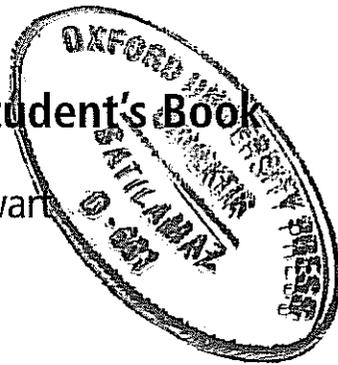


# Landmark

**Upper Intermediate Student's Book**

Simon Haines & Barbara Stewart



**OXFORD**  
UNIVERSITY PRESS

<b>1</b>	<b>Preview</b>	<b>Reading</b>	<b>Listening</b>
	Listening and reading: Dangerous activities Present tenses review	Dangerous activities Aspect Sounding interested	Dangerous jobs  Action verbs and state verbs
Why do they do it? Pages 4–13	<b>Vocabulary</b>	<b>Language in action</b>	
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<b>2</b>	<b>Preview</b>	<b>Listening</b>	<b>Reading</b>
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<b>3</b>	<b>Preview</b>	<b>Listening</b>	<b>Reading</b>
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<b>4</b>	<b>Preview</b>	<b>Listening</b>	<b>Reading</b>
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<b>5</b>	<b>Preview</b>	<b>Listening</b>	<b>Reading</b>
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Judging by appearances Pages 44–53	<b>Vocabulary</b>	<b>Language in action</b>	
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<b>6</b>	<b>Preview</b>	<b>Reading</b>	<b>Listening</b>
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	<b>Vocabulary</b>	<b>Language in action</b>	
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e family	<b>Preview</b>	<b>Reading</b>	<b>Listening</b>
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e move	<b>Preview</b>	<b>Reading</b>	<b>Listening</b>
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ng with y	<b>Preview</b>	<b>Reading</b>	<b>Listening</b>
	Listening and reading: Brandon Lee Passives review	Virtual pets Passive constructions	Optical illusions and perception The pronoun <i>it</i>
94–103	<b>Vocabulary</b>	<b>Language in action</b>	
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wers	<b>Preview</b>	<b>Reading</b>	<b>Listening</b>
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104–113	<b>Vocabulary</b>	<b>Language in action</b>	
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munication	<b>Preview</b>	<b>Listening</b>	<b>Reading</b>
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114–123	<b>Vocabulary</b>	<b>Language in action</b>	
	Compound nouns Stress on compound nouns	Expressions for answering and making telephone calls	Expressions to use when you can't think of what to say Instructions using <i>if</i> Writing: Telephone messages



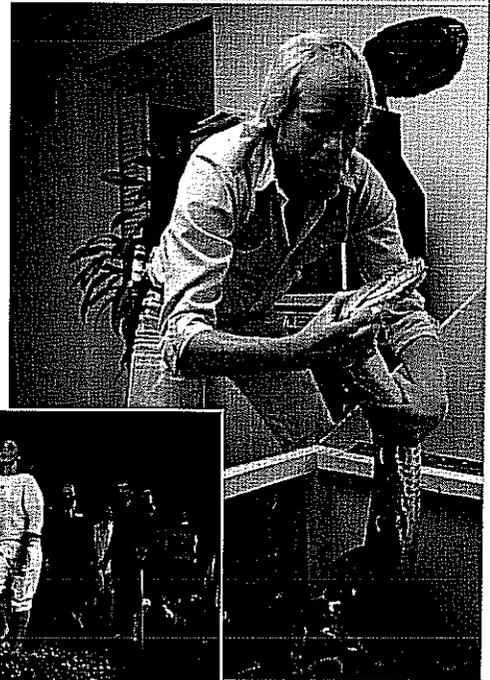
# Why do they do it?

## Preview

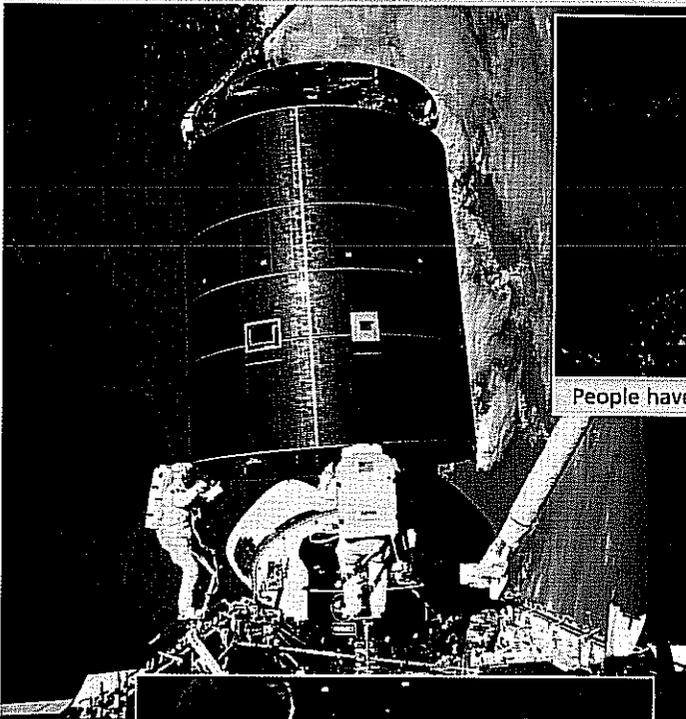
### Your thoughts

- 1 Can you imagine doing any of the things shown in the photographs? Which of these reactions matches your own feelings most closely? Compare your ideas in pairs or groups.  
*You wouldn't catch me doing that!*  
*They must be crazy!*  
*I'd quite like to try that, but I'd be too scared!*  
*I'd love to try that!*
- 2 What is your opinion of the people in the photographs? For example, do you think they are brave, stupid, talented?

Of the thousands of large snakes kept as pets, only a handful have ever attacked their owners.



Spacewalks have become a routine part of an astronaut's life.



People have walked on fire for thousands of years.



Standing up in front of a large audience can be a terrifying experience.

## Listening

- 1 **1.1** Listen to people talking about the activities and match them to three of the photographs.
- 2 Listen again.
  - a What are the speakers' attitudes or feelings toward activities they are describing?
  - b Which speaker is:
    - giving advice?
    - explaining a process?
    - describing personal reactions?

ling

about some of the dangers of working in space. Why do you think people want to become astronauts? What kind of dangers do they face?

## Defying danger – a way of life for astronauts

The next few days, spacewalking astronauts will attempt to repair a damaged part of their space station to connect solar cables to the batteries inside. It will be a difficult and dangerous operation.

'It's going to be an extremely challenging task,' said one of the astronauts. 'But it's not as bad as it sounds. We are well trained, and space is no more dangerous than many others in the past.'

It's quite true that astronauts have faced dangerous spacewalks before. In one of the earliest spacewalks, two Russian astronauts used a knife to cut through metal to fix a leaking fuel tank. To protect their spacesuits from being torn, which almost certainly would have meant instant death, they put blankets over the edges of the hole before climbing through. It took five spacewalks to fix the leak.

On another occasion, astronauts had to go out to repair the outer door on their space station. They did not realize, however, that the outer door was damaged while they were opening it. After they finished their exhausting work, and re-entered the station, they couldn't close the damaged door. They almost ran out of the station while they were trying to close it. Eventually they closed the door and hoped for the best. It worked.

What abilities, skills, and qualities do you think astronauts need? Discuss your ideas with a partner and compile a list of the most essential skills and qualities.

### Person to person

What do you do, or what have you done in the past, that is particularly risky or dangerous? Describe your feelings.

Are there anything you would like to do, but haven't yet had the opportunity or the courage to do?

### Grammar – Present tenses review

- When do we use present tenses? Match the extracts a–d with the different uses of the two present tenses 1–4.
  - He's staring at me and his tongue is going in and out.*
  - I always feel nervous for several days in advance.*
  - More and more people are taking it up as a regular activity.*
  - ... wood does not conduct heat well.*
  - something that is always true
  - a temporary action that is happening now
  - a situation or trend that is true at the present time
  - a regular action or experience (habit)
- In what other ways are the two present tenses used?
  - I fly to New York on Sunday.*
  - He's always losing his keys.*
  - We're meeting our friends in Paris next Tuesday.*

► Language commentary p.124

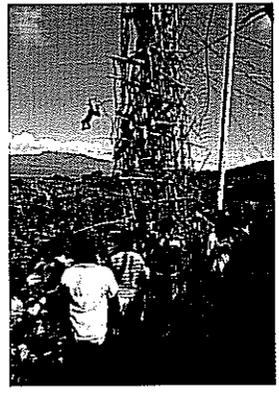
### Pronunciation

- The third person singular ending of Present simple verbs is pronounced in three different ways.
  - Read these words aloud and sort them into three groups.
 

rises	catches	buys	washes	types	rides	writes	asks
damages	runs	kisses					
  - 1.2** Listen and check your ideas. What rules of pronunciation and spelling can you work out?

### Check

- Put the verbs in brackets into the correct form of the Present simple or the Present continuous.
  - Today young men on Pentecost Island in the South Pacific still \_\_\_\_\_ from treetops as part of a traditional ceremony. (dive)
  - Adrenalin \_\_\_\_\_ the heart rate. (speed up)
  - What an amazing sight. The man \_\_\_\_\_ out of the window. Now he \_\_\_\_\_ . I don't think he \_\_\_\_\_ a parachute. (climb, jump, wear)
  - At the moment, more and more young people \_\_\_\_\_ dangerous sports or hobbies. (take up)
  - I \_\_\_\_\_ my first parachute jump next Saturday. It's all arranged. (do)
  - I'm leaving tomorrow morning. My plane \_\_\_\_\_ at eleven o'clock. (take off)



► Aspect p.7  
 ► Action verbs and state verbs p.9

# Reading

- 1 Look at these titles of magazine articles.

The dangerous games our children play  
 An easy, risky way to get around  
 A restaurant dish to die for

- a Predict what you think each article is about.  
 b Match these words to the right article title.

chef fell off injuries lift meal  
 motorist poisonous road speed  
 taste thumb train

As you read

- 2 Work in groups of three. Each read a different article.  
 a Match your article to one of the titles.  
 b Check your answers for 1a and b.  
 c Underline four or five of the most important words in the article to help you remember the main points.

## Close up

### Article 1

- 1.8 Think of a one-word alternative for *getting around*.  
 1.21 What does *pick up* mean here? Do you know any other meanings of *pick up*?

### Article 2

- 1.6 What does the word *Apparently* tell you about the writer of this article?  
 1.10 What does *numbness* mean? What is the adjective related to it? How are the noun and the adjective pronounced?

### Article 3

- 1.4 What does *pick up* mean here? Do you know any other meanings of *pick up*?  
 1.4 + 1.19 What are the different meanings of *rock*? *The carriages started to rock violently ... children leap off rocks and cliff tops into the sea.*

1 It's easy, it's cheap, it's convenient, and it's a good way of meeting people. It simply involves standing by a road and sticking out your thumb. Every day hundreds of people in Ireland hitch lifts. It is a frequent method of getting around, especially in rural areas, where there is little danger, since people often know those offering them a lift.



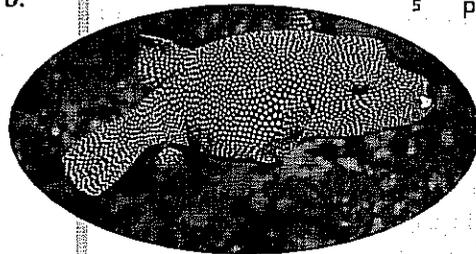
But hitch-hiking can be risky. Leave any city or town on a Friday evening the main roads out are lined with hitch-hikers, mainly young people, seeking from strangers. Last month a 21-year-old girl accepted a lift late at night on the outskirts of a large town and has not been seen since.

A Dublin Tourist Authority spokeswoman said recently, 'We never advise to hitch. If they are stuck, we suggest that they ask in a local hotel or pub where anyone is going in their direction.'

Motorists too are being warned. The spokesman for a motoring organization said, 'We are now recommending that, for their own personal safety, motorists should not pick up hitch-hikers.'

The Iris

2 You won't find Fugu fish in many Japanese restaurants. Firstly, it is expensive – over £100 per person. And secondly, one fish contains enough poison to kill an entire restaurant.



Restaurants who want to offer Fugu must have permission and only chefs who have had special training can prepare the fish. Apparently, it has very little taste but what makes Fugu so appealing to its fans is precisely what makes it so dangerous – its poison. If eaten in small amounts, it produces a pleasant numbness. In larger amounts, it results in death. On average five people a year die from poisoning in Japan.

The most famous case occurred in 1975 when Mitsuru Ueno, an actor, went for a Fugu meal with friends. At his request some of the most poisonous parts were presented on a plate. Mitsuru dared his friends to eat the fish, but they refused. So he ate more than his share. He went back to his hotel and told his wife that he felt like he was flying. He became so numb he could no longer stand and eventually died the following morning.

The Independent

3 It was 4.30 on a Friday afternoon at a busy London station – a teenage boy watched a train arrive. When the passengers had got on and the train was about to move off, the boy ran forward, jumped up and grabbed one of the train doors. The train picked up speed. At 45 kph the carriages started to rock violently.

The boy was shouting with excitement, but suddenly he lost his grip and fell off. He was the first known victim of the craze of train surfing, riding on the side or roof of trains. Since then there have been more than 10 deaths and many injuries.

It's not just on trains that boys risk death for fun, however. Lift surfing – riding on the top of lifts in tall buildings – was first suspected when council inspectors discovered drink cans on lift tops. Tables and armchairs have also been found. Then there is bonnet surfing – standing on the bonnet of a fast-moving car as the driver skids and zig-zags.



imitating the movement of waves in the sea; and tombstoning, which is swimming from the west coast, where children leap off rocks and cliff tops into the sea.

The Independent

## Interpretation

Answer the questions on the article you read.

Exercise 1

- Why do you think hitch-hiking is popular in rural areas?  
 Why do you think so many people leave cities on Friday evenings?

Exercise 2

- Why do you think Fugu fish is so expensive?  
 Why do you think people want to eat Fugu poison?

Exercise 3

- Why do you think only boys are mentioned in this article?  
 Why do you think tables and chairs were found on lift tops?  
 Using some of the most important words you underlined, complete this sentence in ten words or less. 'The article I read is about ...'  
 Let others in your group read your sentence.  
 Discuss what the three articles have in common.

## Speaking personally

- 1 What is your opinion of hitch-hiking? Have you ever hitch-hiked?
  - 2 Why do young people take more risks than older people? Think of examples.
- Class survey
- 3 Work in groups. Make a list of questions about taking risks, then conduct a class survey.

Example

*Would you eat or drink something that you knew might be dangerous?  
 Which dangerous sports might you be prepared to try?  
 Have you ever ... ?*

## Aspect

### Forming concepts

Aspect describes the way we think about the action of a verb. There are two aspects in English: the continuous (or progressive) aspect and the perfect aspect.

Put the verbs in these sentences into three groups: continuous, perfect, or other.

- 1. *a 21-year-old girl **accepted** a lift late at night ...*
- 2. *(she) **has not been seen** since.*
- 3. *We **never advise** tourists to hitch.*
- 4. *We **are now recommending** that motorists should not pick up hitch-hikers.*
- 5. *... **only chefs who have had** special training can prepare the fish.*
- 6. *... **five people a year die** from Fugu poisoning in Japan.*
- 7. *The boy **was shouting** with excitement ...*
- 8. *... **suddenly he lost** his grip and **fell off**.*
- 9. *... **since then there have been** more deaths ...*

Each group of verbs, continuous or perfect, describes actions which:

are finished but are still relevant now?

were/were temporary or in progress?

could you describe the verbs in the other group?

Language commentary p.124

### Pronunciation

- 1.3** When we ask someone about their personal life, it is important to sound interested. Listen to two people asking the same question. Which speaker sounds more interested?  
 Listen and repeat the remaining questions. Then practise saying them with a partner.

## Exploitation

- 1 For each of the following topics, make up three sentences, one for each of the verb types: continuous, perfect, and simple.

- reading-books
- holidays
- television
- sports and other interests

Example

- (continuous) *At the moment I'm reading a book of short stories.*
- (perfect) *I've read about thirty books so far this year.*
- (simple) *I read three books last week.*

- 2 You are going to interview your partner. Prepare some questions about these kinds of actions or situations.
  - temporary or in progress  
*Where **are you working** at the moment?*
  - completed but still relevant  
*What **have you done** this week?*
  - permanent or completed  
*Where **do you live/work/study**?*

Free speech

- 3 Work in groups. Talk about the current situation in your country. Choose two of these subjects to talk about:
  - economics: prices / taxes / jobs
  - society: family life / education / crime
  - the latest gossip involving famous people.

# Listening

- 1 a Make a list of as many dangerous jobs as you can think of. What are the dangers of each job?

Example

*racing-driver – high-speed car crashes*

- b Compare your list with a partner.  
c You are going to listen to four people talking about the dangers involved in their jobs. Here are some of the words and phrases the speakers use. With a partner, work out what each job is. Use a dictionary to check meanings you are uncertain of.

**Speaker 1** risky business, life-and-death situation, smoke and flames

**Speaker 2** obsessed with kicking, international level, operations

**Speaker 3** spell in the Middle East, arrested, lens missing

**Speaker 4** speed limit, minor accidents, dual control cars

As you listen

- 2 **1.4** What are the jobs? Listen and check your ideas.
- 3 Work in pairs or groups. Listen to the speakers again.
- a Rank the four jobs in order of danger from the most to the least dangerous. Add four of the dangerous jobs you listed in 1a.
- b Discuss which jobs on your list you would most and least like to do. Why?

## Interpretation

- 1 The first speaker says that she doesn't think about the danger while she's doing her job but *afterwards it hits you – when you get home and relax*. What kind of feelings do you think she is talking about?
- 2 The second speaker talks about the *mental* and *physical risks* that sports people take. Can you think of examples of these different kinds of risks?
- 3 The third speaker mentions *calculated risks*. What are these? Why does he continue to take them?
- 4 The fourth speaker says *The most important thing is to keep a cool head*. What do you think she needs to do this?

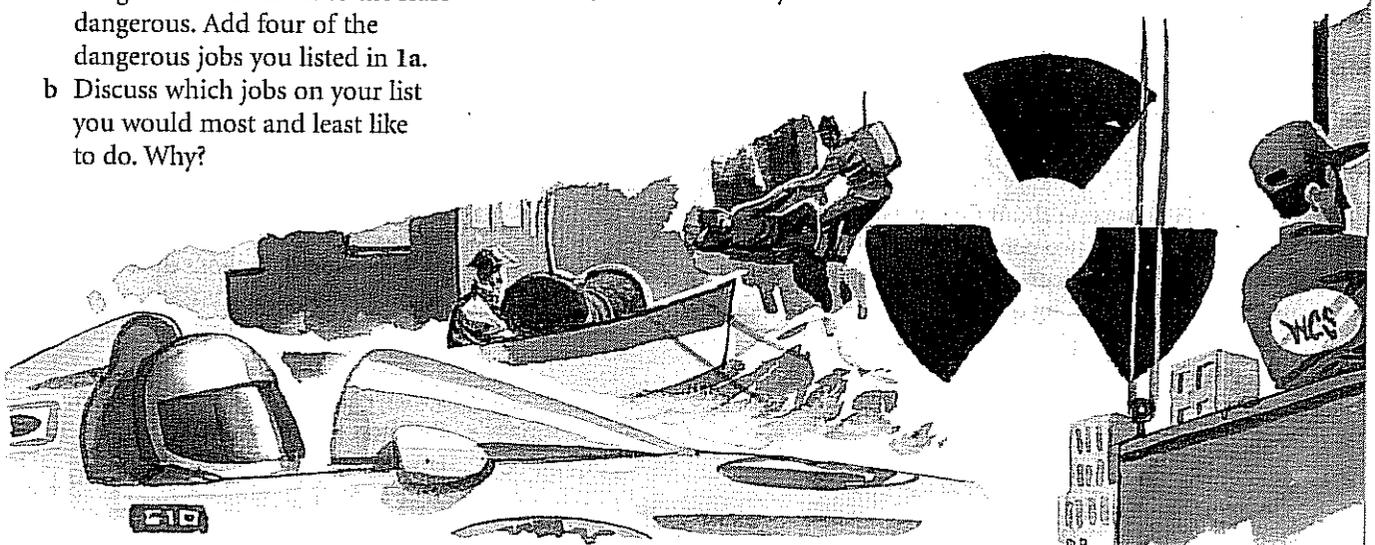
## Vocabulary

- 1 Which of these verbs commonly go with the nouns? Match a verb from A with a noun from B. Use a dictionary to check your ideas.

A keep play run waste

B (a) cassette football (a) trick on someone (a) business (the) guitar time control (your) head ten kilometres energy (your) job (your) temper (a) race (a) risk (a) secret money

- 2 a Make up four sentences about yourself using some of the verb-noun combinations.
- Example  
*I've never run ten kilometres in my life.*
- b Compare your sentences with a partner.
- 3 What is the difference in meaning between these pairs of words? Compare ideas with a partner and then check in a dictionary.
- a job / work                      c mental / physical  
b smoke / flames                d obsessed with / interested in
- 4 Now discuss these questions.
- a Is it possible to like your *job* but not enjoy the *work* you do?  
b What are the different harmful effects of *smoke* and *flames*?  
c Give an example of when you might be *physically* exhausted but *mentally* fit?  
d Is there anything that you were once *obsessed with* but are now just *interested in*, or the other way round?



## on verbs and state verbs

## oring concepts

on verbs refer to something which happens or which causes a change.  
*He was pouring from the building, people were jumping from the windows,  
 an inside and brought out three children.*

State verbs refer to something which usually stays the same.  
*She seems much happier now that she owns her own business. She prefers working  
 herself.*

Read the following text.

Sort the verbs in *italics* into action verbs and state verbs. Make two lists.  
 What grammatical difference is there between the two types of verb?



I *belong* to the police force and I *love* my job, though I *wish* it was less dangerous. Last Thursday was typical. I'm *working* nights at the moment and I *left* the police station at ten o'clock and *walked* towards the town centre. I *was approaching* the Metropolitan Hotel when a fight *broke out*. A gang of youths *attacked* a middle-aged man as he *was getting on* to his motorbike. They *dragged* him onto the pavement, then *kicked* and *punched* him. I *thought* about trying to stop them but I *knew* there were too many of them. So I *radioed* the station and *said*, 'I'm outside the Metropolitan, there's a fight *going on* and I *need* assistance.' While I *was waiting* for help to arrive someone

*threw* a bottle which *hit* me on the back of the head. I *woke up* in hospital three days later with a dreadful headache. The motorcyclist was quite badly hurt. I *hope* he's OK – I *believe* he's off the danger list. Unfortunately, this is partly what *my job involves*. I doubt if they *will* ever catch the people concerned. *That's* the worst thing.

Look at your list of state verbs. A number express feelings or emotions: *love, hope, believe*. What other kinds of meaning do state verbs express?

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## Exploitation

1 Work in pairs. Take turns to be Student A.

## Student A

You are researching an article on people's feelings and attitudes towards their jobs. Make up questions to interview a partner about:

- their responsibilities
- their likes and dislikes
- the challenges of the job
- what they would like to change about their job and why.

Make notes of their answers.

## Student B

Think of the questions based on the topics above that your partner might ask you about your job. Prepare what you are going to say, then answer your partner's questions.

2 Use your notes to write an article based on your partner's answers. Write what they think and how they feel in general about the work they do. Show your partner your article and discuss any improvements.

# Vocabulary development

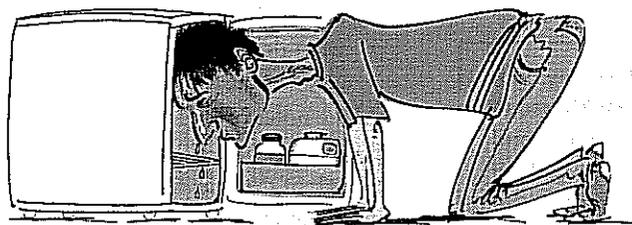
Each unit of this book covers important general vocabulary topics. Look at the definitions and examples related to some of these topics and then do the short activity which follows. Check any words you are uncertain of in a dictionary.

## Collocations

These are pairs or groups of words commonly used together.

**play a trick (on someone)** – NOT **do a trick**

**keep a cool head** – NOT **keep a cold head**



- 1 Work with a partner. Make a list of all the verbs you can think of that collocate with *money*.

Example

*earn money*

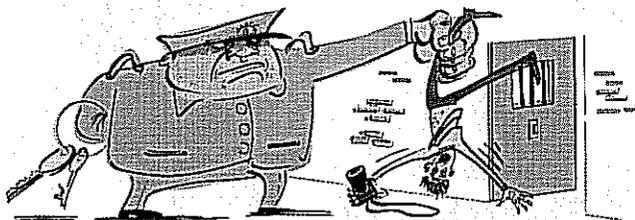
- 2 Each talk for one minute about the subject 'Me and my money' using the verbs you listed in 1.

## Connotations

These are extra meanings associated with words in addition to their normal meanings.

**routine** = regular or normal with the added idea of being boring. (*The work is very routine.*)

**chuck** = throw, with the added idea of casually, with contempt, without caring. (*They chuck you in a cell overnight.*)



You receive references for two applicants for a job in your organization. Here are some of the words used to describe the two people. Who would you prefer to employ, Sue or Dave? Why?

Sue is *serious, inexperienced, ambitious*.

Dave is *humourless, immature, pushy*.

## Word-building

This is adding prefixes or suffixes to the roots of words to make new words.

**organize** organizer organization organized disorganized  
**nation** national nationalistic international internationalist

Work in pairs. Make as many words as you can by adding prefixes and suffixes to these root words.

use believe advise



## Formality

This is the difference between formal and informal language.

**release somebody** (formal) / **let somebody go** (informal)  
**in rural areas** (formal) / **in the country** (informal)

Rewrite these sentences using informal English.

- a May I introduce you to my mother and father?
- b I apologize for my lateness.
- c Do you have any objection to my opening the window?



## Homonyms

These are words which are the same in sound or spelling but are different in meaning.

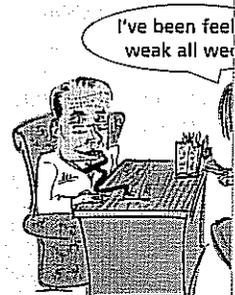
*I have been feeling weak all week.* (homophones)

*The couple in the front row of the cinema were having row.* (homographs)

- 1 Make a list of other words that sound like these.

two right wait wear

- 2 Choose two pairs of words on your list and make up sentences that show the difference in meaning.

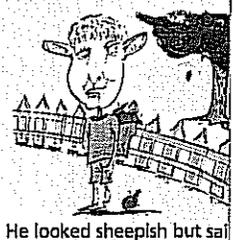


## Metaphorical language

This is language used in non-literal ways.

*When I asked where he'd been he looked rather sheepish.* (= like a sheep / embarrassed or ashamed)

- 1 What would it mean if a person was described as: *mousy, a dinosaur, a rat, or catty?*
- 2 What would a person be doing if they *buried their head in the sand?*



# Language in action

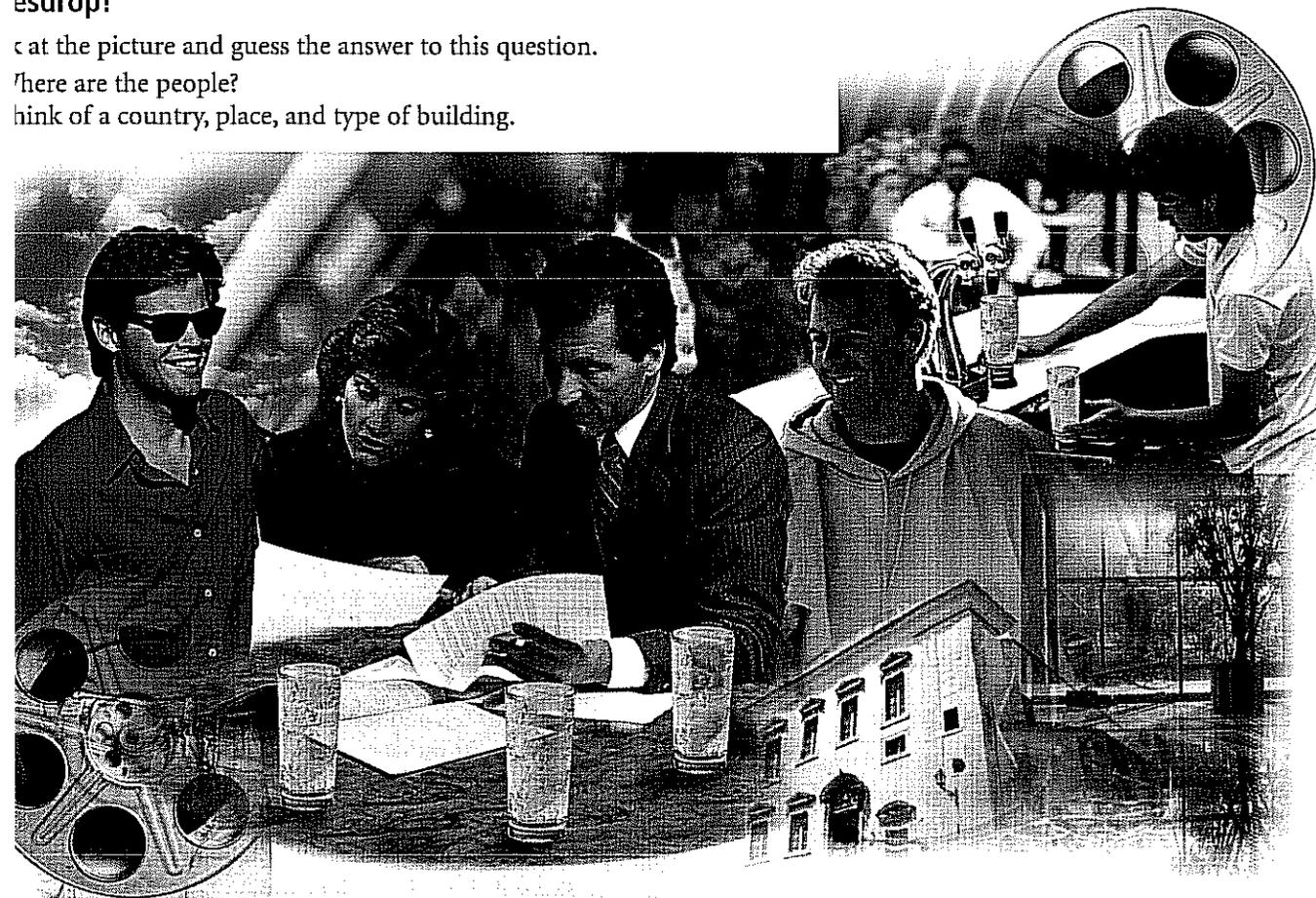
## Agreeing and disagreeing

### Lead-in

Look at the picture and guess the answer to this question.

Where are the people?

Think of a country, place, and type of building.



### Listening 1

Listen, check your ideas and think about these questions.

Who are the speakers?

What is the subject of their conversation?

Work in groups of four. Listen to the conversation again.

**Task A** Listen and note down expressions the speakers use to agree with each other.

**Task B** Listen and note down expressions the speakers use to disagree with each other.

**Task C** Listen and note down expressions one speaker uses to try and join into the conversation.

**Task D** Listen and note down expressions that other speakers use to prevent someone from getting into the conversation.

Write down each other the expressions you heard. Make lists with the following headings:

Agreeing with someone

Disagreeing with someone

Joining into the conversation

Preventing someone from getting into the conversation.

### Listening 2

1 **1.6** You are going to listen to two more conversations in which people agree and disagree with each other. As you listen, answer these questions.

- What is the subject of the conversation?
- What is the relationship between the speakers? Are they friends, acquaintances, or colleagues?

2 **1.7** Read and listen to the extracts from the conversations on the next page.

- Mark any expressions used to:
  - agree
  - disagree
  - get into the conversation
  - prevent someone from getting into the conversation.
- Add the marked expressions to the lists you have already made.

### Extract 1

- J It might look a bit strange if you've just ... got one sort of colour, don't you think?  
 R Not necessarily.  
 J I think it could be like a little rich gem in here with all sorts of deep vibrant colours, like a fruit cake.  
 K Oh, I don't know about that. I don't know that I could live in it.  
 J Don't you like that?  
 K Ooh ...



- R Well, as you say, a room this size.  
 J Right. What would you do?  
 R Well, ... I'd ...  
 S I'd ... Sorry.  
 R I tend to go along with the neutrals, but with a splash of ... strong ... strong ...  
 J Something bright ...  
 R ... strong ... but not make that



- the overall theme ... you know ...  
 J Mmm – I see your point. Mmm ...  
 S Yeah, I agree with you, I think, I think. The other thing I think about is, strong colours is they're likely to date.  
 J Mmm ...  
 S I mean I wouldn't ...  
 R Yeah, that's a good point ...

### Extract 2

- T Yes, I know, but the point the point is we work our guts out for this place and they're just constantly leaning on us all the time. It's more work, it's more money, it's more hours, it's more admin.  
 J Oh Tony, Tony, be reasonable.  
 T This is getting ridiculous.  
 R Wait a minute, wait a minute. You know, I mean if everyone could bring their car in, nobody could park in there anyway because ...  
 J Exactly!  
 R ... there'd be too, too many cars.  
 J Absolutely. Absolutely right! Absolutely! So that's going to give you a great opportunity of a guaranteed place to park.  
 T Where's the money going to go to? What's it going to be used for?  
 J Well, I suppose they're going to have a security man there so that your car at least it'll be safe – it's not on the road, Tony.  
 T Oh come on, I mean, ... it's, the, there're gates, the gates are normally closed – that's no particular problem anyway, is it?  
 R But that can be decided later.



