more helpful (or relaxing) than an impersonal error message on a computer screen? Give reasons for your answer. Finally, write a haiku of your own, about computers or a subject of your choice.



### 1 Introduction

The following is an extract from a short story called *Give Me Shelter* by Spencer Kirkwood.



I was walking out of the building when it started raining. 'Oh no,' I said to the elements, 'you aren't going to ruin an Armani suit *that* easily.' There was a huge fork of lightning, followed by a deafening roar of thunder. 'Oh what a lucky guy you are!' I said to myself. 'Now go back and wait inside the building.' Is talking to yourself in a thunderstorm a sign of madness?

The sliding doors groaned open and I stepped through them quickly. My raincoat only just made it as they closed with a hiss behind me. I glanced at my Guccis to make sure they were dry.

The receptionist was looking at a computer. She was wearing an immaculate suit with a Hermes scarf. Do we pay these people too much? I smiled at her and she smiled back. That was good. She isn't someone who smiles a lot.

I walked to the elevator. A young man was already there. He was whispering into his mobile phone. He had no style. He was wearing a blue three-piece suit with Nike trainers!

The elevator arrived and we stepped inside. He pressed the button for the seventh floor and I pressed the button for the eleventh. I smiled at him but he looked away. There was another rumble of thunder outside.

We were between the fourth and fifth floors when the elevator stopped.

There was a lurching noise, and we swayed slightly from side to side. The lights went out. I sighed and wished yet again that I worked in a newer building. There was a luminous dial on the emergency phone. I picked it up, but there was no dialling tone.

I couldn't see the young man but I could hear him. He was breathing quickly. 'Don't worry,' I said. 'Someone will sort it out.' Suddenly he hit the wall of the elevator with his fist. 'I can't stay here,' he shouted. 'I've got to get out.'

### 2 Explanations

**a** Answer the questions about these phrases from the story.

- i *I said to the elements*  
What are the elements?
- ii *The sliding doors groaned open*  
Why groaned?
- iii *Guccis/Nike trainers/Hermes scarf/Armani raincoat* Why does he mention clothes so much?
- iv *A lurching noise*  
Can you imitate the sound?
- v *A luminous dial*  
Why was that helpful?

**b** What do the following lines tell you about the central character? What adjectives would you use to describe him?

- i *'Oh what a lucky guy you are!' I said to myself.*
- ii *You aren't going to ruin an Armani suit that easily.*
- iii *I glanced at my Guccis to make sure they were dry.*
- iv *Do we pay these people too much?*
- v *He had no style.*

### 3 Style

- a** The author uses lots of short sentences – what is the effect of this?
- b** This story is told in the first person using 'I'. What impression do you get of the central character? Do you find him sympathetic? If not, what would he have to do to earn your sympathy?

### 4 Write on ...

Write the next part of the story, describing what happened in the lift and how the two people were eventually rescued.

#### Answers to activity 3a page 40

- Acrophobia means fear of high places
- Algophobia means fear of pain
- Ailurophobia means fear of cats
- Arachnophobia means fear of spiders
- Aviophobia means fear of flying
- Bacteriophobia means fear of germs
- Claustrophobia means fear of closed spaces
- Cynophobia means fear of dogs
- Haemophobia means fear of blood



### 1 Fact finding

Here are two passages from different sources about the same musician/composer, the Romanian George Enescu. Make a list of the facts you have learnt about Enescu (pure facts and not opinion) from the passages. Combine these facts into a short piece of writing suitable for an entry in a biographical dictionary. What do you feel is missing? What do you still need to know to write your entry correctly?

### 2 Opinion

- Look at the opinions expressed by the writers of these passages. Make a list of all the flattering adjectives used to describe Enescu's talent and his work. Add some similar words of your own.
- Think of a great musician from your own country – find out a few facts and then write a short piece, saying as many wonderful things as you can and never using the same adjective twice!

## George Enescu

One of the most prodigiously gifted musicians of the twentieth century, George Enescu was a great violinist and composer, a distinguished conductor, an accomplished pianist, able cellist and a famous violin teacher. He was the teacher of the famous Yehudi Menuhin. The greatest of Romanian musicians, Enescu contributed significantly to the development of music in his own country, even though he spent most of his working life in Paris. Although much that he wrote may be of greater musical significance, Enescu's most popular composition is the Romanian Rhapsody Number 1.



*A great humanist and complete artist, a conductor, violinist, pianist and eminent interpreter of Bach, Enescu showed such precocious and brilliant gifts as a youth that he was sent to the conservatory in Vienna and later to Paris. The multiplicity of Enescu's artistic activities limited his production to thirty-three works. Rumanian folk music colours all his work with a language at once completely original and profoundly poetic.*

#### Activity 1c page 44

The titles of the Beatles songs are:

*All You Need Is Love, I Want To Hold Your Hand, Back In The USSR, A Hard Day's Night, Here There And Everywhere, The Long And Winding Road, Lucy In The Sky With Diamonds, With A Little Help From My Friends, You've Got To Hide Your Love Away*

#### Activity 3d page 45

Who was the fifth Beatle?

The original Beatles who toured Germany were: John Lennon, Paul McCartney, George Harrison, Pete Best and Stuart Sutcliffe. The drummer Pete Best was later replaced by Ringo Starr. Stuart Sutcliffe, who died in Hamburg in 1961, is usually thought of as the fifth Beatle.

#### Exercise 8b page 47

Who are the other composers? Read the information until you find the answers you are looking for.

##### Peter Ilyich Tchaikovsky (1840–93)

Studied at the St Petersburg Conservatory and later taught at the Moscow Conservatory. He had a wealthy patroness, Mme von Meck. Rich orchestration. Melodious, very emotional, often melancholy. Music always popular and influential. Wrote six symphonies, also ballet music: *Swan Lake* (1876), *Sleeping Beauty* (1889), *The Nutcracker* (1892) and had a profound influence on dance as an art form. Operas include *Eugene Onegin* (1879).

##### Zoltán Kodály (1882–1967)

Hungarian composer, music educator, and collector of folk music. With Bartók, he collected thousands of Hungarian folk songs and dances. He devoted much time and energy to the problems of music education. The Kodály Music School still flourishes in Kecskemet,

Hungary, and Kodály's method of teaching music to children is used all over the world.

##### Franz Liszt (1811–96)

Hungarian composer. Revolutionary figure in romantic music, the greatest pianist of his time. Lived in Parisian artistic circles, enthralled audiences with his playing. Taught most of the major pianists of the next generation. He transformed the form of the sonata with his *Sonata in B Minor* (1853).

##### Antonín Dvořák (1841–1904)

Czech composer. Influenced by Wagner and Brahms, he developed an original style, profoundly influenced by the music of his own country. Wrote nine symphonies, chamber works, a violin concerto, a cello concerto and seven operas. He worked as director of the National Conservatory of Music in New York and became interested in the spirituals of the black communities and songs from the plantations. These influenced his 9th symphony in E minor *From the New World* (1893).

##### Bedřich Smetana (1824–84)

Czech composer. Creator of a national style in Czech music, best known for the opera *The Bartered Bride* (1866). Famous symphonic poem *My Country* (1879).

##### Fryderyk Chopin (1810–49)

Polish composer. Brought piano music to new heights of expressiveness. 1830s, settled in Paris. Established the piano as a solo instrument free from choral or orchestral influence. In his Piano concertos in E Minor and F Minor, the piano dominates the orchestra. Wrote preludes, sonatas, nocturnes and scherzos. Also expressed Polish nationalism in several polonaises and mazurkas.

##### Ignace Jan Paderewski (1860–1941)

Polish pianist, composer and statesman. Regarded as greatest pianist since Liszt. Patriot. First Prime Minister of the new Poland for ten months in 1919 and again in 1940. Most famous work is *Minuet in G* for piano; also wrote a piano concerto, a symphony and an opera.



### 1 Introduction

- a** The following text is from *Birdsong* by Sebastian Faulks. This passage is from near the beginning of the book when Stephen, the hero, goes on a picnic with two French families before the start of the Second World War.

Stephen made conversation to Madame Bérard, though her eyes were only for her husband, who settled himself at the foot of a tree with a glass of wine and some chicken which he ripped from the bone with a sideways shake of his head...

No one else seemed to have much appetite. Various cheeses and pies were produced from the hampers by Madame Azaire but were returned with only a slice or two missing. Bérard ate some jellied tongue as well as the chicken; Lisette managed a strawberry tart and some little cakes Madame Azaire had made herself. She and her brother drank orangeade while the others had wine from the Loire valley which immersion in the placid water had not chilled.



- b** This text is from *The Wind in the Willows*, a classic children's book about written in 1908 by Kenneth Grahame. The central characters are a rat, a mole, a badger and a toad. This extract describes the Mole's first trip on the river with his new friend the Water Rat.

The Rat ... climbed up into his hole above, and after a short interval reappeared staggering under a fat, wicker luncheon-basket.

'What's inside it?' asked the Mole, wriggling with curiosity.

'There's cold chicken inside it,' replied the Rat briefly; 'coldtonguecoldhamcoldbeef pickledgherkinssaladfrenchrollscressandwidge spottedmeatgingerbeerlemonadesodawater'

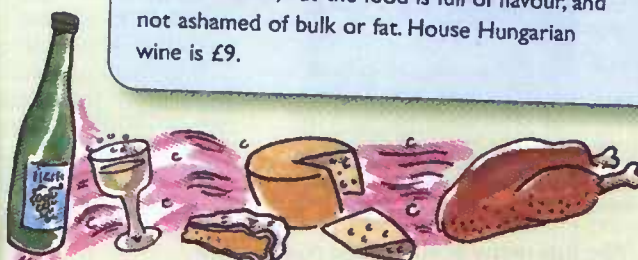
'Oh stop, stop,' cried the Mole in ecstasies; 'This is too much!'

'Do you really think so?' inquired the Rat seriously, 'It's only what I always take on these little excursions: and the other animals are always telling me that I'm a mean beast and cut it very fine!'

- c** The following text is from *The Good Food Guide*.

### The Gay Hussar

It attracts regulars, but there is no need to pretend to have a Hungarian relative: everybody gets the same treatment. Who else serves Transylvanian stuffed cabbage, chilled cherry soup, quenelles of carp, or Serbian-style chicken with egg barley? It may taste a bit less exotic than it sounds, but the food is full of flavour, and not ashamed of bulk or fat. House Hungarian wine is £9.



### 2 Vocabulary

Make a list of all the different foods mentioned in the extracts, with the adjectives or verbs used with them. Which two items sound the most interesting and which are not interesting at all? Give reasons for your answers.

### 3 Comparisons

The first two passages describe very different picnics. Find as many differences and similarities between them as you can. Make a note of the words that add to the distinctive atmosphere of each one.

### 4 Recommendations

Although the food is highly recommended in the third text, there are two small criticisms. Can you spot them?

### 5 Writing

Write a description of a picnic, barbecue, party or wedding etc. which you attended where there was a lot of food and drink. Imagine you are writing to a foreigner who knows nothing about the food in your country. Include descriptions of things that happened.





### 1 Introduction

- a The following extract is from *Cat's Eyes* by Margaret Atwood.



The fact is that I hate this city. I've hated it so long I can hardly remember feeling any other way about it. Once it was fashionable to say how dull it was. First prize a week in Toronto, second prize two weeks in Toronto. Toronto the Good, Toronto the Blue, where you couldn't get wine on Sundays. Everyone who lived here said those things: provincial, self-satisfied, boring. If you said that, it showed you recognised these qualities but did not partake of them yourself.

Now you're supposed to say how much it's changed. *World-class city* is a phrase they use in magazines these days, a great deal too much. All those ethnic restaurants, and the theatre and the boutiques. New York without the garbage and the muggings, it's supposed to be. People from Toronto used to go to Buffalo for the weekends, the men to watch girlie shows and drink afternoon beer, the women to shop; they'd come back wearing several layers of clothes to smuggle them

through Customs. Now the weekend traffic is the other way around.

I've never believed either version, the dull, the world-class. Toronto was never dull, for me. Dull isn't the word you'd use to describe such misery and enchantment.

And I can't believe it's changed. Driving in from the airport yesterday in the taxi, past the flat neat factories and warehouses that were once flat neat farms, mile after mile of caution and utilitarianism, and then through the centre of the city with the glitz and the European-style awnings and the paving-stones, I could see it's still the same. Underneath the flourish and ostentation is the old city, street after street of thick red brick houses, with their front porch pillars like the off-white stems of toadstools and their watchful, calculating windows. Malicious, grudging, vindictive, implacable.

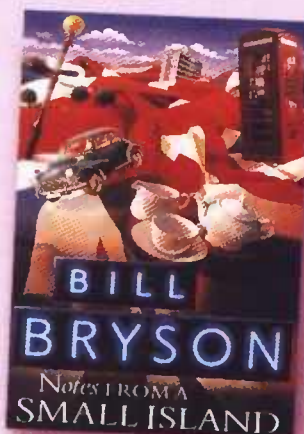
In my dreams of this city, I am always lost.

- b The following text is from *Notes from a Small Island* by Bill Bryson.

I didn't hate Milton Keynes immediately, which I suppose is as much as you could hope for the place. You step out of the station and into a big open square lined on three sides with buildings of reflective glass, and have an instant sense of spaciousness such as you almost never get in English towns ...

Though I have spent much time wandering through new towns trying to imagine what their creators could possibly have been thinking, I had never been to Milton Keynes. In many ways, it was much superior to any new town I had seen before ...

The oddest thing was that there were no shops and no-one about. I walked for some distance through the central core of the town, up one avenue and down another and through the shadowy streets that connected them. Every car park was full and there were signs of life behind the gaping office windows, but almost no passing traffic and never more than one of two other pedestrians along the endless vistas of road. I knew there was a vast shopping mall in the town somewhere ... but I couldn't for the life of me find it, and I couldn't even find anyone to ask.



### 2 Cultural references

Apart from the names used, is there anything else that tells you that the first text is about a city in Canada and the second a town in England?

### 3 Words and phrases

Find words in the texts that mean:

- i being attacked in the street and robbed
- ii canopies, shelters
- iii a poisonous mushroom-like fungus
- iv traditional, native to a particular culture
- v central part, heart
- vi spiteful, nasty
- vii share, participate in
- viii relentless, without mercy
- ix glamour, sparkle, gloss
- x immediate

### 4 Criticisms

- a The first text uses critical adjectives and nouns with unpleasant connotations to paint its picture. Which ones can you find and what images do they give you?
- b The second text implies criticism rather than stating it openly. What do you think Bill Bryson didn't like about Milton Keynes?

### 5 A place I have never liked

Write a short piece being critical about a place you don't like. Try to use a good variety of adjectives and pick on one or two details to illustrate what it is you object to so strongly.



### 1 Introduction

The text is from *Transylvania and Beyond* by Dervla Murphy.

In 1990, Irish writer Dervla Murphy returned to Romania for the first time since 1950, when she had been there on a cycling tour. During her many adventures on her second visit, she found herself visiting the beautiful monasteries in Romanian Moldova, or Moldavia, as she calls the region in her book.

### 2 Colours

- a Look at the first paragraph and find words that refer to shades of the following colours or natural objects that were used to make them:

- i yellow (5 items)
- ii black (2 items)
- iii blue (2 items)

- b Which word is the name of a plant which has yellowish flowers but roots which give a red dye?
- c Which two compound adjectives are used to describe the colours of the frescos?

### 3 Adjectives and adverbs

Choose an adjective or adverb to fill the eight gaps in the second paragraph.

- |                 |              |
|-----------------|--------------|
| 1 a alone       | b lonely     |
| 2 a original    | b originally |
| 3 a simply      | b simple     |
| 4 a defensively | b protective |
| 5 a dark        | b darkly     |
| 6 a deep        | b deeply     |
| 7 a wooden      | b plastic    |
| 8 a warm        | b warmly     |

### 4 Letter-writing

Imagine that a wonderful church in your country is about to be flooded and lost forever because of the building of a dam, which is needed to provide much-needed water for nearby towns. Write a letter to UNESCO asking them to make the place a cultural heritage site to be preserved and protected for future generations to enjoy. You will need to include some details about what makes the building so special.

Moldavia's painted churches, post-dating the fall of Constantinople by at least fifty years, have been described as 'posthumous child of Byzantine art'. The blizzards of some 450 winters have almost completely erased the frescos from the northern and north-eastern walls but of the survivors Josef Strzowski wrote in 1913, 'No other country in the world offers us anything similar' – a statement never since disputed. The still-glowing colours are believed to have been derived from madder; ochre or unripe wheat ears; indigo plants or lapis lazuli; charcoal or soot; gold dust. Before its application to a plaster base containing lime and sand, each paint was mixed – experts surmise – with weather-resistant egg yolk and cow's bile.

One wonders – whoever first discovered that cow's bile was weather resistant? And how did it come about that so many of these esoteric technical discoveries were lost during subsequent centuries?

At the head of the valley, Humor Monastery stands<sup>1</sup> \_\_\_\_\_ few traces remaining of the<sup>2</sup> \_\_\_\_\_ fortifications. It is a long<sup>3</sup> \_\_\_\_\_ building with a steeply pitched roof and no tower, surrounded by level grassland – that morning covered in sheet ice. Nearby, a<sup>4</sup> \_\_\_\_\_ semicircle of spruce-clad peaks and ridges rose<sup>5</sup> \_\_\_\_\_ against the<sup>6</sup> \_\_\_\_\_ blue of the mountain sky. There was no-one in sight – nothing moving, no sound – as I sat on an old<sup>7</sup> \_\_\_\_\_ bench in the<sup>8</sup> \_\_\_\_\_ sun and gazed at Humor's south wall.





### 1 Introduction

- a** The following text is from *Northern Lights* by Philip Pullman.

*Lyra, the young heroine of the story, listens to the witch, Serafina Pekkala talk about love.*

"You are so young, Lyra, too young to understand this, but I shall tell you anyway and you'll understand it later: men pass in front of our eyes like butterflies, creatures of a brief season. We love them; they are brave, proud, beautiful, clever; and they die almost at once. They die so soon that our hearts are continually racked with pain. We bear their children, who are witches if they are female, human if not; and then in the blink of an eye they are gone, felled, slain, lost. Our sons, too. When a little boy is growing, he thinks he is immortal. His mother knows he isn't. Each time becomes more painful, until finally your heart is broken. Perhaps that is when Yambe-Akka comes for

you. She is older than the tundra. Perhaps, for her, witches' lives are as brief as men's are to us."

"Did you love Farder Coram?"

"Yes. Does he know that?"

"I don't know, but I know he loves you."

"When he rescued me he was young and strong and full of pride and beauty. I loved him at once. I would have changed my nature, I would have forsaken the star-tingle and the music of the Aurora; I would never have flown again – I would have given all that up in a moment, without a thought, to be a gypcian boat-wife and cook for him and share his bed and bear his children. But you cannot change what you are, only what you do. I am a witch. He is a human. I stayed with him for long enough to bear him a child ..."

- b** This poem is called *Valentine* and was written by Carol Ann Duffy.

### Valentine

Not a red rose or a satin heart. I give you an onion.

I give you an onion.

It is a moon wrapped in brown paper.

It promises light like the careful undressing of love.

Here,

It will blind you with tears like a lover.

It will make your reflection a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

Its fierce kiss will stay on your lips, possessive and faithful as we are,

for as long as we are. Take it.

Its platinum loops shrink to a wedding-ring, if you like.

Lethal.

Its scent will cling to your fingers, cling to your knife.

### 3 Continuing the conversation

How do you feel text 1 will continue? What most probably happened to Serafina Pekkala's son, whose father is Farder Coram? Write the next few lines, trying to keep to the atmosphere and style. Start with Lyra's question and then the witch's reply. If you are inspired, write some more of their dialogue.

### 4 Adjectives

Check that you understand the following adjectives from the poem:

satin    wobbling    cute    fierce  
platinum    lethal

Which of the adjectives mean

- i sweet
- ii unsteady
- iii deadly
- iv aggressive?

What do the other two usually describe?

### 2 Drawing inferences and reading between the lines

- a** What do you learn from text 1 about the life of a witch – both what is stated and what is implied?
- b** Who do you think Yambe-Akka could be?
- c** What do you learn about Farder Coram?
- d** What do you think the following are:
- ♦ the tundra
  - ♦ the star-tingle
  - ♦ the music of the Aurora
  - ♦ a gypcian boat-wife

A native English speaker would not know all of these – everyone will have to use their imagination.

#### Activity 2, page 66

The *best man* is a friend of the *groom*, the man who is getting married and he usually carries the *rings*, the silver or gold bands that the couple wear. The verb *ring* has nothing specifically to do with weddings. A *bouquet* is a floral arrangement carried by the *bride*, the woman who is getting married, who of course wears a *wedding dress*. A *bridle* is something you put on a horse's head if you want to ride it (nothing to do with weddings). *Bridesmaids* are women or girls who attend the bride. Before marrying some people get *engaged*, at which point they become *fiancé* or *fiancée*. To *groom* is another word associated with horses and means to brush a horse or generally make sure it is in good condition. A *honeymoon* is a holiday taken by the bride and groom after the wedding. The *reception* is the party after the wedding. A *witness* is someone who attends the signing of the wedding certificate.



### 1 Titles

- a** At the moment each text simply has a name as a title. Read the texts and suggest sub-titles to encourage readers to find out more.

*Miloš Forman – the director with the natural gift*

- b** Can you match the following biographical details to the correct director? Are there any clues in their names or the text?

Born Craiova, Romania, 26 Feb 1900. Died 1984

Born near Turkeve, Hungary 16 September 1893.

Died 1956

Born Sucha, which is now in Poland, 22 June 1906

Born Budapest 24 December 1888. Died 1962

Born Čáslav, Czechoslovakia 18 February 1932

The answers are at the bottom of page 122.

### 2 Endings

The last sentences of all the extracts are unfinished. Choose the right continuation below to complete each extract.

- i ... pinching a baby to make it cry on cue!
- ii ... his next project – One Flew Over the Cuckoo's Nest (1975) – about the inmates of a mental asylum, was a huge hit and won all the major Oscars, as well as establishing the career of Jack Nicholson.
- iii ... he was executive producer on some classic British films, including the brilliant The Third Man (1949), which starred Orson Welles.
- iv ... his big hits were two of his colour films of the 1950s: How to Marry a Millionaire (1953) and the Oscar-nominated Three Coins in a Fountain.
- v ... including Double Indemnity, one of the greatest of all examples of 1940s film noir.

### 3 Understanding words and meaning

Find words in the texts that mean:

- i restrained and not at all exaggerated
- ii showing signs of being successful
- iii careful and with great attention to detail
- iv harsh and without pity
- v worked in one particular style
- vi disordered and confused
- vii ranks, levels
- viii colourful (character)

Answers are in the order in which they appear in the text.

#### 1 Miloš Forman

Miloš Forman made his name in Europe for his special ability to work with young semi-professional actors, often working with non-professionals. His aim was to create an understated, naturalistic feel to his films. He studied film at the Prague Academy of Music and Dramatic Art, then worked briefly as a scriptwriter and assistant director. His early years in Hollywood were not very promising but during the hippie era Forman found it easier to get films made and his film *Taking Off* (1970) is now a classic. It tells the story of a family's attempts to find their missing hippie daughter, which brilliantly evokes the generation gap between young Americans and their parents at the end of the 1960s. It was a critical but not very commercial success but ...



#### 2 Michael Curtiz

Curtiz was a meticulous and skilled film-maker, who added a touch of class to all the films he made. One of his best films was the James Cagney classic *Angels With Dirty Faces* (1938) for which both Curtiz and Cagney received Oscar nominations. Curtiz finally won the Oscar he deserved for directing the Humphrey Bogart / Ingrid Bergman classic *Casablanca* (1943). Working for Warner Brothers for 30 years, he was an obsessive film-maker and ruthless director on the set who tried to make scenes in his action movies as realistic as possible. He was even accused of ...



#### 3 Jean Negulescu

Negulescu directed tough black and white thrillers for Warner Brothers during the 1940s, then joined 20th Century-Fox during the 1950s. Thereafter he specialised in colourful entertainments. He will best be remembered for the earlier films, including *The Mask of Dimitrios* (1944), a big atmospheric thriller which used flashback in a clever and unexpected way. He was one of the greatest directors of black and white movies of all time, yet ironically ...

#### 4 Billy Wilder

Wilder arrived in Hollywood in the 1930s and became one of the greatest writer-directors of all time. He is perhaps best known for the Marilyn Monroe / Tony Curtis / Jack Lemmon classic *Some Like It Hot* (1958), the chaotic story of two male musicians on the run from the Mafia who join an all-female orchestra. However, some of Wilder's other films are even higher in the echelons of Hollywood classics ...



#### 5 Alexander Korda

Korda is mainly remembered as an ambitious and flamboyant film producer, but he also directed. By 1917, he was at the centre of the energetic Hungarian film industry, with his own studio and production company. He was appointed Commissioner for Film Production in the Karolyi government, but had to leave the country when the government fell. He then made films in five different countries. In Austria, Korda and his actress wife Maria teamed up with Hungarian writers Lajos Biro and Ernest Vajda, who both became hugely successful in Hollywood. Korda arrived in Hollywood in 1927, but he found it difficult to conform to the studio system, and the arrival of talking pictures meant the end of Maria's film career. It was when he returned to Europe that Korda's film career really took off. In the late 1940s ...



### 1 Introduction

The text is from *Long Walk to Freedom* by Nelson Mandela.

My actual release time was set for 3 p.m., but Winnie [Mandela] and Walter [Sisulu] and the other passengers from the chartered flight from Johannesburg did not arrive until after two. There were already dozens of people at the house, and the entire scene took on the aspect of a celebration. Warrant Officer Swart prepared a final meal for us all and I thanked him not only for the food he had provided for the last two years but also the companionship. Warrant Officer James Gregory was also there at the house, and I embraced him warmly. In the years that he had looked after me from Pollsmoor to Victor Verster, we had never discussed politics, but our bond was an unspoken one and I would miss his soothing presence. Men like Swart, Gregory and Warrant Officer Brand reinforced my belief in the essential humanity even of those who had kept me behind bars for the previous twenty-seven and a half years.

There was little time for lengthy farewells. The plan was that Winnie and I would be driven in a car to the front gate of the prison. I had told the authorities that I wanted to be able to say goodbye to the guards and warders who had looked after me and I asked that they and their families wait for me at the front gate, where I would be able to thank them individually.

At a few minutes after three, I was telephoned by a well-known SABC [South African Broadcasting



Corporation] presenter who requested that I get out of the car a few hundred feet before the gate so that they could film me walking towards freedom. This seemed reasonable, and I agreed. This was my first inkling that things might not go as smoothly as I had imagined.

By 3.30, I began to get restless, as we were already behind schedule. I told the members of the Reception Committee that my people had already been waiting for me for twenty-seven years and I did not want to keep them waiting any longer. Shortly before four, we left in a small motorcade from the cottage. About a quarter of a mile in front of the gate, the car slowed to a stop and Winnie and I got out and began to walk towards the prison gate.

At first, I could not really make out what was going on in front of us, but when I was within 150 feet or so, I saw a tremendous commotion and a great crowd of people: hundreds of photographers and television cameras and newpeople as well as several thousand well-wishers. I was astounded and a little bit alarmed. I had truly not expected

such a scene: at most, I had imagined that there would be several dozen people, mainly the warders and their families. But this proved to be only the beginning; I realised we had not thoroughly prepared for all that was about to happen.

Within twenty feet of the gate, the cameras started clicking, a noise that sounded like some great herd of metallic beasts. Reporters started shouting questions; television crews began crowding in; ANC supporters were yelling and cheering. It was a happy, if slightly disorientating, chaos. When a television crew thrust a long, dark and furry object at me, I recoiled slightly, wondering if it were some newfangled weapon developed while I was in prison. Winnie informed me that it was a microphone.

When I was among the crowd I raised my right fist, and there was a roar. I had not been able to do that for twenty-seven years and it gave me a surge of strength and joy. We stayed among the crowds for only a few minutes before jumping back in the car for the drive to Cape Town. Although I was pleased to have such a reception, I was greatly vexed that I did not have the chance to say goodbye to the prison staff. As I finally walked through those gates to enter a car on the other side, I felt – even at the age of seventy-one – that my life was beginning anew. My ten thousand days of imprisonment were over.

### 2 Comprehension: words and facts

- i para 1: Give other words for *soothing* and for *behind bars*.
- ii para 2: How is a *warder* different from a *guard*?
- iii para 3: Which word means a vague idea?
- iv para 4: How would you define a *motorcade*?
- v para 5: Which word means a lot of noise, confusion and excitement?
- vi para 6: Which adjective means *confusing* and which noun means *a state of confusion*?
- vii para 7: Give another word for *vexed*.
- viii Describe in your own words how Mandela felt when he raised his fist in the air.

### 3 Interpretation and opinion

- a What impression do you get of Mandela's relationship with the prison officers? Support your opinion by referring to the text.
- b What tells us that Mandela has been locked up for a long time? Once again, support your opinion with information and details from the passage.

### 4 Writing

Imagine you are one of the reporters waiting outside the prison for Mandela to be released. Write an article describing the atmosphere and what happened when you actually saw him. Add anything else you may know from your own reading.

#### Answer to Unit 14 Extra, question 1

Born Craiova, Romania, 26 Feb 1900. Died 1984 – Jean Negulescu  
Born near Turkeve, Hungary 16 September 1893. Died 1956 –  
Alexander Korda

Born Sucha, which is now in Poland, 22 June 1906 – Billy Wilder  
Born Budapest 24 December 1888. Died 1962 – Michael Curtiz  
Born Čáslav, Czechoslovakia 18 February 1932 – Miloš Forman



### 1 Introduction

**a** The text is taken from *The Turner Prize*, a leaflet published by the Tate Gallery in London. The Turner Prize is an award given every year to young, original artists.

1995



Damien Hirst claimed the prize and unprecedented queues snaked round the Tate to see his work of cows in formaldehyde *Mother and Child, Divided*. The tabloids went berserk, asking: 'Have they gone stark-raving mad? Modern art experts never learn. But perhaps they are smart, since they make huge profits out of garbage – and now dead animals.'

1996

The shortlist was condemned by critics as 'boring' or 'sensible' mostly because of a lack of shock tactics and tabloid hysteria. Douglas Gordon won for work created in various media, photography, installation and film. It investigates how and why we establish meanings for our experiences, when we are constantly saturated by new information, eroding our sense of self. It was the first time a video artist had received the Prize.

1997

The new phenomenon of an all-woman shortlist provoked accusations of political correctness. But the four contenders were rightly praised for the achievements of British women artists. Wearing was the winner for her work using photography and video, collaborating with members of the public. She produces documentary insights into the complexities of everyday life.

1997

Clive Oflin was the only male artist on the shortlist and the first black artist to win the Prize. Oflin's vibrant and beautiful paintings are embellished with and propped up on resin-coated elephant dung, which produced outcries.

**b** The text is from *American Bohemians in Paris* by Ernest Hemingway.

For the first dose of Rotonde individuals you might observe a short, dumpy woman with newly-blonde hair, a face like a pink enamelled ham, and fat fingers that reach out of the long blue silk sleeves of a Chinese-looking smock. She is sitting hunched forward over the table, smoking a cigarette in a two-foot holder, and her flat face is absolutely devoid of any expression.

She is looking flatly at her masterpiece that is hung on the white plaster wall of the café, along with some 3,000 others, as part of the Rotonde's salon for customers only. Her masterpiece looks like a red mince pie descending the stairs, and the adoring, though expressionless, painter spends every afternoon and evening seated at the table before it in a devout attitude.

**b** Find words in the Hemingway text that mean:

- xi fat and not very tall
- xii sincere and worshipping
- xiii a loose garment, like a long blouse
- xiv an amount (usually of something unpleasant)
- xv lacking

### 3 Comprehension: information given and implied

What have you learnt about

- i the Turner Prize
- ii the Rotonde
- iii British tabloids
- iv Ernest Hemingway
- v public interest in Damien Hirst's winning exhibit?

### 2 Words and meanings

**a** Find words in the Turner Prize information that mean:

- i a number of people or things that have been selected from a larger group before a final selection is made
- ii a small-sized newspaper, usually a sensational one
- iii competitors
- iv completely filled (literally with water)
- v rubbish, waste
- vi a strong-smelling gas, used to preserve specimens, especially in biology
- vii decorated
- viii an accurate and deep understanding
- ix waste matter from animals, especially large animals
- x mad, crazy

### 4 Drawing conclusions

- a** What do you understand by the phrase *political correctness*? How does this relate to what happened in 1997?
- b** What do the winners of the Turner Prize in '96, '97 and '98 have in common?
- c** If you compare the reactions of the tabloid press in '95 and '96, what conclusions do you come to?

### 5 Expressing opinions

What do you think of modern art? Exciting or a complete waste of time? Do you consider video and photography legitimate forms of art? Give some examples of modern artists whose work you particularly admire or dislike (from your own country if possible).



### 1 Introduction

- a** The text is from *Lord of the Flies* by William Golding. A group of schoolboys stranded on an island are celebrating the hunting and killing of a pig.

Jack leapt on to the sand.

'Do our dance! Come on! Dance!'

He ran stumbling through the thick sand to the open space of rock beyond the fire. Between the flashes of lightning the air was dark and terrible; and the boys followed him, clamorously. Roger became the pig, grunting and charging at Jack, who side-stepped. The hunters took their spears, the cooks took spits, and the rest clubs of fire-wood. A circling movement developed and a chant. While Roger mimed the terror of the pig, the littluns ran and jumped on the outside of the circle. Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.

*'Kill the beast! Cut his throat! Spill his blood!'*

The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse. Roger ceased to be a pig and became a hunter, so that the centre of the ring yawned emptily. Some of the littluns started a ring on their own; and the complementary circles went round and round as though repetition would achieve safety of itself. There was the throb and stamp of a single organism.

- b** The text is from *East Coker, the Four Quartets* by T. S. Eliot.

In that open field  
If you do not come too close, if you do not come too close.  
On a summer midnight, you can hear the music  
Of the weak pipe and the little drum  
And see them dancing around the bonfire  
The association of man and woman  
In daunsinge, signifying matrimonie  
Round and round the fire  
Leaping through the flames, or joined in circles,  
Rustically solemn or in rustic laughter  
Lifting heavy feet in clumsy shoes,  
Earth feet, loam feet, lifted in country mirth  
Mirth of those long since under earth  
Nourishing the corn. Keeping time,  
Keeping the rhythm in their dancing ...



### 2 Making comparisons

The two texts are both about dancing as a form of celebration. Find as many points of similarity as you can between the two passages and also as many points as you can of difference. How do the atmospheres compare?

### 3 Words and meanings

In the extract from *Lord of the Flies* ...

- a** Find words that mean:

- i surrounded
- ii skewer, a long stick for cooking meat
- iii expressed without speech
- iv incantation, repetition over and over again
- v noisily

- b** There is a word in this text that you will not find in the dictionary as it has been invented for the book – what is it and what do you think it means?

In the poem ...

- c** Choose the probable meaning of the following words:

*loam*: i large ii bare iii soil iv weighty  
*mirth*: i laughter ii tears iii existence iv custom

- d** What does *under earth* mean?

### 4 Questions of style

- a** In text 1, why is '*Kill the beast! Cut his throat! Spill his blood!*' written in *italics*?
- b** In text 2, why do you think two words in line 7, *daunsinge* and *matrimonie* are written in strange spelling? Why do you think the poet has chosen to do this and what is the effect?

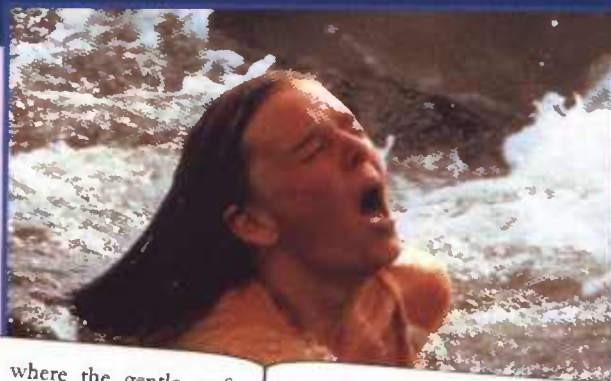
### 5 Inferring

- a** Who do you think Jack, Roger, Piggy and Ralph are? Can you distinguish between them? What do you learn about where they are? What could the beast be?
- b** In the poem, who is dancing round the bonfire? And why?



### 1 Introduction

The text is from *Jaws* by Peter Benchley.



The woman rose and walked to where the gentle surf washed over her ankles. The water was colder than the night air, for it was only mid-June. The woman called back, 'You're sure you don't want to come?' But there was no answer from the sleeping man.

She backed up a few steps, then ran at the water. At first her strides were long and graceful, but then a small wave crashed into her knees. She faltered, regained her footing, and flung herself over the next waist-high wave. The water was only up to her hips, so she stood, pushed the hair out of her eyes, and continued walking until the water covered her shoulders. There she began to swim – with the jerky, head-above-water stroke of the untutored.

A hundred yards offshore, the fish sensed a change in the sea's rhythm. It did not see the woman, nor yet did it smell her. Running within the length of its body were a series of thin canals, filled with mucus and dotted with nerve endings, and these nerves detected vibrations and signalled the brain. The fish turned towards shore.

The woman continued to swim away from the beach, stopping now and then to check her position by the lights shining from the house. The tide was slack, so she had not moved up or down the beach. But she was tiring, so she rested for a moment, treading water, and then started for the shore.