- T This is just one way of ripping off the  
 J Oh no, that's not true.  
 T It is!  
 J No, I don't agree. Oh come on Roger, know you're nearly there. It is ...  
 T Twenty quid a year, well all right, but hundred, a hundred is absurd.  
 J Oh twenty's nothing. What's that going to do?  
 T Yes, but think how many people there. If everybody's chipping in twenty quid that's plenty of money to pay a security man or one or two people to run round with walky-talkies and this sort of silly equipment.  
 J A hundred is nothing if you work out much that is a quarter. What do you the multi-storey?  
 R It's really nothing for over a year, I mean what is it? Two pounds a week?  
 J Exactly! How much do the meters cost?  
 R Yeah, what is it? Two pounds an hour or something in a meter?  
 J You're right, you're right.  
 T Well that's, all right, yes ...  
 R I understand why they're charging ...

### Features of natural conversation

- Underline all the examples of these exclamation words or sounds in the two conversations: *Mmm*, *Ooh*, (Extract 1), *Oh* (Extract 2). What ideas are they used to express?
- Listen to the conversations again and check your ideas.

### Practice

- 1.8 Listen and repeat these expressions of agreement.
 

1 I agree with you.	5 Absolutely!
2 You're right.	6 Exactly!
3 I'd go along with that.	7 Absolutely right!
4 That's a good point.	
    - Listen and say the expressions again, this time showing strong agreement.
  - 1.9 Listen and repeat these expressions of disagreement.
 

1 That's not true.	3 I'm not so sure.
2 I don't agree.	4 I don't know about that.
    - Listen and say the expressions again showing stronger disagreement.
- Work in pairs. Respond to these statements. Use any of the expressions in 1 or 2.
  - It's always cheaper and safer to travel by car.
  - Green's a very restful colour.
  - You're only as old as you feel.
  - 99 per cent of television programmes are boring.

- 1.10 Listen and repeat these expressions which are used to get into a conversation. What do they all have in common?
    - Excuse me, could I just say (what I think)?
    - Can I just say (what my opinion is)?
    - I'd just like to say (I'm not happy about this).
    - Can I just get a word in, (please)?

### Exploitation

Work in groups. Discuss one of these situations.

- Your company has made much larger profits than anticipated. You have to decide how to spend this extra money. The basic choices are:

  - to improve the social facilities for the employees
  - to give all staff a three per cent bonus.
- You want to try to raise money for charity and you are meeting to decide on the best way of doing this.

# ting

are going to write a letter expressing agreement  
disagreement.

irst, think about the main differences between spoken  
nguage and formal writing.

## en language

end to go along with the neutrals, but with a splash of ...  
strong ... strong ...  
something bright ...  
strong ... but not make that the overall theme ... you know ...  
mm - I see your point. Mmm ...  
ah, I agree with you, I think, I think. The other thing I think  
out is, strong colours is they're likely to date.  
mm ...  
mean I wouldn't ...  
ah, that's a good point ...

# ing

ompletely agree with Mr Forsyth that people should  
le for themselves whether or not to take part in  
erous sports. On the other hand, I do not accept that  
ne has the right to endanger the lives of others. I  
nothing against the activities themselves. I am sure  
y people get a lot of pleasure from parachuting,  
-gliding, and bungee jumping. However, I entirely  
ree with Mr Forsyth when he says that these  
ities should be allowed in public places. This is  
ceptable in any situation where there is a risk that  
ary people may be injured or even killed.

nderline all the examples of formal language used in  
ie extract from the letter.

ake two lists: expressions of agreement and  
pressions of disagreement.

hich two words does the writer use to show how  
rongly he agrees or disagrees?

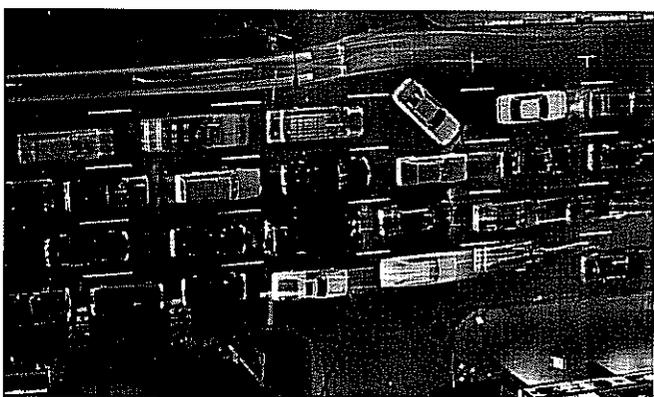
hich two words and phrases does the writer use to  
lk points of agreement and points of disagreement?

riting guidelines p.155

2 You are going to write a formal letter to the authorities  
in your town or city.

Your town or city has serious traffic problems especially  
during rush hours, causing delays, congestion, and  
pollution problems. Several suggestions have been made  
to improve the situation:

- a ring road
- a fast lane for cars with three or more passengers to encourage fewer cars
- a new subsidized rail/bus link
- making the town centre a pedestrian area, to encourage people to leave their cars at home
- increased tax on local roads.



In a TV broadcast an important local politician has called  
for action. He wants people to write giving their opinions  
and saying which suggestions they agree or disagree with.

Follow this paragraph plan.

- 1 Say why you are writing.
  - 2 Say which suggestions you agree and disagree with,  
using expressions from your list.
  - 3 Finish by making any different suggestions of  
your own.
- 3 Exchange your letter with a partner.
- a Read each other's letters. Is the language appropriate  
for a formal letter? Is it clear what the writer wants to  
happen and what they agree and disagree with? Make  
any suggestions for improvements.
  - b Rewrite your letter, including any improvements  
you discussed.

## 1 Summary

unit you have worked on the following language points.

- Present simple, Present continuous
- Aspect
- Action verbs and state verbs
- Vocabulary development
- Agreeing and disagreeing

- Getting into a conversation
- Preventing someone from getting into the conversation
- Writing a formal letter

Tick ✓ the points you are confident about and cross X the ones you  
need to revise.



# 2 First person singular

## Preview

### Your thoughts

Look at the magazine cover. What kind of competition is it? Think about something naughty you, or someone you know, did as a child. Tell another student the story.



### Reading

- You are going to read three entries to the 'Childhood confessions competition'. First make sure you understand the meanings of the words in the list below. Then use the titles and words to help you guess what the stories are about.

Sorry grandad

doze snore scissors  
moustache tiptoe

I was a ten-year-old hoaxer  
My first lie

church siren fire-engine  
medicine bitter hide

- Read the stories and check your ideas. Make a note of how the storytellers felt immediately after their actions.

## Sorry grandad

I was about six or seven at the time. I was at home with my grandad. He looked after me during the week when my mother was at work. He was dozing in an armchair while I was playing with my toys. When I asked him what Mum was coming home, he didn't answer. I asked again but there was still no reply. You can probably guess he was asleep. Anyway, while I was playing, I found some scissors in my doll's house. I don't know what gave me the idea, but I just couldn't resist it. I picked up the scissors and tiptoed across the room till I was next to grandad's chair – he was snoring loudly. Really quickly I cut off the tip of his moustache. Then I just stood there and stared at him – he looked completely different. I felt so guilty I started into tears. Of course he woke up and wondered what was happening. When I told him, he felt his moustache, looked in the mirror and looked in the mirror. Then, amazingly, he just laughed.

## I was a ten-year-old hoaxer

One Friday morning I went into a phone box, rang the fire brigade and said that the local church, the one I actually lived in, was on fire. You often do things like that because your friends persuade you to, but I just did this on my own. I remember, as I was walking home through the park a few minutes later, I heard the sirens and saw the fire engine arriving at the church. I ran home as fast as I could, went to my bedroom and peered through the curtains, but I couldn't see anything. I was expecting someone to knock on the door at any minute and take me off to the police station. I was only ten years old and I was absolutely terrified. I don't know why I did it. I never did anything like it again.

# My first lie

I haven't had more than four when it happened. I can't remember what was wrong with me, but I was taking medicine twice a day. It had such a bitter taste that I took it mixed in a glass of orange juice. The problem was I still taste the medicine in the orange juice. One particular afternoon I was watching television and my mother brought the horrible drink in. As she handed it to me, the phone rang and she had to answer it. I looked at the orange drink and decided I couldn't face it, so I hid the glass behind a pile of magazines. The nurse, when my mother said, 'Have you taken your medicine?' I said, 'Yes.' I felt very pleased with myself. The next day when I found the drink the next day when she was doing the housework. She looked at me very seriously and said, 'It's very important to tell lies!'

Which of these three entries to the 'Childhood confessions competition' do you think should win the first prize? Give a list of reasons for your choice. Compare your ideas with other students.

Write about the two main stories mentioned on the magazine cover.

Work in pairs. Decide what one of these stories is about.

Make up the story. How old was the person? Who else was involved? What did they do? How did they feel? What were the consequences?

Write your version of the story to show to another pair.

## From person to person

At what age do children know they are naughty?

Do they do things they know will upset their parents or other adults?

## Grammar – Past simple and Past continuous review

- How are the Past simple and the Past continuous used?
  - Which form do we use to emphasize that an action or event took place over a period of time in the past?
  - Which form do we use to refer to a completed action or event which took place at one or more particular times in the past?
  - Which form is more often used for temporary situations?
- Match sentences a–f with the descriptions 1–6. Compare your ideas with a partner.
  - He was dozing in an armchair while I was playing with my toys.*
  - He looked after me during the week whenever my mother was at work.*
  - She found the drink the next day when she was doing the housework.*
  - I worked in New York from January to May last year.*
  - One Friday morning I went into a phone box, rang the fire brigade ...*
  - One particular afternoon I was watching television and ...*
  - a specific action which took place while a longer action was in progress
  - an action in progress which forms the background to a story
  - a number of completed actions which took place one after the other
  - a repeated action that took place at certain specified times
  - two actions in progress over the same period of time
  - a completed action which took place over a specified length of time

► Language commentary p.125

## Check

- Choose the correct form of the verb for these sentences.
  - While I *had/was having* breakfast, someone knocked on the door.
  - I *often phoned/was often phoning* my friends when my parents were out.
  - While he was talking on the phone, the meal *burned/was burning* in the oven.
  - The sun *shone/was shining* and the birds *sang/were singing*. Suddenly ...
  - I *left/was leaving* the house at 6 o'clock, *got/was getting* into my car and *drove/was driving* off.
  - He *played/was playing* tennis for Australia between 1988 and 1997.

## Pronunciation

- The past tense *-ed* ending of these regular verbs is pronounced in three ways. Practise saying them with a partner and then put them into three groups.

need long want laugh knock add love gaze kiss watch stop  
wait judge try wash

- 2.1** Listen and check your ideas. What rules of pronunciation and spelling can you work out?

- Past perfect  
► *used to, would*

p.16  
p.19

# Listening

- 1 Work in pairs. Look at the two pictures and discuss these questions.
- What sort of people live in these rooms? What sort of characters do you think they have?
  - Which of the two rooms would you feel more comfortable in? Why?



You are going to listen to an extract from a radio programme called *Hidden Talents*, where people talk about an aspect of their character.

As you listen

- 2 **2.2** Answer these questions.
- What is the speaker's particular 'talent' or 'secret power'? Listen for examples. How does the speaker feel about her talent?
  - Which of these words describe the tone of her talk?

amusing heavy humorous ironic light-hearted serious

## Interpretation

Listeners often have to interpret things they hear in order to get the full meaning. You have to 'listen between the lines' to understand what the speaker is really saying.

- How do you interpret these extracts from the programme?
    - ... I spent a whole day looking for an important document that I knew I'd left ... on the table. Although I could not see the document, it was there.
    - ... I feel the unusual combinations of objects in my house might have made the burglar think that my house had already been broken into.
    - ... the object will not be staying for long.
  - What advantages and disadvantages of her 'hidden talent' does the speaker mention?
- Which of these negative qualities could be used to describe the personality of the speaker you have just heard? Discuss your choices with a partner.

untidy disorganized inefficient careless impatient

- What are the opposites of these five qualities?

## Speaking personally

- Have you ever put something in a safe place and been unable to find it again?
- Which of your things do you never have to look for because you always know where they are?
- Do you have any 'hidden talents'? What are they?

Grammar

## Past perfect

### Exploring concepts

- Underline all the verbs in these extracts from the programme.
  - I spent a whole day looking for an important document that I knew I'd left in an obvious place on the table.
  - ... as I was unpacking the food I had just bought at the local supermarket, I discovered the missing key under a bag of potatoes.
  - ... while I was looking for my glasses, I came across a sandwich I'd lost the previous weekend.
- Now answer these questions for each of the three extracts.
  - What is the main action or event in each sentence? What tense is used?
  - Which of the actions or events mentioned in each took place first? What tense is used?
  - Why does the speaker mention these other events or actions?

are some more sentences referring to past actions or events. What is the purpose of the Past perfect verbs in these sentences? Choose one or more of the uses 1–4.

At seven o'clock this morning, I'd done three hours' work. After I'd finished working, I had breakfast. I hadn't eaten anything the day before so I was really hungry. It had been a tiring day. I hadn't slept well the night before. At mid-afternoon I was almost asleep.

show a particular sequence of actions or events in the past  
 give background information to a story  
 explain a past action, event, or state  
 give information about an action, event, or state which preceded a particular time in the past

Does the use of the continuous aspect change the meaning? What is the difference between these sentences?  
 While I was looking for a screwdriver recently, I found my daughter's birth certificate, which I'd been searching for for months.  
 I searched for months for my passport. Then, the day after I got a replacement passport, the old one turned up.

**Language commentary p.125**

**Pronunciation**  
 How is *had* pronounced in natural speech?  
 After John had finished he left.  
 What had he done to deserve that?  
 Had the party finished by two?  
 No, I don't think it had. No, it hadn't.  
 I had thought of that, you know.

**2.3** Listen and check your ideas. What rules of pronunciation can you work out?

**Oral presentation**  
 Prepare a list of five interesting things you had done by the age of fifteen. Then ask other students questions based on your experiences.

**Example**  
 By the age of fifteen I'd visited Australia, Portugal, and Japan. Which countries had you visited by the age of fifteen?  
 How could you think about some of these things:  
 Places you'd lived in or visited  
 Events you'd attended or watched  
 People you'd met.  
 Focus on the most interesting or unusual experiences.

2 Imagine you arrived at work after the weekend and found your office in a terrible mess. What had happened?



**Example**

There were small, round, burn marks on your chair. Someone had been smoking and had put out their cigarette on the chair.

- a The door lock was broken.
- b There were red stains on the floor and bottles in the bin.
- c There was a half-eaten sandwich on one of the desks.
- d There was a broken window and a football on the floor.
- e There were opened letters on the floor.
- f The desk drawers and filing cabinets were open.

3 Work in groups. Use your imagination to explain the background to these events.

- a Last weekend your favourite singer or sporting personality collapsed and was taken to hospital.
- b Quite suddenly, your best friend got married and emigrated.

4 A mini-saga is a very short story with a title, a beginning, a middle, and an end. It must be exactly 50 words long, not including the title. Read this example.

**Learner driver**

*It was the first time I'd driven alone, although I'd often been out with my parents. I knew what to do and was driving carefully. When the policeman stopped me and asked me why I was driving so slowly, I said I didn't think children under ten should drive fast.*

Work in pairs. Make up an entry for a mini-saga competition. Start in one of these ways.

- I'd spent the whole morning waiting for my friend to arrive.
- I couldn't remember where I'd seen her before.

## Reading

- 1 Think about a particularly happy day in your life. Compare your ideas with a partner.
- 2 You are going to read about the happiest day in someone's life. Read the first paragraph of the article.
  - a What happened on that day?
  - b Which words and phrases tell us the writer was happy?

As you read

- 3 Find out whether the writer remained happy after the excitement of the happiest day.



Economy Single

Geelong to Melbourne



19 860100

# My single ticket to freedom

## The happiest day of my life

The day I left home was the happiest day of my life. I walked away from my parents' house, along narrow suburban pavements to the railway station into the brightest afternoon I had ever lived. I had no baggage but a briefcase and in it nothing but a nightshirt, a paperback book, a hairbrush, and a sample bottle of 'Shocking' by Schiaparelli. 'A single ticket,' I sang a man in the ticket office. Even now, whenever I travel, I feel the warm afterglow of that afternoon.

If I was entitled to housing I had no knowledge of the fact. I didn't know if I was eligible for the dole, and it never occurred to me to ask. I suppose I thought of a home of my own so much as somewhere to live for a few years I lived in other people's houses. Sometimes I would keep the fact that I was at university under my hat, so as to work as a housekeeper. Sometimes I would house-sit in properties that were to be pulled down or done up and sold. More than once I came 'home' to find my few belongings dumped unceremoniously

on the pavement and the locks changed. But one day I found an empty hay loft at the back of a Victorian house near my university. The tenants in the house didn't mind who lived there or not.

My loft was only 15 feet by 11, the sole access was through a door in the floor, and the ventilation was a half-door that opened into a tree. It was freezing, it was insecure, it was probably not a good idea.

I bought an old cast-iron wood stove and used to burn old hardwood blocks that were removed as the streets in Melbourne were macadamized; being impregnated with tar they'd burn a treat. On the stove I kept a pot of stew, but in the least battered vegetables I could find after the night was closed and scrag ends of this or that fowl or sheep, and bones. Dozens of people survived on stew out of the red wine probably because of the antiseptic action of the red wine.

we used to drink by the demijohn.

Whatever my abode was, it was not fixed. The owner could have thrown me out at any time. With no running water, no electricity but a single 40-watt bulb hanging from a rafter, bare brick walls, no ceiling, let alone insulation, my home was unfit for human habitation. I was living in a shed and I liked it.

From the outside you would never have known that anyone lived there, which is why I was not turfed out as a fire risk or a health hazard or a nuisance. If I'd been gathered up and forced to return to my parents' clean, warm house I would have gone berserk, beaten up my warders, and thrown myself under a truck. I needed that space just as it was. Perhaps I felt I had proved I could survive in a crack in the consumer society. It didn't matter to me whether people classified me as a beatnik or a loony as long as I could sit with my back in the oven of the old stove reading my book until I felt sleepy, and sleep until I felt like waking up.

My parents made no attempt to find out what had become of me. I was glad and bitter. I told myself that I didn't need to feel any remorse about running away and not letting them know where I was. If they'd wanted to know, the university could have told them. What I didn't realize (because all teenagers I was totally self-absorbed) was that when a child does not stay at home, the tension is felt by everyone. It was probably better for the family that I had taken myself off. It was certainly better for me. In my parents' house I was sleepless and nervous and used to suffer from recurrences of bronchitis; in my loft I had to develop a resistance to respiratory and gut infections.

The G

### Close up

- 1.3 What does *but* mean in this sentence? (It is used twice.)
- 1.11 What do you do if you *keep something under your hat*?
- 1.13 What does *house-sit* mean? Which verb ending in *-sit* means 'to look after young children'?
- 1.33 What does the phrase *let alone* mean here?

## Interpretation

What is the opposite of a *single ticket*? Why does the writer have this expression about leaving home? (1.5)

Where were the writer's belongings *dumped unceremoniously on the pavement*? (1.14)

Does the writer say her *freezing, insecure home* is perfect? (1.21)

What does this extract from the text tell you: *Dozens of people survived on stew out of that pot ...*? (1.28)

## Using 'I to, would'

### Using concepts

Underline these extracts from the text and underline all the verbs.

*I walked away from my parents' house, ...*

*... sometimes I would keep the fact that I was at university under my hat ...*

*... on one day I found an empty hay loft at the back of a Victorian house ...*

*... used to burn hardwood blocks ...*

*... they'd burn a treat.*

*... the red wine that we used to drink ...*

*... (I) used to suffer from repeated bouts of bronchitis ...*

Work in pairs. Discuss these questions.

Which of the extracts refer to a past habit or typical behaviour?

Which of the extracts refer to a single past action?

'*used to* and *would* can both refer to past actions and habits.

*used to / would smoke whenever I felt nervous.*

Which form can also refer to past states? Which of these sentences is correct?

*I used to have long hair and a beard in my twenties.*

*I would have long hair and a beard in my twenties.*

Which form do we use to compare the past with the present? Which sentence suggests that the speaker no longer smokes when they feel nervous?

*I used to smoke whenever I felt nervous.*

*I would smoke whenever I felt nervous.*

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### Intonation

How is *used to* pronounced in natural speech?

*I used to go out more.*

*I used to eat meat.*

*No, but I used to.*

*Yes, but I didn't use to.*

**2.4** Listen and check your ideas. What rules of intonation can you work out?

## Speaking personally

Do you agree or disagree with these opinions?

- 1 The writer is the kind of strong-minded, independent person I admire.
- 2 The writer was cruel towards her parents, and selfish and irresponsible towards other people.
- 3 The writer must be a strange person to enjoy living in a cold, insecure hay loft.
- 4 It's better for children over 18 to live independently of their parents.

## Exploitation

- 1 Work in pairs. Talk about what life used to be like in your country 100 years ago. Make positive and negative sentences using *used to* and *would*. Use these topics and verbs.

- jobs and work (work, start, finish, be paid)

- health and illness (die, suffer from, pay)

- families and children (have, work)

Example

forms of entertainment (play, do)

*People used to make their own entertainment. For example, on Sunday afternoons, my great grandmother would play the piano.*

- 2 A popular magazine is running a series of articles called *The Good Old Days* to which readers are invited to send contributions. Write a short description of one or two of the most interesting aspects of life you have just been talking about.



- 3 Work in pairs. What is your life like now compared with five or ten years ago? Talk about some of these aspects:

- your daily routine

- your appearance

- hobbies, sports, and interests

- holidays.

Free speech

- 4 Work in groups. Discuss any of these subjects that you find interesting. Don't spend more than about two minutes on any subject.

- My first school

- My first girlfriend/boyfriend

- Favourite TV programmes from my early teenage years

- Favourite or least favourite kinds of food when I was very young

# Collocations

Collocations are pairs or groups of words which are commonly used together. Often there is no logical reason for these word groups so it is easier to learn combinations of words rather than single items. Here are some different kinds of collocation, with examples from this unit.

**a verbs and nouns**

*I felt so guilty I burst into tears.*



**b adjectives and nouns**

*My house had no running water.*



**c verbs and adverbs**

*It was raining heavily.*



## Verbs and nouns

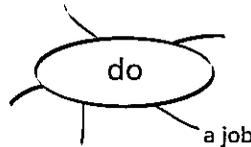
1 Match a verb from list A with an appropriate noun from list B. Some of the verbs collocate with more than one noun.

- |          |  |
|----------|--|
| <b>A</b> | answer do lock make play suffer (from) take tell watch                                     |
| <b>B</b> | the door the housework an illness a lie a loss medicine the piano the telephone television |

2 Work in groups. Spend about two minutes on each of these questions

- What musical instruments would you like to play?
- What's the worst medicine you've ever had to take?
- How much housework do you do each week?
- What illnesses did you suffer from as a child?
- What do you say when you answer the phone?

3 Which ten of these nouns collocate with *do* and which ten collocate with *make*? Make word webs.



- |               |                  |             |           |
|---------------|------------------|-------------|-----------|
| aerobics      | your best        | a complaint | the cook  |
| a crossword   | a decision       | an effort   | an excuse |
| an exercise   | someone a favour | friends     |           |
| your homework | a job            | a living    | a mistake |
| money         | a noise          | notes       | research  |
|               |                  |             | the shop  |

4 Now make word webs with these verbs. Check your ideas in a dictionary.

answer play take

## Adjectives and nouns

1 Match an adjective from list A with an appropriate noun from list B. Some of the adjectives collocate with more than one noun.

- |          |   |
|----------|---|
| <b>A</b> | bare bitter hard rich single strong sweet   |
| <b>B</b> | bed beer chocolate country exercise facts feelings feet potato room sauce taste ticket town walls wind wine |

2 Some adjectives have different meanings in different collocations. Compare the following uses of the same adjectives. What is the difference in meaning?

- a *hard* exercise / a *hard* bed
- a *rich* person / a *rich* sauce
- a *single* person / a *single* room / a *single* ticket
- strong* coffee / a *strong* wind
- a *sweet* apple / *sweet* wine

3 What are the opposites of the adjectives in 2a-e?

## Verbs and adverbs

1 Think of three verbs which each of these adverbs can be used with.

Example  
*carefully*: drive, speak, write

carefully	dangerously	honestly	loudly	neatly	quickly	seriously	slowly	strongly
-----------	-------------	----------	--------	--------	---------	-----------	--------	----------

2 Work in groups. Take turns to talk for 20 seconds about some of these subjects.

- single beds
- rich people
- the best way to make friends
- people who snore loudly
- people who drive dangerously
- people who never do anything

# Language in action

## Expressing opinions

### Lead-in

Look at the picture and guess the answers to these questions.

Who are the people?

Where are they?

What are they discussing?



### Listening 1

Listen, check your ideas and think about these questions.

What is the relationship between the speakers?

One of the speakers is unwilling to express an opinion. Who do you think it is and why?

Work in groups of three. Listen to the conversation again.

**Task A** Listen and note down expressions used to express opinions.

**Task B** Listen and note down expressions used to ask someone's opinion.

**Task C** Listen and note down expressions Charlie uses to avoid expressing an opinion.

Match each other the expressions you heard. Make lists with the following headings:

Expressing opinions

Asking someone's opinion

Avoiding expressing an opinion.

### Listening 2

1 **2.6** You are going to listen to two more conversations in which people express opinions. As you listen, answer these questions.

- Who are the speakers?
- What is their relationship?
- What are they talking about?

2 **2.7** Read and listen to the extracts from the conversations on the next page.

- Mark any expressions used to:
  - express opinions
  - ask someone's opinion
  - avoid expressing an opinion.
- Add the marked expressions to the lists you have already made.

### Extract 1

- T About seventy quid, wasn't it?  
 J Is it? Have you any ideas, Roger?  
 R No, nothing, no, nothing springs to mind, no.  
 T I think we ought to get a picture or a print, something, you know, something she can actually put on the wall – it'll be there to remember us by.  
 B Well, she's keen on art. I mean she went to that art course this, this year, so ...  
 T That would work, yeah. What sort of things does she like, then?  
 B Well, I don't know. It'd be nice to get something original, but I don't know if we've got enough money for that.  
 T No, seventy quid's not much for an original, is it?  
 R No, it's not much for that.



- J I suppose so. Might be able to get a nice piece of pottery, though, or glass, or something like that.  
 T Yeah, there's quite a good place down, is it down the end of ... the High Street somewhere ...?  
 J That's right, that's right, they're lovely.

- T ... that's very often got some stuff there.  
 B She's got quite a lot of pottery already, I mean ...



- T Oh, has she?  
 B Well, she's ... it's quite a small house – a bit limited space really.  
 J Roger, come on, what do you think?  
 R No, I can't really think.  
 B You know her well, you know her well, I mean.  
 R I really don't have any strong ideas on it, I mean ... I don't think pottery or glass, as you say, she's got a lot already.

### Extract 2

- K What, going to the health farm?  
 J No, no. I think if you want something relaxing, perhaps we ought to do something a bit more active, but relaxing.  
 B Yeah, but with the health club you can do both, I mean you can do exercises in the gym, you can do aerobics, or you can do swimming, or you can just lounge around and do nothing.  
 K Mmm, sounds all right.  
 B What do you think?



- K Well, you know, it's we're going away, don't mind really, we go or what we  
 J Well, don't you thi

you might waste your weekend if you just lazing around?

- K Well, I don't know. It's difficult to say, mean once we get there we might find that, you know, there's all sorts of things we could do.  
 B Well, in the end, I mean, I don't suppose really mind, I mean, you know, whatever you two decide, I mean, if we can all decide ... if two of us decide on something ...  
 K Yeah, fine, that's OK with me.  
 J Well, how about ... Well, I think perhaps then we ought to then choose a neutral one ... one that we all ...  
 B Karen, can you suggest something?  
 K Well, I'm quite happy with any of the suggestions really, I mean the health, health club, that sounds fine.  
 B Yeah, but Julie's not keen on that, so

## Features of natural conversation

### Vague language

The term *vague language* refers to words or phrases which do not give precise information. People use vague language for different reasons:

- they don't know the exact facts
- the precise facts are not important
- they don't want to express their real opinions.

Read Extracts 1 and 2 again, and note the highlighted examples of vague language. Decide what the vague terms could mean and why they are being used.

#### Example

About seventy quid ...

Which amounts could this mean? £65, £69, £72, or £78?

The speaker doesn't know the exact amount.

### Practice

- 1 **2.8** Listen and repeat these expressions asking someone for their opinion. Underline the syllable in each expression which carries the main stress.
- What do you think?
  - How do you feel about it?
  - Have you any ideas?
  - What do you reckon?
  - Don't you think we should discuss it?

- 2 a Say these expressions of opinion (or lack of opinion) and underline the syllable which carries the main stress in each clause.

- I'd say (it's a good idea).
- If you ask me, I think (it's fantastic).
- I don't really mind.
- I don't have any very strong feelings.
- I think we ought to (stay in).
- It's not up to me (to decide, is it)?
- I don't think (we should).

- b **2.9** Listen and check your ideas.

### Exploitation

Work in groups. Choose one of these situations. Discuss the people in the photographs opposite. You do not need to reach agreement, but simply to express opinions.

#### Situation 1

You are the personnel committee of a small business and are looking to recruit two new members of staff to work in your team. Agree what your business is, then decide who you want in your team. All the candidates have similar qualifications and experience.

tion 2

group is going on a two-month adventure holiday. One of the original members of the group has dropped out and you are looking for a replacement. Which of the applicants would you choose?



**Max**  
24, unmarried, confident public speaker, tolerant, sense of humour, good at mending things, useless at housework, TV addict, good with figures, smoker.



**Isabel**  
28, engaged to be married, practical, good listener, non-smoker, can't cook, lazy, diplomatic, good with money.



**Neil**  
26, divorced, has experience of running successful business, good cook, good with children, always goes to bed late, workaholic, can't keep a secret, excellent report writer.



**Kate**  
35, widow (has a five-year-old child), trained first aider, honest, untidy, independent, hard-working, bossy, talks a lot, punctual.

ting

are going to write notes that you could refer to when having a serious conversation using semi-formal language. These are the kind of notes you would make to remind yourself about important ideas and opinions you wanted to discuss in the press.

First, think about the similarities and differences between normal conversation and more formal spoken language.

en language

Personally, I wouldn't even consider Jackie or Rachel – they wouldn't fit in, but I quite like the look of Christina and say Robin sounds OK from his letter. What do you think? It's difficult to say. Several of them sound OK from their letters.

Semi-formal spoken language

*My own view is that Jackie's too young. She's got hardly any experience of living with other people. It seems to me that Rachel is rather shy and quiet. I don't think she'd feel comfortable with older people. In my opinion, Robin's better and I feel sure he'd fit in well. I must say, I found him a bit talkative on the phone – I imagine this might be rather irritating. From my point of view, Christina would be ideal. She seems mature and, as far as I can tell, she'd get on well with all of us.*

b Read these notes that the speech above was based on.

Writing

Jackie	too young, little experience of sharing
Rachel	rather shy and quiet, not very comfortable with older people
Robin	talkative but OK, could be irritating but would probably fit in
Christina	my first choice, quite mature, think she'd get on with us all

c What has been added to the notes to turn them into semi-formal language?

► Writing guidelines p.155

2 Choose one of these situations.

Situation 1

Write notes in preparation for a telephone call you are going to make to one of the managers of your business. Your notes should summarize your opinions about the kind of person you would like to join your department to work with you on a new project.

Situation 2

Write notes in preparation for a meeting, summarizing your opinions about the kind of person you are looking for to join your group on an adventure holiday.

3 Work with someone who chose the other situation. Explain your situation and give your opinions. Refer to your notes to make sure you cover your points.

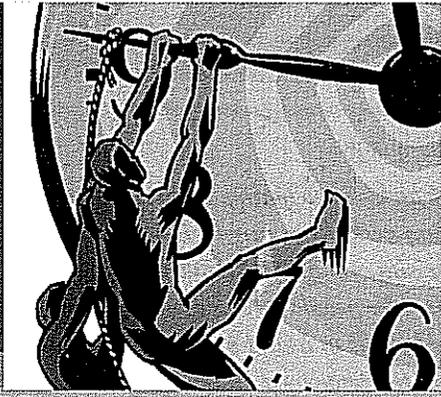
2 Summary

Unit you have worked on the following language points.

- Present simple and Past continuous
- Present perfect
- Used to, would
- Modal verbs

- Asking about, expressing, and avoiding expressing opinions
- Writing notes

Tick ✓ the points you are confident about and cross X the ones you need to revise.



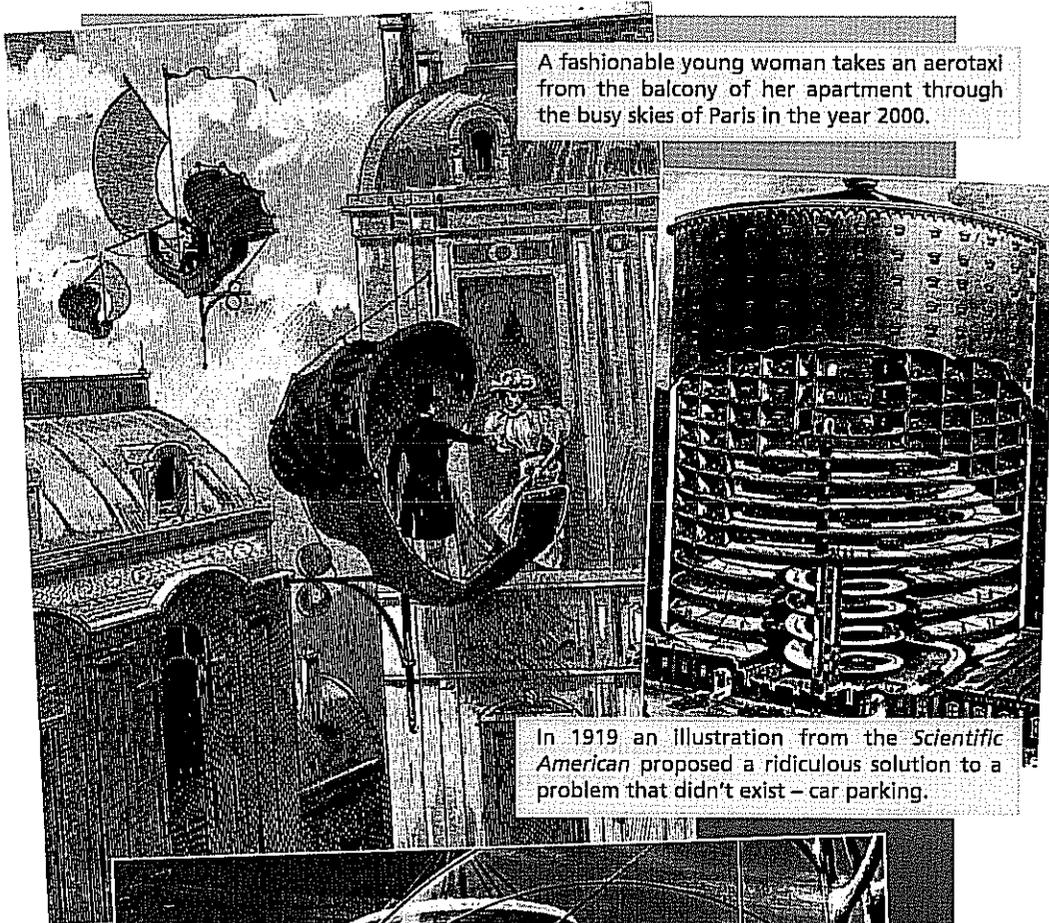
# 3 It'll never happen

## Preview

### Your thoughts

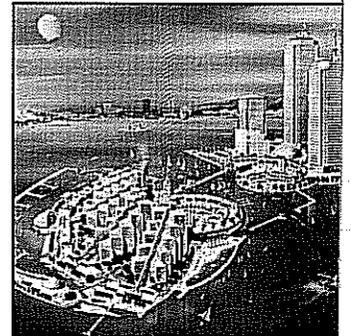
1 In 1890 the cartoonist Albert Rabida predicted that by the year 2000 the skies above Paris would be busy with aerotaxis. Look at these pictures of how previous generations imagined life in the future. How accurate were their predictions?

2 Here are some pictures showing recent predictions about life in the future. Do they seem realistic to you?

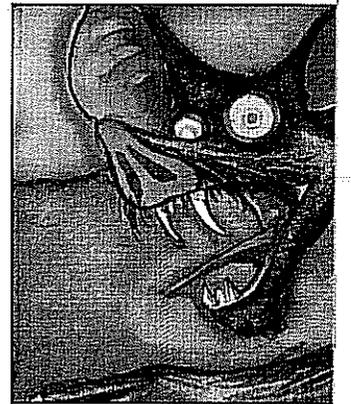


A fashionable young woman takes an aerotaxi from the balcony of her apartment through the busy skies of Paris in the year 2000.

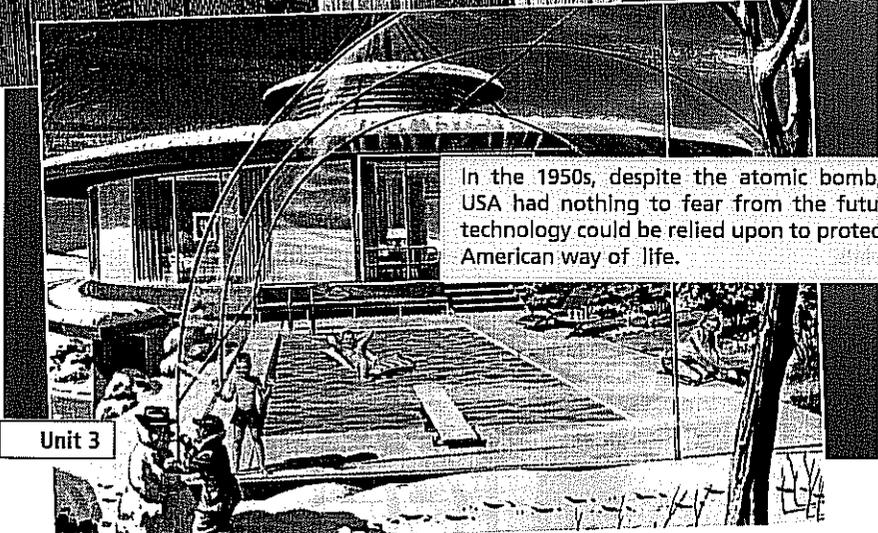
In 1919 an illustration from the *Scientific American* proposed a ridiculous solution to a problem that didn't exist – car parking.



One of the many plans for solving Japan's overcrowding problem: Marinopolis, a new city floating in the sea.



Over the next 50 million years the continents will break up. Isolated continents could develop their own unique animal life. Humans could become extinct, replaced by rabbits as big as kangaroos, sabre-toothed cats and nightstalkers – many flightless bats – which would be hunted by echo-location.



In the 1950s, despite the atomic bomb, the USA had nothing to fear from the future ... technology could be relied upon to protect the American way of life.

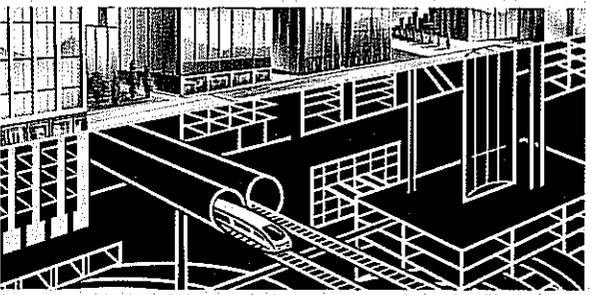
ding

# World population to double by 2050

Recent figures suggest the population of the world is going to double (to reach ten billion) by the year 2050. If current rates are correct, and over 90 per cent of that growth is in cities, there will be a crisis in our cities. What will we do? How will we cope?

How would you react if you read this headline in a newspaper? How do you think the newspaper will answer common questions: *What will we do? How will we cope?* Describe about one plan for coping with the problem. Did you think of this idea?

## UTUROPOLIS



One solution is to build cities underground

One solution is Japan's underground *Geotropolis*, on which work is due to start in the early part of the century. To turn Tokyo into a city 100 kilometres across, vast caverns will be excavated 50 metres below the ground and linked by high-speed railways. To reduce the negative effects of living underground, natural light will be reflected down shafts. Residents will be able to look out of 'virtual windows' television screens and there will be various other tricks to imitate the sounds, smells, and breezes of above-ground conditions.

What do you think daily life will be like in Geotropolis? Work in pairs and discuss normal routines such as eating, drinking, sleeping, travelling, working, relaxing. Would you like to live there? Why? Why not? What will the possible negative effects of living underground be?

### Lesson to person

Identify some of the problems that might arise in the future in your country, or in the world.

Do you think it is possible to predict the future accurately? Why or why not?

### Grammar – Futures review, will, going to

- The two most common ways of making predictions are with *will* and *going to*. How are these two kinds of predictions different?
  - Over the next 50 million years the continents *will break up*.  
If you don't like sad films, don't go. You *'ll cry* from beginning to end.
  - Current figures suggest the population of the world *is going to double* (to reach ten billion) by the year 2050.  
My nose is tickling. I *'m going to sneeze*.
- Will* has two other common uses. What are they?
  - I *'ll be* 22 next Friday. Can you come to my party?
  - A I *'d love* a coffee.  
B Me too. I *'ll make* it.
- Going to* has one other main use. What is it?  
I *'m going to stop* listening to weather forecasts. They're never right.  
Are you *going to study* medicine when you leave school?

► Language commentary p.126

### Check

- Fill the gaps in these sentences with the correct form of *will* or *going to*.
  - Can you drive? I'm really tired. I \_\_\_\_\_ fall asleep at any minute.
  - I've had enough. I \_\_\_\_\_ look for another job.
  - You leave for Japan tomorrow? Wonderful! You \_\_\_\_\_ love it.
  - The sun goes down very quickly here. It \_\_\_\_\_ be dark in half an hour.
  - Can't you eat any more? I \_\_\_\_\_ finish it for you.

### Pronunciation

- How can *going to* be pronounced in formal speech (sentence 1) and informal speech (sentence 2)?
  - Polls suggest that the President *is going to* win the next election by a wide margin.
  - I don't know what I *'m going to* do, Fran, I really don't.
- 3.1** Listen and check your ideas.
- Listen again and repeat the sentences.

► Future continuous and Future perfect p.26  
 ► The language of contrast: *but, however, although* p.29

# Listening

- 1 David and Tanya are listening to a programme in which experts are discussing the short and long term future of the world and society. What do you think the experts will say about these subjects? Note down some ideas.

- computers
- employment
- wealth and poverty
- natural threats

## LOOKING FORWARD TO WHAT ...?

### Interpretation

What do you think the speakers mean in these extracts?

- a *I definitely won't be worrying about comets in a hundred years' time.*
- b *... by the year 2200 humans will ... have merged with computers ...*
- c *... it'll be very embarrassing, because it means we won't be the most intelligent ...*
- d *... the better your credit the higher up the citizen ladder you will be.*

### Vocabulary

- 1 These words express the speakers' feelings about future events. Find the ideas or events in the tapescript on p.142 that these words describe.

incredible scary exciting embarrassing terrifying horrendous frightening

- a Which four words have similar meanings? Rank these words in order of strength of feeling.
  - b Are there any aspects of modern life that you find *horrendous* or *terrifying*? What are they?
  - c What do you find *exciting* or *frightening* about the future?
  - d What ideas about the future do you find completely *incredible*?
- 2 *Like* has many different meanings and uses. Match the five examples of *like* sentences a–d with meanings and uses 1–4.
- a *By about the year 2200 humans will have merged with computers, though I have to say I don't like the idea much.*
  - b *The idea of people merging with computers sounds like science fiction to me.*
  - c *He means we'll be spending more and more of our time working on computers – you know, we'll be, like, we'll be more dependent on them.*
  - d *You know, like nowadays people have pacemakers fitted to control their heartbeat – well, maybe in the future, people will be fitted with other kinds of devices, like those virtual reality helmets you wear on your head.*
- 1 *be keen on*
  - 2 *for example / such as*
  - 3 *similar to*
  - 4 used as a pause in the conversation – to give the speaker time to think.

### Speaking personally

- As you listen
- 2 **3.2** Do the experts mention any of the ideas that you predicted? What threat is mentioned?
- 1 Do you think Earth will ever be hit by an asteroid?
  - 2 What do you think the advantages and disadvantages of mergers between computers and humans would be?
  - 3 How would you feel about living in an *independent city* rather than a *county*?

Grammar

## Future continuous and Future perfect

### Exploring concepts

- 1 Underline the future verbs in these extracts. Which extracts contain Future continuous verbs and which contain Future perfect verbs?
- a *I definitely won't be worrying about comets in a hundred years' time.*
  - b *... we'll be spending more and more of our time working on computers.*
  - c *... we'll all have been fitted with other kinds of devices, ...*
  - d *... we'll all be walking around with computer chips in our brains ...*
  - e *... fewer people will be paying tax.*
  - f *... by the year 2100, nations as we now know them will have broken up ...*

pare these pairs of sentences. (in the difference in meaning in pair. Why or when would you use to use a continuous or a ct verb rather than a simple verb? Think about the meanings of the various and perfect aspects – there are notes on these on p.7.)

2100 oil reserves *will be running out*.  
 2100 oil reserves *will run out*.  
 2100 nations as we now know them *will have broken up*.  
 2100 nations as we now know them *will break up*.  
 2100 nations as we now know them *will have broken up*.  
 2100 nations as we now know them *will be breaking up*.

Which form refers to an action: progress at a particular point in time in the future? Which will be completed before a particular time in the future and which will have a direct effect on at time?

Are there some words and phrases we use to show how certain we are about what will happen in the future.

Probably definitely almost certainly  
 Maybe It's possible that perhaps  
 Surely likely I'm sure I've no doubt

Match each of the words and phrases in the box to these two sentences.  
 I will be a millionaire.  
 He will be running his own business.

**Language commentary p.126**

**Pronunciation**

How are the words in *italics* pronounced in natural speech?

In the future, *we'll* all be working from home.  
 By 2100 the world as we know it *will have* changed completely.  
 The war, however, *won't have* disappeared.

**3** Listen and check your ideas. Practise saying the sentences with your partner.

**Exploitation**

Here are some headlines from newspapers of the future.

World oil supplies run out

City built on Mars

Smoking illegal in Japan

Computers take over 95% of world jobs

MOSCOW TO BE WORLD CAPITAL

Elephants now extinct

Worldwide ban on private cars

- 1 a When do you think the events in these headlines will come true? Choose one of these dates: 2010, 2050, 2100, 2200, 2500, 3000, or add your own.  
 b Now make Future perfect sentences for the headlines with these dates: 2010, 2200, 3000. Say what will have happened and what won't have happened. Compare your ideas with a partner.

Example  
*By the year 2010 world oil supplies will have run out.*  
*They won't have built a city on Mars by 2010.*

- c Choose three headlines and think about their implications. Make Future continuous sentences.

Example  
**World oil supplies run out**  
*Cars and planes will probably be using electricity.*  
*People will be travelling to work on foot or by bike.*

- 2 One of the speakers on the radio programme said, *There'll be fewer people paying tax in the future*. Think about people in your country in the future and make sentences starting like this:  
 a There'll be fewer people ...                      b There'll be more people ...
- 3 a Think about personal and professional aspects of your future life in 20 years' time. What things will you be doing? What things will you have done? Write sentences using some of these expressions.

---

<i>I hope ... / I'm confident ...</i>	<i>I'll be ... / I'll have ...</i>
<i>I (don't) think ...</i>	<i>I won't be ... / I won't have ...</i>
<i>I expect ... / I doubt if ...</i>	

---

Example  
*In ten years' time, I hope I'll be running my own business.*

- b Work in pairs. Make guesses or predict what your partner's life will be like in 20 years' time.

Example  
*I think you'll have visited Australia.*

**Free speech**

- 4 If you could find out one thing about the future, what would it be? Is there anything you wouldn't want to know?

## Reading

- 1 Work in pairs. Discuss these questions.
  - a Life is faster now than in the past. In what ways? How does this affect your life?
  - b You are going to read an article about attitudes to time and speed in which *Time-bandits* are mentioned. Who or what do you think they might be?

As you read

- 2 a Find out whether you were right about Time-bandits.
  - b What aspects of life are mentioned that are affected by speed and time?
  - c What is *Tempus* and what is its main aim?

### Close up

- 1.14 + 1.21 What does *ever* mean in these sentences? How could the sentences be rephrased without the word *ever*?
- 1.24 What do you mean if you describe a discussion as *hot air*?
- 1.31 What is the opposite of *blind action*?
- 1.52 If someone *blurts* something out, do they say something thoughtfully or without thinking?

## Time-bandits discover slowness

A curious 100m race takes place this week in the small town of Calw, near Stuttgart in Germany. The race is not for the world's best sprinters, because the challenge is not to cover 100m in the shortest possible time, but to cover it in one hour.

Slowness rather than speed, patience rather than power, are the qualities needed to win the Calw challenge, which is organized by *Tempus*, the society for the slowing down of time.

'The wheel of time is turning ever faster,' explains *Tempus* founder, Peter Heintel, an Austrian philosophy professor. 'Time is money' is the motto of the modern age, but what may be logical for industrial production has spread to all areas of life,' Heintel explains. 'Leisure time is ever more packed. Politicians hurry through legislation because they need short-term success; discussion is regarded simply as hot air.'

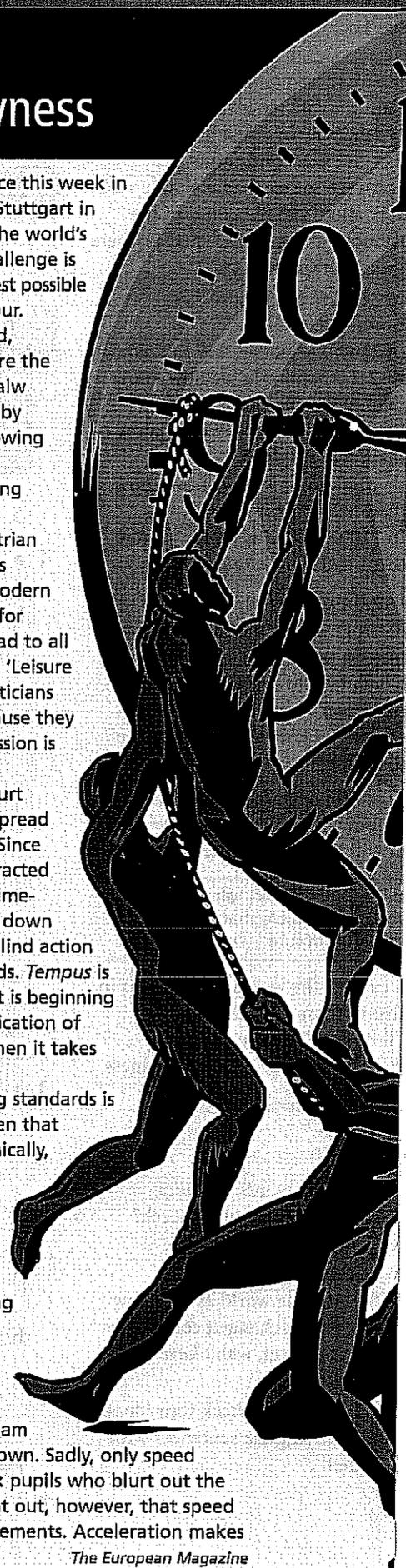
*Tempus* started at Klagenfurt University in Austria and has spread to Germany and Switzerland. Since 1990 the organization has attracted more than 600 members, all Time-bandits committed to slowing down any part of their lives where blind action has replaced thought-out deeds. *Tempus* is part of a larger movement that is beginning to question the modern glorification of

speed. What, for example, do we gain by jetting from one city to another when it takes hours to drive to and from the airports at both ends because of traffic?

More significantly, the time people spend working to maintain their living standards is on the increase. Jean Giono, the French novelist, observed: 'We have forgotten that our only goal is to live ... the days are fruits and our role is to eat them.' Ironically, those who work the longest hours in Europe are often in the leisure and tourist industry. Management consultant Othmar Hill has bad news for hard workers: 'People who work 60-70 hours a week are employment parasites who steal other people's jobs.' Dr Rotraut Perner, a member of *Tempus* and a therapist who treats workaholics, even suggests that overwork is a symptom of deeper personal problems. She reckons that politicians are among the worst offenders when it comes to living too fast.

Not all of us are obsessed with time in terms of increasing speed: in fact quite the opposite in the case of the German novelist Sten Nadolny, whose book *The Discovery of Slowness* has sold a million copies and become a cult text among the Time-bandits. Nadolny explains the book's success like this: 'I am sure the title struck a chord with a lot of people longing to slow their lives down. Sadly, only speed is honoured in our society. I know from my days as a schoolteacher that quick pupils who blurt out the answers do better than slower, more thoughtful students.' He is keen to point out, however, that speed does have its place. 'Music would be very boring if there were only slow movements. Acceleration makes music interesting. I am arguing for tolerance between the different speeds.'

*The European Magazine*



**Interpretation**

Read a list of five key words and phrases from the text which help you to remember the main points.

Can you think of real-life examples which illustrate these statements from the article?

... the time people spend working to maintain their living standards is on the increase. People who work 60-70 hours a week are employment parasites who steal other people's jobs. ... overwork is a symptom of deeper personal problems. Time is money. ... only speed is honoured in our society.

Do you agree or disagree with these generalizations?

**Speaking personally**

1 Read this advice from two members of *Tempus*. As you read the ten tips, tick ✓ the ones that are relevant to you.

**Tips on how to slow your time**

Othmar Hill, a management consultant, says:

- 1  Go home on time; the office won't collapse without you.
- 2  Throw away your mobile telephone.
- 3  Swap your office for a bar and a lap-top computer.
- 4  Take a holiday in Morocco and learn to walk as slowly as a Bedouin.
- 5  Change pace with a three-day retreat in a monastery.

Dr Rotraut Perner, a therapist who treats workaholics, says:

- 6  Learn to say 'no' and put up with the unpopularity this may cause.
- 7  Give up trying to be perfect.
- 8  Stop doing lots of things at once; instead, do one thing at a time and do it well.
- 9  Work out how many single tasks you can do in succession.
- 10  Delegate what you can to colleagues and machines.

- 2 a Do you want to slow down the pace of your life? Why? Why not?
- b Which of the tips would you find difficult or impossible to follow? Why?
- c Write two of your own tips for slowing life down.

**Language of contrast: but, however, although**

**Identifying concepts**

Which words or phrases in these extracts from the text indicate contrast? What are the contrasts in each case? Example: The challenge is **not** to cover 100m in the **shortest time**, **but** to cover it in **four** hours.

Ownership rather than speed, patience rather than power, are the qualities needed to win the Calw challenge. Not all of us are obsessed with time terms of increasing speed: in fact I write the opposite in the case of the German novelist Sten Nadolny. Nadolny believes that many people want to slow their lives down. He is keen to point out, however, that speed does have its place. Stop doing lots of things at once; instead, do one thing at a time and do it well.

Which negative word could replace 'rather than' in 1a? Rephrase sentence 1 using 'instead of'. Where else could the word 'however' be put in 1c?

- 3 *But, however, and although* are common contrast words, but they are used in three different ways. Link these sentences using *but, however, and although* in turn. Think about word order. More than one answer may be possible in each case.
  - a *Nadolny believes in slowness.*      b *He insists that speed has its place.*

► Language commentary p.126

**Pronunciation**

- 4 a In spoken English, contrast is indicated as much by stress and intonation as by the use of contrast words. Underline the words that you think would be particularly stressed in 1a-d if they were read aloud.
- b **3.4** Listen and check your ideas.

**Exploitation**

- 1 Finish these sentences in at least two different ways.
  - a I'd love a mobile phone but ...      d I'm not a workaholic; in fact, ...
  - b Instead of criticizing me, ...      e Fast food may be convenient. However, ...
  - c Although planes are quickest, ...      f My ambition is to be happy rather than ...

**Role play**

- 2 Work in pairs. Take turns to be Student A.
 

**Student A** Your friend has been working far too hard and is looking tired and stressed. You are going to try to persuade them to change their pace of life by taking a three-day break. Think of some ideas for places where your friend could go and explain the benefits of your ideas.

**Student B** You appreciate your partner's concern and you sympathize with the ideas of *Tempus*. However, you are too busy to take a three-day break. Think of some immediate practical solutions to help you rather than going away.

# Using a dictionary

The most common uses of a dictionary are to check the meaning or the spelling of a word. But most dictionaries contain a lot more information.

## Investigation

- 1 a Work in pairs. Make a list of the different kinds of information you can find in a dictionary.
- b Now look at this entry from the *Oxford Advanced Learner's Dictionary* to see what else you can find in dictionaries.

**predict** /pri'dikt/ *v* to say in advance that sth will happen, [Vn] *accurately predict the outcome / result / possible consequences of sth* • *City analysts confidently predict a turnover of \$300 million.* [V.that] *She predicted that the election result would be close.* [V.wh] *It is too early to predict who will win.* [V.n to inf] *Pre-tax profits are predicted to fall sharply.* ► **predictable** /-əbl/ *adj* (a) that can be predicted: *predictable behaviour / results / weather.* (b) (often derog) (of a person) behaving in a way that can be predicted: *I knew you'd say that – you're so predictable!* **predictability** /pri,diktə'bɪləti/ *n* [U]. **predictably** *adv*: *Predictably enough the medical profession have condemned the proposals.*

- c Compare your list with another pair of students.
- 2 a What do you think these abbreviations in the dictionary entry for *predict* stand for?
  - 1 *v*
  - 2 *V.n*
  - 3 *sth*
  - 4 *inf*
  - 5 *adj*
  - 6 *derog* (How would you feel if someone said you were predictable?)
  - 7 *n* [U] What is the opposite of (U)?
  - 8 *adv*
- b Here are some more abbreviations commonly used in dictionaries. What do they stand for?
  - 1 *Brit* (What is the main alternative to *Brit* in an English dictionary?)
  - 2 *def art* (What other kind of *art* could you find in a dictionary?)
  - 3 *infml* (What is the opposite of *infml*?)
  - 4 *sl* (How is *infml* different from *sl*?)
  - 5 *sing* (What is the opposite or alternative to *sing*?)

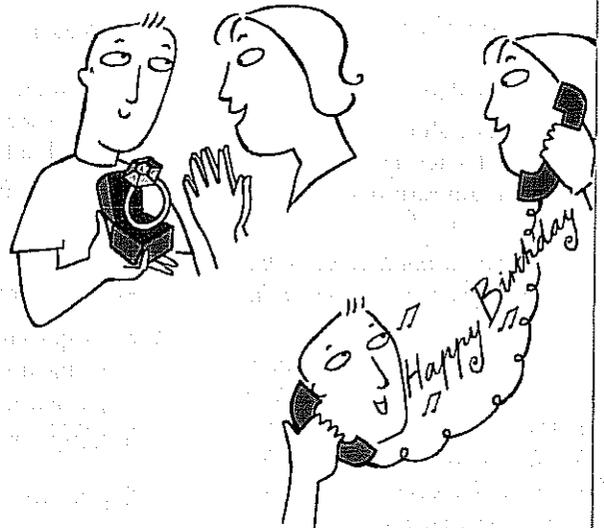
## Practice

Use your dictionary to answer these questions.

- 1 What are the main differences in meaning between the pairs of words?
  - a predict / foresee
  - b resident / citizen
  - c extinct / dead
- 2 Which of these words rhyme with each other? There are three rhyming pairs.

tough though borough through enough ought  
thorough bough bought cough

- 3 Which word in these sets has a different stress pattern from the other three?
  - a future device human fiction
  - b negative natural exciting industry
  - c technology information unemployment independent
- 4 One meaning of *ring* is *phone*. What other meanings do you know for *ring*? Make a list (both verbs and nouns) and then look in your dictionary to check if there are other meanings.



## Different dictionaries

Work in pairs or groups. Discuss these questions.

- 1 What are the advantages and disadvantages of monolingual and bilingual dictionaries?
- 2 What are the advantages and disadvantages of small pocket dictionaries?
- 3 Why are electronic dictionaries becoming more popular? What can they do that traditional dictionaries can't?
- 4 Why do some teachers prefer their students not to use dictionaries very often?
- 5 What kind of dictionary do you prefer?

# Language in action

## Reasons and explanations

### Lead-in!

Look at the picture and guess the answers to the questions.

Who are the people and what is their relationship?

Where are they?

What are they talking about?

What could they be talking about?

Imagine you are one of the people in the photograph. How do you feel about the other person?

Do you think they feel about you?



### Listening 1

Listen, check your ideas and think about the questions.

How would you describe the attitude or the manner of the young man?

What would you do if you were the woman?

Work in groups of three. Listen to the conversation again.

**Part A** Listen and note down expressions the woman uses to ask the man for reasons or explanations.

**Part B** Listen and note down expressions the man uses to give reasons or explanations.

**Part C** Listen and note down expressions the two speakers use when they want to change the subject of the conversation.

Match each other the expressions you heard. Make lists with the following headings:

Expressions for asking for reasons or explanations

Expressions for giving reasons or explanations

Expressions for changing the subject.

### Listening 2

**1 3.6** You are going to listen to another conversation in which people ask for and give reasons and explanations. As you listen, answer these questions.

- What are the three people talking about?
- What is the attitude of the two men to the woman and her ideas?

**2** Listen again and read the conversation on the next page.

- Mark any expressions used to:
  - ask for reasons or explanations
  - give reasons or explanations
  - change the subject of the conversation.
- Add the marked expressions to the lists you have already made.

## Conversation



- B Yeah, uh-huh ...  
 T What on earth for?  
 B Well, I mean, the main reason is, I mean, on terrestrial television, you've just got five channels, erm, if you've got satellite, then you get about forty.  
 S But why d'you want more, more channels?  
 B Well, there's more choice, you know, you've got lots of films, you've got sport, lots of live sport.  
 T You'll never have, you'll never, never have the ... all the time to watch all that TV.  
 B No, but, but you, I mean you've got more choice, so you can watch, you can choose what you want to see, I mean a lot, now a lot of the time there's nothing you want to see at a time you want to see it, there's

much more choice. You can see films when they're out much more quickly, erm ...  
 T Do you really think you're going to have the time to sit down and go through all the choices and do all the recordings and watch the recordings afterwards? Come on, you'll never make it.

B No, I mean a friend of mine's, a friend of mine's got it and he's really pleased with it, you know, and I've watched it and I think it's really good – it's not that expensive either.



T I don't understand why it's, you know, why it's so popular, why it's the thing to have. Four channels of terrestrial TV is fine.

B Well, five, Tony. Well, for the simple reason that it's, it just gives more choice, that's all.

And I mean, I think it's really good for the sports, you know, because you can get live sports now on a lot of, erm terrestrial television.

S There must be another reason than sport though, because there ... there's quite a lot of sport on television already.

B Well, yes, certain sports ...

T Too much sport ...

S Too much, yeah ...

B It depends, you know, there are certain sports you, you can only get if you've got satellite ...

S By the way, did you see the tennis yesterday?

T Tennis?

S Yeah.

T Yeah. Who won?

S Erm ... Can't remember who won ...



## Features of natural conversation

When we are speaking we often repeat words or phrases, sometimes making small changes. This repetition may occur because the speaker is thinking about what to say next, but it may add extra meaning.

Look at the highlighted parts of the extract and listen to the conversation again. What extra meaning, if any, does the repetition add?

## Practice

- 1 a **3.7** Listen to people asking for reasons or explanations. How do the speakers sound – surprised, angry, frustrated, or sympathetic?
- Why on earth are you here?
  - Why did you lie to me? There must be a reason.
  - Can you tell me exactly why you came?
  - What I don't understand is why you didn't phone.
  - Why didn't you tell me?
- b Answer the questions above using one of the phrases in the list and one of the explanations below.

Mainly because ... For the simple reason that ...  
 The main / real reason was ... ... that's why!  
 that's the main / real reason ... Well, you see ...

- I thought you'd be angry.
- I wanted to see you again.
- I thought you'd be upset.
- We had arranged to meet.
- The phone was broken.

Example

Student A *Why on earth are you here?*

Student B *Mainly because we had arranged to meet.*

- c **3.8** Listen to the speakers giving possible answers.
- 2 **3.9** Listen and repeat the expressions used for changing the subject.

## Exploitation

Work in groups of three. Decide who is going to be Student A, then choose Situation 1 or 2.

### Situation 1

**Student A** You need to take time off work and you want two colleagues to do a few things for you.

- Think of explanations for taking time off. (You don't want to give the real reason!)
- Explain and answer your colleagues' questions.
- When you think you have answered enough questions, change the subject.

**Students B/C** Student A needs to take time off work and wants you to do a few things for them. You are happy to help but you want to know why Student A needs time off.

- Tell your colleague you are willing to help.
- Try to find out your colleague's reasons.
- Try to find out the truth. (You don't believe them.)
- Don't let your colleague change the subject.

### Situation 2

**Student A** You have decided to go abroad for a year.

- Decide where to go and what to do.
- Think of reasons why you want to go.
- You get increasingly annoyed by your friends' questions and you try to change the subject.

**Students B/C** Student A is your friend. You cannot understand why they want to go abroad.

- Ask for explanations.
- You are not satisfied with the first reasons your friend gives and you keep asking for the real explanation.

# ting

are going to write a letter explaining a recent event. First, think about the main differences between spoken and written explanations.

## Written language

Don't understand why it's, you know, why it's so popular, why it's the thing to have. Four channels of terrestrial TV is fine. Well, five, Tony. Well, for the simple reason that it's, it just gives more choice, that's all. And I mean, I think it's really good for the sports, you know, because you can't get live sports now on a lot of terrestrial television. There must be another reason than sport, though, because there's quite a lot of sport on television already.

## Writing (letter)

*Writing to explain why I was unable to attend the recruitment meeting on Friday and to explain why I did not contact you beforehand to let you know that I would not be there. I was in fact on my way, but was involved in a minor accident on the motorway caused by thick fog. The reason I did not phone was that all drivers were told by police not to use their cars.*

In the conversation Tony asks for reasons and Barbara responds. What is the letter writer responding to? Underline the language of explanation in the letter.

Write an appropriate letter for this situation 1.

## Writing guidelines p.155

### Situation 1

For various personal reasons you have to cancel an important business trip which has been arranged for this month. Write a letter explaining why you cannot go.