The vibrations were stronger now, and the fish recognised prey. The sweeps of its tail quickened, thrusting the giant body forward with a speed that agitated the tiny phosphorescent animals in the water and caused them to glow, casting a mantle of sparks over the fish.

The fish closed on the woman and hurtled past, a dozen feet to the side and six feet below the surface. The woman felt only a wave of pressure that seemed to lift her up in the water and ease her down again. She stopped swimming and held her breath. Feeling nothing further, she resumed her lurching stroke.

The fish smelled her now and the vibrations – erratic and sharp – signalled distress. The fish began to circle close to the surface. Its dorsal fin broke water, and its tail, thrashing back and forth, cut the glassy surface with a hiss. A series of tremors shook its body.

For the first time, the woman felt fear, though she did not know why. Adrenalin shot through her trunk and her limbs, generating a tingling heat and urging her to swim faster. She guessed that she was fifty yards from shore. She could see the line of white foam where the waves broke on the beach. She saw the lights in the house, and for one comforting moment she thought she saw someone pass by one of the windows.

The fish was about forty feet away from the woman, off to the side, when it turned suddenly to the left, dropped entirely below the surface, and with two quick thrusts of its tail, was upon her.

### 2 Beginnings

This is the beginning of the novel. Do you find it effective? Does it make you want to read on? What do you think happened in the next few paragraphs? How would you describe the style? Look at sentence length, paragraph length and choice of words. How does this contribute to the readability of the book?

### 3 Reading for information and effect: the fish and the woman

- When do we learn that the fish is actually a shark? Make a list of all the information you have learned about sharks from this extract. Why do you think the word *shark* is not used, but simply *the fish*?
- The woman has no name – she is simply *the woman*. What is the effect of this? Do you think she is in any way to blame for what happened? Do you feel pity for her?

### 4 Vocabulary: water

List words connected with water and moving through it. Choose any three and say why you think they are effective.

### 5 Changing viewpoints: prey and predator

Note how the viewpoint changes between the prey and the predator in successive paragraphs until the end when they come together. Write a similar passage yourself. First choose your two contestants – animal/human, fish/human, animal/animal etc. Start with them becoming aware of each other, getting closer and end with their meeting. You can describe the outcome or leave it to our imagination ...



### 1 Introduction

- a The following is a poem called *I wish I'd looked after me teeth* by Pam Ayres.



### I wish I'd looked after me teeth

Oh, I wish I'd looked after me teeth,  
And spotted the perils beneath  
All the toffees I chewed  
And the sweet sticky food.  
Oh, I wish I'd looked after me teeth.

I wish I'd been that much more willing  
When I had more teeth there than filling  
To give up gobstoppers,  
For respect to me choppers,  
And to buy something else with me shilling.

My mother she told me no end,  
'If you've got a tooth, you've got a friend.'  
I was young then, and careless,  
My toothbrush was hairless,  
I never had much time to spend.

If I'd known I was paving the way  
To cavities, caps and decay,  
The murder of fillings  
Injections and drillings  
I'd have thrown me sherbet away.

How I laughed at my mother's false teeth,  
As they foamed in the waters beneath  
But now comes the reckoning  
It's me they are beckoning  
Oh, I wish I'd looked after me teeth.

- b The poem is *Jimmy Jet and His TV Set* by Shel Silverstone.



### Jimmy Jet and His TV Set

I'll tell you the story of Jimmy Jet -  
And you know what I tell you is true,  
He loved to watch his TV set  
Almost as much as you.

He watched all day, he watched all night  
Till he grew pale and lean,  
From 'The Early Show' to 'The Late Late Show'  
And all the shows between.

He watched till his eyes were frozen wide,  
And his bottom grew into his chair,  
And his chin turned into a tuning dial,  
And antennae grew out of his hair.

And his brain turned into TV tubes,  
And his face to a TV screen.  
And two knobs saying 'VERT.' and 'HORIZ.'  
Grew where his ears had been.

And he grew a plug that looked like a tail  
So we plugged in little Jim.  
And now instead of him watching TV  
We all sit around and watch him.

### 2 Medium and message

Both these poems are comic and yet have a serious message. Do you think the comic writing adds to or detracts from this message? Are there any subjects you feel should not be treated in this comic manner?

### 3 Audience

What audience do you think these poems were written for? (age/type etc.) What do you base your conclusions on? (theme/treatment/vocabulary etc.) Try reading them aloud. What difference does this make?

### 4 Words

- a The first poem has lots of words connected with teeth and going to the dentist. Make a list and find out the meanings. Which words does the poet try to create a comic effect with?
- b The second poem has lots of words connected with television. Make a list and add any new words from modern television that you think the poet might have used had he written a similar poem today (after all, this was written in the 1970s).
- c From the context, can you guess what the following words refer to?
- i gobstoppers
  - ii choppers
  - iii shilling
  - iv sherbet
  - v VERT.
  - vi HORIZ.

Compare your answers with somebody else, use a dictionary or ask your teacher.



### 1 Introduction

**a** This text is from an article that appeared in the *Observer* newspaper in November 2000.

## 21 September 2030: the date scientists predict an asteroid will hit the Earth

For the first time ever, experts are pinpointing the time of an impact that could unleash a force 100 times greater than Hiroshima, writes *Robin McKie*

Scientists have put a date on Armageddon. It will occur on 21 September 2030, when Earth is in danger of being hit by an asteroid.

The newly discovered threat to global civilisation is called 2000 SG3444, and it could strike our planet with a force 100 times greater than that released by the atom bomb that destroyed Hiroshima, astronomers have calculated.

Their announcement, posted yesterday on the Internet by the International Astronomical Union, is the first formal public prediction of a potential collision with a piece of cosmic debris and it arises from a scientific review process designed to eliminate

premature predictions of celestial calamities.

Two years ago, asteroid watchers triggered worldwide alarm by announcing that a mile-wide asteroid called XF-11 might hit Earth in 2028. A few days later they had to withdraw the forecast, after calculations showed the object posed no danger to our planet.

The new prediction is unlikely to be withdrawn, however – for it has been carefully duplicated by scientists at several research centres. The object was recently discovered trailing in Earth's orbit around the Sun by astronomers using the 3.6-metre Canada-France-Hawaii telescope on the island of Hawaii.

However, the probability that it might hit Earth in 2030 was not realised until last week when Paul Chodas, at Nasa's Jet Propulsion Laboratory, began



studying its orbit. There was a small but definite risk, about one in 500, that its orbit, and Earth's, might coincide on 21 September 2030 – a danger that has been verified over the past 72 hours by a group of International Astronomical Union experts in Italy, Finland and the US.

'This is a first for us,' said space scientist David Morrison at Nasa's Ames Research Center, chairman of the Astronomical Union committee. 'We have never had a prediction at this high level of probability. In the past, we have talked about one in 10,000 or one in a million.'

#### Student B

- ◆ Read the news item on this page silently.
- ◆ Make notes of the relevant details in the news item. Don't worry if you don't understand every word. Then close your book.
- ◆ Listen to your partner talk about the article he/she has just read.
- ◆ Tell your partner what you have just read. Read from your notes with your book closed.
- ◆ Discuss any differences. What is the reason for these differences?

**b** This text is the poem *Fire and Ice* by Robert Frost.

#### Fire and Ice

Some say the world will end in fire;  
Some say in ice.  
From what I've tasted of desire  
I hold with those who favour fire.  
But if it had to perish twice  
I think I know enough of hate  
To know that for destruction ice  
Is also great  
And would suffice.

### 2 The end of the world

There are two visions of the end of the world: chance destruction by an asteroid and destruction by humanity itself. Which do you think is most credible and why?

### 3 Images

Explain what you understand by the following images:

Armageddon (text 1)

Fire and ice (text 2)

### 4 The power of words

Which of the texts had the bigger effect on you? Try to identify why.

### 5 Happy ending

The film *Deep Impact* gave a chilling picture of what would happen if a giant meteor landed in the sea and caused a massive tidal wave. This is the pessimistic view. A more optimistic view would be that spaceships from Earth may be able to deflect a meteor from its path by firing missiles at it. Write an adventure story where this happens and Planet Earth is saved.



# Grammar summary

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## 1 The present tenses

### a Present simple

- ◆ Use the present simple to talk about 'facts' and 'routines' (especially in saying *how often*):

**Examples:** *The planets go round the sun.  
My father never gets up late.*

- ◆ The present simple is sometimes used in telling stories and jokes about the past:

**Example:** *I walk into the shop and ask for the ring and the woman behind the counter tells me they're closed!*

- ◆ Use it in commentaries when describing short actions **completed** as they are described:

**Example:** *So, now I break the egg, add it to the other ingredients and put the mixture on the stove*

For future uses of the present tense, see sections 3 and 5.

### b Present continuous

- ◆ Use the present continuous to talk about actions at the present moment:

**Examples:** *A: Hi! What are you two doing?  
B: Nothing really. We're just talking.*

for actions over a longer (but still temporary) present:

**Examples:** *A: Are you doing anything interesting these days?  
B: Yes. I'm learning to drive.*

and especially for changing situations:

**Example:** *Your English is improving!*

- ◆ It can also be used to complain about temporary situations:

**Example:** *You're eating my ice-cream!*  
and even about habits, by including the word *always*:  
**Example:** *My sister's always wearing my clothes!*

**Note:** Some verbs are not normally used in the continuous form.

**Examples:** *That soup smells great!  
I think he's a composer.*

These are stative verbs and they include:

*appear, believe, belong, dislike, hate, hear, include, know, like, love, matter, mean, need, owe, own, possess, prefer, realise, recognise, remember, see, seem, smell, sound, suppose, surprise, taste, think, understand, want, wish.*

These are not normally used in the continuous form.

However, some of them can also be used in a different sense as action verbs. Then they can take the continuous form:

**Examples:** *A: Why are you smelling your food? Is something wrong?  
B: Be quiet a minute, I'm thinking!*

For future uses of the present continuous, see section 3.



## 2 The past tenses

### a Past simple

- Use the past simple for actions completed in the past:

**Example:** *France won the World Cup in 1998.*

especially for a series of completed actions:

**Example:** *The girl walked out of the house, got into the car and drove off.*

and for repeated actions:

**Example:** *She stopped three times for petrol and arrived in Vienna 24 hours later.*

The past time is either indicated (1998) or suggested (at the time of the story/at the time we're talking about, etc).

### b Past continuous

- Use the past continuous to describe a past scene:

**Example:** *We were late and when we got there people were talking, drinking and eating, and some were dancing to the band, which was playing a tango.*

- Use it to talk about something that was already happening at a moment in the past:

**Example:** *What were you doing when I telephoned last night?*

- It is used for situations interrupted by a past simple:

**Example:** *The old miner was looking for water when he saw the gold.*

Note the difference between:

**Example:** *When I got there, Mary was leaving.*

(she was already leaving) and

**Example:** *When I got there, Mary left.*

(she left after I arrived; because I arrived?)

### c Used to and would

- Both of these expressions (+ infinitive) can be used to talk about past habits, and both suggest that the situation is now different:

**Example:** *Jack and I used to cycle 10 miles to school every day. We would arrive at school tired and hungry and then have to study all day.*

In this case, the past time idea is created by the first sentence. If this is not this case, you need a past time adverb with *would*:

**Example:** *In the old days, people would leave their houses unlocked in this village.*

*Used to* does not need a past adverbial expression.

**Example:** *People used to leave their houses unlocked.*

- You can also talk about past states with *used to*.

**Example:** *The Smiths used to have a really small, old car.  
I used to think it was great.*

It is not possible to use *would* in this way.

## 3 The future

- Use *will* to talk about the future in general and especially for predictions (You'll love Budapest!), promises (I won't tell anyone your secret), offers (We'll help you with the washing up, Mum) and requests (Will you give me a ride to school tomorrow?).

- Use *going to* to talk about plans (My brother's going to visit London soon) and intentions (I'm going to buy that magazine).

Note the difference in the following exchange between intentions and decisions taken at the moment:

A: *I'm going to have lunch at the cafeteria.*

B: *Good idea! I think I'll come with you.*

- Use the present continuous to talk about fixed arrangements for the future:

**Examples:** A: *Are you meeting the director tomorrow?*

B: *Yes. I'm seeing him at 11 o'clock.*

**Note:** In general, it is not possible to use present continuous in place of *will*.

- Use the present simple to talk about timetables with reference to the future:

**Example:** *Our bus arrives at 11.15 on Wednesday morning.*

- The present tense is also used after *if*, *when*, *until*, *as soon as*, *before*, *after*, when the other part of the sentence indicates the future:

**Example:** *We'll have plenty of time for lunch if the train arrives on time.*



- ◆ Use the future continuous to talk about an action that will be going on at a moment in the future:

**Example:** *In three hours' time, I'll be relaxing in the cafeteria with a cup of coffee. But before then, I have to do my exam!*

- ◆ Use the future perfect simple and continuous for the idea that something will be finished or completed by a time in the future:

**Examples:** *You'll have eaten all the biscuits before the guests arrive if you don't stop.  
By next month we'll have been living here for ten years.*

For further ways of expressing the future, see section 4.

**Note:** Like *will*, all modal verbs (see section 6) can refer to the future and can replace *will* in the above constructions.

## 4 The perfect tenses

### Form

- ◆ All perfect tenses are formed with the correct tense of *have/has* + past participle.

**Examples:** *I've finished.  
I'd finished my work, but Mary hadn't done hers.  
We'll have eaten by the time you get back.  
He's been waiting and we've been shopping.  
They'd been looking for us everywhere.  
She'll have been enjoying herself.*

**Note:** the verb *go* is unique in perfect tenses because it has two past participles: *gone* and *been*. *Gone* means 'still absent':

**Example:** *A: Where's Emma?  
B: She's gone to the supermarket.*

*Been* means 'gone and come back':

**Example:** *Have you ever been to San Francisco?*

### Use

- ◆ The perfect tenses generally express the idea of 'up to, and including, a point in time', whether present, past or future:

**Example:** *When you arrived, I hadn't finished and I still haven't*

*finished; but I'll have finished by 8 o'clock tomorrow – I promise!*

- ◆ The various uses of the perfect tenses are often made stronger by using certain adverbs (*ever, already, yet, still, just*) and some other words, such as *since* and *for*.

- ◆ On the other hand, the present perfect is very common when no time adverb is used or suggested:

**Example:** *John's bought a new house. (he still has it, but we don't know when he bought it).*

- ◆ Another basic use of the present perfect is to show an 'effect on the present':

**Example:** *A: Are you going to the cinema tonight?  
B: No, I've (already) seen the film.  
(so I don't want to go now.)*

In a similar way, the word *just* emphasises the closeness to the present of something which happened in the past:

**Example:** *A: Have you seen Bill?  
(no time adverb)  
B: Yes, I've just passed him on the street ...*

- ◆ The perfect tenses are also used with ordinal numbers in sequences which could continue (especially in sentences beginning with *This*):

**Example:** *This was/is the second time the president had/has/will have visited our city.*

**Note:** It is not possible to use the present perfect if a past time adverb is included:

**Example:** *I've already finished my homework. I finished it 10 minutes ago/yesterday/at 12.30.*

- ◆ We often use the perfect tense when expressing the idea of 'how long' up to the present:

**Example:** *We've been waiting for 25 minutes; I've been studying since lunch.*

**Note:** *for* + how long; *since* + since when.

- ◆ In general, the perfect continuous forms focus more on the activity; the simple forms more on the result:

**Examples:** *I've been writing letters this afternoon. (not reading)  
I've written five letters this afternoon. (not four)  
Mary had been waiting nearly an hour.*



*By the time John arrived, she had finished her novel.*

*When the leaders get here, they'll have been running for about two hours and they'll have covered about 38 kilometres.*

## 5 Conditional sequences

- ♦ Use the present-present sequence for general truths (if the condition is met, the result is generally true):

**Example:** *People always complain about traffic if they travel at rush hour.*

- ♦ Use the present-future sequence to talk about a specific situation:

**Example:** *If you take the 5.35 bus, you'll get here before we leave.*

but this sequence can often be used instead of the present-present: *If you press the red button, the machine will start.*

- ♦ Use the past-conditional sequence to indicate that the sentence is hypothetical: *If I had the money, I would buy a motorbike* actually means that I don't have the money.

**Note:** Although the verb is in the past tense, this type of conditional sentence is about the present or future.

- ♦ Other modals (see section 6) can replace *will*:

**Example:** *If you take that bus you might/should/could/ought to get here before we leave.*

- ♦ Use the past perfect-conditional perfect sequence to talk about a hypothetical situation in the past:

**Example:** *If I'd read the book, I would've known the answers in the test yesterday.*

But if the result is in the present, then use the conditional in the result clause:

**Example:** *Beckham would be in the team today if he hadn't been injured.*

- ♦ In a clause after *wish* there are the same tense shifts as in hypothetical conditionals: past for present meaning (*I wish I had my glasses with me now*) and past perfect for past meaning (*I bet John wishes he had married Mary yesterday when the weather was fine!*).

## 6 Modal auxiliary verbs

### Form

- ♦ Modal verbs, which refer to the present or future (*can, must, should, ought to, will, may*, and also *could, would* and *might*) are different from all other verbs because they have the same form for all persons (no -s on the present tense 3rd person singular) and because they don't have infinitives, -ing forms or past participles.
- ♦ They are different from most other verbs (but similar to the other auxiliary verbs *be, do, have*) in the way they form negatives and interrogatives (*I can't go; Can you go?*) and in the way they are used in short answers (*Can you go? No, I can't.*) and in other similar constructions (see Reply questions, and question tags in section 10).
- ♦ Modals are followed by the infinitive (or perfect infinitive) without *to*.

**Example:** *I'll go and Peter may go but Amy can't go and you shouldn't go.*

**Example:** *All of us should have gone.*

### Use

- ♦ Unlike the other auxiliary verbs, which are used to form tenses, the modal auxiliaries add meanings to the verbs they combine with. All the modal verbs can express a number of different meanings.

For *would* in past tense use, see section 2, *used to* and *would*.

Except in reported speech, *might* is used as a present modal (more commonly than *may*) in the sense of possibility (*Try it, you might like it!*) but much less commonly in the sense of permission.

*Could* is used for *can* in the past, but the affirmative form can only be used about ability (*When I was young, I could run very fast*), not about achievement (*Fortunately, when we came to the river we managed/were able to swim across it*).

- ♦ Where *must* and *can/could* cannot be used (for example, after another modal), use *have to* (*If it snows, we will have to put off the trip*) and *be able to* (*I might not be able to come to your party*).
- ♦ The perfect modals sometimes have similar meaning to the present modals but with reference to the past. Look at *should* and *may* in these two pairs of sentences:

*You should write him a letter before he goes.  
You should've written him a letter before he went.*

*They may go to Prague next week but I'm not sure.*

*They may have gone to Prague last week but I'm not sure.*



On the other hand, *must have* and *can't have* only correspond to one, not very common, meaning of these verbs in the present – that of inference:

**Examples:** *The house is completely empty – the Smiths **must have** left.*  
*There are lights on in the house – they **can't have** left.*

Note that when we want to use *must* in the sense of obligation in the past, we use *had to*.