- Draw this paragraph plan.
- Explain why you cannot go and apologise.
- Give a brief but clear explanation.
- Say you will be in touch again soon to make alternative arrangements.

- b Exchange your letter with a partner. Read each other's letters. How formal is the language? Do you believe the reasons and explanations given?
  - c Discuss suggestions for improvements, then rewrite your letter including any improvements you discussed.
- 3 a Now read this explanatory note. How is it different from the letter in 1?

## Writing (note)

*Sorry, couldn't make it to the meeting, had an accident on motorway and couldn't get to a phone.*

b Now write an explanatory note for this situation 2.

### Situation 2

You arranged to meet a friend for lunch, but you find out rather late that you can't make it. You try to get your friend on the phone, but they are not available. Write a brief note which you could give to another friend to pass on.

- c Exchange and discuss notes with a partner. Can you make any suggestions for improvements?

## 3 Summary

In this unit you have worked on the following language points.

- Using *going to*
- Present continuous and Future perfect
- Language of contrast: *but, however, although*
- Looking up words in a dictionary

- Asking for and giving reasons
- Changing the subject of a conversation
- Writing letters and notes of explanation

Tick ✓ the points you are confident about and cross X the ones you need to revise.



# 4 Children, parents, and ancestors

## Preview

### Your thoughts

Think back to your early childhood and compare your memories with a partner.

- 1 Do you have happy memories of your parents and of growing up?
- 2 Did you spend a lot of time with your parents? Were they strict? Did they spoil you? What did they do if you behaved badly?

### Reading

- 1 Read these three situations involving parents and young children. If you were a parent, which situation would you find most difficult to deal with? Why? What would you do?
- 2 Compare your ideas with a partner.

1 *When we get home from work in the evening, we're both out. Unfortunately, our two-year-old toddler is still wide awake. She's missed us during the day and she's delighted to see us. She just wants to play and flatly refuses to go to bed until she decides she's tired. Sometimes that's not until 10 o'clock. Of course, we want to play with her, but we're really tired – we need to rest.*

2 *I was on a crowded plane sitting next to a serious-looking businessman with my 18-month-old son William on my lap. William started saying 'Button! Button!' over and over. I looked down and saw that he'd pulled a button off the man's sleeve. I took the button and turned to the man and said, 'I'm sorry, but I believe this is your button.' Unfortunately, he didn't think it was funny.*

3 *I'm a nervous wreck. Ben, our three-year-old, is always taking risks. He climbs up everything and if there's a locked door he just has to get through it. Last Saturday he ran into the road without looking at the traffic. In the morning, while I was still half asleep, I heard Ben shouting, 'Mum, look at me!' I looked out of the window. He was in his pyjamas running up and down the pavement on his tricycle.*



read these *Golden rules* of childcare.  
 Do you think this kind of advice is  
 useful? Why? Why not?  
 Would any of the rules help the  
 parents in the three situations?  
 Think of two more rules of childcare.

## Golden rules

- 1 Give your child self-confidence.  
Be on their side.
- 2 You shouldn't ask your child to  
make decisions – this will lead to  
confusion and insecurity.
- 3 Be consistent in your behaviour  
towards your child.
- 4 If you threaten your child, you must  
carry out the threat.
- 5 Don't say 'no' to your child without  
explaining why.
- 6 Encourage your child to experiment  
how else will they learn?
- 7 Allow your child to develop their  
own personality.
- 8 Instead of using discipline, you  
could encourage self-discipline.
- 9 Remember that children learn from  
their parents, so you ought to set a  
good example.
- 10 Don't encourage your child to fight.

### Opinion to person

Do you think children are more  
 badly behaved today than in previous  
 generations? Give examples.



## Grammar – Rules, needs, duties, and advice review

- 1 What are the main differences in meaning between these pairs of verbs?
- a need / want
- 1 ... *we're really tired* – *we need to rest* ...
  - 2 *Of course, we want to play with her*, ...
- Which verb expresses:
- a physical necessity?
  - a desire?
- b have to / must
- 3 *Parents have to send their children to school.*
  - 4 *If you threaten your child, you must carry out the threat.*
- Which verb expresses:
- strong advice, or an order to be obeyed?
  - an obligation resulting from an external situation or rule?
- c should / ought to
- 5 *You shouldn't ask your child to make decisions.*
  - 6 ... *you ought to set a good example.*
- Which verb is used:
- to give advice?
  - to suggest a duty or obligation?
- 2 Change as many of the sentences 1–6 as you can so that they refer to the past.
- Language commentary p.127

### Pronunciation

- 3 a How are the words in *italics* pronounced in natural speech?
- 1 You *must carry on* as usual.
  - 2 You *must eat* less if you want to lose weight.
  - 3 You *should go* and see the new Bond film.
  - 4 You *should ask* for help if you don't understand.
  - 5 You *ought to do* as you are told.
- b **4.1** Listen and check your ideas. When is the final letter of the modal verb not pronounced?

### Check

- 4 Fill the gaps in the sentences with one of these verbs.
- have to   must   need to   ought to   should   want to
- a Generally, people only \_\_\_\_\_ sleep for about six hours a night.
  - b You \_\_\_\_\_ get up now, or you'll be late for work.
  - c My two-year-old son is no problem in the evening. Usually he  
\_\_\_\_\_ go to bed.
  - d You really \_\_\_\_\_ tell your parents. It's not fair to keep them in  
the dark all this time.
  - e You're working too hard. You \_\_\_\_\_ learn to relax a bit more.
  - f I \_\_\_\_\_ work late on Tuesdays. Unfortunately, it's in my contract.

► Modal verbs: prohibition / no obligation      p.37  
 ► Modal verbs: speculating about past events      p.39

# Listening

- 1 Work in pairs. Look at this family photograph. Try to work out the relationships between the individuals.



- 2 Describe one of your older relatives to your partner. Talk about their personality. Say what you particularly like or liked about them. Ask each other questions.
- 3 You are going to listen to four people talking about their older relatives.

As you listen

- a **4.2** Complete the chart with words or ticks ✓.

Speaker	1	2	3	4
1 Who is / are being described?				
2 Whose relative(s) is / are still fit and healthy?				
3 Whose relative(s) is / are over 70 years old?				
4 Whose relative(s) introduced them to a bad habit?				

- b Do any of the descriptions remind you of any of your relatives? In what way? Discuss your ideas with a partner.

## Interpretation

- Why did the first speaker's Granddad not want him to tell anyone that he gave him cigarettes?
- The second speaker says her mother is very independent. She says she *still lives on her own, cooks all her own meals, and that kind of thing*. What other things do you think she does for herself?
- The third speaker says her Grandma never has any time for her grandchildren. How do you think she shows this?
- a The fourth speaker's grandparents think *Mum and Dad are too easygoing*. How do *easygoing* parents treat their children?  
b *Grandma thinks we have far too much freedom*. What do you think children with too much freedom are allowed to do?

## Vocabulary

- What are the differences in meaning between these pairs of words? Work out or guess the difference. Check your ideas in a dictionary.
  - remember / remind  
*I remember my granddad really well.*  
*I remind her of my granddad.*
  - favourite / special  
*I was his favourite grandchild.*  
*I was his first and that made sort of special.*
  - grow up / bring up  
*We grew up in the country.*  
*Our parents brought us up quite strictly.*
  - patient / easygoing  
*She's the most patient person ever known.*  
*They think Mum and Dad are too easygoing.*
  - angry / grumpy  
*My grandmother's nearly always grumpy.*  
*He never got angry or shouted at me or anything.*

- 2 Now discuss these questions in pairs or groups.

- Do you *remind* people of anything in particular?
- What sort of a place did you *grow up* in?
- Are you a *patient* person? Give examples.
- What makes you *angry*?

## Speaking personally

- Think about people you know well. Who is or was...
  - the most patient?
  - the kindest?
  - the funniest?
  - the most intelligent?
- What are the opposites of the qualities? Think of people you know who have these qualities.

## Modal verbs: prohibition / no obligation

### Learning concepts

Read these sentences with *mustn't*, *don't have to*, and *needn't*. What is the difference in meaning between the three verbs?

You *mustn't* say anything to anyone ...

You *don't have to* say anything to anyone ...

You *needn't* say anything to anyone ...

Match sentences 1–3 with the best continuations 4–6.

1 You have the right to remain silent. If you say anything, your words can be used against you in court. If you cannot afford a lawyer, one will be appointed for you before any questioning if you cannot afford a lawyer. You will still need to answer questions. You will be provided with an interpreter if you need one. You will be allowed to stop at any time. You will be allowed to stop at any time. You will be allowed to stop at any time.

These two sentences both express a lack of necessity, but what is the important difference in meaning between them?

He *needn't have come* to meet me from school ...

He *didn't need to come* and meet me from school ...

Match sentences 1 and 2 with these continuations.

1 He went to the park because he enjoyed the walk.

2 He went to the park because he knew I was coming home with a friend.

### Language commentary p.128

### Pronunciation

How are *have/has* pronounced in these sentences?

I *have* two brothers.

I *have* to go.

He *has* a problem.

He *has* to work hard.

You *don't have* to come.

**4.3** Listen and check your ideas. Then practise saying the sentences with a partner.

### Exploitation

1 Complete these sentences about life in your country in two different ways, one with *mustn't* and the other with *don't have to* (or *needn't*).

Example

On underground trains ...

You *mustn't* smoke. / You can sit down if you like, but you *don't have to*.

a At the cinema you ...

d At swimming pools ...

b At colleges or universities you ...

e On buses ...

c At school you ...

f In hospitals ...



2 a Work in pairs. Take turns to be Student A.

**Student A**

Think of *have to* questions to ask your partner about their life at around the age of ten. Ask about things they *had to do* at home, at school.

Example

*Did you have to do jobs at home for your parents?*

**Student B**

Think of *have to* questions to ask your partner about their life. Ask about things they *have to do* at home, at work, as a student.

Example

*What time do you have to get to work in the morning?*

b Now talk about your life in the future. Exchange ideas about some of the things you think you'll have to do. Think about your professional and personal life.

Example

*I'll probably have to move to another town if I want to get a good job.*

### Free speech

3 Work in groups. Tell each other about a club or organization you belong to.

Talk about these aspects:

- why you joined and how long you've been a member
- what you do, how often you go, who the other members are
- what membership involves, e.g. rules, obligations, and privileges
- how much it costs.

## Reading

- 1 You are going to read an article about Neanderthal Man.
  - a Who was Neanderthal Man and what was important about him?
  - b Why or how did Neanderthal Man disappear?Exchange information with a partner. Make brief notes.
- 2 Read the introductory paragraph. Does it give you any new information?

As you read

- 3 One partner should read Part 1 of the article, and the other Part 2.
  - a Continue to look for the information for 1a and b.
  - b Underline or note any facts or ideas which you think suggest or help to explain why Neanderthal Man disappeared.

## Who were the Neanderthals?

The Neanderthals, who inhabited Europe about 230,000 years ago, were descendants of *Homo erectus*, who walked fully upright about 1.6 million years ago. They were named after the German valley where their remains were first discovered in 1856.

**Part 1** At about 169 centimetres tall, the average male was not much shorter than his modern European descendant, but he had short limbs and must have been tremendously muscular – a compact body minimizes heat loss. He had a sloping forehead, a prominent brow, and a large, broad nose which must have evolved for warming and humidifying cold, dry air. Another feature of Neanderthals was their large front teeth: patterns of wear suggest that these might have been used to hold objects while they were being shaped with stone tools.

The Neanderthals were mostly meat-eaters. Occasionally they killed mammoths by driving them over cliffs, but they hunted mainly smaller animals like fish and reindeer. Hunting requires coordination and forward planning, but how intelligent were the Neanderthals? If brain size was the only measure of intelligence, then the Neanderthals would have been about 6 per cent cleverer than humans. But brain size is not necessarily an indication of intelligence, and although they mastered the technique of producing stone tools, the range was limited and did not develop much over 100,000 years. Despite the ability to control fire, they did not make permanent shelters or home bases. They could communicate, but the evidence indicates that their language can't have been very sophisticated.



**Part 2** And the Neanderthals were facing a new challenge. That challenge came from us – or rather our ancestors, the Cro-Magnons, who appeared about 50,000 years ago. Physically, these newcomers were not as well adapted to the cold as the Neanderthals. But technologically they were ahead with more varied and effective weapons and tools, including spears that enabled them to kill their prey at a greater distance with less risk to themselves. They may have used lunar calendars to calculate the seasonal movements of reindeer. They controlled their environment. At Kostenki in Russia, they survived by building villages from mammoth bones. About 50,000 years ago the Cro-Magnons shared their environment with the Neanderthals. But then all traces of Neanderthal culture vanished. Cro-Magnons may have driven them off or they may have interbred with them. Alternatively, the more resourceful Cro-Magnons might simply have displaced the Neanderthals to more marginal environments where they died of starvation.

There is evidence that, during their short coexistence, the Neanderthals tried to imitate the Cro-Magnons. The most striking evidence of this comes from the explosion of cave art in Cro-Magnon times. All art is abstract, requiring an ability to replace real objects with symbols. The Neanderthals apparently couldn't make such an association; the Cro-Magnons could.

### Close up

- 1.7 What is the opposite of *minimize*? Do you know any other words with the prefixes *mini-* and *maxi-*?
- 1.12 What is the opposite of a *meat-eater*?
- 1.12 A *mammoth* was a large elephant-like creature. What does the adjective *mammoth* mean? Example: *It's a mammoth job.*
- 1.16 The comparative form of *clever* can be *more clever* or *cleverer*. What other adjectives have two comparative forms?

**Interpretation**

Discuss with your partner the new facts or information you have learned about Neanderthal Man. Then discuss these questions together.

- 1 What was Neanderthal Man able to do?
- 2 What were Cro-Magnons good at?
- 3 Why did Neanderthal Man eventually disappear?

**Speaking personally**

How do you think human beings will develop in the future?

**Modal verbs: speculating about past events**

**Learning concepts**

There is a lot we don't know for certain about the past, but we can make intelligent guesses based on evidence.

Who is certain in the speaker in these two sentences? In one, the speaker knows what is true. In the other, he is almost certain.

- 1 The language of Neanderthal Man can't have been very sophisticated.
- 2 The language of Neanderthal Man was not very sophisticated.

How do modal verbs in their perfect form can be used to guess or speculate about the past? In which two of these statements does the speaker feel almost certain that what is true?

1 Neanderthal Man had a large, broad nose which **must have evolved** for warming and humidifying cold, dry air.

2 Cro-Magnons **may have killed** them off...

3 The evidence indicates that their language **can't have been** very sophisticated.

Which two of these statements show reasonable certainty. How are they different?

- 1 Neanderthal Man **must have been** very artistic.
- 2 Neanderthal Man **can't have been** very artistic.

Which of these sentences could follow a1 and a2?

- 1 The caves they lived in were covered in colourful drawings.
- 2 The walls of the caves they lived in were bare. There was no sign of any drawings.

**Language commentary p.128**

**Pronunciation**

How are the modal verbs in 2 pronounced in natural speech?

**1.4** Listen and check your ideas.

**Quotation**

Read these comments made by people about the appearance or behaviour of their colleagues. Speculate about the possible reasons for their appearance or behaviour, using *could have* or *might have*. Use the explanations suggested, or your own ideas.

- 1 Ella's normally here by now. I wonder what's happened.  
car accident, oversleep, late to bed last night
- 2 Marc's looking really happy today.  
win a competition, letter from girlfriend, pay rise
- 3 Louis looks terrible this morning. He hasn't even had a shave.  
lose razor, no sleep, get up late, think it's Sunday
- 4 Julia drove herself to work this morning.  
her own car, pass driving test, too late for the train
- 5 There was a light on in Sam's room until the early hours of the morning.  
work late, fall asleep with light on, come home late, read an exciting book

- b Work in pairs. Talk about comments 1–5, giving what you think are the most likely explanations. Support your idea with a reason.

**Example**

**Student A** Ella **might have** overslept. She's been working very hard recently.

If you agree with your partner, use *must have*, and add more supporting evidence.

**Student B** Yes, she **must have** overslept. She looked tired all day yesterday.

If you disagree with your partner, use *can't have* and support your idea with a reason.

**Student B** She **can't have** overslept. She rang me at eight o'clock this morning.

**Free speech**

- 2 We often make assumptions about people from the expressions on their faces.
  - a What would you assume about these people if you met them in a meeting or at a party? Compare ideas in pairs or groups.



- b Now speculate about the appearance or behaviour of someone both you and your partner know.

# Word-building: suffixes

## Suffixes and word class

Suffixes often show the class a word belongs to: verb, noun, adjective, adverb.

- 1 a Here are some words with suffixes from the texts in this unit. What class of word are they?

competitive decision famous humidify independent  
intelligence membership visitor technologically  
organization personal personality personalize  
punishment responsible suggestion

- b Mark the stress on the words, e.g. *compétitive*.  
c **4.5** Listen and check your ideas.
- 2 Make a list of the suffixes related to each class of words.

Examples

noun	verb	adjective	adverb
-ion	-ize	-ous	-ly

## Noun suffixes

- 1 The suffix *-ion* can be used to form nouns from many verbs. What are the nouns formed from these verbs?

associate invent explode invade

How have these verbs been changed into nouns? What rules of pronunciation and spelling can you work out?

- 2 Now change these verbs into nouns.

communicate include infect react regulate

- 3 a The suffix *-er* (or sometimes *-or*) is often added to a verb to form a noun referring to a person who does that action. Make your own lists under these headings.

Examples	verb	person
	teach	teacher
	visit	visitor

- b How is the suffix *-er* or *-or* pronounced?

## Verb suffixes

The suffix *-ize* (*-ise*) can be used to form verbs from some adjectives and nouns.

*modern* – *modernize* = to make modern.

What *-ize* verbs mean:

- to take or send someone to hospital?
- to change an agricultural country into a country based on industry?
- to turn a state-owned company into a privately-owned company?
- to bring something that is not particularly well known to people's attention and make it popular?

## Adjective suffixes

- 1 The suffixes *-ous* and *-al* can be used to form adjectives from some nouns. How are the suffixes pronounced?

*fame* – *famous*                      *person* – *personal*

- 2 a Make adjectives from these nouns.

adventure fame humour mystery nature nerve  
profession religion season tradition

- b Mark the stress on the nouns and their related adjectives.

- c **4.6** Listen and check your ideas. What do you notice about the pronunciation?

- d Which of the adjectives can be used to describe personalities? Think of people you know who have these qualities. Ask your partner questions.

Example

*Do you know anyone famous?*

## Mini-discussions

Spend about two minutes discussing each of these questions.

- Should humans try to *communicate* with aliens?
- Does the press *invade* people's privacy?
- What is the most useful modern *invention*?
- How do people *personalize* their cars or their offices?
- How would you *modernize* your town or city?



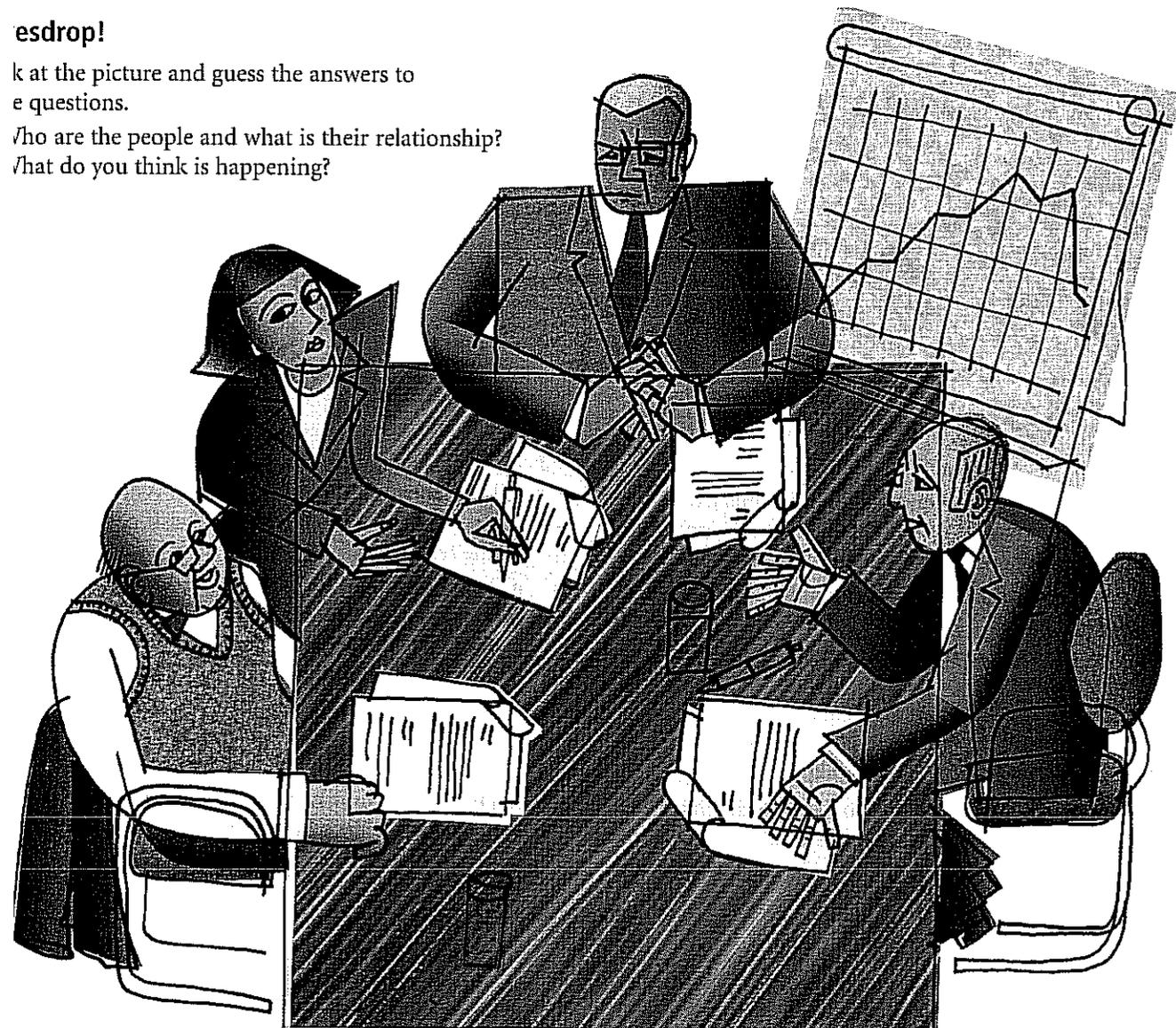
# Language in action

## Remembering the past

### Drop!

Look at the picture and guess the answers to the questions.

Who are the people and what is their relationship?  
What do you think is happening?



## Listening 1

**4.7** Listen and check your ideas.

How would you deal with someone like Richard in this situation? Compare your ideas with a partner.

Work in pairs. Listen to the conversation again.

**Student A** Listen and note down expressions Richard uses when he is remembering the past.

**Student B** Listen and note down expressions the other people use to tell Richard to keep to the subject of the conversation.

Tell each other the expressions you heard. Make lists with the following headings:

remembering the past

keeping someone to the subject of the conversation.

## Listening 2

**1 4.8** You are going to listen to two more conversations in which people remember something in their past lives. As you listen, answer these questions.

- What is the relationship between the speakers?
- What situations are they talking about?
- Are their memories happy or unhappy ones?

**2 4.9** Read and listen to the extracts from the conversations on the next page.

- Mark any expressions used to remember the past.
- Add the marked expressions to the lists you have already made.

### Extract 1

K Well, there was always so many things to do, weren't there, I mean you could always just sort of nip round the corner and go out

for a drink or

R 'Cos it was so central.

K That's right.

R But it's a bit difficult now.

K Is it?

R Yeah, well ...

K I suppose if you ...

R It's only me.

K Yeah, that's true ...

R Nip out with myself round the corner, ... but, I'll never forget the time we all went to the restaurant together ... about ten of us, weren't there?



K Oh, that was wonderful, wasn't it? Yeah, I really enjoyed that. It just doesn't hap ... the people I work with now are not the same, I mean they're a lot older ...

R They don't like ...

K Well, they just have different interests, erm, and it's a lot harder to sort of get people together ...

### Extract 2

J Well, I used to talk too much, I used to have to stand in the corner on my chair ...

H That's very Victorian ...



J I can remember doing that an awful lot

R One used to make us bang his head, bang our head, bang our head on the blackboard ...

J Oh, no – that's awful ...

R Yeah, he, he wouldn't do – he'd make us do it.

J He'd make you do it yourself?

R Yeah, auto-punishment.

J Oh, dear.

H We used to get chalk flung at us.

R Oh yeah ...

J That's not very nice, is it, really? Oh dear

R And uniforms. Did you, did you have wear uniforms?

J Yes, we did, we did, that's right.



## Features of natural conversation

- Look carefully at the extracts.
  - Mark any examples you can find of unfinished statements. Why do people leave statements unfinished in informal speech or conversation?
  - What do you think the speakers were going to say in these extracts?
    - ... you could always just sort of nip round the corner and go out for a drink or ... (Extract 1)
    - I suppose if you ... (Extract 1)
    - They don't like ... (Extract 1)
    - Yeah, he, he wouldn't do ... (Extract 2)
- What is the effect of these question tags in the first extract? What do they tell the listener?
 

we all went to the restaurant together about ten of us, **weren't there?**  
Oh, that was wonderful, **wasn't it?**

### Practice

- 4.10 Listen and repeat these expressions which people use to recall past events or situations.
  - I can clearly remember (saying goodbye at the school gates).
  - I can still see (my mother standing there crying).
  - I can remember (walking into the classroom as if it were yesterday).
  - I'll never forget the time (we played a trick on Mr Jones).
  - I remember when (we had outside toilets).
  - As far as I can remember, (we got homework most nights).

- 4.11 Listen and repeat these expressions which we use to tell someone to keep to the subject. Which speaker sounds exasperated? Which speaker is giving the listener a gentle reminder?
  - We're supposed to be talking about (school uniforms).
  - We're not here to talk about (school rules in general).
  - Can you stick to the point?
  - Keep to the point.

### Exploitation

Work in groups of three. Take turns to be Student A. Spend two or three minutes thinking about what you want to say for each question before you start talking.

#### Discussion 1

What makes a good parent?

**Student A** Express your opinions, but include stories about your childhood from time to time.

**Students B/C** Express your opinions and try to keep Student A to the subject of the discussion.

#### Discussion 2

Should children have to wear school uniforms?

**Student A** Express your opinions and include stories about your own schooldays.

**Students B/C** Express your opinions and try to keep Student A to the subject of the discussion.

#### Discussion 3

What makes a good teacher?

**Student A** Express your opinions and include your own on why you would or wouldn't like to be a teacher.

**Students B/C** Express your opinions and try to keep Student A to the subject of the discussion.

## ting

are going to write the beginning of a short story  
lling an event from the past.

irst, think about the differences between spoken and  
ritten memories.

### ten language

What about teachers – did you have any strange teachers?  
Oh, yes, – they were all Miss Somebody or another and they were  
very fierce ...

Can you remember one – he was a French teacher – he used ... if you  
did something wrong he'd put his hands all over your face and –  
but he was a heavy smoker and it used to choke you ...

## ing

*I have to close my eyes and I am back in the  
behind the steering wheel heading towards  
lin. I can see the road quite clearly – it was a  
steep downhill slope with occasional sharp bends.  
It had been raining and the fresh smell of damp  
earth was in the air. The surface was still wet, so  
I was taking it easy. The crash came suddenly,  
without warning – all I remember now is the front  
of a black BMW, the sound of breaking glass, the  
screech of tyres, then silence.*

Which words and phrases in the written memories

show that the writer is describing a memory –  
something that happened to him?

How does the writer try to make the event 'come alive'  
for the reader?

What does the reader actually find out about the  
accident itself from the description?

Writing guidelines p.156

- 2 Write the opening paragraph of a story, describing the background and the events leading up to a main incident. Choose one of these suggestions.

#### Suggestion 1

A memory of something that happened to you or someone you know – for example, an accident or a surprise.

#### Suggestion 2

An episode from a book, play, or film you have read or seen recently.

Think about how to make your story 'come alive'. Include details of the time of day, the surroundings, the smells, the sounds, and events before the episode took place.

- 3 Exchange your paragraph with a partner.
  - a Read each other's stories, thinking about these points.
    - Does the story 'come alive' for you?
    - Does the description make you want to find out more?
  - b Discuss each other's stories. Make any suggestions for improvements.
  - c Rewrite your paragraph, including any improvements you discussed.
  - d Finally, tell your partner how the story ends.

## 4 Summary

In this unit you have worked on the following language points.

Verbs: needs, duties, and advice

Modal verbs: prohibition / no obligation

Modal verbs: speculating about past events

Word-building: suffixes

- Remembering the past
- Telling someone to keep to the subject of a conversation
- Writing the first paragraph of a story

Tick ✓ the points you are confident about and cross X the ones you need to revise.



# 5 Judging by appearance

## Preview

### Your thoughts

- 1 When you meet someone new, how important are your first impressions? What sorts of things do you notice first?
- 2 What kind of person do you get on well with?
- 3 Do you generally get on better with people who are similar to or different from you?

### Reading

- 1 Read the text and then match the couples.

## Playing cupid is fun

We all like to introduce two people who we're convinced are perfect for each other. But how often do we get it right? Psychologists say that people choose partners with similar backgrounds, education, interests, and even physical features to themselves. But then there is that old saying 'Opposites attract'. Test your match-making skills: the six people photographed are three established couples. Can you guess who the couples are?

Name	Lucie Age 28	Ruth Age 33	Helen Age 30
Occupation	manager of an antique shop	jeweller	hair and make-up artist
Perfect weekend	at home doing nothing	in Paris	in the country with friends
Perfect holiday	skiing	a week on the beach, then a week sightseeing	trekking in Thailand
If I won the lottery, I'd buy ...	a big country house	a new house	a Jaguar car
I worry about	death of myself and loved ones	things not being in my control	money and loss of income in children
Qualities I like	honesty, generosity	kindness, generosity	loyalty, sincerity
Qualities I dislike	deceitfulness	meanness, aggression	bitchiness, invasion of privacy
Children are	very important	not important	not important yet



Compare your ideas with a partner. Do you agree about which couples go together? Give reasons for matching particular women with men. Check your guesses by turning to p.159.

Do you think the three relationships are likely to be successful? Discuss your ideas.

### Listening

Work in pairs. You are going to find out more information about the three couples. You are also going to listen to a psychologist's analysis of their relationships.

**Task A** As you listen, make a note of any new factual information you hear about the people.

**Task B** As you listen, make a note of any points the psychologist makes about what could affect the success or failure of the relationships.

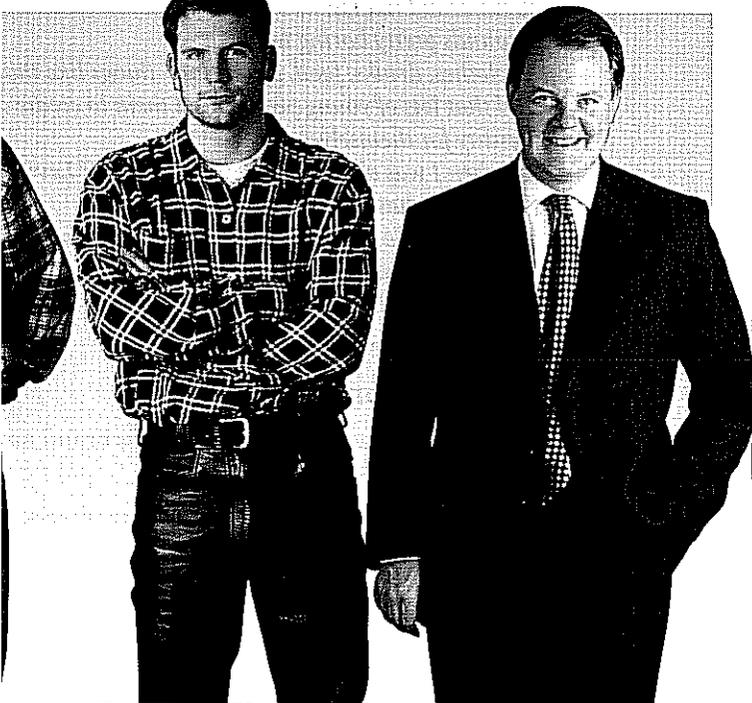
Based on what you have heard, how successful do you now think each couple's relationship will be?

### Person to person

Have your first impressions of someone ever been wrong? In what way? What happened?

Do you look for the same qualities in friends as you do in colleagues?

30	Pip Age 26	Matthew Age 38
Occupation	photographer	international banker
Home	a countryside country house with friends	watching football
Travels	the US on my motorbike	skiing
Car	a new motorbike	an Aston Martin
Accident	missed opportunities, a fatal motorbike crash	work
Qualities	loyalty, understanding	intelligence
Dislikes	greed, selfishness, vanity	irrationality
Most important	not important yet	very important



### Grammar – Conditionals review

- There are several common conditional patterns in English. What are the main differences in meaning between these pairs of sentences?
    - 1 If I *get* money for my birthday, I *put* it straight in the bank. (Zero)  
2 If I *get* money for my birthday, I *ll put* it straight in the bank. (First)
    - 1 If I *win* the lottery, I *ll spend* all the money on a luxury holiday. (First)  
2 If I *won* the lottery, I *d spend* all the money on a luxury holiday. (Second)
    - 1 If I *won* the lottery, I *d buy* a new house. (Second)  
2 If I *d won* the lottery, I *d have bought* a new house. (Third)
  - Which of the sentences in 1 refer to:
    - a possible but improbable future situation?
    - a possible future situation?
    - something which sometimes really happens?
    - an imaginary past situation?
  - Compare these pairs of second conditional sentences.
    - Which condition is possible?
      - If I *were* a woman, I *d have* children.
      - If I *won* the lottery, I *d give up* work.
    - How certain is the speaker in these sentences?
      - If I *won* a million pounds, I *d buy* an island.
      - If I *won* a million pounds, I *might buy* an island.
- Language commentary p.128

### Pronunciation

- How are the words in *italics* pronounced in natural speech?
  - If *he'd* won the lottery, *he'd have* bought a Ferrari.
  - If *he hadn't* come, you *wouldn't have* known.
- 5.2** Listen and check your ideas.

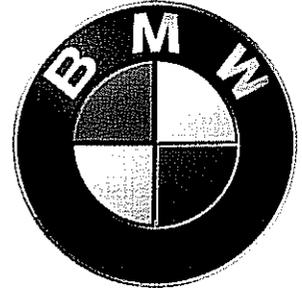
### Check

- Choose the most appropriate form of these verbs.
  - If I *were* five years younger, I *ll go* / I *d go* and live abroad for a year or two.
  - If I *want* / *wanted* to make new friends, I go to a club or disco.
  - I *ll* only tell you my secret if you *promise* / you *d promise* not to tell anyone.
  - I *d* only change jobs if something much better *came up* / *had come up*.
  - I *d lose* / I *d have lost* my temper if you'd been any later.

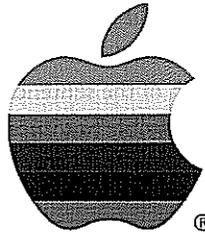
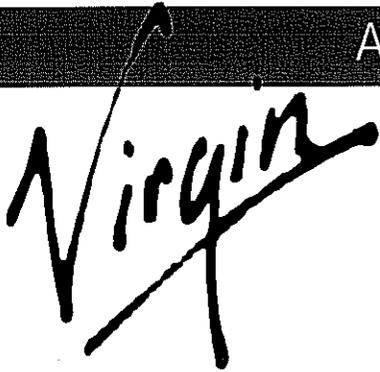
- The verb *wish*; mixed conditional sentences p.47  
► Past verbs with present or future meaning p.49

# Listening

- 1 Look at the logos. Discuss these questions in pairs or groups.
- What consumer goods do you associate with the brands?
  - Which of these brands would you always or never choose? Why?
  - What other brand names do you know? Which are your personal favourite makes or brands at the moment? Think of cars, drinks, food, and clothes.



## A brand new image



- 2 You are going to listen to four people talking about brand names. First, check the meaning of any of the following words and phrases you are uncertain of. Then think about how the people may use them in the conversation.

young people create an identity image label  
 sort of uniform status symbols obsessed with brands

As you listen

- 3 **5.3** Listen and check your ideas.
- 4 Listen to the conversation again. Which brands are mentioned as examples of:
- teenage fashion obsessions (jeans and shoes)?
  - trendy drinks?
  - cars which are status symbols?
  - ordinary department stores?
  - expensive designer clothes?
  - an exclusive place to go shopping?
  - a business which tries to protect the environment?

## Interpretation

- 5.4** Read the tapescript on p.144 and listen to the extract. What can you tell about the speakers' attitude to the subject of brand names and to each other?
- Underline the vague language in these extracts from conversation, then decide what each vague term could mean.
  - Did anyone see that article in the paper the other day about brand names?*
  - It sounds pretty boring to me.*
  - ... clothes, drinks, food, cigarettes – things like that. said that lots of young people need them to create an identity for themselves.*
  - ... when I was about 13, I wanted a pair of Levi jeans they had to have that little orangey label.*
  - I wish I'd gone to Marks and Spencer's instead – you know, somewhere more ordinary like that.*
  - ... I know loads of teenagers who buy soap and stuff there ... (Body Shop)*

## Speaking personally

- Do you think young people need famous brand names to create an identity for themselves?
- Do you agree that it isn't just kids that are obsessed with brands?

verb *wish*; mixed conditional sentences

## Learning concepts

*wish* is a desire for things to be different.

*I wish I was taller* means I'm short and I'd like to be taller but now I can't be.

What do these speakers mean?

*I wish you'd stop being so childish.*

*I wish I had enough money to buy an Armani shirt.*

*I wish I were a doctor. I wish to be honest, I wish I hadn't cut the label off now.*

Match the three wishes in 1 with one of these definitions.

wish about one's own present situation

wish about past behaviour

wish about someone else's behaviour

Match sentence in 1 is:

regret at having done something?

complaint or criticism?

an expression of dissatisfaction or frustration with a present situation?

In sentence 1c, some conditional sentences refer to a past sequence of a past action or situation which cannot now be changed.

*If I'd won the lottery, I'd have bought a new house.*

A third conditional sentence tells us that the speaker didn't win the lottery and didn't buy a new house.

Second conditional sentences also refer to the consequences of actions or situations in the past.

*If they'd had more money, I'd probably be more worried about what I wear now.*

What are the main differences between the two conditional sentences a and b above? Think about the different meanings and the forms of the verbs.

Language commentary p.129

## Pronunciation

**5.5** Listen and repeat these sentences.

I wish you wouldn't do that!

I wish you'd stop interrupting!

I wish I had hair like yours.

I wish I were twenty years younger.

I wish you'd listen when I'm talking to you.

I wish I could go.

Which are complaints and which are regrets?

## Exploitation

1 You are going to listen to extracts from six different conversations.

a **5.6** What is the situation in each conversation? What do you think was said just before each extract?

b Listen to the conversations again and convert what the speakers say into two wishes, one about the present situation and the other about past behaviour.

Example

*I really hate being so tired.*

*I wish I wasn't so tired.* (present situation)

*I wish I hadn't gone to bed so late.* (past behaviour)

2 Imagine you live with or are on holiday with someone who has a number of irritating habits.

a Write a list of things the person does that particularly irritate you.

Example

*He / She always wakes me up early in the morning by being noisy.*

*He / She never stops talking.*

b Work in pairs. Take turns to be Student A and make conversations with a partner.

Example

**Student A** *Why do you have to make so much noise in the morning? I wish you'd let me sleep a bit longer.*

**Student B** *But there are so many interesting things to do.*

**Student A** *That's not the point. And I wish you'd stop talking occasionally – it's really tiring listening to your voice.*



## Free speech

3 a Think back over the last few years of your life. Is there anything which you did or didn't do which you now regret? Think about how your life might have been different. Here are some ideas.

- something you didn't do
- something you said to someone
- somewhere you didn't go
- someone you made friends with

b Compare your ideas with a partner.

c If you could change one thing in the past, what would it be?

## Reading

- 1 You are going to read about a zoo where visitors can watch the typical behaviour of human beings in their natural environment.
- What kinds of typical behaviour do you think visitors will see?
  - How would you react to seeing humans in a zoo?
  - What do you think could be the purpose of watching typical human behaviour?

As you read

- 2 Check your predictions and note down anything you find surprising, interesting, or funny.

## BRAINY APES MAKE SHOW OF THEMSELVES

Visitors to Copenhagen Zoo have been proving oddly reluctant to look too long at the latest specimens in the monkey pavilion. For the primates are Malene Botoft, 27, and Henrik Lehmann, 35, who have – literally – making an exhibition of themselves in a plastic cubicle attempt to place *Homo sapiens* in context in the animal kingdom.

An acrobat and a newspaper administrator in real life, they hope to raise environmental awareness by satisfying what they believe is one of the human being's most distinctive features: curiosity.

Their cubicle is supposed to look like a typical Danish home with a tiny kitchen, a hi-fi, lots of books, a little patch of grass with the Danish flag stuck in it. The couple are in their natural environment: reading books, drinking coffee, talking on the phone, fixing a computer that doesn't work and inviting guests, but all taking place in front of the daily visitors.

'Despite having little body hair, Man has spread through all climate zones,' says the description of *Homo sapiens* in front of the cubicle. Numerous possessions and tools of Man are kept within the fenced territory. Other representatives of the species respect that territory, usually without a fight.

Botoft and Lehmann believe that western culture has created many taboos regarding privacy that we do not question it, even when given the chance, although children have not yet learned to be so inhibited. Lehmann says: 'Kids are the only ones who dare cross the border and glue their noses to our cage.'

'Visitors don't look at us so much as at what we have: the CD collection, the kind of wine we drink, the books. What in fact they seek is



themselves,' concludes Lehmann. 'Once inside the cubicle, visitors don't notice the people outside. Visitors tend to be too embarrassed to look us in the eye. We simply get on with our daily lives as if they didn't exist. If you talked to the animals, you'd probably

find they feel the same way.' Zoo spokesman Peter Haase says: 'The idea that the zoo should present animals in the most natural environment possible. What are people? Basically, primates with the means of grasping, binocular vision, and larger brains.' This is, however, the first time a zoological park has showcased the human being. In Copenhagen, no one denies that *Homo sapiens* has its place at the zoo, although it is unlikely the human corner by the monkey pavilion will be permanent.

It's about time people became more aware of their anthropological heritage. 'While we were building the cubicle,' recalls Lehmann, 'a sign had already been put up, saying *Homo sapiens*. Parents would say to their children: "Look, they're building a cage for *Homo sapiens*." Just one day a visitor realized that it was a cage for people.'

*The European*

### Close up

- What other kinds of *primates* do you know?
- Why does the writer add the word *literally* here? What is the non-literal meaning of *make an exhibition of yourself*?
- What is the meaning of *get on with* here?
  - do something in a friendly way
  - continue
- What are the main features of a *cage*? How is a *cage* different from a *cubicle* (1.4)?

## Interpretation

- are adults *too embarrassed to look us in the eye*?
- are visitors more interested in the couple's possessions than in the couple themselves?
- is it *unlikely that the human corner will be permanent*?

## Verbs with present or future meaning

## Origin concepts

Past tense does not always refer to past time. Do the past verbs in these sentences refer to past, present, or future time?

- *I won the lottery, I'd give up work and have children.*
- *I wish I had enough money to buy an Armani shirt.*
- *We'd simply get on with our daily lives as if they didn't exist.*
- *If you talked to the other animals, you'd probably find they'd behave the same way.*
- *It's about time people became more aware of their anthropological heritage.*
- *It's only you didn't have to leave so early.*
- *I thought you might like to come round for the evening.*
- *Imagine/Suppose you had enough money to give up your job ...*
- *I'd rather you didn't stare at me like that.*
- *Just one amused visitor realized that it was a cage for people.*

Are these past verbs used in sentences 1a–i? Choose one or more of these explanations.

- Past verbs can express something unreal in the present, or something not true.
- After some verbs and other expressions, past verbs can express a desire for things to be different.
- In conditional sentences, past verbs show that actions or events are possible but improbable.
- Past verbs can make questions or requests sound less direct, and so more polite.

Language commentary p.129

## Speaking personally

- 1 Do you agree with Peter Haase's definition of what people are (1.41–42)? Would you add any other characteristics?
- 2 Would you volunteer to be a human exhibit in the zoo? Why? Why not?

## Exploitation

- 1 a Rephrase these sentences using the past tense and the words in brackets to give a present or future meaning.
  - 1 Can't we fly there? Sailing makes me feel sick. (rather)
  - 2 He behaves like a single man. (as if)
  - 3 Unfortunately people always seem to be in a hurry these days. (wish)
  - 4 Hurry up! We're going to be late unless we leave immediately. (about time)
  - 5 You shouldn't eat so quickly – it's probably why you always feel ill. (if)
- b Compare your answers with a partner.
- 2 Imagine what the people in these scenes from old films are saying or thinking. Write down their thoughts or words using these expressions.

It's time ... I wish ... I'd rather ... Imagine we ... Suppose you ...

## Example

'It's time you bought a new hat.'

'Imagine we were twenty years younger.'

## Role play

- 3 Work in pairs. Take the parts of the two people shown in one of the film scenes and make up a conversation between them. Remember the people would like things to be different.



# Learning new vocabulary

## Experiment

Here are some expressions or words with new meanings which have come into the language quite recently. Learn them now, using any method you know. You have five minutes.

**couch potato** an inactive person who watches a lot of television

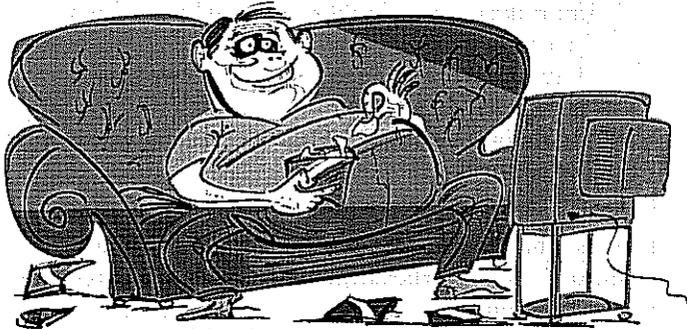
**graze** eat small amounts of food often instead of having regular meals

**gobsmacked** almost speechless with surprise or shock

**gutted** very disappointed

**infotainment** the reporting on radio and TV of news in an entertaining way

**naff** unfashionable, unstylish, and therefore worthless



Couch potatoes don't have time for proper meals, so they graze.

## Methods

- 1 a Answer these questions about how you learn vocabulary.

### How do you do it?

- 1 How often do you try to learn new words in a deliberate way?
- 2 How many words on average do you try to learn at one time?
- 3 Do you have a special method?
- 4 When and where do you learn words? Do you have favourite times and places?
- 5 When you learn a new word what exactly do you learn? Just the spelling and the meaning in your language, or more than this?
- 6 How do you record vocabulary you want to learn?
- 7 Do you try to memorize long lists of words just before a test?
- 8 Do you think it is very important to try to learn a lot of new words? Why? Why not?

- b Compare your answers with a partner.

- 2 Here are a few different methods for learning new words. Tick ✓ any of these you have tried.

- Group words in ways which mean something to you
- Associate words with sounds, pictures, or objects.
- Associate words with words in your own language which sound similar.
- Remember words in useful phrases or sentences.
- Mark words in your dictionary with a highlighter
- Write words and their meanings several times.
- Write words on pieces of paper then stick them in places where you will often see them.
- Repeat words aloud many times – in a normal voice as a song.
- Make up a short story making use of all the new words
- Write words and meanings in your language then write the English words and try to remember them from the translation.

## Test

- 1 Test each other to find out if you remember the six words you learnt in Experiment.
- 2 Here are some more words and expressions. Try learn them using a different method. Test yourself tomorrow.

**gobbledygook** language which seems meaningless because you can't understand it (the kind that is often used by bureaucrats)

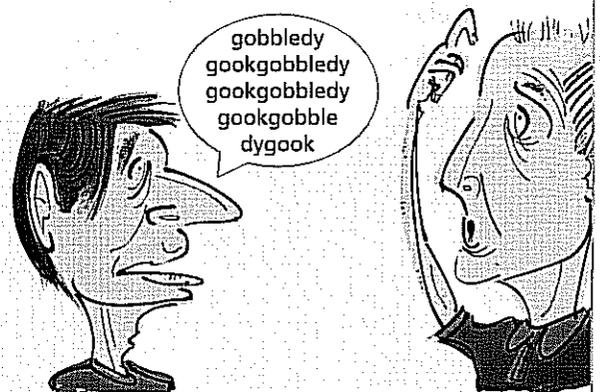
**miffed** annoyed, often by how someone behaves towards you

**plastic money** general word used for credit or debit cards

**wimp** person who is not strong, brave, or confident

**ginormous** extremely large

**freebie** something you get for nothing (for no money)



# Language in action

## Checking understanding

### Lead-in

Look at the picture and guess the answers to the questions.

Who are the people?

Where are they?

What is happening?



### Listening 1

1 Listen, check your ideas and think about the questions.

What is going to happen the following day?

Who do you think the person in the car is?

2 Work in pairs. Listen to the conversation again.

3 Student A Listen and note down expressions the man uses to make sure the girl has understood his instructions.

4 Student B Listen and note down expressions the girl uses to check she has understood the man's instructions.

5 Exchange the expressions you heard. Make lists with the following headings:

6 Making instructions clear

7 Checking instructions.

### Listening 2

1 **5.8** You are going to listen to two more conversations in which one person gives another person instructions. As you listen, answer these questions.

a How well do the speakers know each other?

b What is their situation?

c How does the person receiving the instructions react to what they are being told?

2 **5.9** Read and listen to the extracts from the conversations on the next page.

a Mark any words or expressions used to:

• make instructions clear

• check instructions.

b Add the marked expressions to the lists you have already made.

### Extract 1

- H Well, it depends on the time of day really, erm, I'll be here most of the time so you don't have to worry about that. Sometimes there will be questions which I can't answer, so we'll really have to find out the answers together, because you never know what people are going to ask you.
- J So what you're saying is, I've got to learn as I go along.



- H Yes, that's right. A lot of it is, is just learning, as you say, as you go along. You will also be asked by people for various documents – erm – now, you'll find in the file over in the corner that I have put a lot of specimen documents there – they are also on the computer, but the file will just give you the layout of the documents.
- J Yes ...
- H Is that all right?
- J Erm, yes, I think so. Erm, I think I'd like to ...



### Extract 2

- K Right, OK.
- B ... and, erm, the ones in the kitchen – they need watering every other day really.
- K Oh – right, OK.
- B Is that clear?
- K Yeah, I think so – that's fine. Yeah.
- B I mean, it's not the end of the world, but ... there are more important things. Erm ... the washing machine ...
- K Right ...
- B ... erm, just be careful that you close the door properly.
- K Right – what, what, what do you mean?
- B Well, er, I've had a few problems with it, so just make sure it's properly closed ...
- K Er, OK.
- B ... and, erm, try to avoid using that long programme.
- K Do you mean I shouldn't use it?
- B Well, it might be better if you didn't, yeah. Aha.
- K Right. OK. Fine.
- B OK, and erm, I've given you some keys,
- K Yes.



- B All right. Check when you leave that the back door's locked.
- K Right, OK.
- B And one of the keys is a bit dodgy ...
- K Right ...
- B ... erm – you've got to sort of put it in, er, erm, hard and then turn it – so if you don't get it the first time just try a
- K Right. OK.
- B Are you all right with that?
- K I'm fine, yeah. That's fine.
- B Erm. Right. Do you just want, just to, see if there's anything else?
- K You mentioned something about the cleaner.
- B Yeah.
- K When does she come in?
- B She comes in on Mondays – all right?
- K Right.
- B All right? She's got her own key so you don't need to worry about her.
- K Right. So, do you mean – do I have to up after she's gone or will she ... or do I have to stay while she's there?



### Features of natural conversation

Read and listen to the extracts again.

- How many different expressions do speakers use to give a positive reply to a question?
- How are they pronounced?

### Practice

- a **5.10** You are going to listen to some speakers saying the words *right*, *all right*, and *OK*. Decide if the intonation in each group 1, 2, or 3 means: *Do you understand?*, *I understand*, or *I'm not sure*.

b **5.11** You are going to listen to someone giving instructions for looking after a pet. Repeat the dialogue.
- a **5.12** Listen and repeat these phrases which check that someone has understood what you have said.

  - Do you see (what I mean)?
  - Does that make sense?
  - Is that all right?
  - Is that clear?

b **5.13** Listen and repeat the words and phrases which check that you have understood what someone has said.

  - What exactly do you mean?
  - Do you mean (I shouldn't use it)?
  - So, do you mean (I should be careful)?
  - So, what you're saying is (don't use it), right?
  - In other words, I mustn't use it, right?

### Exploitation

Work in pairs. Take turns to be Student A.

**Student A** You have agreed to lend Student B something. Choose one of the items illustrated and explain how to use it. Check that Student B understands your instructions.

**Student B** Imagine you have never used the thing that Student A is going to lend you. Ask lots of questions to check you understand the instructions.



# ting

are going to write some instructions.  
irst, think about the main differences between spoken,  
nd informal and formal written instructions.

en language  
. erm, just be careful that you close the door properly.  
ight – what, what, what do you mean?  
vell, er, I've had a few problems with it, so just, er make sure it's  
roperly, er closed ...  
K.  
. and erm, try to avoid using that long programme.

ing (informal)  
*Turn the dial clockwise and wait – the water takes a  
minute to heat up.  
Check the temperature before you get in – it can get  
really hot.*

ing (formal)  
*Display the document in the active window.  
Choose Page Setup and select the correct options.  
From the menu box choose Print.  
Choose OK or Print.*

What are the main language differences between  
informal and formal written instructions?  
How can you make sure the person reading your  
instructions understands exactly what they have to do?  
Remember, they can't ask you for clarification and you  
can't rephrase written instructions.

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## 2 Choose one of these situations.

### Situation 1

You are going away for the weekend and your best friend  
has kindly offered to help you out. You have already  
explained what needs to be done, but your friend has asked  
you to write a few clear instructions to remind them of the  
most important things. Here are some possible ideas.

- security: doors, windows, etc.
- plants / pets
- people: visitors / neighbours / deliveries



### Situation 2

You are going to be away from work for two days next  
week and a colleague has offered to do two important tasks  
for you. You do the same kind of work, so you do not need  
to explain all the background. Write clear instructions  
saying exactly what your colleague should do. If time is  
important, say when each job should be done.

- 3 Exchange your piece of writing with a partner.
- a Read each other's instructions. How clear are they? Ask  
your partner to explain anything you do not understand.
  - b Rewrite your set of instructions, taking account of  
any problems your partner had in understanding your  
first attempt.

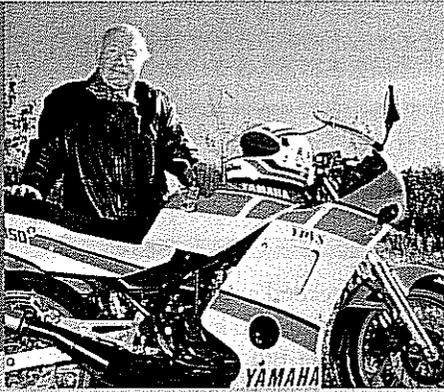
## 5 Summary

In this unit you have worked on the following language points.

- Conditionals review
- The verb *wish*
- Fixed conditional sentences
- Stative verbs with present or future meaning
- Learning new vocabulary

- Making instructions clear
- Checking instructions
- Writing instructions

Tick ✓ the points you are confident about and cross X the ones you need to revise.



# 6 A certain age

## Preview

### Your thoughts

- 1 What are the advantages and disadvantages of being the age you are now?
- 2 What is the best age to be?

### Reading

- 1 Read the six texts and match each one with a picture.



**1** Laura sat up beside her father at the front of the cart and waved to the neighbours. 'Goodbye, Laura!' they called. As the cart moved on, more women came to their doors to see what the sound of wheels meant at that time in the morning. When they saw Laura and her trunk the women remained on their doorsteps to wave their farewells. Her going seemed to be causing quite a stir in the hamlet. Not because the sight of a young girl going out in the world to earn her own living was an uncommon one there, but they usually went on foot ...

**2** *It's been a really great day. Charlie has finally walked completely on his own, without holding on to a chair or anything. It was this morning - he just took off. He let go of the fridge and walked across the kitchen as if he'd never done anything else. I was really chuffed and he sensed that 'cos he kept looking at me. He went back and forth, a bit wobbly, so at times he grabbed the table legs, but mainly he was on his own.*

**3** Until recently, Stephanie Ducker's life seemed perfectly ordinary. She was a psychiatric nurse, who was engaged to a scientist. All that has changed; she has left her job, broken off her engagement, and tomorrow she enters a cloister of nuns. From now on every day will be the same. She wakes up at 5.30 a.m. for prayers and goes to bed at 9.30 p.m. She is not allowed to speak except in short periods of 'recreation'. She will have little free time or privacy.

**4** It was a funny day, actually. Two of my friends and I were up till around five o'clock. And I spent all day preparing for something to happen, and when it did happen I can't remember it happening. I can't forget the wedding. It was horrific what happened. It was sitting between two friends and myself and suddenly the columns gave way and I was left alone.

my twenties I worked non-stop, most of the time far from home, and enjoyed the incredible luxury of living to my own schedule. During that time there were decisions and discoveries that altered the course of my life, but then I made a conscious change: I wanted a child. Having Max is the most important thing that has happened to me. It has changed the way I look at everything.

He called me into his office and said, 'I want to talk about your demotion and reorganization. Unfortunately, it's bad news - there's no position for you. You're redundant.' It was a real blow because I had always been a company man, I've put in a long time, and I've always earned my keep. On the other hand, I was relieved to get out of that atmosphere. I went home and said to my wife, 'It's happened. He's given me the sack.'



Match these words and phrases from the texts with their meanings. (The text numbers are in brackets.)

- |  |                          |
|--|--------------------------|
| was really <i>chuffed</i> (1)                | unstable                 |
| ... 'cos he kept looking at me (1)           | not in bed               |
| ... a bit <i>wobbly</i> ... (1)              | pleased                  |
| ... were <i>up</i> till around 5 o'clock (4) | disappointment           |
| ... was a real <i>blow</i> ... (6)           | told me I've lost my job |
| ... <i>He's given me the sack.</i> (6)       | because                  |

### Person to person

At what age do the events described in texts 1, 2, 4, and 5 usually happen to people in your country?

Which of the events remind you of things in your life?

### Grammar – Present perfect review

- Underline the Present perfect verbs and circle the Past simple verbs in these extracts from the texts.
  - It's been a really great day.*
  - As the cart moved on, more women came to their doors ...*
  - All that has changed; she has left her job, broken off her engagement, ...*
  - It was a funny day ... I spent all day preparing ...*
  - Having Max is the most important thing that has happened to me.*
  - I went home and said to my wife, 'It's happened. He's given me the sack.'*
- Look at 1b and c. What different time periods do the two sentences refer to? What word could be added to 1c to make the time period more obvious?
  - What is the difference in meaning between these pairs of sentences?
    - It's been a great day ...*      2 *She's left her job ...*  
*It was a great day ...*              *She left her job ...*
  - Which is the continuation of each sentence?
    - ... last December. Now she's self-employed.
    - ... but it took me nearly a week to recover.
    - ... but I'm really tired now.
    - ... but she won't tell anyone why.
- The Present perfect is used to link a past event with its present effect or result. What is the present effect or result of the events described in these sentences?
  - Charlie has finally walked completely on his own.*
  - Having a baby has changed the way I look at everything.*
  - I said to my wife, 'It's happened. He's given me the sack.'*

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### Pronunciation

- How are *have/has* pronounced in natural speech?
  - What *have* you bought?
  - Have* you seen Lucy recently?
  - No, I *haven't*, but Susan *has*.
  - Michael *has* already told me.
  - I *have* remembered.
- 6.1** Listen and check your ideas. What rules of pronunciation can you work out?

### Check

- Choose the best form of the verbs in these sentences.
  - I *went* / *I've been* to three birthday parties this week.
  - My grandfather *travelled* / *has travelled* abroad for the first time last year.
  - Maybe she's *forgotten* / *she forgot* our meeting. She's over an hour late now.
  - I *worked* / *I've worked* really hard all day. Now I need a rest.
  - I *was* / *I've been* married in this church exactly ten years ago.

- Present perfect continuous (1)  
► Present perfect continuous (2)

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## Reading

- 1 Look at the photograph of an old woman in traditional costume. From what you can see, what do you imagine her life is like? Think about work, food, and travel. Compare your ideas with a partner.
- 2 Look at the article title and the other photographs. What do you think the article is about? Note down your predictions.

As you read

- 3 Quickly look through the article to find out if your ideas about the old woman and your predictions were correct.



# Time has stopped Campodimele

She does not realize it yet, but three-month-old Cecilia has a good chance of living 100 years. Her parents have discovered the elixir of life – they just had the good fortune to be born in Campodimele, a small village on a rocky hillside 120 km south of Rome, best known for the longevity of its 850 inhabitants.

'It is rare for anybody born in Campodimele to die before the age of 85,' says the mayor Paolo Zannella. His grandfather died at 95, his grandmother at 97, and

his aunt at 100. More than 90 people in the village are aged between 75 and 99 – such an astonishing proportion that the World Health Organization sent researchers to the village in 1985 to discover its secret. 'They did not blink their eyes when they saw the results of the tests,' recalled Zannella. 'The people's cholesterol level was lower than in new-born babies.'

Since then, scientists from all over the world have been visiting this remote mountain village regularly. 'They all want to know my secret,' said Gerardo Pecchia, 99, the oldest villager. 'But what can I say? Maybe you live longer because you are not lazy. I've always worked hard. I only eat meat twice a year, at Christmas on the feast of Saint Onofrio. There is no danger here and, when the weather is nice, I go to see the chickens.'

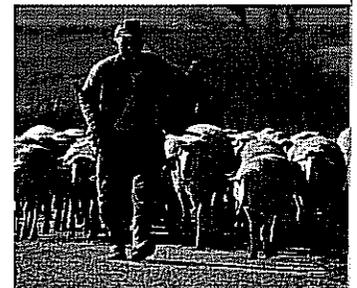
'Taking care of the animals means a good hour's walk at least twice a day,' said Zannella. 'But to list the ingredients of our recipe for a long, healthy life, I would mention first the Campodimelans' easygoing nature and sense of balance. Nobody suffers from depression and old people aren't lonely, as they live with their families.' Life is unhurried, stress is unknown, and traffic is banned in the centre.

To the outsider, it really looks as if time has stopped. Women wear scarves, just like their ancestors, who used to walk with pots of honey on their heads – Campodimele means 'field of honey' – and men gather in the paved square to gossip and play cards under a great oak. Even the tree is ancient. It has stood there for more than 400 years.

Yet the village entered the world of technology four years ago, when Giuseppe Cugini of Rome's Politecnico hospital began studying the old villagers in a project called *From the Womb to the Tomb*. Monitored 24 hours a day, the people's blood pressure revealed rhythmic fluctuations significantly lower than the national average.

'A healthy blood pressure is the biological basis of longevity,' said Cugini. 'I've found that they also have a substantially lower blood pressure.' However, he says, 'genetic make-up is not enough to ensure long life. You need a well-structured lifestyle,' warned Cugini. In Campodimele, old people walk for at least an hour daily, eat at the same time each day, get up at dawn, and go to bed at sunset.

But for 93-year-old Erminia Spirito, baby Cecilia's great-grandmother, the secret is to eat lots of onions: raw, with oil, vinegar, and red pepper. 'Our diet is Mediterranean at its best. Lots of fresh vegetables, pulses, wild mushrooms, and no butter, and not much salt.' The local speciality is the cicerchia, a pebble-shaped pea which is often served with home-made pasta. Then there are snails served with pepper, and herbs. It will be the meal Gerardo Pecchia will probably celebrate on his 100th birthday.



### Close up

- 1.1 What does the word *it* refer to in *She does not realize it yet, but ... Cecilia has a good chance of living 100 years.*
- 1.21 *Taking care of the animals means a good hour's walk ... Does good mean pleasant or at least?*
- 1.39 What word could replace *Yet* in *Yet the village entered the world of technology four years ago ... ?*
- 1.41 The words *womb* and *tomb* are used figuratively to mean the beginning and the end of life. What are the normal equivalents? (Both end in *-th*)

### Interpretation

- 1 Why do you think scientists find Campodimele so interesting and need to visit the place regularly?
- 2 What lessons could 21st-century city dwellers learn from the people of Campodimele?

### Speaking personally

- 1 From your point of view, what would be the greatest disadvantage of living in Campodimele?
- 2 Having read about Campodimele, are there any aspects of your lifestyle you would like to change? Would it be possible or practical to make these changes?

Read the text again, underlining the sentences that answer these questions.

What medical evidence is there that the people of Campodimele are generally healthy?

What explanations are given for the fact that they live so long?

What gives outsiders the impression that time has stopped in Campodimele?

### Present perfect continuous (1)

#### Learning concepts

Underline the Present perfect simple verbs and circle the Present perfect continuous verbs in these sentences.

Scientists from all over the world

have been visiting this remote mountain village regularly.

My grandfather has stood there for more than 70 years.

My parents have been studying the children and the grandchildren ...

Doctors have found that they also have a substantially lower blood pressure.

Which of the Present perfect forms, simple or continuous, refers to:

a continuous activity that takes place over a period of time up to and including the present?

a state (not action) which continues up to the present?

an action which is repeated during a period of time up to and including the present?

a completed past action or activity without specifying a time?

Match sentences 1a–d with uses A–D.

Present perfect continuous verbs can

be used to describe continuous or repeated

actions. Are the actions in these

situations continuous or repeated?

Scientists have been visiting this

remote mountain village regularly.

My parents have been studying the children and

the grandchildren of the over 85's.

My grandfather has been repairing his car all day.

Doctors have been coming to Spain for

holidays since I was fifteen.

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#### Pronunciation

- 4 a How are the Present perfect continuous verbs in sentences 3a–d pronounced in natural speech? Read them aloud.  
b **6.2** Listen and check your ideas.

#### Exploitation

- 1 a Think about your life in the last year. Write brief answers to these questions using the Present perfect simple and continuous.

Example

How have you kept fit? *I haven't done anything special.*

*I've joined a gym. I've been going there twice a week.*

- 1 How have you earned money?
  - 2 How have you spent your money?
  - 3 How have you spent your free time?
  - 4 Have you taken up any new sports or hobbies?
  - 5 Have you been anywhere interesting?
  - 6 What have you done to improve your education?
  - 7 What haven't you done that you would like to have done?
- b Now ask about your partner's life during the last year. Make a note of their answers, then talk about the similarities and differences between your lives.