**Example:** *I **had to** go to the doctor yesterday.*

## 7 The passive voice

### Form

- ♦ *be* + past participle

### a Simple tenses

**Example:** *The 1997 Nobel Peace Prize **was won** by Nelson Mandela and P.W. Botha.*

### b Perfect tenses

**Example:** *When the police arrived, everything **had been taken**.*

### c Continuous tenses

**Examples:** *Sorry, the car **isn't ready**. It's still **being repaired**.*

Note: don't use the continuous perfect tenses in the passive.

### d With modals

**Examples:** *This medicine **should not be taken** more than twice a day. (present/future)*  
*These pyramids **must have been built** 5,000 years ago. (past)*

### e With infinitives (+ to) and gerunds

**Examples:** *He's always joking but really he **wants to be taken** seriously.*  
*Many people are scared of **being bitten** by snakes.*

### Use

- ♦ We usually put **new** information at the **end** of a sentence. The passive changes the order of things:

**Examples:** *The president **chose his ministers**.* (active)

*The ministers **were chosen** by the president.* (passive)

So the focus of the active sentence above is on what the president did. The focus of the passive one is on who did the choosing.

- ♦ On the other hand, the passive allows us **not** to mention who did the action and we may prefer this form if we don't know, don't care or don't want to say who (or what) did something.
- ♦ Only transitive verbs (verbs which can have a direct object) can be used in the passive. With intransitive verbs (*arrive, die, sleep, hesitate, rain*, etc.), the passive is not possible.
- ♦ In the case of many verbs with two objects (*give, tell, show, send, offer, promise, lend, pay*, etc), the personal indirect object is often preferred as the subject of a passive sentence:

**Example:** *That Christmas **we were given** beautiful presents and **my father was offered** a new job.*

- ♦ The personal object in the pattern for reporting imperative forms (verb + object + infinitive) can also be used as the subject of a passive sentence with many verbs:

**Example:** *Someone **told me** to write this.*  
***I was told** to write this.*

Other verbs where the passive can work like this include: *ask, advise, request, order, command, permit, allow, forbid, teach*.

- ♦ With verbs of saying, thinking and believing, we can use the passive with an *it* construction to avoid saying who said or believed something, and to avoid saying whether or not we agree:

**Examples:** ***It's said** that she's going to be the next Minister.*  
***It is believed** that this is the first time anyone has won the prize twice.*

## 8 The causative

### Form

- ♦ *have/get* + object + past participle

**Examples:** *You can **have a suit made** in 24 hours in Hong Kong.*  
*I really need to **get my hair cut**.*

### Use

- ♦ Use the causative when you want to indicate that you are getting someone else to do something for you rather than doing it yourself. In the examples above you are not making the suit or cutting your hair yourself!

**Note:** In general, *get* in this construction is stronger than *have*, and may sometimes suggest there is some problem involved (*I need to get this car fixed*). It is the preferred form in imperatives (*Get that roof mended as soon as possible!*)



## 9 Reported speech

- Several changes may happen when you report what someone (including yourself) says.

### a Tenses

- It is common for the tenses to change:

**Example:** *'I am the state.'*

→ *Louis XIV said that he was the state.*

If the reporting verb is in the present, present perfect or future, the original verbs usually remain the same:

**Example:** *A: I'll help you!*

*B: What's that man saying?*

*C: He says he'll help us.*

The verbs may also remain the same if the situation continues, even with a past tense reporting verb:

**Example:** *A: It's snowing!*

*B: What did you say?*

*A: I said it's snowing.*

### b Pronouns

- These usually change because the person who speaks and the person who reports are often different. These changes are quite obvious and generally involve making 1st and 2nd persons into 3rd persons. It is usually necessary to add names if 1st or 2nd person pronouns occur in the original:

**Examples:** *Tina: I'll go in your car, Henry, with you and Jill.*

*Tina told Henry that she would go in his car with him and Jill.*

(someone else reporting)

However, if Henry reported it, he might say:

*Tina told me she'd come in my car with Jill and me.*

### c Word order

- There are word order changes when reporting questions. Direct questions have an auxiliary verb before the subject. Reported questions begin, for example like this: *I asked her ...; Robert enquired ...; We all wondered ...* These begin statements, not questions:

**Examples:** *I asked her how long she was staying/ if she wanted to go to the cinema. Robert enquired if there were any rooms/ what time he should leave. We all wondered where he would go/ if he had heard the news.*

Note that the *do* auxiliary form is dropped, and *if* (or *whether*) is added to reports of *yes/no* questions. Reported questions begin with a verb of asking and not one of telling.

### d Adverbs

- You usually need to make changes to adverbs of time and place which relate to the speaker and the time of speaking:

<i>today</i>	→ <i>that day</i>	<i>now</i>	→ <i>then</i>
<i>tomorrow</i>	→ <i>the next day</i>	<i>here</i>	→ <i>there</i>
<i>yesterday</i>	→ <i>the day before</i>	<i>this</i>	→ <i>that</i>
<i>last ...</i>	→ <i>the previous ...</i>		
<i>next ...</i>	→ <i>the following ...</i>		

Note that in written reports there are no inverted commas, question marks or exclamation marks.

### e Reporting orders, advice, requests

- Where the direct speech includes imperative forms, the reported form includes (*not*) *to* + infinitive. (Note that the infinitive form is the same for all tenses of the reporting verb.)

**Examples:** *Stop shouting!*

→ *The teacher ordered the students to stop shouting.* (order)

*Don't buy a car like that!*

→ *My friend advised me not to buy a car of that type.* (advice)

*Please don't inject me!*

→ *My son begged the doctor not to inject him.* (request)

### f Suggestions

- These are often introduced with the expression *Let's* in direct speech and are reported with the verb *suggest*, which is **not** followed by *to* + infinitive:

**Example:** *Let's get something to eat!*

→ *Sam suggested getting something to eat.*

or: *Sam suggested we should get something to eat.*

## 10 Questions

### a Yes/No questions

- (1) *Have you seen John?* (2) *Does Peter like pizza?* (3) *Should we leave?* (4) *Is Emma's father an engineer?* (5) *Have you got any money?*

Questions with a *yes* or *no* answer begin with an auxiliary verb. This may be a tense auxiliary (1); *do/did* in the simple tenses (2); or a modal auxiliary (3). The exceptions are the verbs *be* (4) and *have* (got) (5) as main verbs.

Answers to these questions may include the auxiliary (or main verb) from the question: (1) *No, I haven't.* (2) *Yes, he does.* (4) *Yes, he is.*

Note that, the verb form in the question cannot be contracted and that, where the verb form is included in the answer, it cannot be contracted either.



- ◆ Negative questions (*Doesn't Peter like pizza?/Shouldn't we leave?*) encourage the answer *yes*, or suggest that the person asking doesn't like the idea of a *no* response.

## b Information questions

- ◆ (1) *Where will they go?* (2) *Which book did Jane buy?* (3) *How long can you stay?* (4) *Who did you see at school?* (5) *When is the exam?*

These questions begin with a question word, generally followed by an auxiliary (1-4), or *be* or *have* (got) (5).

- ◆ However, if the question is about the **subject** of the sentence (especially with *who*, *what*, *which*), the *do/did* auxiliary is not used in the question, but may appear in the answer. Compare these two pairs of sentences:

A: *Which book won the prize?*

B: *The detective story did.*

(the answer corresponds to the subject)

and

A: *Which book did Jane buy?*

B: *She bought the detective story.*

(the answer corresponds to the object).

## c Indirect questions

- ◆ It is possible to make *yes/no* and information questions more polite by making them less direct. (*What's your name?* is very direct; *Could you tell me your name?* or *Could you tell me what your name is?* may be more acceptable in some situations.)
- ◆ In making a *yes/no* question less direct, it is necessary to add *if* after the opening:

**Examples:** (1) *Is that my book?*  
→ *Do you know if that is my book?*  
(2) *Do you work here?*  
→ *Would you mind telling me if you work here?*

Note that the polite phrase contains the question order (verb before subject) and that is why the sentences are followed by question marks. There is always only one instance of this question order in each question. Thus, the order in the original question changes from *is that* to *that is* (1) or by dropping the *do* auxiliary (2).

- ◆ In the following examples of indirect questions, the question word itself is included, but again the *do* auxiliary is dropped (3) but the other auxiliaries are not (4):

**Examples:** (3) *Where does your father live?*  
→ *Do you mind telling me where your father lives?*  
(4) *How long have you lived here?*  
→ *Could you tell me how long you have lived here?*

Note the change in the word order of the original questions.

## d Question tags

- ◆ These consist of an auxiliary verb (or *be* or *have* got as main verbs) and a pronoun, which refer back to the previous statement:

**Examples:** *That woman can really swim well, can't she?*  
*You haven't finished already, have you?*

If the statement is affirmative, the verb in the tag question is usually negative; if the statement is negative, the question tag is usually affirmative. Where the polarity does not change, the question may have an aggressive, or even threatening tone:

**Examples:** *So I'm wrong, am I?*  
*You won't do it, won't you? We'll see about that!*

When the verb is in the present or past simple, the *do* auxiliary is used in the tag:

**Examples:** *You want to go, don't you?*  
*We saw the president, didn't we?*

- ◆ The pronoun corresponding to indefinite pronouns in the statement is *they*:

**Example:** *Everyone's really enjoying the party, aren't they?* (see section 17)

- ◆ The form of the tag following suggestions that begin with *Let's* is *shall we?*

**Example:** *Let's get something to eat, shall we?*

- ◆ The function of question tags is generally to encourage a response. The expected responses are affirmative after a negative tag and vice versa: *Yes, she can* and *No, I haven't* to the first two questions in this section.
- ◆ You indicate that you're looking for the expected response by a falling intonation on the question tag. A rising intonation suggests that you're asking a real question and want to know the answer.

## e Reply questions

- ◆ The differences between these and tag questions are:

1 A speaker adds a question tag (*It's cold, isn't it?*) in order to encourage a response. A reply question (*A: It's cold. B: Is it?*) is a response

2 The polarity (affirmative/negative) usually changes in tag questions. In reply questions it stays the same.

- ◆ Reply questions do not ask for information and are often followed by a further response from the same speaker:

**Example:** A: *It's cold.*  
B: *Is it? I don't think it's bad for this time of year.*



## f Reported questions

For more on reported questions, see section 9c.

## 11 Relative clauses

### a Defining relative clauses

- Look at these two exchanges:

A: *Who's that woman?*

B: *Who?*

A: *The tall one.*

B: *Oh, that's Clare Simpson.*

A: *Who's that woman?*

B: *Who?*

A: *The one who just left.*

B: *That's Clare Simpson.*

The parts of each sentence in **bold** have the same function: they define which woman A is talking about. Without the adjective in the first sentence, or the adjectival clause in the second, those sentences would not make sense. (Note that you do not separate defining clauses from the rest of the sentence with commas.)

- You introduce clauses about people with *who* (or *whose*), about non-personal subjects with *which*, and about places with *where*. In most clauses *that* can be used instead of *which* or *who*. However, this is not possible after a preposition:

**Example:** *The ANC was the party for which they voted.*

- Look at these two sentences:

*Guy Ritchie was the man who married Madonna in 2000.*

*The woman that Guy Ritchie married was Madonna.*

In the first sentence the relative pronoun *who* refers to the subject, Guy Ritchie. In the second sentence the relative pronoun *that* refers to the object, Madonna. In this kind of sentence, but not in the first kind, you can omit the relative pronoun: *The woman Guy Ritchie married was Madonna.*

**Note:** In defining object clauses, you can omit *who*, *which* or *that*, but not *whose*.

### b Non-defining relative clauses

- Look at these two sentences:

*Graham Greene, who many people believe to be the greatest 20th century English novelist, was born in 1904.*

*His novel The Heart of the Matter, which is*

*set in West Africa, is generally considered to be his finest book.*

The clauses in **bold** here have a similar form to defining clauses, but they have a different function: their purpose is to add extra information to the sentence. This information may or may not be interesting, but it is not essential. For that reason, it is separated from the main sentence by commas.

- The main form differences between the two types of clause are that it is not possible to leave out the relative pronoun in non-defining clauses, and that you cannot use *that* as the relative pronoun.

## 12 Participial clauses

- These may be formed with the present (*-ing*) or past (*-ed/-en*) participles, and they may be adjectival or adverbial.
- Where they are adjectival, they resemble relative clauses (see section 11):

**Examples:** *Some of the crowd (who were) going towards the stadium were arrested.*

*All the people (who were) taken to the police station were released without charge.*

- Adverbial participle clauses can be of different types:

**Examples:** *Getting up quickly from the sofa, Mary rushed towards the door.*  
(Time: after she got up)

*Realising what she was about to do, Peter stood up, too.*  
(Reason: because he realised what she was about to do)

*He reached the door first, preventing Mary from escaping.*  
(Result: with the result that Mary was unable to escape)

*Seen from Mary's standpoint, Peter's behaviour was intolerable.*  
(Condition: if Peter's behaviour is considered from Mary's standpoint)

- As a general rule, the subject of the participle and main clause should be the same. In the sentences above, Anne got up and Anne rushed to the door; Peter realised and Peter stood up, and so on.

The following sentences are incorrect for this reason: *Reading the novel, time passed quite quickly* (Time can't read a novel); *Immersed in the adventures of Harry Potter, the escaped tiger suddenly stood outside my window* (nor can escaped tigers!).



## 13 Phrasal and prepositional verbs

### a Phrasal verbs

- ◆ These consist of a common (nearly always one-syllable) verb and an adverb. The meaning of the combination is often quite different from the meaning of the two separate parts: (*I couldn't take in the scale of the disaster means I couldn't comprehend it; We'll have to put it off means We'll have to postpone it.*)
- ◆ These verbs may be intransitive (*I got up at 5.45; Never look back!*) or transitive (*She brought up ten children; He couldn't put his ideas across*). If the object of a transitive phrasal verb is a noun, this may generally come either after the adverb (*We printed out the pictures from the Internet*) or it may come before the adverb (*We cut the tree down*). However, if the object is a pronoun, this must come before the adverb (*First we cut down the tree and then we cut it up; She brought up ten children and she brought them up alone.*)

### b Prepositional verbs

- ◆ These consist of a common verb and a preposition. Again, their meaning may be quite different from the meaning of the parts individually: (*I don't hold with such ideas means I don't approve of them; They're going to look into the case means They're going to investigate.*)
- ◆ Prepositional verbs are followed by an object:

**Examples:** *He takes after his father.*  
*They took a long time to get over the accident.*

The two parts of the verb cannot be separated, even by a pronoun:

**Example:** *This is my bicycle. Please look after it.*

### c Phrasal prepositional verbs

- ◆ These consist of three words, a verb, an adverb and a preposition (*He doesn't get on with his parents means have a good relationship with; She's very immature but I'm sure she'll grow out of it means change with age; I'm not going to put up with that behaviour any longer means tolerate*)

**Note:** As the final part of a three-word verb is the preposition, an object always follows it and cannot come in any other position, even if the object is a pronoun.

## 14 Infinitives and gerunds

### a The infinitive

- ◆ There are a number of forms; the most common is: *to* + infinitive (without *to* when following modal auxiliary verbs). But there is also a continuous infinitive (*I didn't expect to be eating here with you tonight*), a perfect

infinitive (*To have won this trophy is like a dream come true*) and (with transitive verbs) a passive infinitive (*To be awarded the Nobel Prize is always a fantastic achievement*) and a passive perfect infinitive (*It is an honour to have been invited here this evening*).

- ◆ Infinitives can function as the subject of a sentence:

**Example:** *To be eating here is a wonderful experience.*

- ◆ They can also function as the object with certain verbs:

**Example:** *I wanted to have completed my work before anyone else.*

- ◆ Infinitives can be used in a number of structures, though not all kinds of infinitives can be used in all the following structures (only the simple infinitive can be used in them all); after *it is* + adjective (*It is sometimes embarrassing to be corrected in public*); after question words (*She knew where to be seen and what to wear*); after indefinite pronouns (*Have you got anywhere to go? It was nothing to have been embarrassed by*); to express purpose (*I'm here to talk to your father. We walked in order not to be accused of laziness*); in the subject-verb-object-infinitive structure (*They persuaded him to leave*).
- ◆ The negative form of these infinitives has *not* before the other parts:

**Example:** *Many Muslims manage somehow not to eat in the daytime during Ramadan.*

### b The gerund

- ◆ The gerund, the *-ing* form of the verb when this functions as a noun (*Swimming is good for you*), also has a passive form (*She can't stand being beaten at any sport*) and a perfect form (*He denied having been involved in the robbery*).
- ◆ These gerunds can function in some of the same ways as the infinitive. As subjects of sentences, they are used much more frequently than infinitives:

**Examples:** *Being taught to play the piano changed her whole life.*  
*Writing is harder than reading.*

As objects they can follow a number of verbs:

**Example:** *I enjoy singing but I don't regret being advised not to sing professionally.*

It is necessary to learn which verbs can take the infinitive as object, which can take the gerund, and which can take either. By contrast, prepositions can only take the gerund as object:

**Example:** *You can reach us by sending us an e-mail, faxing the number below or ringing us free of charge on ...*

## c Infinitives and -ing forms in other constructions

- After verbs of perception such as *see, hear, feel, watch, notice, observe* and a noun or pronoun object, the next verb may either be in the *-ing* form or in the bare infinitive (without *to*):

**Examples:** *I heard some men talking.*  
*I heard a man speak.*

In the first sentence there is an implication that the men were talking before the writer heard them; in the second that the writer heard him begin to speak and, probably heard the whole of what he said.

## c No article

- Omit articles when talking about uncountable nouns or with plural countable nouns (see section 16) when you use these in a general sense:

**Examples:** *Sugar may come from sugar cane or sugar beet.*  
*Human babies are much more helpless when they are born than baby giraffes.*

- In general, do not use any article with personal names (*Tom Smith, Mrs Jones, Dr Brown*), with the seasons (*spring*), months (*July*), days of the week (*Wednesday*), school subjects (*Geography*) or meals (*Let's have breakfast*).
- No article is used with most country names when they consist of one (singular) word: *Hungary, Slovenia, Slovakia* (but *the Czech Republic, the Netherlands*); with the names of cities, towns, villages, etc., or with the names of continents (*Asia*), lakes (*Lake Balaton*), parks (*Central Park*), stations (*Victoria Station*), and squares (*Red Square*).