#### Role play

- 2 Work in pairs. Take turns to be Student A.

#### Situation 1

**Student A** You arranged to meet your friend at 7 o'clock this evening. You arrive at 9.30. Make believable excuses.

**Student B** Your friend is two-and-a-half hours late. You are furious. Demand a full explanation.

#### Situation 2

**Student A** You bump into an old friend you haven't seen for years. Find out as much as you can about your friend's life since you last met.

**Student B** You meet someone you haven't seen for years. Since you last met you haven't done anything very interesting, so make up some facts to impress your friend.

# Listening

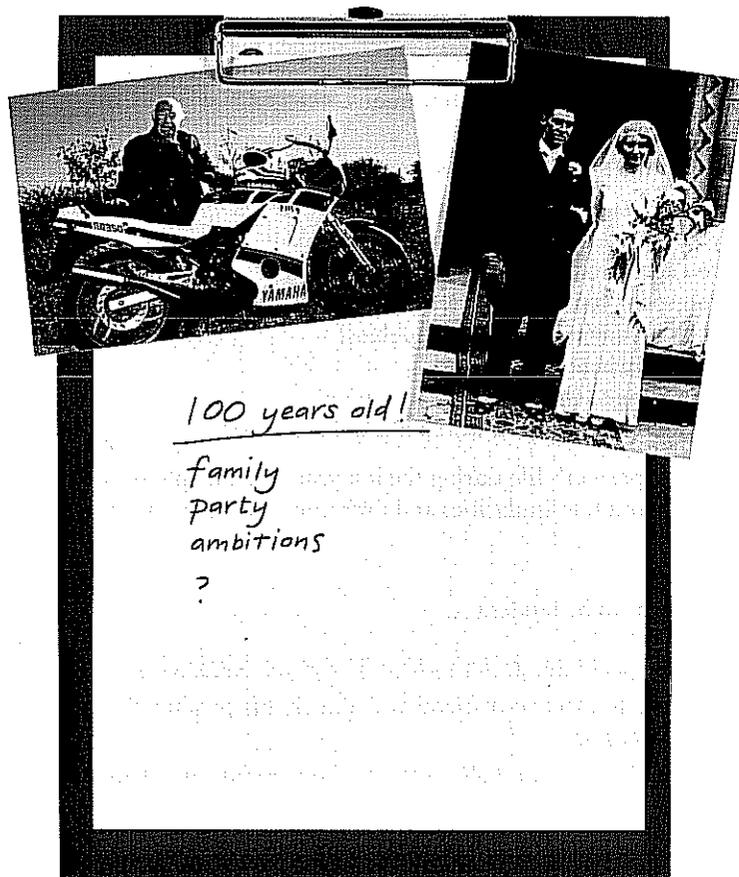
- 1 a Here are some adjectives used to describe people. Which ages would you most commonly associate them with? Write the ages next to each adjective.

Example

*adventurous = under 20, relaxed = about 50*

adventurous ambitious bad-tempered bitter depressed  
easygoing forgetful independent irritable optimistic  
patient pessimistic relaxed sad selfish sentimental  
stressed stupid wise

- 2 b Compare your ideas in pairs or groups. Try to agree about which adjectives are most appropriate to *old* people.
- 3 a You are going to listen to a radio interview with two British people who are over 100 years old. If you were the interviewer, what questions would you ask them? Make a note of your questions.
- b Compare your ideas with a partner.



As you listen

- 3 a **6.3** Does the interviewer ask any of the questions you would have asked?
- b Do the old people seem generally happy or unhappy?

## Interpretation

- 1 Which of the adjectives in 1a would you use to describe Mary Craig and Edward Macintosh? Give reasons.
- 2 What is the attitude of Mary and Edward to:
- education?
  - younger generations?
  - their own future?
- 3 What do you understand by the idiomatic expression **bold** in these extracts from the interview?
- As far as young people are concerned it's easy come, easy go. You see we had to make do and mend in our young days.*
  - It was a much easier life when we were young. We were always kept on the straight and narrow.*
  - I'm still trying to learn things, because I like keeping my brain ticking over but most of it goes in one ear at out of the other ...*
  - I can't remember names or names of places – it drives me mad.*

## Vocabulary

The interviewer uses the phrase *senior citizens* as an alternative to *old people* to hide or soften the real meaning – in other words, to be polite. Words or expressions like these are called *euphemisms*.

- 1 Here are four more from the interview. What is their meaning? (a, b, and c have the same meaning.)
- I've been travelling ever since my husband passed away.*
  - I lost my wife in 1970 ...*
  - I still want to do a little more travelling before I find my feet.*
  - People think I'm going soft in the head.*
- 2 Here are some more common euphemisms. What do they mean?
- By comparison with her two beautiful sisters, she is rather *plain*.
  - You're *plumper* than when I last saw you, and you're *going thin on top*.
  - I had to explain it two or three times to him. He's *very bright*.
  - You'll have to speak up – he's a bit *hard of hearing*.

## Speaking personally

- 1 In your experience, are old people more selfish than other age groups? If your answer is yes, why do you think this is?
- 2 Why is it important for old people to keep their brains 'ticking over'? How do you think you might keep your brains ticking over when you are old?

## Present perfect continuous (2)

## Learning concepts

Present perfect continuous is often used to explain a present situation.

*Sound slightly out of breath, it's because he's been running round the studio looking for his notes for today's programme.*

*She's been lying on the beach all day. That's why she's so red.*

Give five explanations. What is the present situation in each?

- 1 He's been crying.
- 2 They've been swimming in the sea.
- 3 We've been eating less fat.
- 4 He's been going to the gym three times a week.
- 5 We've been decorating the apartment.

The Present perfect continuous is also used in social situations to express politeness. In what situations might these statements have been made?

**Example**  
*I've been hoping you'd ring.*  
 The speaker has something important to tell the caller.

- 1 *I've been so looking forward to meeting you.*
- 2 *I've been longing to see you again. It seems so long since yesterday.*
- 3 *I've been meaning to write but I just haven't had the time.*

How do you think the speakers of these statements feel? What impression do they want to make?

In what situations might you choose not to use the Present perfect continuous? Compare these pairs of sentences.

- a I've been so looking forward to meeting you.
- b I'm pleased to meet you.
- a I've been meaning to ask you, do you find old people better company than young people?
- b Are old people better company than young people?

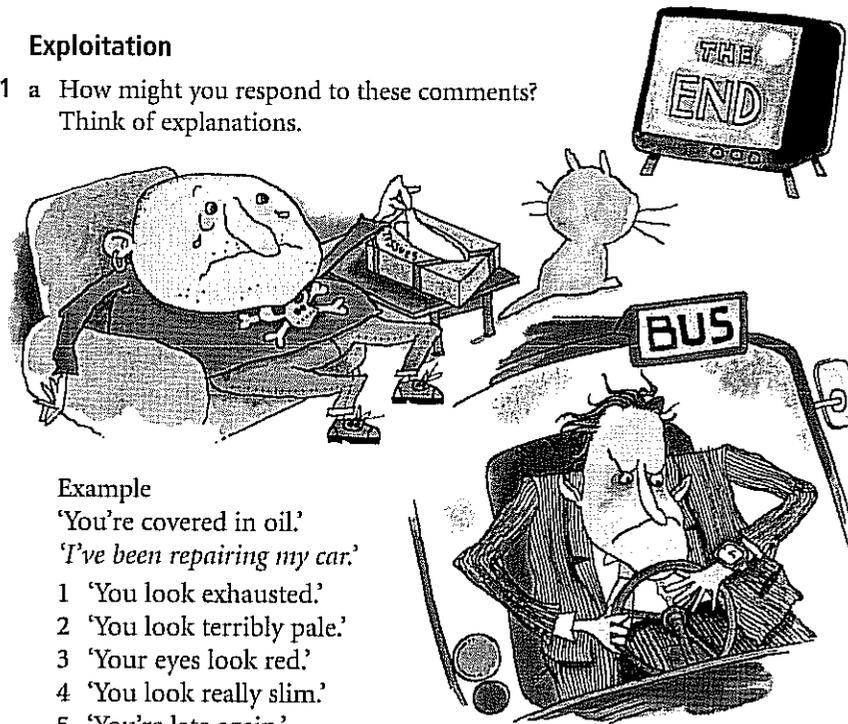
## Practise

**2.4** Listen to the sentences in 2a. Which sentences does the speaker sound polite and sincere? How does the speaker manage to sound like this?

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## Exploitation

- 1 a How might you respond to these comments? Think of explanations.



## Example

'You're covered in oil.'  
*I've been repairing my car.'*

- 1 'You look exhausted.'
- 2 'You look terribly pale.'
- 3 'Your eyes look red.'
- 4 'You look really slim.'
- 5 'You're late again.'

- b Compare your responses with other students, then together try to think of the most original (least likely!) explanations for the comments.

## Example

'You're covered in oil.' *I've been swimming in olive oil!*

- 2 Change these direct expressions into more polite language using the verbs in brackets.

- a What shall I get you for your birthday? (wonder)
- b Dinner was ready at 6 o'clock. You're late! (expect)
- c How old are you? (want to ask)
- d Why didn't you phone me earlier? (hope)
- e Where did you buy that hat? (ask)
- f I've forgotten your name. (try / remember)
- g I know all about you. (hear)
- h I'm glad we've met. (hope)

## Role play

- 3 Work in groups of four. Make polite conversations in these situations. Prepare something to say to each person in the group before you start.

## Situation 1

You have just arrived at a rather formal party.

**Student A** You are the host of the party. You know everyone.

**Students B/C/D** You know the host of the party, but only a little about each other.

## Situation 2

You are at a college or work reunion.

**Students A/B** You are still at the college or workplace. Although you were not particularly good friends with the others you do remember a little about them.

**Students C/D** You don't remember the others at all.

# Homonyms

There are three kinds of homonym:

- words that sound the same but look different and have different meanings. (Homophones)  
*He was the **sole** survivor of the accident.*  
*I love **soul** music.*
- words that look the same but sound different and have different meanings. (Homographs)  
*American scientists **lead** the world in computer technology.*  
*Petrol without **lead** is safer and less expensive.*
- words that look and sound the same but have different meanings.  
*I saw someone cut a tree down yesterday.*  
*He cut it down using a long **saw**.*

## Homophones

- 1 What are the meanings of the words in **bold**, and what are the alternatives they sound like? There are clues to help.
  - a *He went **back and forth**, a bit wobbly ...*  
It's an ordinal number.
  - b *... women came to their doors to **see** what the sound of wheels meant ...*  
You might swim in it.
  - c *... the World Health Organization **sent** researchers to the village in 1985 ...*  
Perfume / small coin in the USA.
  - d *I only eat **meat** twice a year ...*  
Get together with someone.
  - e *... traffic is **banned** in the centre.*  
A musical group.
  - f *The women **wear** scarves ...*  
In which place?
  - g *... the secret is to eat lots of onions: **raw**, with oil, vinegar, and **red** pepper.*  
Animal noise; the past of an irregular verb.
  - h *... they hadn't even asked us **whether** they could or not.*  
A topic of conversation if you're bored!
- 2 a **6.5** Listen and fill the gaps in these sentences with the correct words.
  - 1 I \_\_\_\_\_ the \_\_\_\_\_ forecast but I didn't \_\_\_\_\_  
\_\_\_\_\_ to believe it or \_\_\_\_\_.
  - 2 She didn't know \_\_\_\_\_ her glasses were \_\_\_\_\_  
I had to \_\_\_\_\_ the letter to her.
  - 3 When I travel by \_\_\_\_\_, I prefer to sit in an  
\_\_\_\_\_ seat.
  - 4 \_\_\_\_\_ ago I was \_\_\_\_\_ for speeding.

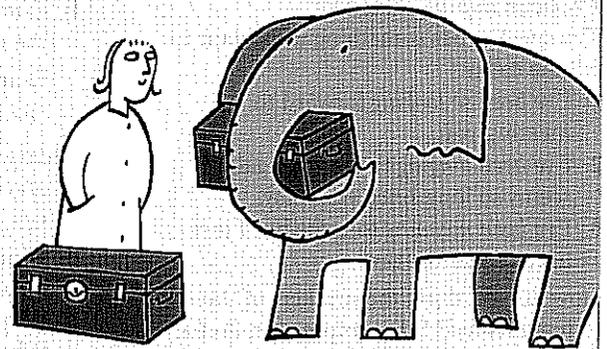
b Compare your answers with a partner. Decide what the alternative spellings and meanings are for each word.

## Homographs

- 1 Read these sentences aloud with a partner. Decide how to pronounce the words in *italics*.
  - a That's a terrible photo of me. Please *tear* it up immediately.
  - b I prefer *live* recordings to albums made in a studio.
  - c When I was younger, I liked sitting in the back *row* of the cinema.
  - d When it's very hot, *bathing* in the sea is the quickest way to cool down.
  - e My watch has a battery, so you don't need to *wind* it up.
  - f In the end, the President had to *bow* to public opinion and change his mind.
- 2 **6.6** Listen and check your ideas.
- 3 Use a dictionary to check the other meanings and write down these other meanings.

## Words with different meanings

The words in **bold** in these sentences have several meanings. What is their meaning in these sentences and what other meanings do they have?



- a When they saw Laura and her **trunk** ...
- b ... she has **left** her job ...
- c ... neighbours can be **pretty** awful.
- d ... the people of Campodimele have an **easygoing** nature.
- e ... it's making me so **cross**.
- f There's nobody there to ask what time you're coming home – you're **free**.

## Exploitation

Work in groups. Make up a story using one of these groups of words.

bathing	cross	left	live	pretty	sea	weather	wind
band	forth	free	meet	pretty	scent	see	tear
banned	cross	free	meat	raw	red	sent	trunk

# Language in action

## Expressing annoyance

### Drop!

Look at the picture and guess the answers to the questions.

Where do you think the people are?

One of the people is annoyed about something that has just happened to him. What could this be?



### Listening 1

Listen, check your ideas and think about the questions.

What do they say about the ages of 13, 14, 16, 18?

How does this compare with your country?

Work in pairs. Listen to the conversation again.

**Student A** Listen and note down expressions Daniel uses to express that he is annoyed.

**Student B** Listen and note down expressions Daniel's friend uses to calm him down.

Exchange the expressions you heard. Make lists with the following headings:

Expressions of annoyance

Expressions calming someone down.

### Listening 2

- 6.8** You are going to listen to two more conversations in which people express their annoyance about something. As you listen, answer these questions.
  - What is the relationship between the speakers?
  - Why are they annoyed?
- 6.9** Read and listen to the extracts from the conversations on the next page.
  - Mark any words or expressions used to:
    - express annoyance
    - calm down the speakers who are annoyed.
  - Add the marked expressions to the lists you have already made.

### Extract 1

- Ju Well, we're going to have our coffee break reduced from twenty to ten minutes.  
 R You're joking!  
 J That makes me really angry. Why?  
 Ju Well, I wasn't told officially, but that's what I've heard and I think it's right.  
 R Oh, that's outrageous ...  
 Ju I know, I, well ...  
 J I can't believe it. Who said ... ?  
 R That's not enough time to get your sugar in the cup. That's ridiculous.



- Ju No, I know, no ...  
 J Ten minutes, we don't even get back – just haven't got the time for that ...  
 Ju Well, it's just a money-saving exercise, isn't it?  
 R Whose, whose brainwave was that?  
 J Yes.

Ju Well, I don't know. I don't know where it came from.

- J Oh, that's so infuriating. Barbara?  
 B I mean, don't get so worked up about it. I mean you know, I mean, we've got to be a bit more flexible, perhaps. I mean ...  
 R Flexible?  
 B Ten minutes is, ten minutes is ...  
 J Barbara ...  
 R Ten minutes is nothing.



### Extract 2

- J ... and he's making me so cross ...  
 B Have you spoken to him? Have you tried to reason with him?  
 J Well I've tried, yes. I've tried, and he says 'Oh, yes, hmm, hmm, hmm,' and then the next night it's the same thing.  
 B Well, I can understand



your point of view, but I mean, I don't think, I mean, there are worse things.

- J No, there aren't – it's making me lose nights and nights of sleep and I'm really getting me down. I don't know what to do any more, I really don't know what to do. I have tried talking to him.  
 S Well, neighbours can be pretty awful. mean, we've, we got, the people next door to us, erm. We went ... I went out one morning and they, they were in the process of building a wall between our house and theirs – they hadn't even asked us whether they could or not.  
 J Oh, you see, that's what's so irritating people don't care.  
 S It's just so infuriating.  
 B Yeah, but I mean, you've got to, got to get on with each other, you know, I mean ...  
 J Well, not at night time ...



## Features of natural conversation

Why do the speakers use the phrase *I mean* so frequently? Find all the uses of this phrase in the extracts, then listen again. Compare your ideas with a partner.

### Practice

- 1 a Underline all the syllables in these expressions which you think will be stressed. Which syllable do you think will carry the main stress?
- That's ridiculous.
  - That really irritates me.
  - It's really getting me down.
  - That's really annoying.
  - That makes me really cross.
  - It really gets me.
- b **6.10** Listen and repeat the expressions.

### Role play

- 2 Work in pairs. Take turns to be Student A.
- Student A** Make up three statements that you think will annoy or shock your partner. Say each statement to your partner.
- Example**  
*Have you heard? They're doubling the price of cigarettes.*
- Student B** Respond to your partner's statements using one of the expressions in 1.

## Exploitation

Work in groups. In each discussion one person should annoy and another should try to calm them down.

- Discussion 1**  
 You are either a group of teenagers discussing what annoys you about older people, or you are a group of older people discussing what annoys you about teenagers.

- Discussion 2**  
 You are either a group of cyclists and pedestrians discussing what annoys you about motorists and other road users, or a group of motorists discussing what annoys you about pedestrians and cyclists.



# iting

are going to write a letter of  
plaint expressing annoyance.  
irst, think about the main  
ifferences between spoken  
anguage and writing.

## en language

at makes me really angry. Why?  
ell, I wasn't told officially, but that's  
hat I've heard and I think it's right.  
h, that's outrageous ...  
ow, I, well ...  
an't believe it. Who said ... ?

## ng

Sir,  
it quite appalling that, as an  
ary family, we should have to put  
ith this level of disturbance at all  
s of the day and night. On  
rous occasions over the last week,  
oise of your road drills and other  
achinery has woken my two  
g children. This is a completely  
eatable situation which I am not  
red to tolerate any longer. Unless I  
rom you by the weekend, I shall  
it my solicitor.

nderline all the examples of  
ormal language used in the letter.  
hat impression does the writer  
ant to make?

re speakers use *really* to show  
w strongly they feel. What  
ernative words to *really* can you  
e when you write?

iting guidelines p.155

## 2 Write one of these letters.

### Letter 1

Like one of the speakers in the conversations, you have a troublesome neighbour. You have asked them politely on several occasions to stop doing whatever it is that you find annoying, but nothing has made any difference. Write a letter to your neighbour. Follow this paragraph plan.

- 1 Say why you are writing. Describe what your neighbour is doing that annoys you and say how you feel about it.
- 2 Describe what you have already done to try to change your neighbour's behaviour. Say how you feel about this.
- 3 Say what you intend to do if the situation does not improve.



### Letter 2

Your local council is planning to close a car park you use every day. You are not happy about this. Write a letter to the council expressing your annoyance. Follow this paragraph plan.

- 1 Say why you are writing. Describe briefly when and why you use this car park at the moment.
  - 2 Say how annoyed you are at the council's plan and describe the inconvenience to you if the car park actually closes.
  - 3 Suggest an alternative plan, then end your letter by saying what you will do if the council does not change its plan.
- 3 Exchange your letter with someone who has written the same letter as you.
- a Read each other's letters. How formal is the language? How clear is it that the writer is annoyed? Make any suggestions for improvements.
  - b Rewrite your letter including any improvements you discussed.

## 6 Summary

unit you have worked on the following  
ge points.  
sent perfect  
sent perfect continuous  
nonyns

- Expressing annoyance
- Calming someone down
- Writing a letter of complaint

Tick ✓ the points you are confident about and cross X the ones you need to revise.



# 7 Survival

## Preview

### Your thoughts

- 1 The Aborigines are a well-known minority group in Australia. Can you name any other indigenous populations and the countries they live in?
- 2 Is there a group like this in your country? Who are they? What problems do they face? Will their traditions and way of life survive?

### Reading

- 1 What do you know about the situation of the Aborigines in Australia today? Compare your ideas with a partner.
- 2 Read these short texts to find out if any of your ideas are mentioned.
- 3 Read the texts again and make lists of facts under these headings.
  - positive or improving features of Aborigine life
  - negative features of Aborigine life



**1** Aborigine households experience high levels of poverty in comparison with other Australian households. Here are a few facts and figures.

- They are larger – the average size of Aborigine households is four people compared with 2.9 for other Australian households.
- They are more likely to be multi-generational and contain extended family members than other households.
- They are more likely to be multi-family households – 12.5 per cent of households include more than one family compared with 1.6 per cent of other Australian households.

Although these disadvantages have mainly negative effects, there are some important plus points.

- Older people do not have to survive by themselves on low incomes, but can live with their extended families.
- In times of stress and financial hardship, family members in other households can look after young children.



**2** Until relatively recently Aborigines could not vote and they can vote and receive state benefits. They have also been involved in political protest and this has helped to improve their poor living conditions. Current issues of importance are land rights, housing and health, and political representation at all levels. Many Aborigine communities have their own councils, engage in socio-economic development and run many of their own affairs.



By Aborigines live in urban communities which remain actively Aboriginal. For example, they can and do still speak their own language. In spite of appalling living conditions and widespread alcohol and drug problems, urban Aborigines have retained much of their traditional bush knowledge, many traditional customs and ceremonies, and, most importantly, their dignity.

For Aborigines the landscape is a powerful spiritual force. The traditional living environment of holy places and myths and legends is the basis of their culture and social life. Their history, which tells how rivers, animals, and plants were created, is passed from generation to generation through stories, songs, and dance.

Even if you are an Aborigine, life in today's Australia is not so easy. People are struggling with poverty, unemployment, and problems, and unemployment dramatically worse than those of other Australians. Some communities are helping themselves up and in places exciting projects, like eco-tourism and eco-farming, are showing signs of success. For others, however, the struggle for economic independence is only just beginning. For these people, returning to their traditional lands is the fundamental first step. For many groups, it is important that their elders return from the cities to the country soon, to pass on the information, stories, and ceremonies that can only be communicated at home. Time is running out.



### From person to person

Should groups like the Aborigines be persuaded to integrate with the rest of society or should they be encouraged to maintain their separate traditions and customs? Is there a position mid-way between these extremes?

What could or should governments do to help groups like these?

## Grammar – can, could, be able to review

- In which of these sentences a–e do *can*, *could*, or *be able to* refer to:
  - ability? • possibility? • permission?
  - ... it is important that their elders return ... to the country soon, to pass on the information, stories, and ceremonies that can only be communicated at home.
  - ... they can and do still speak their own language.
  - It is only thanks to their resilience that they have been able to withstand the pressures on their traditions.
  - Older people do not have to survive by themselves on low incomes, but can live with their extended families.
  - Until relatively recently Aborigines could not vote. Now they can vote and receive state benefits.
- We can use *be able to* in most forms to express ability (we sometimes need to do this because *can*, and *could* only exist in a few forms). In sentences a–f which forms of *be able to* can be replaced with *can* or *could* without changing the meaning?
  - He's able to swim better than his brother.
  - I'll be able to walk better after the operation on my leg.
  - At the age of eight he was able to run faster than any of his friends.
  - She's never been able to sing very well.
  - I'd love to be able to speak another language.
  - I wouldn't be able to play chess, if you hadn't taught me.

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### Pronunciation

- How is *can* pronounced in natural speech?
  - Can you swim? Yes, I can. No, I can't.
  - How far can you swim?
  - I can play the piano, but I can't sing very well.
- 7.1** Listen and check your ideas. What rules of pronunciation can you work out?

### Check

- Complete these sentences with *can*, *can't*, *could*, *couldn't*, or the correct form of *be able to*. If more than one form is possible, write all the forms.
  - My little brother \_\_\_\_\_ speak Spanish and English when he was four.
  - You \_\_\_\_\_ check your spelling if you didn't have a dictionary.
  - I've never \_\_\_\_\_ understand why people climb mountains.
  - If I pass my driving test, I \_\_\_\_\_ drive to work.
  - Would you like \_\_\_\_\_ play the guitar?
  - Some people \_\_\_\_\_ do complicated mathematical calculations in their head.

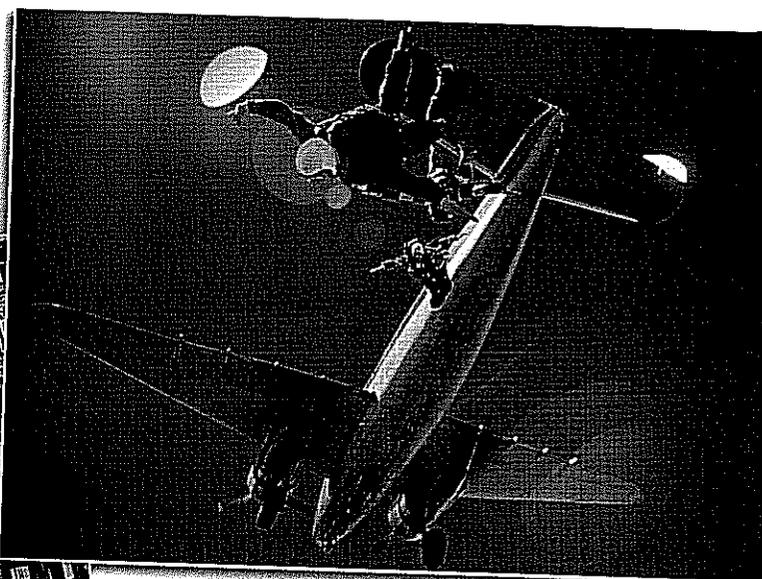
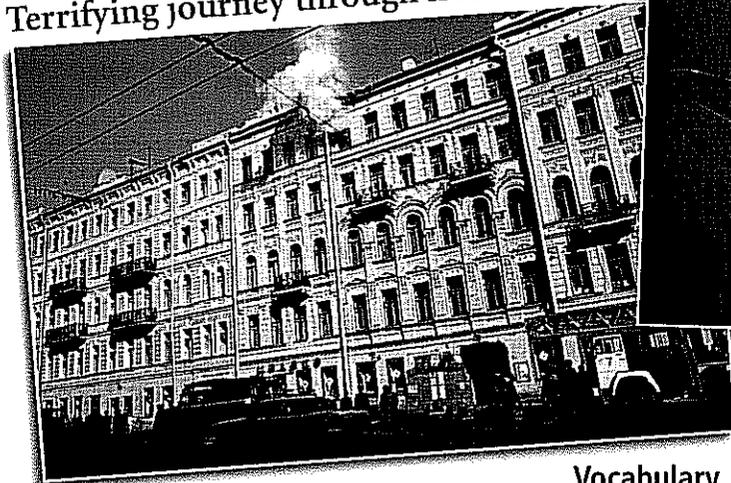
- Ability and inability
- Articles

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# Listening

- 1 The newspaper headlines and photographs relate to stories of personal survival. Work in pairs. Discuss what the stories could be about.

## Terrifying journey through hotel inferno



## Parachute fails at 1,000m

- 2 You are going to listen to people talking about their involvement in the two incidents referred to in the headlines. Decide which story you think these words and phrases will be used in. Check any words you are uncertain of in a dictionary.

banging noises	blind panic
ejector seat	ladder
knotted sheets	roll the plane
soft landing	the floor below
torn parachute	two-seater
upside down	wall of flames

As you listen

- 3 **7.2** Listen and check your ideas. Look for mistakes in the photographs.
- 4 Work in pairs. Listen to the first speaker again. What is the significance of these things?
- bedroom curtains
  - the toothbrush and straw hat
  - the door at the bottom of the staircase
  - the hotel car park and the fence
  - a shoe and a hammer

### Vocabulary

What are the differences in meaning between these sets of verbs from the story? Work out or guess the differences, then check in a dictionary.

- a bang knock hammer

*I could hear **banging** noises and people shouting.*

*Someone **knocked** on my door.*

*The corridor was full of people **hammering** on doors.*

- b grab push pull

*A man **grabbed** my hand but I pushed him away.*

*The man in front of me **pushed** and **pulled** at the door.*

- c shout scream yell

*I could hear people **shouting**.*

*The corridor was full of people **screaming**. Someone **yelled** at me, 'Drop your things ...'*

- d smash break

*One girl escaped by **smashing** the window with her shoe, ... another had life saved by a man **breaking** her window with a hammer.*

### Role play

Work in pairs. Read your roles, then listen to the second story again to check for any information you need. Take turns to be Student A.

**Student A** You are a reporter for a local newspaper and you are going to interview the man who survived the fall. Prepare four or five questions for your interview.

**Student B** You are the man who survived the fall. To prepare for the interview think about the kinds of question you might be asked, then answer the reporter's questions about your experiences.

### Speaking personally

Have you ever had a frightening experience? If not, do you know anyone who has? What happened?

## Ability and inability

### Key concepts

Underline the verbs and verb phrases in these extracts which express either ability or inability.

... all I could see was a wall of flames just a few centimetres from the window.

We couldn't move there were so many people.

Eventually we were able to make it round to the front of the hotel.

... others managed to climb down on knotted sheets.

The air was rushing in and for a moment I couldn't breathe.

Amazingly he could still walk, and was already on his feet when the rescuers arrived.

In the following sentences *could* is used to refer to an ability in the past. However, sentence b is not correct. Can you work out why? How is it different in meaning from a and c?

By the age of six I *could* swim 500 metres.

I tried once more and *could* open the door.

When I was a child I *could* speak English and Spanish equally well.

Here are some alternative ways of expressing ability. What meaning do these two expressions have in common?

I tried very hard and in the end I *managed to* ... + verb.

After several attempts I eventually *succeeded in* ... + -ing.

Rephrase sentence 2b using these two alternatives.

*Could* and *could* are often used with verbs of perception.

I could see a wall of flames just a few centimetres from the window.

I can see someone waving from an upstairs window.

At other perception verbs do you know? Use them to make sentences like the one above.

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### Cooperation

Read this story, then fill the gaps with the correct form of these words or phrases. You may need to change the verbs after the gaps.

could/couldn't be able manage succeed

I drove off the main road on to a dirt track – it was narrow and bumpy with hedges on both sides. I drove quite slowly – then I noticed I was coming to a bridge over a stream. I ..... 1 see that the road went steeply up to the bridge and dropped down again after the bridge. My car is very long and the bottom is close to the ground, which means that if you go over a bump it's easy to scrape the bottom. I ..... 2 by looking at the bridge that I ..... 2 get over it without damaging the car. I ..... 3 to go back. The problem was, because the road was so narrow I ..... 3 ..... 3 the car round. The only option was to reverse the way I'd come. I remembered ..... 4 out 500 metres back there was a farm entrance where I'd ..... 4 to turn. I ..... 5 reversing but by then there was another car behind me – of course he ..... 5 overtake me so he had to reverse too. It was just as narrow and bumpy as I'd ..... 6 backwards and there was an added problem, because of my bad neck I ..... 6 reverse quickly. Eventually I ..... 7 to reverse into the farm entrance ..... 7 ..... 7 a lot of to-ing and fro-ing. I ..... 8 in turning the car round and driving ..... 8 again. What a nightmare!

b **7.3** Listen and check your answers.

2 a Make lists of the following things.

- Things that you could do when you were younger but can't do now.

Example

*I could swim two thousand metres.*

- Things that you couldn't do when you were younger but can do now.

Examples

*I couldn't play the piano until I was seventeen.*

*I didn't use to be able to play the clarinet.*

- Things you'd like to be able to do.

Example

*I'd love to be able to fly a plane.*

b Compare your ideas with a partner.

3 Complete these sentences using *manage to* or *succeed in* together with ideas of your own.

- My car broke down on the motorway. I tried to get it started again, but couldn't. Eventually ...
- She'd been trying to find a new job for over a year. In the end ...
- My parents had always refused to let me have one. In the end ...
- The pan caught fire while I was cooking. I poured water on it but that made it worse. Eventually ...

4 Work in groups. Think back to any two of these occasions that you can remember, and describe what you could see, hear, and smell.

- your first day at a new job
- a visit to a farm or a zoo
- arriving at a party
- travelling on a crowded bus

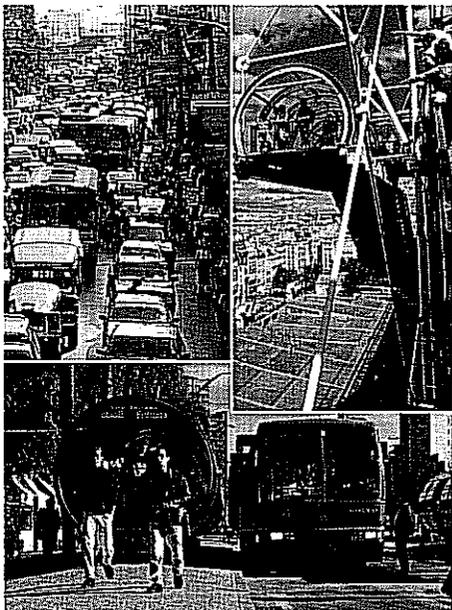
Free speech

5 Work in pairs.

- Think of things you can do well.
- Compare abilities with a partner. Find out about one of your partner's abilities in more detail and make notes.
- Use your notes to write about or tell other students about your partner's ability.