# 15 Articles

## a The definite article

- Use the *definite article* if speaker and hearer know which example is referred to. This may be because there is only one example (*God save **the** Queen!*); or because speaker and hearer share some knowledge or experience (*I'll meet you at **the** corner at 5.30* – only possible if both understand which corner); or because the reference is back to something already mentioned (*There was a book and a notebook on the desk. **The** book was red and **the** notebook was yellow*); or because what follows makes it clear (*I like **the** picture by the window*).
- The* + adjective (*the rich, the young*) used as a noun, always has a plural meaning, indicating the whole group (see section 1).
- With proper names, use the definite article with oceans (*the Atlantic*), seas (*the Baltic*), rivers (*the [River] Danube*), mountains (*the Pyrenees*), deserts (*the Sahara*), and island groups (*the British Isles*); also with all names of pubs (*The Green Man*) and cinemas (*the Hollywood*).

## b The indefinite article

- Use the *indefinite article* only with singular countable nouns (see section 16). This form may be used when introducing a new topic, and indicates to the listener/reader that s/he is not expected to know which specific example is referred to.
- Use *a/an* to refer to something as an example of a group:  
**Example:** *That's a Volvo.*  
*I'd like a melon and a pineapple.*  
*Victoria is a really good teacher.*
- Use the indefinite article to answer questions like these:  
*How much? £3 a kilo/ How fast? 50 kms an hour/How often? Three times a year.*

# 16 Nouns

## a Countable and uncountable nouns

- Most nouns in English are countable nouns, which means they can have both singular and plural forms: *book, books; sandwich, sandwiches; child, children*. In the singular, countable nouns take an article (*a/an/the*), or other determiner (e.g. *my, that*) in front of them. Plural countable nouns can appear alone (see section 15).
- Uncountable nouns do not have a plural form: *sugar, love*. They do not need any article and cannot have an indefinite article.
- Only countable nouns can follow *a, an, one, many, a few, these, two, three ...*
- Only uncountable nouns can follow *much, (a) little*.
- Both plural countable nouns and uncountable nouns can follow *some, any, a lot of*.

## b Possessive forms

- 's after singular nouns and irregular plurals:  
**Examples:** *My father's car/a women's professional basketball league*
- s' after regular plurals:  
**Examples:** *The girls' names were Shannon and Tiffany.*
- It is normal to add 's to names that end with -s:  
**Example:** *St James's Palace.*
- Use the genitive form generally with people (*my*



brother's girlfriend) or other living things (*the horse's mouth*) and with places (*Hungary's most famous wine*). The genitive is also used with some time expressions (*yesterday's news; two weeks' holiday*).

- ◆ The genitive ending can come at the end of a noun phrase (*The president of Romania's message*). If there are two people, there is one possessive form if both are involved together (*Columbus benefited from Ferdinand and Isabela's help*) but two possessive forms if the possessive relationships are separate (*Dave's and Sandy's cars were both stolen in the past month*).

### c Nouns as adjectives

- ◆ Nouns can modify other nouns (*a football match; basketball shoes*). Like normal adjectives (see section 18), they come before the noun they modify and do not change form in the plural. However, they are not like adjectives in other ways. For example, they cannot have comparative or superlative forms.

### d Verbal nouns

- ◆ These can have two forms, the infinitive (*To err is human*) or, more usually, the *-ing* form (*Running can be exhausting*). (See section 14).

## 17 Adjectives

### Form and position

- ◆ Adjectives do not change form to agree with the noun they modify (*a long story; several long stories*).
- ◆ Adjectives generally come before the noun they modify (*I like interesting programmes*), except as the complement after *be* (*That's interesting*) and some other linking verbs, including sense verbs, such as *taste, look, feel, smell, sound* (*This tastes great; That looks nice*).

### a Compound adjectives

- ◆ When a group of words combined is used as an adjective before a noun, they form a compound adjective, which is usually marked by hyphens.

**Examples:** *There were several seven-year-old boys in the group.*  
*The Neanderthals were a cave-dwelling people.*

### b Order of adjectives

- ◆ When more than one adjective comes before a noun, they come in a generally accepted order. The last (just before the noun) indicates the purpose (*a football boot*) and may often be felt to be part of the noun. Before them come adjectives in this order:  
 what the thing is made of (*a leather and plastic football boot*)  
 where the thing comes from (*an English leather and plastic football boot*)

the colour (*a black and white English leather and plastic football boot*)

various words indicating age, shape, size, and other adjectives (*a small, misshapen, old, black and white English leather and plastic football boot*)

Of course, it is rare to find so many adjectives in one place!

### c Adjectives as nouns

- ◆ Adjectives cannot normally be used as nouns. We don't say *I like the tall*, but *I like the tall one(s)*. Those adjectives which may be used as nouns (*the rich, the poor, the old, the young, the deaf, the blind*, etc.) require the definite article, are always plural in meaning and always refer to all members of a group of people:

**Examples:** *Special provisions are made in the legislation for the disabled.*  
*It sometimes seems that there is one law for the rich and another for the poor.*

## 18 Adverbs

### a Types of adverb

These include, among others:

- ◆ Adverbs of manner (*how?*): *She played the music beautifully.*
- ◆ Adverbs of frequency (*how often?*): *She always played the music beautifully.*
- ◆ Adverbs of degree (grading another adverb, or adjective): *She always played the music really beautifully.*
- ◆ Adverbs of place: *She always played the music here.*
- ◆ Adverbs of time: *Tomorrow she'll play the music here.*
- ◆ Sentence adverbs (how the speaker wants you to view his/her sentence): *Theoretically speaking, that appears to be true.*

### b Positions of adverbs

- ◆ The most common position for adverbs is at the end of the clause.
- ◆ The normal position for frequency adverbs is the middle position (but **not** between the verb and its object).
- ◆ Adverbs of degree come immediately before the adjective or adverb they modify. The only exception is *enough*, which comes after the adjective it modifies: *He isn't tall enough.*
- ◆ Time adverbs can come equally well at the **beginning** or the end, but there are some time adverbs (*just, already, still, etc.*) which are associated with the present perfect which come in the middle position.
- ◆ Sentence adverbs usually come at the beginning, but they can also come at the end.

## 19 Prepositions

- Prepositions consist of one (*at, by, since, opposite*) or more (*because of, in spite of, according to*) words which have a noun, a noun phrase, a pronoun or a gerund as object.

**Examples:** *according to my father* (noun)  
*at that time of year* (noun phrase)  
*between you and me* (pronouns)  
*in spite of waiting* (gerund)

Note that the pronouns are in the object form, the verb in the gerund (-ing form) – even when the preposition is *to* (*I'm not used to working this hard!*).

- As the name implies, the normal position for the preposition is before its object. However, there are a number of structures in which the preposition usually comes after its object. These include:  
*Wh- questions:* *Who are you talking about?*  
*Relative clauses:* *These are the tools they worked with.*  
*Passive clauses:* *I don't like being spoken to like that.*  
*Causatives:* *We must have the roof looked at.*  
*Infinitive clauses:* *Can you lend me something to write with?*
- The relative pronoun *that* cannot follow a preposition (see section 11). Also, the conjunction *if* cannot follow a preposition: use *whether* instead:

**Example:** *That depends on whether it rains.*

## 20 Linkers

- Linkers, words which connect ideas in a text, may be of different types grammatically:

**Examples:** *In spite of the snow, we made good time. However, by 8 o'clock further progress became impossible and although we had a tent, the wind made it very difficult to put it up. We tried several times but did not succeed.*

All of these linkers indicate contrast, but the first is a preposition, the second an adverb, the third a subordinating conjunction, and the fourth a coordinating conjunction.

Most, if not all, these categories could be offered for linkers indicating addition (*in addition to, furthermore, and also*) and result (*because of, consequently, because, so*), and so on.

## 21 Auxiliary verbs and ellipsis

- Rather as pronouns can be used to save repetition of nouns or noun phrases (*My mother and several of her friends went to London, where they had a great time*) so auxiliary verbs may be used (*They said they would come with us but they didn't*).

Note that the auxiliary does not have to be the same as in the original sentence.

- In general, where there is more than one auxiliary in the sentence, only one, corresponding to the first, is included if the auxiliary is repeated (*He should have won the Nobel Prize and so should his colleagues*). But if the auxiliary is different, then the full form is necessary (*He won the prize, but he shouldn't have*).
- Auxiliary verbs are also used elliptically in several other structures, including tag and reply questions (see section 10), short answers to *yes/no* questions and information processing (see section 22).

## 22 Information processing

- In general, word order in an English sentence is relatively fixed. In declarative sentences, the subject comes before the verb (*Mary arrived*) and if the verb is transitive, the verb comes before the object (*Mary met John*). If the verb is ditransitive the indirect object also comes after the verb, and generally before the direct object (*John gave Mary/her a ring*). Whenever the normal word order is changed, this gives special emphasis to the part of the sentence involved:

**Example:** *Had I known that, I wouldn't have come.*

(the inversion draws particular attention to the first half sentence)

- English has a strong preference for putting the new information and the focus of a sentence at the end, and in speech, there is a marked stress when this is not the case (*John won the race, not Mary*). Compare this with (1) *The race was won by John* or (2) *It was John that won the race*, which both give clearer indications of where the new information and the focus are to be found.
- There are a number of structures which enable new information to be located towards the end of a sentence, including (sentence 1 above) the passive (see section 7) and (sentence 2 above) cleft sentences, as well as ellipsis and inversion (*A: I like this book. B: So does Ken*).



# Word list

In the following list, the new words have been grouped alphabetically within the unit they first appear in.

Sometimes you will find words or expressions that look familiar [e.g. *fork v.*, *coin v.*], the reason for including them is that this level may use a new meaning of the same item.

Collocations [e.g. *cold call*, *take it in turns*], phrasal and prepositional verbs [e.g. *set off*, *put up with*], which are made up of words already known by most upper-intermediate/advanced learners, are included in the list but they mostly appear without any phonetic transcription. In some cases, though, we have given the transcription of the headword only [e.g. /pi:k/ for *peak time*] or we have indicated the primary and secondary stresses without writing the phonetic symbols themselves [e.g. *voice over*: /- ' -/, *all-round*: /- -/]. A number of times a mixture of the two approaches has been used [e.g. *assume responsibility* /ə'sju:m - - - -/].

Quite a few adjectives are listed with their adverbial *-ly* ending attached to them [e.g. *remarkab(ly)*, *profound(ly)*], yet the phonetic transcriptions refer to the adjectival forms only.

After certain words, mainly verbs [e.g. *aim (at)*], the most often used prepositions are given in brackets or even without them [e.g. *subject to*], particularly if they appear together in the context of the unit.

In terms of alphabetical order, a number of expressions [e.g. *on behalf of*, *a panel of*] appear with the preposition or article as the headword to offer learners an easier access.

You will find the following abbreviations and symbols useful:

<i>adj.</i>	adjective
<i>adv.</i>	adverb
<i>conj.</i>	conjunction
<i>n.</i>	noun
<i>v.</i>	verb
<i>some</i>	someone
<i>sg.</i>	something
<i>~</i>	replaces the headword

## Unit 1: New! Improved!

aim (at) v.	
ban v.	/bæn/
charge	/tʃɑ:dʒ/
cold call	
convenience	/kən'vi:niəns/
decent	/di:sənt/
devise	/di'vaiz/
drainpipe	/dreɪnpaɪp/
durability	/dʒʊərə'bɪlə'tɪ/
get rid of	
give some full marks	
impression	/ɪm'preʃən/
move with the times	
narrative	/næ'rətɪv/
peak time	/pi:k - -/
permit v.	/pə'mɪt/
potential adj.	/pə'tenʃəl/
proportion	/prə'pɔ:ʃən/
pulse	/pʌls/
sensation	/sen'seɪʃən/
sense	/sens/
sitcom	/sɪtkɒm/
sizeable	/saɪzəbl/
slogan	/sləʊgən/
subject (to) adj.	
suspicious(ly)	/səs'piʃəs/
terrestrial	/tə'restriəl/
turnover n.	/tɜ:nəʊvə/
unrealistic	/ʌn'riəlɪstɪk/
uphold	/ʌp'həʊld/
voice-over	/- ' -/
watchdog	/wɒtʃdɒg/
wink	/wɪnk/

## Unit 1/ Extra

abrasive	/ə'breɪsɪv/
appeal (to)	/ə'pi:l/

consumer	/kən'sju:mə/
crack (up)	/kræk/
executive n.	/ɪg'zekjʊtɪv/
get/be stalled	/stɔ:ld/
greed	/gri:d/
hard-hitting	
hot-shot	
hypocrisy	/hɪ'pɒkrɪ'sɪ/
mean-spirited	/mi:n 'spɪrɪ'tɪd/
package v.	/pækɪ'dʒ/
pimple	/pɪmpl/
probe v.	/prəʊb/
refuge n.	/refju:dʒ/
swelling n.	/swelɪŋ/
wrestle v.	/resəl/

## Unit 2: Culture Clash

academic n.	/ækə'demɪk/
accountant	/ə'kaʊntənt/
achievement	/ə'tʃi:vmənt/
address a problem	
angular	/æŋgjʊlə/
assure v.	/ə'sʊə/
assured adj.	/ə'sʊəd/
attitude	/ætɪ'tju:d/
aware (of)	/ə'weə/
behaviour	/br'heɪvɪəl/
boundary	/baʊndəri/
brash	/bræʃ/
casually	/kæʒʊəli/
chat show	
conjunction	/kən'dʒʌŋkʃən/
culture clash	/kʌltʃə ,klæʃ/
date v.	
extract n.	/ekstrækt/
get hot under the collar	/kələ/
grace	/greɪs/
ignorant	/ɪgnərənt/
improvement	/ɪm'pru:vmənt/
in authority	
in common	
incident	/ɪnsɪdənt/
incorporate	/ɪn'kɔ:pəreɪt/
initially	/ɪ'nɪʃəli/
inundate v.	/ɪnəndeɪt/
lanky	/læŋki/
lecturer	/lektʃərə/
linker	/lɪŋkə/
minority	/maɪ'nɔrɪti/
offend	/ə'fend/
on the verge of	/vɜ:dʒ/

opinionated <i>adj.</i>	/ə'pinjənɪt̩'d/
precisely	/prɪ'saɪslɪ/
predictable	/prɪ'dɪktəbəl/
racism	/reɪsɪzəm/
reflect	/rɪ'flekt/
relevant	/rɪ'ləvənt/
researcher	/rɪ'sɜ:tʃə/
squeeze <i>v.</i>	/skwi:z/
subordinate <i>n.</i>	/sə'bɔ:dɪ'nət/
suitable	/su:təbəl; 'sju:--/
summarise	/sʌməraɪz/
vary <i>v.</i>	/veəri/
whatsoever	/wɒtsəʊ'evəl/

### Unit 2/Extra

aspect	/æspekt/
assume responsibility	/ə'sju:m ---'---/
boulder	/bəʊldə/
delve <i>v.</i>	/delv/
floppy <i>adj.</i>	/flɒpɪ/
flutter <i>v.</i>	/flʌtə/
impenetrable	/ɪm'penə'trəbəl/
murk	/mɜ:k/
numb(ed) <i>adj.</i>	/nʌm/
onlooker	/ɒnlʊkə/
pickle	/pɪkl/
piercing <i>adj.</i>	/pɪ:rsɪŋ/
resigned <i>adj.</i>	/rɪ'zaɪnd/
tentative	/tentətɪv/
toddler	/tɒdlə/
trudge	/trʌdʒ/

### Talking Points 1: Stereotypes

adapt (to)	/ə'dæpt/
affirm <i>v.</i>	/ə'fɜ:m/
associate (with)	/ə'səʊʃɪeɪt/
container <i>n.</i>	/kən'teɪnə/
fiery <i>adj.</i>	/faɪəri/
implication	/ɪm'plɪ'keɪʃən/
medieval	/medɪ'i:vəl/
mild	/maɪld/
obvious	/ə'bvɪəs/
overlook <i>v.</i>	/əʊvə'lʊk/
skilful	/skɪlfəl/
smartly <i>adv.</i>	/smɔ:tli/
socio-cultural	/səʊʃəʊ 'kʌltʃərə/
unspoil	/ʌnspɔɪlt/

### Unit 3: Trains and Boats and Planes

adjust	/ə'dʒʌst/
affect <i>v.</i>	/ə'fekt/

bank <i>v.</i>	
bewildered <i>adj.</i>	/bi'wɪldəd/
bore <i>v.</i>	/bɔ:/
bump <i>v.</i>	/bʌmp/
cease (to)	/si:s/
chaotic	/keɪ'ɒtɪk/
civilian	/sɪ'vɪliən/
clarification	/klærɪ'fɪ'keɪʃən/
come up with	
defective	/dɪ'fektɪv/
dense(ly)	/dens/
descend (into)	/dɪ'send/
exceed <i>v.</i>	/ɪk'si:d/
extraordinary	/ɪk'strɔ:dənəri/
fall back	
faulty	/fɔ:ltɪ/
fiasco	/fɪ'æskəʊ/
flask	/flɑ:sk/
go astray	/- ə'streɪ/
ground staff	/- -/
high-rise <i>n.</i>	/- -/
hurtle <i>v.</i>	/hɜ:tl/
inexperienced	/ɪnɪk'spɪəriənst/
manoeuvre <i>v.</i>	/mæn'u:vəl/
measures <i>n.</i>	/meʒəz/
mingle <i>v.</i>	/mɪŋɡəl/
misdirect	/mɪsdɪ'rekt/
modify <i>v.</i>	/mɒdɪfaɪ/
mount <i>v.</i>	/maʊnt/
nightmarish	/naɪtmeərɪʃ/
proximity	/prɒk'sɪmɪ'tɪ/
pull up	
remarkable	/rɪ'mɑ:kəbəl/
rug	/rʌɡ/
set off	
set up	
shift <i>v.</i>	/ʃɪft/
simile <i>n.</i>	/sɪmɪ'li:/
steamer	/sti:mə/
step in	
stranded	/strændɪ'd/
support <i>v.</i>	/sə'pɔ:t/
take on	
tender(ly)	/tendə/
thundering <i>adj.</i>	/θʌndərɪŋ/
tunnel <i>v.</i>	/tʌnəl/
turf	/tɜ:f/
wad (off)	/wæd/
workforce	/wɜ:kfɔ:s/

### Unit 3/Extra

accumulation	/ə'kjʊmjʊ'leɪʃən/
bring out	
cloak (in)	/kləʊk/

crooked <i>adj.</i>	/krʊkɪ'd/
gravel	/grævəl/
haul <i>v.</i>	/hɔ:l/
herald <i>v.</i>	/herəld/
latch <i>n.</i>	/lætʃ/
loose(ly) <i>adj.</i>	/lu:s/
mangy	/meɪndʒɪ/
peck <i>v.</i>	/pek/
porch	/pɔ:tʃ/
scenery	/si:nəri/
shanty	/ʃæntɪ/
skeletal <i>adj.</i>	/skelətəl/
skip <i>v.</i>	/skɪp/
swamp(land)	/swɒmplənd/
tattered <i>adj.</i>	/tætəd/
vivid	/vɪvɪ'd/