## Reading

- 1 Where do you think these photographs were taken? Which continents, countries, cities?



- 2 You are going to read about one of these cities. The article describes various aspects of life in the city. Work out from the words and phrases below what these aspects are.

better diet bus lanes vandalism  
fruit and vegetables fuel consumption  
jams rural exodus recyclable waste

As you read

- 3 Answer these questions.
- Which aspects of life are described?
  - Does life seem to be getting worse or getting better?
  - Which of the photographs shows the city in the article?

### Close up

- What are the two possible meanings of *greenest* here?
- Why is *mushrooming* a good word to use here? (How do mushrooms grow?)
- What kind of noise does *purr* describe? Which animal purrs?
- Widen* means make wider, *sharpen* means make sharper. Do you know any other similar verbs?

# Paradise? No, but one of the world's greenest cities

Jaime Lerner, the architect who has transformed Curitiba in south Brazil into one of the world's greenest cities, says the secret is simple. 'People try to sell you complexity, they see the destiny of the city as a tragedy, but if you're pessimistic about cities you are pessimistic about people.' Lerner has been twice re-elected to run the city and is now state governor. He thinks Curitiba, population 1.5 million, is not a paradise. 'We have the same problems as any other Brazilian city, we have slums, crime, and poverty. The difference is in the respect for people and the quality of service provided.' Lerner's creed is revolutionary: 'The poorer you are, the more important it is for you to have good services.'

When he first became mayor, Curitiba was mushrooming as the exodus of the seventies sent people into the cities, and the transport system was heading for chaos: 50 bus companies competed in the centre, the jams worsening every day. Something had to be done. An underground system would have cost too much, and taken too long to build. So planners identified the factors that made underground systems fast and applied them to the bus service. Huge red buses purr speedily along special lanes, stopping at stations where passengers buy tickets before boarding. Bus jams never happen, vandalism is unknown. 'People don't vandalize it because they like it. They feel respected, they respect,' says the president of Urbs, the company which regulates private companies. Now, 80 per cent of people go to work by bus; 20 per cent of car owners take the bus instead, which has led to a 20 per cent drop in fuel consumption. Lerner says, 'The less importance you give to cars the better it is for people. When you widen streets for cars you destroy identity and memory.'

Curitiba has also revolutionized the concept of waste: it can mean food, books, or even Shakespeare. Last month schoolchildren each paid four kilos of recyclable rubbish to watch a performance of *King Lear*, performed by one of Brazil's best theatre companies. They came from the poorest area of the city and it was the first time they had been to a theatre.

And 35,000 low-income families exchange recyclable waste for food once a fortnight. At the Parque Mane Garrincha, I saw people pushing wheelbarrows and carrying bags with tins, old toys, paper, plastic bottles. A young woman brought a broken window, another an old cooker. Council workers weighed the waste and loaded it onto a lorry. Women then both received free food. Each four kilos meant a kilo of fruit and vegetables from another lorry. That day it was potatoes, bananas and cake. In one month, the 54 exchange points collected 282 tonnes of waste at a cost of \$110,000 – lower than before; the fruit and vegetables are bought at market prices from small farmers. This scheme has resulted in major benefits, including a better diet for citizens and less runoff flooding from rubbish in streams and canals.

Lerner dismisses the critics who say that these schemes will not work in bigger cities: 'Every city could do the same. Curitiba is only different because it has made itself different. We have gone against the flow and humanized the city.'



**Comprehension**

- Why was transport in Curitiba so bad in the 1970s?
- Why did the authorities decide not to build an underground railway?
- Why is there no vandalism on the buses in Curitiba?
- Why didn't the authorities widen the streets of the city?

**Notes**

**Learning concepts**

Look at 1.37 to 1.46 in the text. (*They came ... anotherorry.*) Circle all the definite articles. Which reason, 1, 2, or 3, explains the use of the definite articles in that part of the text? Sometimes more than one explanation is possible.

- Common knowledge – we know or can tell from the context who or what is being referred to.
- Repetition – this is not the first mention of the person or thing.
- Uniqueness – the only one(s) – things or people – in the world, or in this context (this includes superlative forms).

Now underline all the indefinite articles in 1.37 to 1.46. Which reason, 4, 5, or 6, explains the use of the indefinite articles? Sometimes more than one explanation is possible.

- Non-specific – one, but it doesn't matter which one
- First mention of something specific
- Single – one, not two, three, or four

At two groups of nouns are used without articles? Mark X next to them in 1.37 to 1.46.

Underline these *the ... the ...* constructions from the text.

- The poorer you are, the more important it is for you to have good services.*
- The less importance you give to cars, the better it is for people.*

Underline constructions like these *the* is always followed by a comparative word or phrase. What kind of word or phrase follows *the* in sentences a and b above (e.g. noun, adverb)? Think of different endings to this sentence: *The poorer you are, the ...*

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**Pronunciation**

How are these articles pronounced?

*the* end    3 *an* umbrella    5 *a* university  
*the* film    4 *an* hour    6 *a* holiday

**7.4** Listen and check your ideas. What rules of grammar and pronunciation can you work out?

**Speaking personally**

- 1 What are the pros and cons of using a car in large modern cities? How do you prefer to travel around cities?
- 2 What do you think of Jaime Lerner's scheme to reduce the amount of traffic in Curitiba? Would it work in any of the busy cities in your country?

**Exploitation**

- 1 Fill the gaps in this article with *a*, *an*, or *the*. If no article is needed, write *X*.

**All the rage!**

There is ..... 1 large crowd of ..... 2 people standing by ..... 3 side of ..... 4 busy London road. In ..... 5 middle of ..... 6 road ..... 7 bus driver is shouting and hitting ..... 8 front window of ..... 9 black London taxi. .... 10 driver of ..... 11 taxi has decided to lock his doors and wait for ..... 12 bus driver to calm down and return to his bus and ..... 13 passengers waiting there. .... 14 scenes like this are becoming more and more common and increasingly they are ending in ..... 15 violence and ..... 16 criminal charges.

In ..... 17 United Kingdom, as in ..... 18 other countries, there seems to be ..... 19 epidemic of ..... 20 incidents like this.



- 2 Work in groups. Each person should speak for a maximum of one minute on one of these topics. Talk generally and give any examples you can think of.

poverty    pollution    traffic    city life    rubbish    road rage

**Writing**

- 3 Write about one of these topics in relation to your town or city.
  - Public transport    • Waste disposal    • Poor areas
 Exchange your description with a partner. Quickly read and talk about what your partner has written. Then read the description again, more carefully, and decide whether articles are used correctly.

# Connotations

## Positive or negative?

The *connotations* of a word are the particular ideas or feelings associated with that word in addition to its basic meaning.

- If you say to someone 'You look *slim*,' the person will be happy.
- If you say 'You look *thin*,' they may or may not be pleased.
- If you say 'You look *skinny*,' they will probably feel offended.

*Slim*, *thin*, and *skinny* have similar meanings but different connotations. Sometimes dictionaries tell you whether words have positive or negative connotations. Look at these entries for *skinny*, *slim*, and *thin*.

**skinny** (*informal usually derog*) very thin  
**slim** (*approv*) not fat or thick, thin  
**thin** (*sometimes derog*) not having much fat on the body  
*(approv = approving, positive / derog = derogatory, negative)*

- 1 Think about the pairs of adjectives in *italics* in each of these sentences. Decide if the words have positive, negative, or neutral connotations. Check your ideas in a dictionary.
  - a He has a very unusual lifestyle. Everyone thinks he's *eccentric* / *mad*.
  - b My baby sister has got *chubby* / *fat* arms and legs.
  - c My brother has always been a *serious* / *stuffy* person.
  - d If you're in business people expect you to be *ambitious* / *pushy*.
  - e He's made a success of his life by being *stubborn* / *determined*.
  - f He's always been *keen on* / *obsessed with* football.
  - g Most people would agree that Stalin was a *famous* / *notorious* man.
  - h You have to be *confident* / *big-headed* to be a good actor.
  - i Our hotel room was full of *cheap* / *inexpensive* furniture.
  - j Children who do well at school usually have *proud* / *arrogant* parents.



- 2 Here are some pairs of similar-sounding adjectives. Which have a positive connotation and which have a negative connotation? Write sentences which show the meaning of the negative words. Check your ideas in a dictionary.
  - a childish / childlike
  - b effeminate / feminine
  - c macho / masculine

## Other associations

- 1 In English, the word *conservative* has political associations and green has environmental associations. Look at the words in A. Which subjects in B do you associate each one with?

**A** belief campaign class climb  
 confession creation defence  
 harmony march minister service  
 power freedom

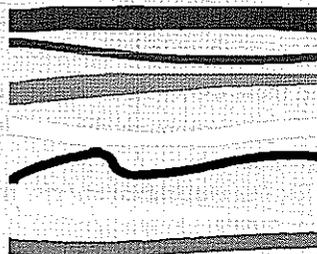
**B** artistic military social political  
 religious musical legal sports

Check your ideas in a dictionary.

- 2 a Word associations are often personal. What ideas do you associate with these colour words? For example, the colour red has political associations for some people, whereas to others it expresses danger or prohibition.

red blue green white black  
 yellow pink

- b Work in pairs. Compare and explain your associations.



# Language in action

## persuading someone not to do something

### Lead-in

Look at the picture and guess the answers to the questions.

Who do you think the three people are?

Where are they?

What is the young man doing?

What could the two older people be thinking?

(Look at their expressions.)



### Listening 1

**7.5** Listen and check your ideas.

What do you think the young man is going to do when he reaches his destination?

Work in pairs. Listen to the conversation again.

**Student A** Listen and note down expressions Martin's arguments use to persuade or advise him not to go.

**Student B** Listen and note down the expressions they use to make generalizations.

Exchange the expressions you heard. Make lists with the following headings:

Expressions for persuading someone not to do something

Expressions for making generalizations.

### Listening 2

**1 7.6** You are going to listen to two more conversations in which people try to persuade someone not to do something. As you listen, answer these questions.

- What is the relationship between the speakers?
- What is the subject of the conversation?
- What are they persuading or advising someone to do?
- What do they suggest as alternatives?

**2 7.7** Read and listen to the extracts from the conversations on the next page.

- Mark any expressions used to:
  - persuade or advise someone not to do something
  - make generalizations.
- Add the marked expressions to the lists you have already made.

### Extract 1

- S Oh, come, just think about it. Bananas for one, a whole day of bananas. Are you going to be able to stand that?  
 B Yeah, I can put up with that for ...  
 K Shouldn't you be thinking about doing things like exercise, not just about diet?



- because they take exercise, I think, as a rule, anyway.  
 K Or I think what you were saying about balance, I think that's generally right. You've got to have a balance of everything.

- J Yeah, but I think you're making a big mistake, because if you're going to use for travelling to and from work, I mean it really suitable for that sort of thing?  
 R Well, I'm not going to use it to and fro work every, every day perhaps, maybe during the summer, but erm, I'm not going to sort of ...



- J That's a good idea.  
 B Well, you know, I mean, I haven't really got much time for that, you know. I'm just too busy. What time have I got to exercise?  
 K Oh, I don't know, it just seems much more sensible to just, be ... just eating ...  
 J That's all the good advice you always do read about, isn't it? You know, exercise as well as diet.  
 S Yeah. Most peo ... most people who are thin, or reasonably slim, are like that

### Extract 2

- J Oh, I wouldn't if I were you, you know - I'd really think again and perhaps buy a new car, I mean ...  
 R No, that's the whole point of a classic car is that it's not new, that, it's, it's, something, something they ... you can't get any more ...  
 J Well, you know ...  
 R It's like buying a piece of history ...



- J I wouldn't if I were you, you know, it could be very difficult on the roads in traffic jams and all that sort of thing.  
 R Yeah, but it's a car, it goes, that's what it was made for.  
 J Mmm, mmm, I mean, what can I say persuade you? I mean, what, what, have you really thought it through? Have you thought where you're going to park it? inst ... You can't park it on a street.

### Features of natural conversation

- 1 Find all the examples of *you know* in the extracts, then listen to the two extracts again.  
 a How is *you know* used?  
 b Do you know any other words or phrases of the same kind?  
 c Where might *you know* be added to this extract of conversation?

- R Well, I've really made up my mind. I'm gonna buy that car.  
 J Oh, I really don't think you should because, have you thought about the costs involved, Roger? It's an awful lot of money.  
 R Of course I have, yeah.  
 J Mmm. Well, I'm not so sure. What about insurance, for example, for a car like that - it's a very specialist car. Isn't it going to cost a lot?

- 2 What do you think the two speakers were going to go on to say?  
 a Yeah, I can put up with that for ...  
 b ... maybe during the summer, but erm, I'm not going to sort of ...

### Practice

- 1 **7.8** Listen and repeat these expressions for persuasion or advising.  
 a I wouldn't do that if I were you.  
 b I think you're making a big mistake.  
 c Have you really thought it through?  
 d Surely it would be more sensible to (wait a bit longer).  
 e What can I say to persuade you not to?  
 2 Work in pairs. Take turns to say these sentences. Try persuade your partner not to do things by using the expressions above and your own ideas.  
 a I'm fed up with this job. I'm going to resign at the end of this week.  
 b I'm going to sell my guitar - I don't play it any more.  
 c I think I'm going to start smoking again.  
 d University life doesn't really suit me. I'm leaving at the end of the year to get a job.  
 e Sorry. I've made up my mind. I'm definitely going to do the parachute jump at the weekend.

# Exploitation

play  
work in groups. Take turns to be Student A. In each situation Student B should add details and then tell the rest of the group what they intend to do. The others should try to persuade Student A not to do whatever it is and generalize about what normally happens in situations like these.

## Situation 1

**Student A** You intend to give up your steady job to join a travelling circus band, a theatre group, or circus.

## Situation 2

**Student A** You intend to change your appearance dramatically – either by having all your hair cut off or by having plastic surgery.



## Situation 3

**Student A** You intend to cancel a day with your friends or family. You've got too much work to do.

# Writing

- 1 You are going to write a radio script to give advice and persuade the public not to do something.
a First, think about the similarities and differences between normal conversational language and a carefully written script.

## Spoken language

J I wouldn't if I were you, you know, it could be very difficult on the roads in traffic jams and all that sort of thing.
R Yeah, but it's a car, it goes, that's what it was made for.
J Mmm, mmm, I mean, what can I say to persuade you? I mean, what, what, have you really thought it through? Have you thought where you're going to park it, for inst ... You can't park it on a street.

## Writing

Can you honestly say you've thought of the long-term consequences of what you're doing? Have you really considered the effects on your family, your children? You can't pretend you don't know – the scientific evidence is now overwhelming: everyone knows it's a dangerous, life-threatening habit. So, how can we persuade you to give up? We've tried putting prices up; we've tried banning it in public places; we've tried showing you people suffering ...

- b How does the writer of the radio script try to get listeners to think about what they are doing?
▶ Writing guidelines p.157

2 Write one of these radio scripts. The script should take no more than 30 seconds to read aloud.

### Script 1

Write a script to persuade people not to drive too fast in residential areas.

### Script 2

Write a script to persuade people not to spend too long in the sun when it is at its hottest.

- 3 a Work in pairs. Read your scripts aloud to each other.
b Discuss how effective the script would be in persuading people not to drive fast or spend too long in the sun.
c Rewrite your script incorporating any improvements you discussed.

# Summary

In this unit you have worked on the following language points.

- ability and inability
- possibilities

- Connotations
- Persuading / advising someone not to do something
- Making generalizations
- Writing radio scripts

Tick ✓ the points you are confident about and cross X the ones you need to revise.



# 8 In the family

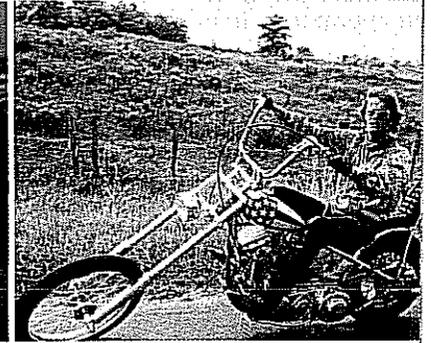
## Preview

### Your thoughts

- 1 Why do you think children often work in the same jobs or professions as their parents? Can you think of some famous examples?
- 2 Would you like to do the same job as either of your parents? Why? Why not?

### Reading

- 1 Work in pairs. Look at the pictures to see who you recognize and then try to answer these questions.
  - a Why is the Fonda family famous? What different careers has Jane Fonda had?
  - b What do you know about the Kennedy family? Which members of the Kennedy family were or are active in politics? What happened to them?



read the texts to check your answers.

**The Fonda family** – father Henry, daughter Jane, and son Peter – is one of the few family acting dynasties in the American film industry. Henry Fonda, who died in 1982, had a long and distinguished acting career, including over 100 screen appearances. In 1981, he won an Academy Award for best actor for his performance in *On Golden Pond*.

His daughter Jane, was once as well-known for her outspoken views on socio-political issues as for her films. She received two Academy Awards for best actress, one in 1971 for *Clute*, and the second in 1978 for *Coming Home*. In 1981, she published her own books and videos on exercising, which proved very successful.

Her brother, Peter Fonda, is still best-known for his performance in the cult sixties film *Easy Rider*, which he also produced. His daughter, Bridget, appeared in her first film in 1989.

**The Kennedy family** achieved a prominence which was unique in American politics. Joseph P. Kennedy, whose grandparents were poor Irish immigrants, was head of the Kennedy clan. Although he never ran for president himself, he and his wife Rose had great political ambitions for their sons.

In 1960, their second son, John Fitzgerald Kennedy, was elected President of the USA, becoming the first Catholic and youngest person to hold that office. However, his presidency was short-lived – on 22 November 1963, he was assassinated in Dallas, Texas. The man who is alleged to have shot him, Lee Harvey Oswald, was himself shot and killed two days later. Five years later, while campaigning for the Democratic nomination for the presidency, his brother Robert was also assassinated. In 1962, Edward Kennedy was elected to the Senate. In 1979, he was forced to withdraw as presidential candidate, following a car accident in which his personal secretary was drowned. Although he was still influential, his involvement in this scandal was the reason his political ambitions were never fulfilled.

Do you know anything that has happened to members of these families recently?

**Aspirations for children**

What kind of ambitions do parents have for their children?

Do your parents have ambitions for you? Have you achieved them? Has this affected your relationship with them?

**Grammar – Relative clauses review**

- Relative clauses give additional information about people, things, possessions, places, times, and reasons. In these sentences, which words join the relative clauses to the rest of the sentence?
  - Dallas, where John F. Kennedy was assassinated in 1963, is the capital of Texas.*
  - The man who is alleged to have shot him, Lee Harvey Oswald, was himself shot and killed two days later.*
  - Joseph Kennedy, whose grandparents were poor Irish immigrants, was head of the Kennedy clan.*
  - The Kennedy family achieved a prominence which was unique in American politics.*
  - Many older people will never forget the day when John F. Kennedy was killed.*
  - Edward Kennedy's involvement in this scandal was the reason why his political ambitions were never fulfilled.*
- There are two kinds of relative clause. *Defining relative clauses* tell us which person or thing is being referred to. *Non-defining relative clauses* simply give us additional information about the person or thing that has already been identified. Say whether the clauses in sentences 1a–f are defining or non-defining.

► Language commentary p.132

**Pronunciation**

- 8.1** Listen to two sentences with relative clauses. Write them down. Pay attention to punctuation.
  - Which sentence has a defining and which has a non-defining relative clause?

**Check**

- Fill the gaps in these sentences with one of the relative words below, adding commas where necessary.  
 who    which    whose    where    when    why
  - Bridget Fonda \_\_\_\_\_ aunt is Jane Fonda was born in 1964.
  - She spent four years at the 'Lee Strasburg Theatre Institute' \_\_\_\_\_ she studied method acting.
  - Scandal* was the film \_\_\_\_\_ brought her to the attention of the public in 1989.
  - 1992 was an important year in Bridget's career. It was the year \_\_\_\_\_ *Single White Female* and *Singles* were released.
  - Bridget grew up with actors. That's the reason \_\_\_\_\_ she chose a film career.
  - Henry Fonda \_\_\_\_\_ was Bridget's grandfather won an Oscar for his part in *On Golden Pond*.

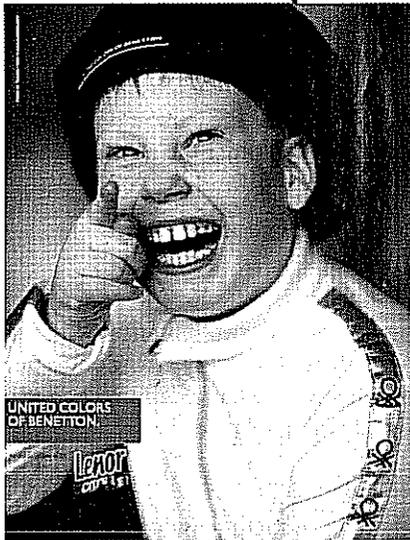
► Relative clauses (2)	p.77
► Emphasizing words and structures	p.79

## Reading

- 1 a What do you know about or associate with the name Benetton? Compare your ideas in pairs.
- b Write two or three questions you would like to ask about the Benetton company or family.

As you read

- 2 Read the text quickly to see if your questions are answered. What was the most interesting piece of information you read?



# A Family Affair – Benetton



In the mid-1950s, Giuliana Benetton made her elder brother Luciano a multi-coloured pullover. 'It was the pullover which started the whole thing,' Luciano tells me as we sit in his villa near Treviso in north-eastern Italy, where he was born. 'The colours were more exciting than the ones normally used in men's sweaters at that time. I saw that my friends liked it and I thought that had market potential.' And so Benetton was born. The bright vibrant colours in which the original sweater was knitted became its trade mark. Today the gigantic multinational

clothing empire is one of the world's biggest suppliers of casual clothes.

In the 1960s the two younger brothers, Carlo and Gilberto, joined Giuliana and Luciano to build what is probably the most remarkable family venture of the late 20th century, a corporation which has now diversified into banking, supermarkets, sporting equipment, restaurants, and Formula One racing cars. Of the four founders, Carlo, the youngest, is the production director of Benetton Group worldwide. He also supervises the sheep ranches in Patagonia where ten per cent of Benetton wool is produced. Gilberto, vice-president, is the financial expert. Giuliana is the design director, the creative genius behind Benetton clothes. The eldest, Luciano, president of Benetton Group and responsible for the company's long-term and global strategies.

The firm's success depends on a family structure which is now rooted in Italy and the rest of Europe. Luciano is convinced that Benetton could never have taken off without the family partnership. 'The crucial pillars of the operation were my sister and two brothers,' he says. 'Undoubtedly, the success of this relationship depended on a division of work and on our total trust in what each of us is doing.'

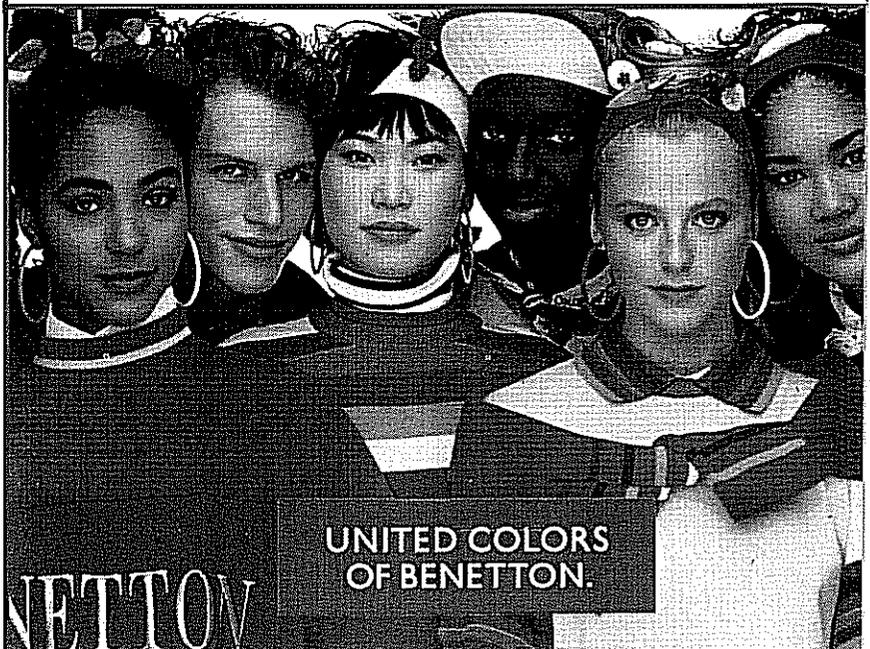
Six of their eleven children also work in the company. However, Luciano has also come to include friends and colleagues in his business once they have demonstrated a solid commitment to the firm, which is why he is unconcerned about the group's future and the role of his immediate family in it. 'The future of the firm does not depend on the presence of our children within it eternally,' he says. 'If they prove themselves and want to enter the firm, then they are welcome to make their career on their own merits. If they want to do something else, there is absolutely no pressure on them to enter Benetton.'

But despite his wealth, Luciano Benetton does not live a five-star lifestyle. One of the things which he most likes doing is eating out with friends, chatting into the night in the many family-run restaurants in and around Treviso. For Luciano, maintaining friendships is one of the explanations for the success of his company.

*The European magazine*

### Close up

- 1.1 The *mid-1950s* is the period from 1954–1956. What could you call the periods 1950–1953 and 1957–1959?
- 1.17 What does the prefix *vice* mean in *vice-president*?
- 1.30 What word and phrase means the same as *once*?
- 1.37 What does the word *five-star* refer to normally? What do you think a *five-star lifestyle* would be like?
- 1.39 What does *chatting into the night* mean?



Interpretation

- 1 Do large companies like Benetton get involved in other businesses?
- 2 Do you think there are so few large family businesses like Benetton nowadays?
- 3 What characteristics do you think Luciano Benetton looks for in the people he employs? Do family members have an advantage over friends and colleagues?

Speaking personally

- 1 What star lifestyle do you have? Would you like to live a five-star lifestyle? What would you do?
- 2 If you owned a company, would you employ members of your own family? Why? Why not?

Relative clauses (2)

Forming concepts

Underline the word or words that *which* refers to in the extracts.

- 1 It was the pullover *which* started the whole thing.
- 2 The bright, vibrant colours in *which* the original sweater was knitted became its trade mark.
- 3 Luciano has also come to include friends and colleagues in the business once they have demonstrated a solid commitment to the firm, *which* is why he is unconcerned about the group's future ...
- 4 One of the things *which* he most likes doing is eating out with friends ...

Answer these questions about sentences a–d.  
 What can replace *which* in sentences a and d, but not in b and c. Why?  
 What relative pronoun can be left out in sentence d. Why? Why can't it be left out in sentence a?

Compare these ways of expressing the same information. Which are the most formal and the least formal?

- The bright, vibrant colours which the original sweater was knitted in became its trade mark.
- The bright, vibrant colours the original sweater was knitted in became its trade mark.
- The bright, vibrant colours in which the original sweater was knitted became its trade mark.

What do you notice about the position of the prepositions and relative clauses in formal and informal English?

Which words or phrases in these sentences means *the thing(s) or anything that*?

- 1 Our success depends on our total trust in what each of us is doing.
- 2 Whatever they choose is all right by me.
- 3 You can do whatever you like on holiday.
- 4 What you need is a break from work.

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Exploitation

- 1 Complete the sentences by adding appropriate prepositions and relative pronouns from this list.

in for with by whom which

- a First, complete them in a formal style.

Example  
 The name *by which* Robert Zimmerman is better known is Bob Dylan.



- 1 The song \_\_\_\_\_ Bob Dylan is most well known is 'Blowin' in the wind'.
- 2 Woodie Guthrie is the musician \_\_\_\_\_ Dylan was most influenced.
- 3 The guitar and the harmonica are the musical instruments \_\_\_\_\_ he is most closely associated.
- 4 The style \_\_\_\_\_ his son sings is very reminiscent of his father's.

- b Now, rewrite the sentences in an informal style.

Example  
 The name (*which*) Robert Zimmerman is better known *by* is Bob Dylan.

Free speech

- 2 Work in pairs.  
 a Interview your partner. Ask questions to find out things about them that you do not already know. Ask follow-up questions to get more information and make notes.

Example  
 Where were you born? Where's that? What's it like?

- b Write a brief profile of your partner using your notes. Use relative clauses to add information.

Example  
 Pilar was born in Bilbao, which is ...

# Listening



- 1 Think about your family.
  - a What is your position in the family? Are you the eldest, the youngest, a middle, or an only child?
  - b Do you think your personality has been influenced more by your relationship with your parents, or by your position in your family?
- 2 Now read this extract about children in families and see if any of the information is true for you.

## THE GOOD, THE BAD, AND THE SPOILED: HOW CHILDREN REACT

Psychiatrists have acknowledged that environmental influences and relationships with parents are important factors in the development of personality. But, they say, it is birth order and relationships with siblings that is the most reliable predictor of human behaviour.



**First-borns** – lots of attention but high parental expectations. Must then cope with the arrival of subsequent children. Try to win back parents' attention by meeting parents' expectations. Conservative, responsible, and insecure, but high achievers because they try hard.



**Second children** – probably rebel against parental authority and goody-goody elder sibling. Attention-seeking, more relaxed attitude to life. May try to outdo elder child.



**Middle children** – enjoy no clear status, often searching constantly for a role in the family. Attention-seeking.



**Youngest** – plenty of attention from parents and siblings. If spoiled, can lack ambition.



**Only children** risk being parent-bound or may find parental relationship claustrophobic and leave home early. Probably precocious and self-sufficient.

- 3 Now work with a partner who is in the same place in their family as you and compare your ideas and experiences. Do you agree or disagree with the information? Would you add anything to the descriptions?

### Listening 1

You are going to listen to Jo, Emma, and Clare talking about themselves.

As you listen

- 1 **8.2** Answer these questions about the speakers.
  - a Where are the three speakers placed in their families?
  - b How have their personalities been affected?
  - c Are the speakers and their sisters similar to or different from the stereotypes described in the text?

### Listening 2

- 2 You are now going to listen to an interview with a successful athlete, Jenny Marshall, and her younger brother, Ben. Before you listen, discuss these questions.



- a How might Jenny's sporting success have affected Ben's personality?
- b Jenny's father was also her trainer. What effect do you think this had on the rest of the family?

As you listen

- 3 **8.3** Listen and check your ideas.

### Interpretation

- 1 What kinds of behaviour do you think Jenny is referring to when she says, 'I think a lot of athletes are very selfish.?'
- 2 Jenny says her mother and father didn't worry about *normal fatherly things*. What kinds of things is she referring to?
- 3 Jenny says her father wasn't the one to do *any of the things fathers do with their sons*. What activities is she thinking about?

### Speaking personally

Is there anyone in your family or in another family you know, whose job, hobbies, or interests affect everyone else in the family? In what way are people affected?

## Emphasizing words and structures

## Emphasizing concepts

auxiliary verbs *do* and *did* can be used to emphasize information. In which of the sentences a–d does the auxiliary verb:

show that the speaker feels strongly about what they are saying?

introduce contrasting information?

show that being an only child *does* make you very spoiled and intolerant.

show that time isn't very good at keeping in touch – he *did* phone last week, though.

show that you get home late, but I *do* always spend time with my children at the weekends.

show that you know you don't believe me, but I *did* try to contact you. Honestly.

Underline the emphasizing words and phrases in these sentences.

Why on earth do you want to do that?

We get on really well.

I think myself that when you're the elder child ...

Whatever does Karen see in him?

We're all very different indeed.

Now answer these questions about the sentences above.

Which words are used in front of an adjective or adverb for emphasis?

Which word follows an adjective or adverb for emphasis?

In which two sentences do the emphasizing words show that the speaker has no idea of the answer?

In which two sentences are the emphasizing words or phrases interchangeable?

Which word is used to emphasize a personal pronoun?

## Language commentary p.133

## Pronunciation

**3.4** Work in pairs. Listen to sentences 1a–d. Which words are stressed?

**3.5** Decide which words are stressed in sentences 2a. Listen and check your ideas.

## Exploitation

- 1 This short text about Jackie is written in normal, unemphasized language.
- a Rewrite the text using the emphasizing words and structures so that the information in *italics* is emphasized.
- Example  
*Why* didn't you tell me Adam was your brother? I *think* you could have told me.  
*Why on earth* didn't you tell me Adam was your brother? I *do think* you could have told me.

Jackie was *young* when she got married – just seventeen. Now, *she* admits it was a mistake. 'I *thought* it would work. My parents *warned* me that I was too young but I didn't listen.' So, *what* went wrong? 'I *love* Dave,' said Jackie, 'but we've changed. We both want *different* things from life now.'

- b Prepare to read the paragraph aloud. Which words should be stressed? Work in pairs and read the paragraph.
- c **8.6** Listen and check your ideas.

## Role play

- 2 Work in pairs. Take turns to be Student A.

## Situation 1

## Student A

You are showing your partner round your new house or flat. You have just finished decorating it and have bought a lot of new furniture. You are very pleased with the results. Start the conversation and answer any of your partner's questions.

## Example

*This is the living room ...*

## Student B

Your partner is showing you round their new house or flat. Be as complimentary as you can about the house itself, the furniture and fittings, and ask questions.

## Example

*It's lovely. I do like the colour. It's very nice.*

## Situation 2

## Student A

Your partner has completely changed their appearance (hairstyle, clothes, jewellery). Compliment them on the changes and ask questions.