### Unit 4: Working with Words

amoral	/eɪ'mɔərəl/
bare <i>adj.</i>	/beə/
beaked <i>adj.</i>	/bi:kt/
bleak	/blik/
burden <i>n.</i>	/bɜ:dən/
caretaker	/keə'teɪkə/
confidential	/kɒnfɪ'denʃəl/
curate <i>n.</i>	/kjʊərɪ't/
delicate	/deɪlkɪ't/
dusk	/dʌsk/
elimination	/ɪlɪmɪ'neɪʃən/
espionage	/espɪə'nɑ:ʒ/
evil	/ɪvəl/
fearful(ly)	/fiəfəl/
forecaster	/fɔ:kɑ:stə/
foundling <i>n.</i>	/faʊndlɪŋ/
get up to	
give evidence	/evɪ'dəns/
influential <i>adj.</i>	/ɪnflu'entʃəl/
inspirational	/ɪnspɪ'reɪʃənəl/
labourer	/leɪbərə/
lean against	
linger <i>v.</i>	/lɪŋɡə/
lurk	/lɜ:k/
mellow <i>adj.</i>	/meləʊ/
moulting <i>adj.</i>	/məʊltɪŋ/
noticeable	/nəʊtɪ'səbəl/
parsonage	/pɑ:sənɪdʒ/
passionate	/pæʃənɪ't/
perception	/pə'sepʃən/
perspiration	/pɜ:spə'reɪʃən/
petty	/petɪ/
playwright	/pleɪraɪt/
portion <i>n.</i>	/pɔ:ʃən/
project <i>v.</i>	/prədʒekt/



promotion	/prə'məʊʃən/
protrude v.	/prə'tru:d/
ray	/reɪ/
recruit n.	/rɪ'kru:t/
reputation	/ˌrepjʊ'teɪʃən/
repute v.	/rɪ'pjʊ:t/
script	/skrɪpt/
sensual	/ˈsenʃʊəl/
shallow	/ʃæləʊ/
skim v.	/skɪm/
smelling of rose	
solemn(ly)	/ˈsələm/
stalk n.	/stɔ:k/
stir v.	/stɜ:/
stringy	/ˈstriŋi/
sub-editor	/ˌsʌb'edɪ'tə/
subject n.	/ˌsʌbdʒɪ'kt/
surrounding n.	/sə'raʊndɪŋ/
survey n.	/ˈsɜ:veɪ/
swing v.	/swɪŋ/
theme	/θi:m/
undefined	/ˌʌndrɪ'faɪnd/
uneventful	/ˌʌnrɪ'ventfəl/
whisker	/ˈwɪskə/
wit n.	/wɪt/

#### Unit 4/Extra

adequate <i>adj.</i>	/ˈædɪkwɪ't/
agreeable	/ə'grɪəbəl/
clergyman	/ˈklɜ:dʒɪmən/
cremation	/krɪ'meɪʃən/
eventually	/ɪ'ventʃʊəlɪ/
immortality	/ɪ'mɔ:təlɪ'tɪ/
monumental(ly)	/ˌmɒnjʊ'mentl/
persuade	/pə'sweɪd/
pot	/pɒt/
premature	/ˈpremətʃ[u]ə/
redundant	/rɪ'dʌndənt/
regulation	/ˌregjʊ'leɪʃən/
septuagenarian	/ˌseptʃʊədʒɪ'neəriən/
shiftless	/ʃɪftləs/
silver handshake	
sober	/səʊbə/
twilight	/ˈtwalaɪt/

#### Talking Points 2: Stress

adrenalin rush	/ə'drenəlɪ'n ˌrʌʃ/
anxiety	/æŋ'ɡzaɪəti/
bereavement	/bɜ:'ri:vmənt/
bully v.	/ˈbʊli/
buzz n.	/bʌz/
chill out	
contribute (to)	/kən'trɪbjʊ:t/
drop out	

expand v.	/ɪk'spænd/
frustrated	/frʌ'streɪtɪ'd/
grow out of sg.	
hang out	
stress some out	
work out	

#### Unit 5: Lost and Found

abandon	/ə'bændən/
abundant(ly)	/ə'bʌndənt/
aqueduct	/ˈækwɪ'dʌkt/
be up for sg.	
cannon	/ˈkænən/
cavedwelling	/ˈkeɪvdwelɪŋ/
ceremonial	/ˌserɪ'məʊniəl/
charge at	
conjecture	/kən'dʒektʃə/
cost some an arm and a leg	
craftsman	/ˈkrɑ:ftsmən/
cultivate v.	/ˈkʌltɪveɪt/
dedicate v.	/ˈdedɪ'keɪt/
deliver v.	/dɪ'lɪvə/
dwelling	/ˈdwelɪŋ/
emerge v.	/ɪ'mɜ:dʒ/
entourage	/ˈɒntʊrɑ:ʒ/
epidemic	/ˌepɪ'demɪk/
excavation	/ˌekskə'veɪʃən/
fall apart	
fall victim to sg.	
feature n.	/ˈfi:tʃə/
gap year	/ˈɡæp ˌjɪə/
gasp v.	/ɡɑ:sp/
glittering	/ˈɡlɪtərɪŋ/
hasten v.	/ˈheɪsən/
insignificant	/ˌɪnsɪɡ'nɪfɪkənt/
intricate <i>adj.</i>	/ɪn'trɪkətɪ/
irrigation	/ˌɪrɪ'geɪʃən/
legend has it	/ˈledʒənd/
litter v.	/ˈlɪtə/
look after oneself	
occupant n.	/ˈɒkjʊpənt/
outline v.	/ˈaʊtlaɪn/
perch	/pɜ:tʃ/
perilous(ly)	/ˈperɪləs/
precious	/ˈpreʃəs/
predominate v.	/ˌprɪ'dɒmɪ'neɪt/
punishable	/ˈpʌnɪʃəbəl/
range n.	/reɪndʒ/
ransom (for)	/ˈrænsəm/
reign n.	/reɪn/
ritual n.	/rɪ'tʃʊəl/
sacrifice n.	/ˈsækrɪ'faɪs/
site n.	/saɪt/
steep	/sti:p/
store v.	/stɔ:/

subdue v.	/səb'dju:/
subsequent(ly)	/ˌsʌbsɪ'kvənt/
succeed some	/sək'sɪd/
supreme <i>adj.</i>	/sə'pri:m/
take a year out	
take advantage of	
tangle n.	/ˈtæŋɡəl/
temple	/ˈtempəl/
terrific	/tə'rɪfɪk/
trick v.	
uninhabited <i>adj.</i>	/ˌʌnɪn'hæbɪtɪ'd/
weaving n.	/ˈwi:vɪŋ/
worship v.	/ˈwɜ:ʃɪp/

#### Unit 5/Extra

ardent	/ˈɑ:dənt/
awaken some's curiosity	
breakwater	/ˈbreɪkwɔ:tə/
by comparison	
causeway	/ˈkɔ:zweɪ/
fertility	/fɜ:'tɪlɪ'tɪ/
figment	/ˈfɪɡmənt/
fortify	/ˈfɔ:tɪ'faɪ/
gigantic <i>adj.</i>	/dʒaɪ'ɡæntɪk/
hidden <i>adj.</i>	/ˈhɪdən/
pagan	/ˈpeɪɡən/
prehistoric	/ˌpri:hɪ'stɔrɪk/
preserved	/ˌpri:zə'vd/
rampart	/ˈræmpɑ:t/
relic	/ˈreɪlɪk/
sanctuary	/ˈsæŋktʃʊəri/
sceptic n.	/ˈskeptɪk/
sceptical <i>adj.</i>	/ˈskeptɪkəl/
settlement	/ˈsetlmənt/
slanting <i>adj.</i>	/ˈslɑntɪŋ/
smelt v.	/smelt/
sophisticated	/ˌsɒfɪ'stɪ'keɪtɪ'd/
stake	/steɪk/
swampy	/ˈswɒmpi/
trepanation	/ˌtrepə'neɪʃən/
unearth v.	/ˌʌn'ɜ:θ/

#### Progress Check 1

admirable	/əd'mərəbəl/
be in the process of	
consistency	/kən'sɪstənsɪ/
declare	/dɪ'kleə/
eat into some	
fervent(ly)	/ˈfɜ:vənt/
figure out	
fold away	
get burnt up at some	
in an upright position	
keep bottled up	





spin *n.* /spɪn/  
take it in turns  
tutor *v.* /tju:tə/

## Unit 8: What are you afraid of?

account *n.* /ə'kaʊnt/  
adjectival phrase /ədʒɪk'taɪvəl ,-/  
a fit of  
anecdotal evidence /ænik'dəʊtəl  
'evɪdəns/  
apprehension /æprɪ'hensjən/  
arachnid /ə'ræknɪd/  
avoidance /ə'vɔɪdəns/  
bolt off /bɔʊlt/  
bombard *v.* /bɒm'bɔ:d/  
breed /bri:d/  
chisel *v.* /tʃɪzəl/  
classify *v.* /'klæsɪ'faɪ/  
coil *v.* /kɔɪl/  
coin *v.* /kɔɪn/  
come to an end  
come to terms with *sg*  
communal /kəmjunəl/  
companionship /kəm'pæniənʃɪp/  
conclusive /kən'klusɪv/  
conquer one's fear /kɒŋkə - ,-/  
considerable /kən'sɪdərəbəl/  
consume /kən'sju:m/  
crawl /krɔ:l/  
curable /kjuərəbəl/  
customise *v.* /kʌstəmaɪz/  
debilitating /dɪ'bɪlɪ'teɪtɪŋ/  
disabling /dɪs'eɪblɪŋ/  
disbelief /dɪsbɪ'li:f/  
disruption /dɪs'rʌpʃən/  
dump *v.* /dʌmp/  
encounter (with) /ɪn'kaʊntə/  
equivalent *n.* /'rɛkwɪvələnt/  
escalate /'eskəleɪt/  
evict /'rɪvɪkt/  
exhilaration /ɪg.zɪlə'reɪʃən/  
fade away  
faint *adj.* /feɪnt/  
feared *adj.* /fiəd/  
feel one's way  
flick *v.* /flɪk/  
germ /dʒɜ:m/  
grope (for) /grəʊp/  
growl *n.* /graʊl/  
guttural /gʌtərəl/  
illuminated /ɪ'lju:mɪ'neɪtɪd/  
in the clear  
intensity /ɪn'tensɪ'tɪ/  
invertebrate /ɪn'vɜ:tɪ'brɪ't/

knock off  
landing /lændɪŋ/  
massive *adj.* /'mæsɪv/  
materialise /mə'tɪəriəlaɪz/  
merely /'mɪəli/  
motionless /'məʊʃənləs/  
occur (to) /ə'kɜ:/  
omit /ə'mɪt/  
out of all proportion /prə'pɔ:ʃən/  
panic attack  
perceived *adj.* /pə'si:vd/  
pest *n.* /pest/  
petrify /'petrɪ'faɪ/  
phobia /'fəʊbiə/  
pitch black  
plead (with) /pli:d/  
pound *v.* /paʊnd/  
pounding *adj.* /'paʊndɪŋ/  
proceed *v.* /prə'si:d/  
process *n.* /'prəʊses/  
providing *conj.* /prə'vaɪdɪŋ/  
put up with  
rarity /'reərɪ'tɪ/  
recapture /rɪ'kæptʃə/  
reluctant(ly) /rɪ'lʌktənt/  
remarkab(ly) /rɪ'mɑ:kəbəl/  
rumble *v.* /'rʌmbəl/  
saunter (over) /'sɔ:ntə/  
set foot in  
shaft *n.* /ʃɑ:ft/  
shaken *adj.* /'ʃeɪkən/  
slumber *v.* /'slʌmbə/  
source /sɔ:s/  
span *n.* /spæn/  
stand guard  
stand-off *n.*  
steer clear of  
stiff(ly) /stɪf/  
storage tank /'stɔ:ɪ'dʒ ,tæŋk/  
strip *v.* /stri:p/  
supportive of *adj.* /sə'pɔ:tɪv/  
taxi out  
tension /tenʃən/  
trembling *adj.* /'tremblɪŋ/  
unconcerned *adj.* /ʌnkən'sɜ:nd/  
worst case scenario /' - - sɜ:'na:riəʊ/

## Unit 8/Extra

deafening *adj.* /defəniŋ/  
element *n.* /'elɪ'ment/  
fork off  
groan *v.* /grəʊn/  
immaculate /ɪ'mækjʊlɪ't/  
luminous /'lu:mɪ'nəs/  
lurching *adj.* /lɜ:tʃɪŋ/

sliding door  
sort out  
sway *v.* /swet/  
sympathetic /sɪmpə'tetɪk/

## Unit 9: The Food of Love

able *adj.* /eɪbəl/  
accompany *v.* /ə'kʌmpəni/  
accomplished *adj.* /ə'kʌmplɪʃt/  
acquire *v.* /ə'kwɪə/  
advance *v.* /əd'vɑ:ns/  
allocate *v.* /æləkeɪt/  
appoint /ə'pɔɪnt/  
associate *n.* /ə'səʊʃɪət/  
banner /'bænə/  
bassoon /bə'su:n/  
battered *adj.* /'bætəd/  
bear the marks of *sg*  
bow /bəʊ/  
brass (instruments) /brɑ:s/  
choral /kə'rəl/  
conservatory /kən'sɜ:vətəri/  
conveyance /kən'veɪəns/  
cornet /kɔ:net/  
cymbals /sɪmbəl/  
decorous /'dekərəs/  
distinguished *adj.* /dɪ'stɪŋgwɪʃt/  
docker /'dɒkə/  
double bass /dʌbəl 'beɪs/  
elaborate *adj.* /ɪlə'bɔ:ɪt/  
embark *v.* /ɪm'bɑ:k/  
engulf (in) /ɪn'gʌlf/  
fling *v.* /flɪŋ/  
harp /hɑ:rp/  
harpsichord /hɑ:psɪkɔ:d/  
lie ahead  
loosen *v.* /lu:sən/  
mallet /mælɪ't/  
mistake *sg* for *sg v.*  
mob /mɒb/  
movement /mu:vmənt/  
mural /'mjʊərəl/  
oboe /əʊbəʊ/  
piccolo /'pɪkələʊ/  
plectrum /'plektrəm/  
recede *v.* /rɪ'si:d/  
resource(s) /rɪ'zɔ:s/  
room for improvement  
scone /skəʊn/  
shriek *v.* /ʃri:k/  
stern /stɜ:n/  
storm the charts  
strap oneself  
stringed *adj.* (instruments) /strɪŋd/  
tambourine /tæmbə'ri:n/

trombone	/trɒm'bəʊn/
uncomplimentary	/ʌn,kɒmplɪ'mentəri/
utensil	/ju'tensəl/
viola	/vɪ'əʊlə/
whilst	/waɪls/
woodwind (instruments)	/'wʊdwaɪnd/
xylophone	/zaɪlə'fəʊn/

## Unit 9/Extra

combine v.	/kəm'baɪn/
flatter v.	/flætə/
flattering adj.	/flætərɪŋ/
gifted	/gɪftɪd/
multiplicity	/mʌltɪ'plɪsɪ'tɪ/
precocious	/prɪ'kəʊʃəs/
prodigious(ly)	/prə'dɪdʒəs/
profound(ly)	/prə'faʊnd/

## Talking Points 4: Exams

all-round adj.	/-/-/
continuous assessment	/-/-/ ə'sesmənt/
counsellor	/kaʊnsələ/
debate n.	/dɪ'beɪt/
go to pieces	
hotline n.	/hɒtlaɪn/
in favour of	
league table	/-/-/
phone-in n.	/-/-/
pressure n.	/preʃə/
query n.	/kwɪəri/
rise to the challenge	

## Unit 10: You are what you eat

additive	/ədɪ'tɪv/
apathy	/æpəθi/
attachment	/ə'tætʃmənt/
awareness (of)	/ə'weənəs/
brittle bone	/brɪtl bəʊn/
bug	/bʌg/
burn off	
carbohydrate	/kɑ:bəʊ'hɑɪdreɪt/
cardiac disease	/kɑ:rdɪæk dɪ'zi:z/
concern (over/for) n.	/kən'sɜ:n/
conscious adj.	/kənʃəs/
contract (from) v.	/kən'trækt/
convert v.	/kən'vɜ:t/
coupled (with) adj.	/kʌpəld/
crave (for)	/kreɪv/
cultured adj.	/kʌltʃəd/
decline v.	/dɪ'klaɪn/
deficiency	/dɪ'fɪʃənsɪ/
deficient	/dɪ'fɪʃənt/
digestion	/dɪ'dʒestʃən/
disorder n.	/dɪs'ɔ:də/

dizziness	/dɪzɪnəs/
emerging adj.	/ɪ'mɜ:dʒɪŋ/
enamel	/ɪ'næmə/
envisage v.	/en'vɪzɪdʒ/
equation	/ɪ'kweɪʃən/
essential	/ɪ'senʃəl/
fad n.	/fæd/
fizzy drinks	
fortified adj.	/fɔ:tɪ'faɪd/
fundamental(ly)	/fʌndə'mentəl/
fungus (pl. fungi) n.	/fʌŋɡʊs/
gruesome	/gru:zəm/
gum n.	
health conscious	/helθ 'kɒnʃəs/
ignore	/ɪɡ'nɔ:/
in terms of	
incidence n.	/ɪn'sɪdəns/
increasingly	/ɪn'kri:ʃɪŋli/
intestines	/ɪn'testɪn/
itchy	/ɪtʃi/
lining n.	/laɪnɪŋ/
livestock rearing	/laɪvstɒk 'riəriŋ/
malformation	/mæl'fɔ:meɪʃən/
meat-borne adj. (infection)	/mi:t'bɔ:n/
motion n.	/məʊʃən/
multiply v.	/mʌltɪ'plaɪ/
numbness	/nʌmnəs/
nutritionist	/nju:'trɪʃənɪst/
off the hook	
omnivore n.	/ɒmnɪvɔ:/
oppose	/ə'pəʊz/
outlet n.	/aʊtlet/
percentage	/pə'sentɪdʒ/
prior (to)	/praɪə/
promote v.	/prə'məʊt/
propose	/prə'pəʊz/
resident n.	/rezɪ'dent/
scalp	/skælp/
skewer	/skju:ə/
staple adj.	/steɪpl/
starch	/stɑ:tʃ/
tissue	/tɪʃu:/
waste ground	/weɪst 'graʊnd/
welfare	/welfeə/
widespread adj.	/waɪdspreɪd/

## Unit 10/Extra

badger	/bædʒə/
beast	/bi:st/
bulk	/bʌlk/
distinctive	/dɪ'stɪŋktɪv/
hamper n.	/hæmpə/
immersion	/ɪ'mɜ:ʃən/
jellied adj.	/dʒelɪd/
mean adj.	/mi:n/
mole	/məʊl/

placid	/plæsɪd/
quenelle	/kə'nel/
regular n.	/regjʊlə/
rip v.	/rɪp/
sideways	/saɪdweɪz/
stagger v.	/stægə/
toad	/təʊd/
widge	/wɪdʒ/
wriggle v.	/wɪɡl/

## Progress Check 2

a swarm of n.	/swɔ:m/
basil	/bə'zeɪl/
bland	/blænd/
content adj.	/kən'tent/
cricket	/kɪkɪt/
crunch v.	/krʌntʃ/
deep-fried	/-/-/
dip n.	/dɪp/
edible	/edəbəl/
glossy	/glɒsi/
herb	/hɜ:b/
hip adj.	/hɪp/
log onto	
nibble n.	/nɪbəl/
niche	/ni:ʃ/
palate	/pæ'lɪt/
pupa (pl. pupae)	/pju:pə; pju:pi:/
re-appraise	/ri:ə'preɪz/
rumour has it	/ru:mə -/-/
sample	/sɑ:mpəl/
scoff	/skɒf/
shove sg in	/ʃʌv/
shudder v.	/ʃʌdə/
silkworm	/sɪlkwɜ:m/
squeamish	/skwi:mɪʃ/
sterilise	/sterɪ'laɪz/
substantial adj.	/səb'stænʃəl/
trendy	/trendi/
unaware	/ʌnə'weə/
wacky	/wæki/

## Unit 11: A tale of two cities

affection	/ə'fekʃən/
avenge v.	/ə'vendʒ/
be trapped under one's spell	
besotted	/bɪ'sɒtɪd/
biting adj.	/baɪtɪŋ/
cascading adj.	/kə'skeɪdɪŋ/
cast a spell on sone	
clime n.	/klaɪm/
clutch v.	/klʌtʃ/
coax v.	/kəʊks/
cobble n.	/kɒbəl/
commander	/kə'mɑ:ndə/
concerned adj.	/kən'sɜ:nd/
concrete	/kɒŋkɪt/



cracked <i>adj.</i>	/krækt/
distinct	/dɪs'tɪŋkt/
dodge <i>v.</i>	/dɒdʒ/
engross <i>v.</i>	/ɪn'grəʊs/
fill one's belly	
flitter <i>v.</i>	/ˈflɪtə/
ford	/fɔ:d/
garish(ly)	/ˈgeərɪʃ/
gaze upon	
gentrified <i>adj.</i>	/ˈdʒentrɪˈfaɪd/
give sone the fingers	
glisten <i>v.</i>	/ˈglɪsən/
heartland	/-/
hooked <i>adj.</i>	/huːkt/
hurdle	/ˈhɜːdl/
idle/idly	/aɪdl/
kinsman	/ˈkɪnsmən/
lad	/læd/
leprechaun	/ˈleprəkəʊn/
men-folk	/ˈmenfəʊk/
mutton	/ˈmʌtən/
net <i>v.</i>	/net/
nip away from sone/sg	
oblivious to	/əˈblɪvɪəs/
peat-stained	/ˈpiːtsteɪnd/
peer around	
predominantly	/prɪˈdɒmɪˈnæntli/
puff <i>v.</i>	/pʌf/
regain one's senses	
represent	/ˌreprɪˈzent/
scowl	/skaʊl/
set to work	
shake off	
sickly <i>adj.</i>	/ˈsɪkli/
simultaneously	/ˌsɪməlˈteɪniəsli/
slab	/slæb/
spell <i>n.</i>	/spel/
stream <i>n.</i>	/stri:m/
stunned	/stʌnd/
sufficient	/səˈfɪʃənt/
tad <i>adj.</i>	/tæd/
take revenge for sg	/rɪˈvendʒ/
transfix <i>v.</i>	/trænsˈfɪks/
tumble down	
turbulent	/tɜːbjʊlənt/
twitch <i>n.</i>	/twɪtʃ/
ulster <i>n.</i>	/ˈʌlstə/
unintentionally	/ˌʌnɪnˈtenʃənəl/
unsuspecting(ly)	/ˌʌnsəˈspektɪŋ/
unwittingly	/ˌʌnˈwɪtɪŋɡli/
venture <i>v.</i>	/ˈventʃə/
vice-versa	/ˌvaɪs ˈvɜːrsə/
wee <i>n.</i>	/wi:/

### Unit 11/Extra

awning <i>n.</i>	/ˈɔːnɪŋ/
canopy	/ˈkænəpi/

connotation	/ˌkɒnəˈteɪʃən/
enchantment	/ɪnˈtʃəntmənt/
flourish <i>n.</i>	/ˈflaʊrɪʃ/
gape <i>v.</i>	/geɪp/
glitz	/ɡlɪts/
gloss <i>n.</i>	/ɡlɒs/
grudging <i>adj.</i>	/ˈɡrʌdʒɪŋ/
implacable	/ɪmˈplækəbəl/
imply <i>v.</i>	/ɪmˈplaɪ/
layer	/ˈleɪə/
malicious	/məˈlɪʃəs/
misery	/ˈmɪzəri/
mugging <i>n.</i>	/ˈmʌɡɪŋ/
ostentation	/ˌɒstənˈteɪʃən/
partake (of) <i>v.</i>	/pɑːˈteɪk/
porch pillar	/ˈpɔːt ˈpɪlə/
reflective	/rɪˈflektɪv/
relentless	/rɪˈlentləs/
spiteful	/ˈspaɪtfl/
toadstool	/ˈtəʊdstuːl/
utilitarianism	/juːˈtɪliˈtɛərɪəntɪzəm/
vindictive	/vɪnˈdɪktɪv/
vista (of) <i>sg</i>	/ˈvɪstə/

### Unit 12: On the Road

a spot of	
acknowledge <i>v.</i>	/əkˈnɒlɪdʒ/
admit responsibility for <i>sg</i>	
almighty <i>adj.</i>	/ɔːlˈmaɪti/
back and forth	
ball the jack	
blink one's tail light	/- - ˈteɪlart/
brood <i>v.</i>	/bruːd/
bump into	
city limits	
co-ordinator	/kəʊˈɔːdɪˈneɪtə/
collide (with) <i>v.</i>	/kəˈlaɪd/
compound <i>adj.</i>	/ˈkɒmpaʊnd/
consequently	/ˈkɒnsɪˈkwentli/
crank <i>v.</i>	/kræŋk/
crash out	
established <i>adj.</i>	/ɪˈstæblɪʃt/
feel under the weather	
furthermore	/ˌfɜːðəˈmɔː/
have an impact on <i>sg/sone</i>	
hoarse <i>adj.</i>	/hɔːs/
imagery <i>n.</i>	/ɪmɪdʒəri/
impact <i>n.</i>	/ɪmpækt/
in addition to	
in the twink of nothing	/ˈtwɪŋk/
in view of the fact that	
innumerable	/ɪˈnjuːməərəbəl/
knock-down prices	
lean back	
link <i>v.</i>	/lɪŋk/
loom (ahead)	/luːm/
moreover	/məˈrəʊəvə/

nevertheless	/ˌnevəðəˈles/
own up	
provided that	
put up	
raspy	/ˈrɔːspi/
restlessness	/ˈreslɪˈsnɪs/
retain <i>v.</i>	/rɪˈteɪn/
rig <i>n.</i>	/rɪŋ/
roar	/rɔː/
roll on	
roll up	
set about	
set down	
set off	
slam <i>v.</i>	/slæm/
strain <i>n.</i>	/streɪn/
stream of	/ˌstriːm əv
consciousness	ˈkɒnʃənʃɪs/
terminus <i>n.</i>	/ˈtɜːmɪnəs/
(pl. termini)	tɜːmɪnaɪ/
trillion	/ˈtrɪljən/
turn in	
wham <i>v.</i>	/wæm/
whoopee <i>v.</i>	/wʊˈpiː/

### Unit 12/Extra

abundance	/əˈbʌndəns/
bile <i>n.</i>	/baɪl/
chant <i>v.</i>	/tʃaɪnt/
derive (from)	/dɪˈraɪv/
dispute <i>v.</i>	/dɪˈspjuːt/
eerie <i>adj.</i>	/ˈɪəri/
erase	/ɪˈreɪz/
esoteric	/esəˈterɪk/
exuberant	/ɪɡˈzjuːbəərənt/
fortification	/ˌfɔːtɪˈfɪˈkeɪʃən/
illiterate <i>adj.</i>	/ɪˈlɪtərət/
madder <i>n.</i>	/ˈmædə/
ochre	/ˈɒkə/
pitch <i>v.</i>	/ptʃ/
post-date <i>v.</i>	/- -/
ridge <i>n.</i>	/rɪdʒ/
sly <i>adj.</i>	/slaɪ/
soot	/suːt/
spruce-clad <i>adj.</i>	/ˈspruskləd/
surmise <i>v.</i>	/səˈmaɪz/

### Talking Points 5: Freedom

arbitrary	/ˈɑːbɪˈtrəri/
assembly <i>n.</i>	/əˈsembli/
be in force	
broadmindedness	/ˌbrɔːdˈmaɪndɪˈdnɪs/
conscience	/ˈkɒnʃəns/
effectual	/ɪˈfektʃʊəl/
ethnic community	/ˈeθnɪk kəˈmjuːnɪˈtɪ/
eye-opener	/- - -/

forced labour	/fɔːstˌleɪbə/
forgery	/fɔːdʒəri/
fraud <i>n.</i>	/frɔːd/
have one's right to a fair trial	
in relation to	
infringement	/ɪnˈfrɪndʒmənt/
justification	/dʒʌstɪfɪˈkeɪʃən/
legislation	/ˌlegɪˈsleɪʃən/
obey rules	
objective <i>n.</i>	/əbˈdʒektɪv/
oblige <i>v.</i>	/əbˈlaɪdʒ/
privacy	/ˈprɪvəsi/
prohibition	/ˌprəʊhɪˈbɪʃən/
proof of age	
restrict (oneself to)	/rɪˈstrɪkt/
take away one's privacy	
torture <i>n.</i>	/ˈtɔːtʃə/
trivial <i>adj.</i>	/ˈtrɪvɪəl/
workmate	/ˈwɜːkmeɪt/

### Unit 13: Love at first sight

barge	/bɑːdʒ/
be on the	/ˈweɪvlenθ/
same wavelength	
blind date	/ˌbɪndˈdeɪt/
bridesmaid	/ˈbraɪdzmɛɪd/
bridle	/ˈbraɪdəl/
charter a plane	/ˈtʃɑːtə/
come hell or high water	
desperate	/ˈdespəɪt/
exchange	/ɪksˈtʃeɪndʒ/
marriage vows	ˈmæɪdʒˈvəʊz/
fleeting <i>adj.</i>	/ˈfliːtɪŋ/
grilling <i>n.</i>	/ˈɡrɪlɪŋ/
lie detector test	/ˈlaɪ dɪˈtektə/
(not) for all the tea in China	
pop the question	
propose to sone	/ˈprəˈpəʊz/
the pick of	
tie the knot	
to end them all	
turn down	
unavailable	/ˌʌnəˈveɪləbəl/

### Unit 13/Extra

blink an eye	
cling (to)	/kɪŋ/
cute	/kjuːt/
fierce	/fɪːs/
forsake <i>v.</i>	/fəˈseɪk/
grief <i>n.</i>	/ɡriːf/
immortal	/ɪˈmɔːtəl/
inference	/ɪnˈfərəns/
inspired <i>adj.</i>	/ɪnˈspaɪəd/
lethal	/ˈliːθəl/
loop <i>v.</i>	/luːp/

possessive <i>adj.</i>	/pəˈzesɪv/
rack (with)	/ræk/
satin	/ˈsætɪn/
scent	/sent/
star-tingle	/ˈstɑː-/
tundra	/ˈtʌndrə/
unsteady	/ˌʌnˈstedɪ/
wobble	/ˈwɒbəl/

### Unit 14: Making Movies

agility	/əˈdʒɪlɪˈti/
alongside	/əˈlɒŋˈsaɪd/
angle <i>n.</i>	/æŋɡəl/
anticipate	/ænˈtɪsɪˈpeɪt/
appreciate <i>v.</i>	/əˈpriːʃieɪt/
assign <i>v.</i>	/əˈsaɪn/
astonishing	/əˈstɒnɪʃɪŋ/
astronomical <i>adj.</i>	/æˈstrɒnəmɪkəl/

be in demand	
bend in half	
bounce (off)	/baʊns/
claim <i>n.</i>	/kleɪm/
completion	/kəmˈpliːʃən/
concise <i>adj.</i>	/kənˈsaɪs/
convention <i>n.</i>	/kənˈvenʃən/
critic <i>n.</i>	/ˈkrɪtɪk/
daredevil <i>n.</i>	/ˈdeədɛvəl/
deadly <i>adj.</i>	/ˈdedli/
defuse a bomb	/dɪˈfjuːz/
depiction	/dɪˈpɪkʃən/
dock <i>v.</i>	
draw the short straw	
estimate <i>n.</i>	/estɪˈmeɪt/
extra <i>n.</i>	/ˈekstrə/
fencing	/ˈfensɪŋ/
ferocious	/fəˈrɒʃəs/
fictional <i>adj.</i>	/ˈfɪkʃənəl/
footage <i>n.</i>	/ˈfʊtɪdʒ/
fracture <i>v. &amp; n.</i>	/ˈfræktʃə/
fuse <i>n.</i>	/fjuːz/

gun sone down	
handle the audience	
haunting <i>adj.</i>	/ˈhaʊntɪŋ/
have the privilege of	/ˈprɪvɪˈlɪdʒ/
income tax	/ɪnˈkʌm-/
inversion	/ɪnˈvɜːʃən/
kill off	
leap <i>v.</i>	/liːp/
let sg get out of hand	
maiden voyage	/ˈmeɪdnˌvɔɪ-ɪdʒ/
make a distinction	
martial arts	/ˈmɑːʃəl ˈɑːts/
megalomaniac	/ˌmegələʊˈmeɪnɪæk/
mourn the loss of sg/sone	
object to	/əbˈdʒekt/
outnumber <i>v.</i>	/aʊtˈnʌmbə/

parachuting	/ˈpærəʃuːtɪŋ/
predecessor	/ˈpriːdɪˈsesə/
predictability	/prɪˈdɪktəˈbɪlɪˈtɪ/
presumably	/prɪˈzjuːməbli/
pulley <i>n.</i>	/ˈpʊli/
recruit <i>n.</i>	/rɪˈkruːt/
repugnant	/rɪˈpʌɡnənt/
revelation	/ˌrevəˈleɪʃən/
satirical	/səˈtɪrɪkəl/
scuba-diving	/ˈskjuːbədaɪvɪŋ/
set <i>n.</i>	
shoot <i>n.</i>	/ʃuːt/
slide <i>v.</i>	/slaɪd/
solve a case	
stand-up entertainer	/ˈstænd-ʌp-entərteɪnər/
stunt <i>n.</i>	/stʌnt/
stunt co-ordinator	
superb	/sjuːˈpɜːb/
supposedly	/səˈpəʊzɪˈdli/
suspend <i>v.</i>	/səˈspend/
threshing <i>adj.</i>	/θreʃɪŋ/
trailer <i>n.</i>	/ˈtreɪlə/
tumbler <i>n.</i>	/ˈtʌmblə/
urbane <i>adj.</i>	/ɜːˈbeɪn/
vessel	/ˈvesəl/
whizz (past sg/sone) <i>v.</i>	/wɪz/
wince	/wɪns/

### Unit 14/Extra

atmospheric	/ˌætməˈsfɛrɪk/
attempt <i>n.</i>	/əˈtempt/
be on the run	
commissioner	/kəˈmɪʃənə/
conform (to)	/kənˈfɔːm/
cue	/kjuː/
disordered <i>adj.</i>	/dɪsˈɔːdəd/
echelon	/eˈʃələn/
evoke	/ɪˈvəʊk/
flamboyant	/flæmˈbɔɪənt/
flashback	/ˈflæʃbæk/
harsh	/hɑːʃ/
indemnity	/ɪnˈdemnɪˈtɪ/
inmate	/ɪnˈmeɪt/
mental asylum	/ˈmentəl ˈæʃjʊlə/
meticulous	/mɪˈtɪkjʊləs/
obsessive	/əbˈsesɪv/
pinch <i>v.</i>	/pɪntʃ/
restrained <i>adj.</i>	/rɪˈstreɪnd/
ruthless	/ruːθləs/
scriptwriter	/ˈskrɪptraɪtə/
team up with sone	
thereafter	
understated <i>adj.</i>	/ˌʌndəˈsteɪtɪd/



## Talking Points 6: Image

benefit v.	/ˈben.ɪt/
boast v.	/bəʊst/
cater (for)	/ˈkeɪtə/
cloth	/klɒθ/
corporate ladder	/ˈkɔːpər.ɪt.lædə/
drab	/dræb/
dress rehearsal	/-rɪ.hɜːsəl/
effectiveness	/ɪˈfektɪv.nəs/
ethnic minority	/eθnɪk maɪ.nɒr.ɪ.ti/
exorbitant	/ɪɡˈzɔːb.ɪ.tənt/
exploitation	/ɪkˌsplɔɪˈteɪʃən/
explore v.	/ɪkˈsplɔː/
fashion-conscious	
fibre	/ˈfaɪbə/
garment	/ˈɡɑːmənt/
give in to one's demand	
glamour n.	/ˈɡləmə/
ignorance	/ɪɡnərəns/
impressionable	/ɪmˈpreʃənəbl/
lucrative	/ˈluːkrətɪv/
necessity	/nɪˈses.ɪ.ti/
obsessed (with)	/əbˈsest/
peer pressure	/-ˌ--/
power game	/-ˌ--/
reinforce v.	/rɪˌɪnˈfɔːs/
self-expression	/-ˌˌ--/
show off	
superficial	/suːpəˈfɪʃəl/
sweatshop	/ˈswetʃɒp/
tweenager	/ˈtwɪneɪdʒə/
wafer-thin	/ˈweɪfəθɪn/

## Unit 15: Vote for me!

a herd of	/hɜːd/
a surge of	/sɜːdʒ/
agent n.	/eɪdʒənt/
antiquated adj.	/æntɪˈkweɪtɪd/
appeal (for/against)	/əˈpiːl/
astounded adj.	/əˈstaʊndɪd/
ballot	/ˈbælət/
ballot paper	/-ˌ--/
barker	/ˈbɑːkə/
bold	/bəʊld/
bond n.	/bɒnd/
booth	/buːθ/
campaign (for/against)	/kæmˈpeɪn/
campaign trail	/kæmˈpeɪn.treɪl/
candidate	/ˈkændɪˈdɪt/
cast a vote	
chancer	/tʃɑːnsə/
commotion	/kəˈmɒʃən/
concede v.	/kənˈsiːd/
confirm	/kənˈfɜːm/

constant adj.	/ˈkɒnstənt/
contest v.	/kənˈtest/
convict some of	/kənˈvɪkt/
cynical	/ˈsɪn.ɪˈkæl/
damn	/dæm/
dazzle v.	/ˈdæzəl/
defeat v.	/dɪˈfiːt/
denote v.	/dɪˈnəʊt/
density	/ˈdens.ɪ.ti/
disorientating adj.	/dɪsˌɔːrɪənˈteɪʃən/
disputed adj.	/dɪsˈpjʊtɪd/
disrupt v.	/dɪsˈrʌpt/
doubt	/daʊt/
dutifully	/ˈdjuːtɪfəlɪ/
elect	/ɪˈlekt/
election (campaign)	/ɪˈlektʃən/
electoral college	/ɪˈlektərəl ˈkɒlɪdʒ/
equality	/ɪˈkwɒl.ɪ.ti/
erudition	/ɪˈrʊdɪʃən/
execute v.	/ɪkˈsɜːkjʊt/
fervor	/ˈfɜːvə/
frigging (TABOO!) adj.	/ˈfrɪɡɪŋ/
hearing n.	/ˈhɪərɪŋ/
illicit	/ɪˈlɪs.ɪt/
incendiary	/ɪnˈsendɪəri/
incite v.	/ɪnˈsaɪt/
indict v.	/ɪnˈdaɪt/
insomnia	/ɪnˈsɒmniə/
intestinal	/ɪnˈtest.ɪ.nəl/
intricacy	/ɪnˈtrɪkəsi/
judiciary system	/dʒuːˈdɪʃəri ˌ--/
legislature	/ˈledʒɪˈsleɪtʃə/
liability	/ˌlaɪəˈbɪl.ɪ.ti/
loot v.	/luːt/
lunacy	/ˈluːnəsi/
make out	
menace	/ˈmæn.ɪs/
motorcade	/ˈməʊtəkeɪd/
mouth off	/maʊð/
newfangled adj.	/ˈnjuːˈfæŋɡəld/
nomination	/ˌnɒmɪˈneɪʃən/
nominee	/ˌnɒmɪˈniː/
pact n.	/pækt/
pave v.	/peɪv/
pimp	/pɪmp/
popular vote	/-ˌ--/
praise v.	/preɪz/
preach v.	/priːtʃ/
preschooler	/ˌpriːˈskuːlə/
province	/ˈprɒvɪns/
recoil v.	/rɪˈkɔɪl/
reside	/rɪˈzaɪd/
run for	
sarcasm	/ˈsɑːrkæzəm/
sarcastic	/ˈsɑːrkæstɪk/

shrivel	/ˈfrɪvəl/
slimy	/ˈslaɪmɪ/
soothing adj.	/suːðɪŋ/
sovereign adj.	/ˈsɒvrɪˈn/
stand for	
stint	/stɪnt/
strapping adj.	/ˈstræpɪŋ/
stunning	/ˈstʌnɪŋ/
tax v.	/tæks/
taxation	/tækˈseɪʃən/
thoughtful	/θɔːtfəl/
tremendous	/trəˈmendəs/
unbridled adj.	/ʌnˈbraɪldɪd/
uncluttered adj.	/ʌnˈklʌtəd/
unspoken	/ʌnˈspəʊkən/
unstable	/ʌnˈsteɪbəl/
untainted adj.	/ʌnˈteɪntɪd/
uproar n.	/ʌˈprɔː/
upset n.	/ʌˈpset/
upstart n.	/ʌˈpstɑːt/
utterly adj.	/ʌˈtərli/
vexed adj.	/vekst/
warder	/ˈwɔːdə/
Warrant Officer	/ˈwɒrənt ˌɒfɪsə/
well-wisher	/-ˌ--/
worsen	/ˈwɜːsən/
would-be adj.	/ˈwʊdbiː/

## Progress Check 3

a stretch of	/stretʃ/
applaud v.	/əˈplɔːd/
bad-tempered	/ˈbædˈtempəd/
cadaver	/kəˈdævə/
corpse n.	/kɔːps/
crevasse n.	/kriˈvæs/
descent	/dɪˈsent/
dismiss v.	/dɪsˈmɪs/
dot v.	/dɒt/
exhilarated	/ɪɡˈzɪləreɪtɪd/
facilities	/fəˈsɪl.ɪ.tɪz/
fatigue	/fəˈtiːɡ/
foolhardy adj.	/ˈfʊlhɑːdɪ/
grumpy	/ˈɡrʌmpɪ/
illustrious	/ɪˈlʌstriəs/
insane(ly)	/ɪnˈseɪn/
jam v.	/dʒæm/
keep one's eyes peeled	
loosely-related	/-ˌ--ˌ--/
make news	
marquee	/məˈkiː/
negotiate	/nɪˈɡəʊʃieɪt/
peril	/ˈper.ɪl/
plot n.	/plɒt/
plummet n.	/ˈplʌmɪt/

policy <i>n.</i>	/pəˈlɪsɪ/
prompt <i>v.</i>	/prɒmpt/
recompense <i>v.</i>	/ˈrekəmpens/
refund <i>n.</i>	/ˈriːfʌnd/
reject	/rɪˈdʒekt/
severe	/sɪˈvɪə/
sheer	/ʃɪə/
summit	/ˈsʌmɪt/
tireless	/ˈtaɪələs/
treacherous	/ˈtretʃərəs/
tumble into	

### Unit 16: Ant noises

acquisition	/ˌækwɪˈzɪʃən/
afterlife	/ˈɑːftəlaɪf/
boisterous	/ˈbɔɪstərəs/
bourgeoisie	/ˈbuːʒwɑːˈziː/
brat pack	/bræt/
bugger all	/ˈbʌgərəːl/
burial	/ˈberɪəl/
canvas	/ˈkænvəs/
celebrity	/ˈsɪlebrɪˈtɪ/
cluster <i>n.</i>	/ˈklʌstə/
critical standard	/ˈkɪtɪkəl ˈstændəd/
devote (to)	/dɪˈvəʊt/
diagonal	/daɪˈæɡənəl/
dispose of	/dɪsˈpəʊz/
elision	/ɪˈlɪʒən/
exposure	/ɪkˈspəʊʒə/
fascination (with)	/ˈfæsɪˈneɪʃən/
feature <i>v.</i>	/ˈfi:tʃə/
funerary <i>adj.</i>	/ˈfjuːnərəri/
get the resonance	/ˈrezənəns/
go through a phase	
in absolute terms	
make a contribution to	
monochromatic	/ˌmɒnəkrəʊˈmætɪk/
mummification	/ˌmʌmɪfɪˈkeɪʃən/
odd	/ɒd/
on view	
precursor	/prɪˈkʊrsə/
quibble <i>v.</i>	/ˈkwɪbəl/
reasonable	/ˈriːzənəbəl/
span <i>v.</i>	/spæn/
specialise in	/ˈspeʃəlaɪz/
Stars & Stripes	
tart up	/tɑːt/
torture chamber	/ˈtɔːtʃə ˈtʃeɪmbə/
turn-of-the-century <i>adj. &amp; n.</i>	
valuation	/ˌvæljuˈeɪʃən/
visibly <i>adj.</i>	/ˈvɪzəblɪ/

### Unit 16/Extra

adoring <i>adj.</i>	/əˈdɔːrɪŋ/
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coated <i>adj.</i>	/ˈkəʊtɪd/
contender	/ˈkɒntendə/
devoid (of) <i>adj.</i>	/dɪˈvɔɪd/
devout <i>adj.</i>	/dɪˈvaʊt/
dung	/dʌŋ/
embellish	/ɪmˈbelɪʃ/
erode	/ɪˈrəʊd/
expressionless	/ɪkˈspreʃənləs/
go berserk	/bɜːˈsɜːk/
hunch forward	/hʌntfɔː/
legitimate <i>adj.</i>	/ˈlɛdʒɪtɪˈmɪtɪ/
outcry <i>n.</i>	/ˈaʊtkraɪ/
political correctness	/ˌpɒlɪtɪkəl ˈkɒrɪktnes/

prop up on	
resin	/ˈrezɪn/
saturate	/ˈsætʃəreɪt/
smock	/smɒk/
snake around	
stark-raving <i>adj.</i>	/ˈstɑːkreɪvɪŋ/
tabloid	/ˈtæblɔɪd/
unprecedented	/ˌʌnˈpresɪˈdentɪd/
vibrant	/ˈvaɪbrənt/

### Unit 17: Let's Celebrate

aquaintance	/əˈkweɪntəns/
assassinate	/əˈsæsɪˈneɪt/
conspirator	/kənˈspɪrətə/
display <i>n.</i>	/dɪˈspleɪ/
erect <i>v.</i>	/ɪˈrekt/
exile	/ˈeksəl/
fairy <i>n.</i>	/ˈfeəri/
fasting <i>n.</i>	/ˈfɑːstɪŋ/
float <i>n.</i>	/fləʊt/
gunpowder	/ˈɡʌnpaʊdə/
isolate	/aɪˈseɪlət/
Lent <i>n.</i>	/lent/
liable	/laɪəbəl/
lunar calendar	/ˈlʊnə ˈkælɪndə/
mishap	/ˈmɪʃəp/
multicultural	/ˌmʌltɪˈkʌltʃərəl/
observance	/əbˈzɜːvəns/
penitence	/ˈpenɪˈtens/
plot <i>n.</i>	/plɒt/
pretend (to)	/prɪˈtend/
put to death	
religious observance	
self-denial	/ˌselfdɪˈnaɪəl/
suppress <i>v.</i>	/səˈpres/

### Unit 17/Extra

bonfire	/ˈbɒnfɑɪə/
chant <i>n.</i>	/tʃɑːnt/
clamorous(ly)	/ˈklæməərəs/
club <i>n.</i>	/klʌb/

clumsy	/ˈklʌmzi/
demented <i>adj.</i>	/dɪˈmentɪd/
governable	/ˈɡɒvənəbəl/
grunt <i>v.</i>	/ɡrʌnt/
hem <i>v.</i>	/hem/
incantation	/ˌɪnkɑːnˈteɪʃən/
loam	/ləʊm/
matrimony	/ˈmætrɪˈmɒni/
mirth	/mɜːθ/
nourish <i>v.</i>	/ˈnʌrɪʃ/
signify	/ˈsɪɡnɪˈfaɪ/
spear	/spɪə/
spit <i>n.</i>	/spɪt/
throb <i>n.</i>	/θrɒb/

### Talking Points 7: Sports

accessibility	/əkˈsesəbɪlɪˈtɪ/
cast a shadow	
clean up one's act	
compelling <i>adj.</i>	/kəmˈpelɪŋ/
competitive	/kəmˈpetɪˈtɪv/
compulsory	/kəmˈpʌlsəri/
discipline <i>n.</i>	/dɪsɪˈplɪˈn/
dossier	/ˈdɒsiə/
have a chance to shine	
height to weight ratio	/ˈreɪtɪʃən/
physique	/ˈfɪzɪk/
snappy	/ˈsnæpi/
(not) stand a chance	
tug of war	/tʌɡ əv ˈwɜː/

### Unit 18: Disappearing World

a heat of anger	
annihilate <i>v.</i>	/əˈnaɪəleɪt/
ascendancy	/əˈsendənsɪ/
brutish	/ˈbruːtɪʃ/
coastguard	/ˈkəʊstɡɑːd/
condense <i>v.</i>	/kənˈdens/
devastated <i>adj.</i>	/ˈdevəstetɪd/
diminish <i>v.</i>	/dɪˈmɪnɪʃ/
edge	/edʒ/
effectively	/ɪˈfektɪvli/
elliptical	/ɪˈlɪptɪkəl/
envelope <i>v.</i>	/ɪnˈveləp/
evolve	/ɪˈvɒlv/
exquisite	/ɪkˈskwɪzɪt/
extinction	/ɪkˈstɪŋkʃən/
fatal	/ˈfeɪtəl/
forestall <i>v.</i>	/ˈfɔːstəɪl/
freak	/friːk/
ghastly	/ˈɡɑːstli/
gloat (over)	/ɡləʊt/
habitable	/ˈhæbɪˈtəbəl/
homicide	/ˈhɒmɪˈsaɪd/



inadvertent	/ɪnəd'vɜ:tənt/
incalculable	/ɪnkælkjʊləbəl/
inconceivable	/ɪnkən'si:vəbəl/
infancy	/ɪnfənsɪ/
liken v.	/laɪkən/
malice	/mælj's/
mindless	/maɪndl's/
mount an assault on	/ə'sɔ:lt/
oft-quoted <i>adj.</i>	/ɒft,kwəʊt's'd/
on the brink of	
onslaught	/ɒnslɔ:t/
partial <i>adj.</i>	/pɑ:ʃəl/
perpetrate	/pɜ:p's'treɪt/
pose a threat	
predator	/predətə/
provoke	/prə'vəʊk/
ransack v.	/rænsæk/
realm	/reɪlm/
rubbish tip	/r- -/
scatter v.	/skætə/
seek out	
slaughter v.	/slɔ:tə/
soar v.	/sɔ:/
sting n.	/stɪŋ/
time-span	
trespasser	/trespəsə/
wholesale	/həʊlseɪl/
wreak	/rɪ:k 'vendʒəns/
vengeance (on)	

### Unit 18/Extra

a mantle of	/mæntəl/
agitated <i>adj.</i>	/ædʒɪ'teɪt's'd/
contestant	/kən'testənt/
detect v.	/dɪ'tekt/
distress	/dɪ'stres/
dorsal fin	/dɔ:səl 'fɪn/
erratic	/ɪ'rætɪk/
falter	/fɔ:ltə/
jerky <i>adj.</i>	/dʒɜ:kɪ/
mucus	/mju:kəs/
outcome n.	/aʊtkʌm/
prey	/preɪ/
slack	/slæk/
stride n./straid/	
stroke n.	/strəʊk/
successive	/sək'sesɪv/
sweep n.	/swi:p/
thrash v.	/θræʃ/
tingling <i>adj.</i>	/tɪŋɡlɪŋ/
tread	/tred/
tremor	/tremə/
untutored <i>adj.</i> & n.	/ʌn'tju:təd/

### Unit 19: Lines that rhyme

ail v.	/eɪl/
appeal n.	/ə'pi:l/
assonance	/æsənəns/
be out of touch with sg	
blank verse	/- -/
bloom v.	/blu:m/
chord	/kɔ:d/
clay	/kleɪ/
couplet	/kʌpl's't/
dwelling place	/- - -/
for effect	
hop n.	/hɒp/
literally	/lɪ'tərəli/
make sense of	
oppressive	/ə'presɪv/
petal	/petəl/
poetic license	/pəʊetɪk 'laɪsəns/
response	/rɪ'spɒns/
significant	/sɪɡ'nɪfɪkənt/
stanza	/stænzə/
take sg literally	
tempted <i>adj.</i>	/tempt's'd/
throw sg/sone off	
unsolicited <i>adj.</i>	/ʌnsə'lis's't's'd/
woolly	/wʊli/

### Unit 19/Extra

beckon v.	/bekən/
chopper	/tʃɒpə/
decay	/drɪkeɪ/
detract (from)	/drɪ'trækt/
drill v.	/drɪl/
filling	/fɪlɪŋ/
gobstopper	/gɒbstɒpə/
lean <i>adj.</i>	/li:n/
pave the way to/for	
reckon v.	/rekən/
sherbet	/ʃɜ:bet/
willing <i>adj.</i>	/wɪlɪŋ/

### Talking Points 8: Language

convey v.	/kən'veɪ/
indication	/ɪndɪ'keɪʃn/
laconic	/lə'kɒnɪk/
mellow	/meləʊ/
onomatopoeia	/ɒnəmə'tɒpi:ə/
overhead projector	/əʊvəhed prədʒektə/
preserve	/prɪ'zɜ:v/
serendipity	/serən'dɪpɪ'tɪ/
slip into	
small talk	

smooth(ly)	/smu:ð/
transparency	/træns'pærənsɪ/

### Unit 20: Disaster

a flurry of	/flʌrɪ/
a mere	/mɪə/
accumulate	/ə'kjʊ:mjuleɪt/
appalled <i>adj.</i>	/ə'pɔ:ld/
asteroid	/æstə'ɔɪd/
beyond all	/kɒmpju'teɪʃən/
computation	
blimey!	/blaɪmɪ/
bound to	
breach the defences of sg	
breach v.	/brɪtʃ/
celestial body	/s's'tlestɪəl/
christen v.	/kɪrɪsən/
churning <i>adj.</i>	/tʃɜ:nɪŋ/
collision course	/- - -/
comet	/kɒm's't/
conjure (up)	/kʌndʒə/
cylinder	/s's'lɪndə/
debris	/debri:/
deduce	/dɪ'dju:s/
detonate	/detəneɪt/
exasperated <i>adj.</i>	/ɪɡ'zə:spəreɪt's'd/
exhaust v.	/ɪɡ'zɔ:st/
far-ranging	/fə'reɪndʒɪŋ/
feeble	/fi:blə/
flatten v.	/flætən/
genre	/ʒɑ:nrə/
gravitational field	/grævɪ'teɪʃənəl/
hammer-blow	/hæməbləʊ/
impact v.	/ɪmpækt/
interstellar	/ɪntə'stelə/
landward	/lændwəd/
lump	/lʌmp/
margin	/mɑ:dʒɪ'n/
margin of error	
meteor	/mi:tɪə/
meteoric <i>adj.</i>	/mi:tɪ'ɒrɪk/
meteorite	/mi:tɪ'ɒraɪt/
meteoroid	/mi:tɪ'ɒrɔɪd/
pantheon	/pænθiən/
particle	/pɑ:tɪkəl/
peer n.	/pɪə/
proclaim	/prə'kleɪm/
retrace v.	/rɪ'treɪs/
rival v.	/raɪvəl/
scar v.	/ska:/
squander	/skwɒndə/
suicidal(ly)	/sju:'saɪdəl/
sunward	/sʌnwəd/
turn-taking	
utter v.	/ʌtə/

vagabond	/vægəbɒnd/
vermin	/vɜːmɪn/
wanderer	/wɒndərə/
wilderness	/wɪldənəs/
wipe (out)	/waɪp/

### Unit 20/Extra

calamity	/kə'læmə'tɪ/
coincide	/kəʊ'n'saɪd/
credible	/kredəbəl/
deflect (from)	/dɪ'flekt/
duplicate v.	/djuːplɪ'keɪt/
impact n.	/ɪmpækt/
level of probability	
perish v.	/pərɪʃ/
suffice v.	/sə'faɪs/
tidal wave	/taɪdəl ,weɪv/
trail (in)	/treɪl/
verify	/verɪ'faɪ/

### Progress Check 4

cleanse	/klenz/
dough	/dəʊ/
landmark	/lændmɑːk/
make a nuisance of oneself	
mould v. & n.	/məʊld/
nuisance	/njuːsəns/
pastry	/peɪstri/
plough	/plaʊ/
stock v.	/stɒk/
streak	/striːk/



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