## Example

*You look great! Your hair does suit you short like that! Where did you get it cut?*

## Student B

You have completely changed your appearance (hairstyle, clothes, jewellery). You are not sure if you have done the right thing. You need reassurance from your partner.

# Informal words

The adjective *nice* and the verb *get* are very commonly used in spoken English and in informal written English (e.g. letters to friends). In more formal English, alternative words with more specific meanings are used.

## *nice*

- 1 The word *nice* can have several different meanings. Match the examples of *nice* to the words with a similar meaning.

complimentary   enjoyable   kind   likeable   smart

- a It was very *nice* of you to offer.  
 b I've heard a lot of *nice* things about you.  
 c You're looking *nice* today.  
 d We had a really *nice* holiday.  
 e John's a *nice* person.
- 2 Now make up sentences of your own to show the different meanings of *nice*.



- 3 We can also use *nice* in front of adjectives describing something we think is pleasant, attractive, or necessary.

*When I got home I had a nice cool shower.*

When the adjectives come after the word they describe, the word *and* must be added.

*The service wasn't very good but the food was nice and hot.*

Match the adjectives from list A with the nouns from list B, then make up sentences like these examples.

*I went for a nice long walk yesterday.*

*The weather was nice and hot when we were in Athens.*

A cold   comfortable   easy   large   long   sunny

B bed   (glass of) orange juice   exam   legs   room   weather

## *get*

- 1 The verb *get* is common in informal English and has many different meanings.

annoy   arrive at   become   buy  
 earn   obtain   receive   take  
 understand   fetch

Match these examples of *get* with their meanings.

- a I *get* tired quite easily now.  
 b Can you *get* my purse for me? I think it's on the table.  
 c I *got* a nice long letter from last week.  
 d What time did you *get* to the airport?  
 e James *got* a new car yesterday.  
 f Sonia *gets* £30,000 a year for doing nothing.  
 g I'm trying to *get* a bank loan.  
 h Amy never *gets* my jokes. I always have to explain them to her.  
 i We can *get* the bus to the airport.  
 j It really *gets* me when he does that! It breaks my concentration.
- 2 Make up some sentences of your own with these meanings of *get*.

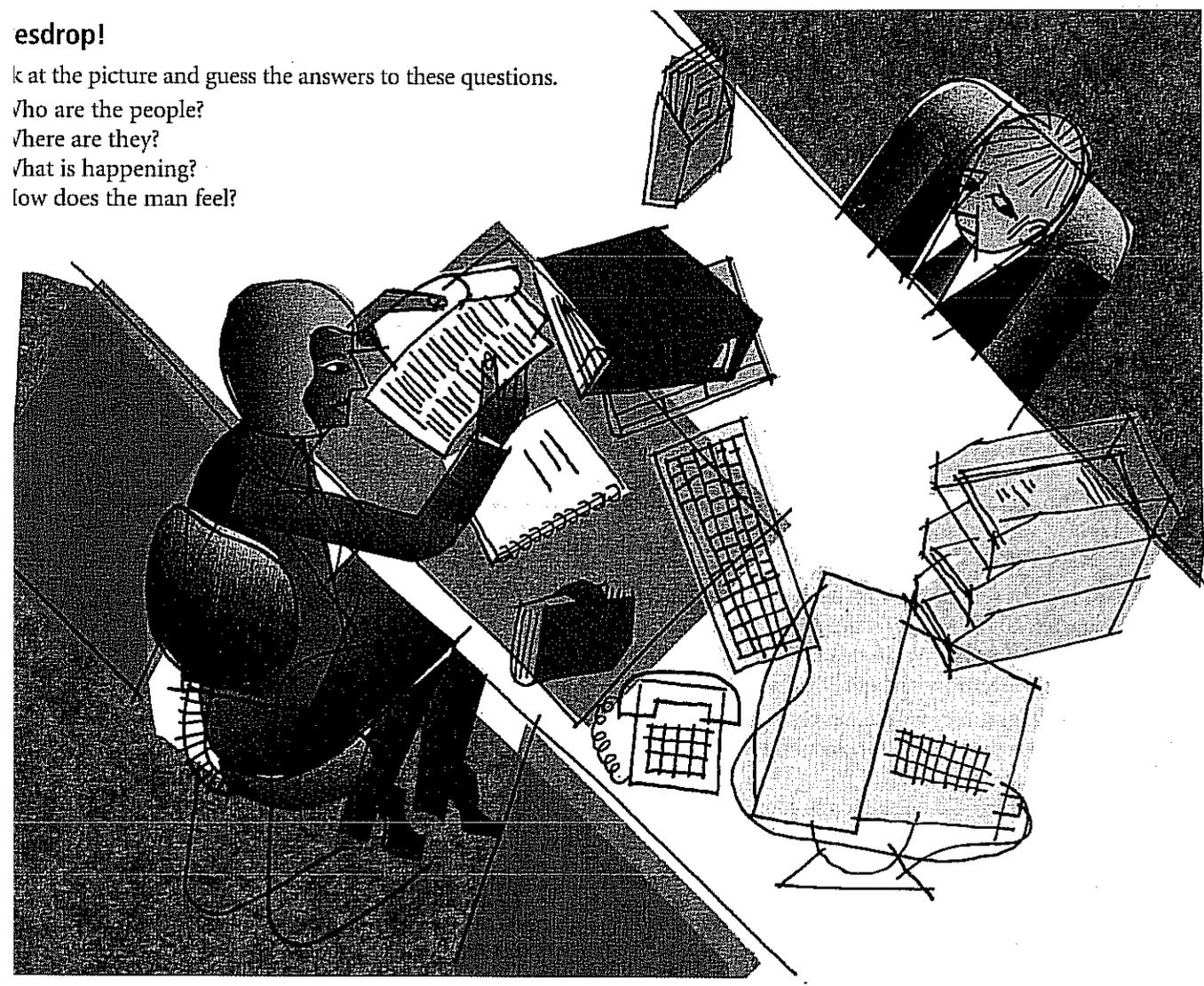
# Language in action

## Quests

### Drop!

Look at the picture and guess the answers to these questions.

- Who are the people?
- Where are they?
- What is happening?
- How does the man feel?



## Listening 1

Listen and check your ideas.

Work in pairs. Listen to the conversation again.

**Student A** Listen and note down expressions the man uses to make a request.

**Student B** Listen and note down expressions the woman uses to respond to the man's requests.

Exchange the expressions you heard. Make lists with the following headings:

- Making requests
- Responding to requests.

## Listening 2

1 **8.8** You are going to listen to four more conversations in which one person makes a request and the other person responds. As you listen, answer these questions.

- a What is the subject of the conversation?
- b What is the relationship between the speakers?
- c Does the other person agree to the request?
- d If not, what excuse do they make?

2 **8.9** Read and listen to the extracts from three of the conversations on the next page.

- a Mark any expressions used to:
  - make a request
  - respond to a request.
- b Add the marked expressions to the lists you have already made.



### Extract 1

- H Might be possible, Tony. It depends how long you would want me to work for, though.
- T Well, is there any chance of working, er, a couple of evenings and maybe Saturday, or sometime at the weekend, perhaps?
- H I'm not sure if I can do that.
- T Er ... Are you sure? 'Cos really we need to get it now. We need to get it finished by Monday and it's going to be very difficult to get it done, you know, just in the normal working hours.



- H I would if I could, Tony, but it very much depends on when you would want me to work.
- T Well, how about, erm ... How about tomorrow evening? Say till about six or six-thirty, something like that, and maybe Saturday morning? Is that any good?

- H I'm afraid I can't do the weekend. No. I can do tomorrow evening, but not the weekend.

### Extract 2

- K Erm ... Heather, I know this is really short notice ... erm ... Would it be possible ... em ... to borrow your car this evening?
- H Oh, Karen, I'm sorry. I'd lend it to you if I could, but I've really got to go to a meeting tonight.
- K Oh, right. Erm ... Oh, OK. Well, thanks anyway.
- H All right ...



### Extract 3

- K Em. Em ... Simon? Is it ...? em, I really, I've got a bit of a problem. I need to, em, I need to get hold of a car this evening. Em ... I need to give a friend of mine a lift and I was wondering, would it be possible to borrow your car at all?

- S To, to borrow mine?
- K Yeah ...
- S Em ... I'm not sure, really. When do you want it?
- K Well ... about seven, really, this evening.
- S This evening? That's about in an hour and a half's time.
- K Well, yeah, I know it's short notice. Er ...
- S I've got to ... the thing is, I've got to ... and pick up ...
- K Right.
- S ... my daughter from the station ...
- K Right. What, what? Would, would, would, er ...
- S I know, I mean it's, it's possible, em ...
- K Yeah? I mean, I could, I could come round. I mean it, it, maybe I could make it a bit later. Seven-thirty?
- S ... That might be OK, actually, seven-thirty ...



## Features of natural conversation

- When we request something which might be difficult for the listener, we do not simply make the request – we prepare the person first. We do this by saying a short preparatory phrase, or by saying several sentences.
  - Underline the phrases and sentences in Extracts 2 and 3 which prepare the listener for the request. What is the purpose of each of these?
  - Why do you think Karen spends so long preparing the listener before she makes the request in Extract 3?
- 8-10** Listen to these extracts from the conversation again. What does the word *OK* mean in each instance?
  - H I've really got to go to a meeting tonight.  
K Oh, right, Em ... Oh OK. Well, thanks anyway.  
H All right ...
  - K Thanks. Speak to you soon.  
H Yes, OK ...  
K OK, bye.
  - K Maybe I could make it a bit later. Seven-thirty? ...  
S ... That might be OK, actually ...
- What does the phrase *the thing is* in Extract 3 mean? ... the thing is, I've got to go and pick up ...

## Practice

- 8.11** Listen and repeat these requests. Make sure you sound polite.
  - Do you think I could (use your phone)?
  - Could you possibly (give me a lift)?
  - Would it be possible to (bring a friend)?
  - Is there any chance of (lending me that video)?

- 8.12** Listen and repeat these expressions for agreeing and refusing requests.
  - Certainly.
  - No problem.
  - Yes, OK.
  - I'm afraid that's not possible.
  - It's quite out of the question.
  - I would if I could.
  - I'm afraid not.
  - I'm sorry.
  - I can't.

- 8.13** Listen to the expressions of refusal. Which speaker refuses politely or diplomatically? How does the other speaker sound?
- Work in pairs.  
**Student A** Make up four requests to ask your partner.  
**Student B** Respond to your partner's requests using expressions from 2a–i.

## Exploitation

### Role play

Work in pairs. Take turns to be Student A. In each situation Student B can agree to the request or refuse give excuses.

### Situation 1

**Student A** You want to buy a car but you can't afford it. Ask someone in your family to lend you the money.



ation 2  
**dent A** Your flight is going to  
 ve at 3 a.m. on a Sunday  
 rning. There are no buses or  
 ns until 9 a.m. Ask a friend to  
 c you up.



ation 3  
**dent A** You have just bought a  
 / computer. You don't know  
 v to set it up. Ask a colleague to  
 it for you.



**iting**  
 are going to write a letter requesting information  
 elp.  
 irst, think about the differences between spoken and  
 ritten requests.

ken language  
 Would it be possible to do a couple of evenings, then? Say,  
 omorrow evening and Thursday evening?  
 m afraid not. One evening would be all right.  
 rm ... Hmm. Any chance of working through till, say, about  
 even, then?

**iting**  
*ny Bright gave me your name and address. She  
 d you had studied French at London University.  
 as wondering if you could possibly give me some  
 rmation about the course. I've got all the  
 chures that they send to all interested students,  
 I was hoping you might be able to let me  
 w what living and studying in London is really  
 .. Would it be all right for me to phone you  
 ie time for a chat? Perhaps this weekend if you  
 spare the time.*

nderline all the request phrases in the letter extract.  
 ow does the writer make the requests sound polite?

Writing guidelines p.155

2 Write one of these letters.

**Letter 1**  
 You want to study English at a language school in an  
 English-speaking country. You have received some details  
 about a school which you think would be suitable but you  
 need more information. Write a letter to the school  
 asking for further details. Follow this paragraph plan.

- 1 Say why you are writing.
- 2 Make particular requests about paying fees, lessons,  
 and accommodation.
- 3 Finish your letter concisely and politely.

**Letter 2**  
 You are planning to go on a world tour. You haven't got  
 much money so you are hoping that acquaintances in the  
 countries you will be visiting will be able to help you.  
 Write a letter to one of them asking them to help with  
 accommodation and to show you round. Follow this  
 paragraph plan.

- 1 Remind them of the last time you met and tell them  
 about your plans.
- 2 Make your requests.
- 3 Ask them politely to reply as soon as possible.

3 Exchange letters with someone who has written the same  
 letter as you.

- a Read each other's letters. Is the language appropriately  
 polite or formal? Is it clear what the writer's requests  
 are? Make any suggestions for improvements.
- b Rewrite your letter including any improvements  
 you discussed.

**Unit 8 Summary**

In this unit you have worked on the following language points.  
 relative clauses  
 emphasizing words and structures  
 informal words – nice and get

- Making and responding to requests
- Writing a letter of request

Tick ✓ the points you are confident about and cross X the ones you  
 need to revise.



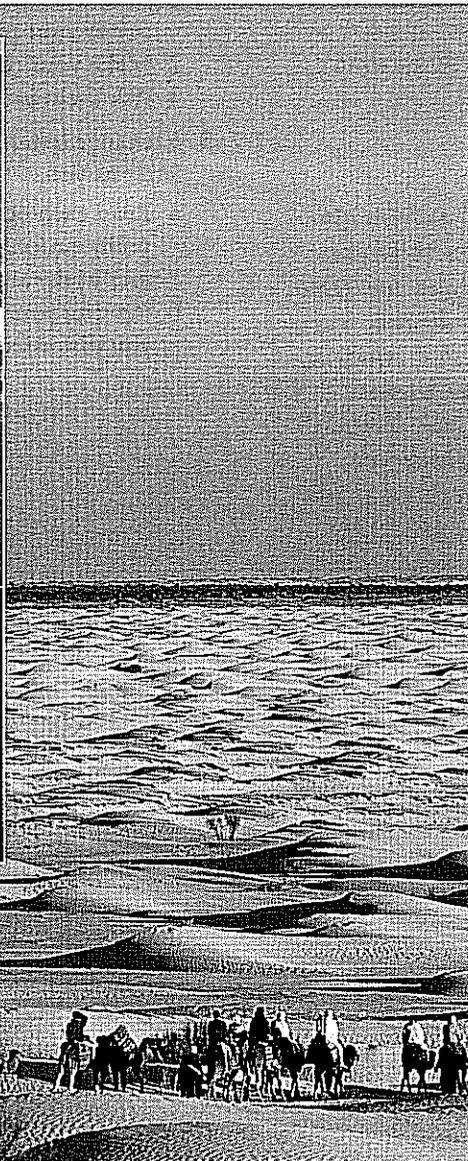
# 9 On the move

## Preview

### Your thoughts

Look at these photographs of three groups of people who live a nomadic life.

- 1 Who are the three groups? Match the pictures with these names: Gypsies, Bedouins, New-Age Travellers.
- 2 What do you know about each group?
- 3 What are the advantages and disadvantages of travelling as opposed to living permanently in one place?



### Reading

- 1 Which groups in the photographs are mentioned?
- 2 Does the text mention any of the disadvantages of travelling you discussed?

## Travelling through life

### Travellers

It is estimated that the number of travellers in England is about 90,000. 'New-Age Travellers' account for around 50,000. The remainder are gypsies.

### Where do they live?

Whereas Gypsies traditionally travelled around the country in brightly-coloured wagons, now they are more likely to live in modern caravans and stay in one place, usually a municipal campsite. New-Age Travellers follow a more itinerant lifestyle, travelling around the country in converted trucks following seasonal work and music festivals.

### Who are the New-Age Travellers?

Some New-Age Travellers are educated, literate people, many in their 20s and 30s, who are consumerist and have 'green' beliefs. In many cases it is their strong-held opinions that make them travel to the road. Others opt for

ng life for different reasons. have had their homes essed or have otherwise fallen d times.

7-Age Travellers try to live as o nature as the modern world ow. They also try to stop new pment schemes such as road- g and airport extensions.

### study

Earle is a typical New-Age er. She lives in a truck with ree children but, as she needs plement her income, Fiona nally puts on smart clothes aches in secondary schools. 'I aching to get the money I o fund my alternative lifestyle,' s. 'Initially schools I work in know that I'm a New-Age er. When I eventually mention ing colleagues say, "Oh, you ook like one of those"'

### ition

as Gypsy parents generally n primary education for their n, and withdraw them as s they reach secondary age to the working life of the family, ge Travellers do things ntly. One-third educate young n at home. The problem at secondary age. Because vant their children to get a education, many parents to come off the road and into houses so that their n can attend school regularly. en parents are dependent on lism for their livelihood, z down can be difficult.

*The Times Educational Supplement*

### son to person

at sort of travellers are there in r country? How do people feel ut these groups? What problems ey have?

uld people have complete om of movement? For nple, should they have the right ve where they want?

## Grammar – Time and reason clauses review

- 1 a Which words connect the two clauses in these sentences?
  - 1 Fiona teaches in a school when she needs extra money.
  - 2 Some people become New-Age Travellers because they have strong 'green' beliefs.
- b Which of the two words introduces a time clause and which introduces a reason clause (it answers the question why)?
- 2 Now underline the time words and phrases and circle the reason words or phrases in these extracts from the text.
  - a ... *as she needs to supplement her income, Fiona occasionally ... teaches in secondary schools.*
  - b *When I eventually mention it, teaching colleagues say, 'Oh, you don't look like one of those.'*
  - c *Because they want their children to get a proper education, many parents decide to come off the road and move into houses ...*
  - d *Gypsy parents ... withdraw them (their children) as soon as they reach secondary age ...*
- 3 a Look at the tenses of the verbs in *italics* in these sentences.
  - 1 After Ricardo *finished/had finished* university, he did his military service.
  - 2 Emma takes the dog for a walk before she *goes* to school.
  - 3 After Giuseppe *leaves* school, he'll go to work for his father.
- b What verb tenses can be used with *before* and *after* when we are referring to:
  - 1 a present situation?
  - 2 a past situation?
  - 3 a future situation?
- c What other time words or phrases could you use instead of *before* and *after* in the sentences in 3a?
- 4 What is the difference in meaning, if any, between these pairs of sentences?
  - a 1 He decided to stay on at school when he was seventeen.
  - 2 He decided to stay on at school until he was seventeen.
  - b 1 As I have time, I'll take you out for a driving lesson.
  - 2 When I have time, I'll take you out for a driving lesson.
  - c 1 When he left university, he became a New-Age Traveller.
  - 2 As soon as he left university, he became a New-Age Traveller.
  - d 1 While I was still at school, my twin brother was already working.
  - 2 When I was still at school, my twin brother was already working.

► Language commentary p.134

### Check

- 5 Choose an ending 1–6 for each beginning a–f; then link the two parts with a word or phrase from the list. Use each word or phrase at least once.

after as as soon as because when

Beginning	Ending
a People are suspicious of gypsies	1 ... there was a violent thunderstorm.
b The farmer phoned the police	2 ... it was light.
c The travellers moved off the land	3 ... it got dark.
d They set up camp by the roadside	4 ... they have a strange lifestyle.
e They didn't sleep well	5 ... the police arrived.
f The convoy set off again	6 ... the travellers started to cross his field.

- Participle clauses  
► Cause and effect

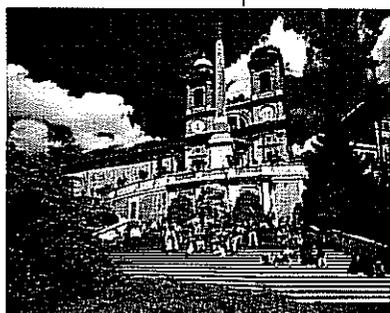
p.87  
p.89

## Reading

- 1 Look at these photographs from a magazine article and read the headline. Predict in as much detail as possible what the article is about.

As you read

- 2 Read the text quickly to check your ideas and for general comprehension.



# Tourists move in as city locals flee the big heat

Deserted streets, shuttered shops, and an eerie silence: summertime in the suburbs of any one of a number of European capitals.

The Parisians take to the countryside and the Madrileños escape to the coast. Romans visit family or head for the sea. The summer exodus from these three cities is legendary.

'You never hear French spoken during August,' said Aline Carasso, head of promotions at France's National Federation of Tourism Bureaux.

In Paris, holiday-makers depart early, as soon as schools break up in July. Major roads out of the city become clogged with motorists heading for the countryside. City suburbs are left virtually deserted.

Parisians, not surprisingly, avoid city locations for their holiday, heading instead to mountain retreats and country cottages. Children are often sent to holiday camps, where the lucky ones can enjoy outdoor pursuits while those who failed to shine in end-of-year examinations open up their schoolbooks again to cram for re-takes.

Although tourist shops remain open, businesses shut down throughout the capital, and even some food shops close their doors. For those who remain in the city, this makes day-to-day life a little more complicated.

However, all is not lost for the tourist. Paris is a welcome sight with calmer streets, and a much appreciated absence of car horns, and the city authorities strive to ensure that there is still plenty for tourists to see and do via a programme of street theatre, concert puppet shows, and other events.

The oppressive heat of Madrid in August forces many inhabitants to seek respite by the coast. Again, the streets are quieter during the day, but night-time is more hectic than ever. Spaniards tend to live at home under the eagle-eyes of their parents until a later age than many other Europeans. But as mother and father head for their holiday home in August, many youngsters make the most of the opportunity to party until sunrise.

Many open-air terraza bars and night-clubs do not get going before midnight, and locals and holiday-makers revel in the relative cool of the early hours of the morning.

Madrid tends to attract short-term visitors during the summer. Most stay just two or three days to see the sights while en route to somewhere else.

In contrast, the centre of Rome is a major tourist attraction in the summer. Traffic and locals also head for the sea and the difference in traffic levels in the capital is more noticeable than in Paris or Madrid. Ironically, travel is still difficult for the without a car because so many bus drivers are also on holiday.

Again, open-air activities, including a film festival, are organized by the city council as tourists replace locals.

Romans are now beginning to stagger their summer break, but the outskirts of the city still resemble a ghost town in August. Even bars and restaurants tend to shut down in all but the most popular tourist areas. As in Madrid, many of the businesses and offices that do remain open adopt summer working hours, closing early in the afternoon to allow staff to enjoy themselves.

The Europe

### Close up

- 1.8 What does *break up* mean here? What else can *break up*?
- 1.16 What does *shine* mean in this context? What other, more usual meanings do you know?
- 1.17 Students who fail an exam often *cram* for *re-takes*. What do these words mean?
- 1.25 + 1.37 The words *via* and *en route* are not English words. What do they mean?
- 1.30 How would you feel if you were *under the eagle-eye* of someone? What kind of eyesight has an *eagle* got?

## Interpretation

1 Do you think Parisians leave their city as soon as they can?

2 What ways do you think life is more complicated for the Parisians who do not leave the city in the summer?

## Speaking personally

- 1 Have you ever spent the summer or part of the summer in a city, either where you live or in another country? What was it like?
- 2 Do many tourists visit your city or country? Why do they come? What effects can tourists have on the people who live there?

Grammar

## Participle clauses

### Writing concepts

In written English, participle clauses can be used to link two parts of a sentence. How are the present and perfect participles formed?

1 *July Parisians go on holiday, leaving the city to foreign tourists.* (present participle)

2 *Being impatient to get away, they often drive all night long to reach their destination.* (present participle)

3 *Having spent two or three days in Madrid, foreign tourists go on to other places.* (perfect participle)

Participle clauses like these can be used as alternatives to:

Relative clauses

Time clauses

Reason clauses joined by *and* or *but*

Reason clauses

Result clauses.

Look at sentences a–f. Which type of clause does the participle replace?

a *Major roads out of the city become clogged with motorists heading for the countryside.*

b *Parisians ... avoid city locations for their holidays, heading instead to mountain retreats ...*

c *Some food shops close, making day-to-day life more complicated.*

d *Travelling around Paris in August, I couldn't help noticing how quiet the city was.*

e *Not needing to explain their every move to their parents, young Madrileños stay out till all hours.*

f *Having done well in end-of-year exams, lucky children are sent to holiday camps.*

- 3 In which other position can the participle clause come in sentences e and f?
- 4 What do you notice about the time relation between the two clauses in d and f?

► Language commentary p.134

### Exploitation

- 1 Fill the gaps with an appropriate participle clause. You will need to use the negative form in some sentences.

a \_\_\_\_\_ to speak Greek, I couldn't make myself understood.

b \_\_\_\_\_ octopus before, I didn't know if I would like it.

c The shop was full of tourists \_\_\_\_\_ souvenirs to take home.

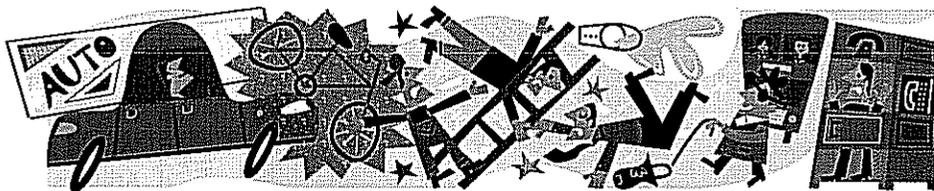
d After lunch everyone has a siesta, \_\_\_\_\_ the streets deserted.

e \_\_\_\_\_ the Acropolis on my last trip, I decided not to bother this time.

f \_\_\_\_\_ most of my money by the end of the first week, I couldn't afford to eat out for the rest of the holiday.

- 2 Fill the gaps in the story with the present participle of one of these verbs.

believe carry cause hear help hit knock over ride stare trap



Driving through a small town south of Rome, my eye was caught by a large billboard which began with the word *Automobilista!* (motorist). .....1 that the advertisement was meant to attract my attention, I momentarily took my eyes off the road and the cyclist .....2 in front of me to read it. Unfortunately, at this precise moment a policeman, .....3 a blind man, and a man with a ladder to cross the road, instructed the cyclist to stop.

.....4 at the advertisement, I ran into the cyclist, .....5 him to be thrown forward off his bicycle and to trap his head in the ladder.

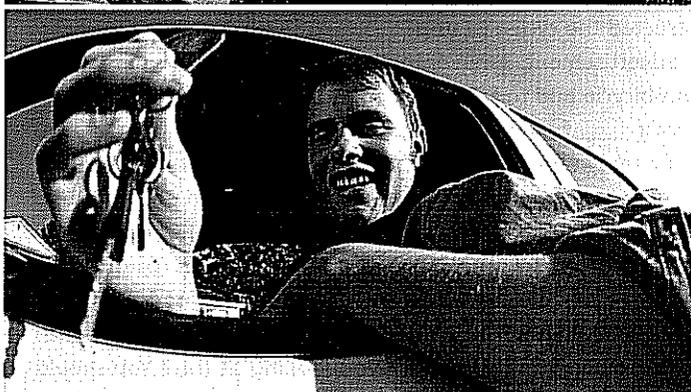
The force of the cyclist .....6 the ladder caused the man .....7 it to spin, fall over, and trap his fingers in the spinning wheel of the bicycle. Meanwhile, the ladder hit the policeman on the back of the head and knocked him unconscious.

Not .....8 all the noise, the blind man walked in front of a bus, which was carrying school children. In an attempt to avoid him, the driver was forced to go onto the pavement, .....9 a telephone box and .....10 the person inside.

I am pleased to report that no one was seriously hurt. The advertisement, which was the cause of it all, read, 'Motorist! Why are you looking at this? You should be watching the road!'

# Listening

- 1 Decide whether you agree or disagree with the following statements. Then discuss each statement in groups.
  - a People shouldn't be allowed to drive until they are 26.
  - b Young drivers take more risks than their parents do.



As you listen

- 2 You are going to listen to part of a radio broadcast about young people and driving.
  - a **9.1** Listen to Part 1 and make a note of any arguments that support statements 1a and b. Compare your ideas with a partner.
  - b Listen to Part 2 where three young people give their views on driving. As you listen, make a note of any information which contradicts statement 1b. Compare your ideas with a partner.

## Interpretation

- 1 What questions might the researchers have asked to test young people's attitude to driving?
- 2 One of the young drivers says she picked up her bad habits from being a passenger. Can you think of any bad driving habits?

## Vocabulary

- 1 What do you understand by the words and expressions in **bold** in these extracts from the radio programme?
  - a *How good a driver you are has **less to do with** your attitude.*
  - b *... it's attitude that makes some people drive like mad and overtake every car **in sight**.*
  - c *There isn't really much **in the way of** public transport.*
  - d *Me and most of my friends **stick to** soft drinks if we're driving.*
  - e *I've had **the odd** accident.*
- 2 What do you think the same words and expressions mean in these contexts?
  - a I'm thirsty. I *could do with* a drink.
  - b It seemed that an end to his problems was *in sight*.
  - c Would you mind standing over there? You're *in the way*.
  - d Athletes who don't *stick to* the rules risk disqualification.
  - e I left the house in *odd* socks. Green and blue look the same in the dark.

## Speaking personally

Are you a driver? If you are, work in a group with other drivers. Discuss these questions.

- 1 Do you consider yourself a safe driver? Have you ever been involved in any accidents? Were you at fault?
  - 2 What do you think makes a good driver?
- If you are not a driver, work in a group with other non-drivers. Discuss these questions.
- 3 How do you feel about being a passenger in a car having to rely on a driver?
  - 4 What do you think makes a good driver?

## Cause and effect

## Causative concepts

Verbs or verb constructions in 1a–h all express the idea of cause and effect. Underline the causes and circle effects in these sentences.

- 1a His attitude that **makes** some people drive like maniacs ...
- 1b They drive up really close and flash their lights. It **makes** me furious.
- 1c The desire to impress friends **causes** some young drivers to take unnecessary risks.
- 1d Driving slowly **causes** just as many accidents as driving fast.
- 1e They often end up taking unnecessary risks, which can lead to accidents.
- 1f Advertising campaigns have brought about a change in public opinion towards drinking and driving.
- 1g High accident rates for young drivers have **resulted in** higher insurance charges for this age group.

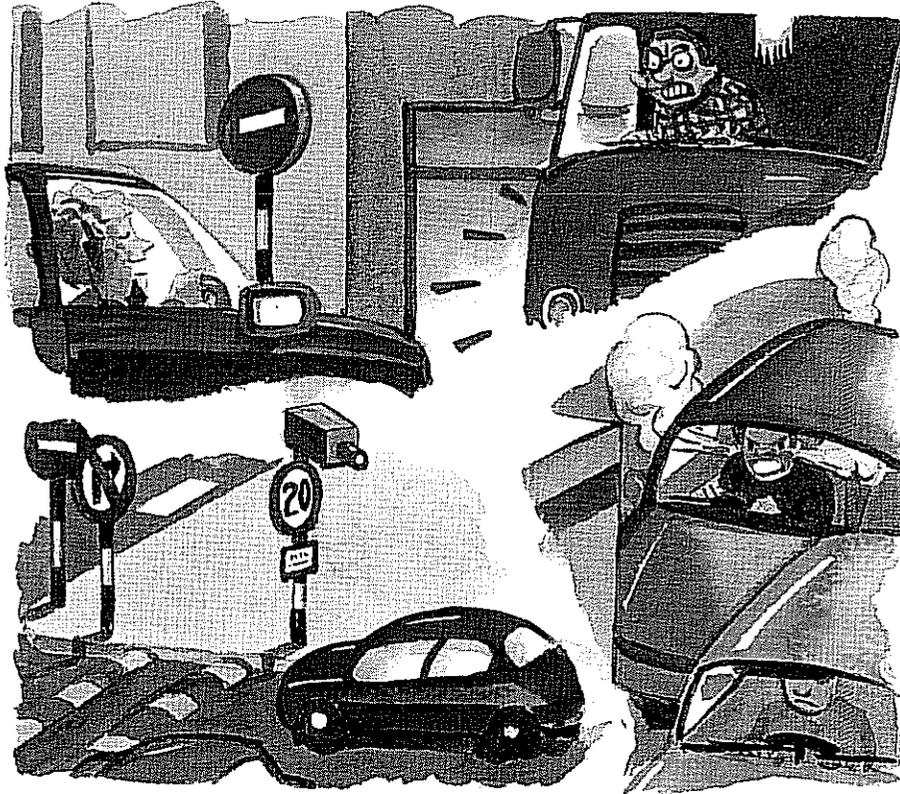
2a–h Each of the verb constructions in 2a–h are followed by:

- 2a Subject + infinitive (with or without to)?
- 2b Subject + adjective?
- 2c Subject (noun or noun phrase)?

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## Exploitation

- 1 Complete the sentence beginnings a–h, using the appropriate form of one of the cause and effect structures from 1a–g and one of the endings 1–8 below.



## Beginnings

- a Being able to drive ...
- b Cars ...
- c Poor air quality ...
- d Sitting in traffic jams ...
- e Talking on a mobile phone while driving can ...
- f Selfish driving can ...
- g The wet road surface ...
- h New tougher driving laws ...

## Endings

- 1 an increase in diseases like asthma and bronchitis.
- 2 a heavy fine.
- 3 the car to skid.
- 4 you more independent.
- 5 people irritable.
- 6 a decrease in serious accidents.
- 7 a lot of pollution.
- 8 me lose my temper.

- 2 Use your imagination to complete sentences a–c and write your own sentences for d and e.

- a Waiting for buses makes ...
- b If we build more roads, it will only lead to ...
- c Increased fines for motorists who break the law should bring about ...
- d (result in) ...
- e (cause) ...

## Free speech

- 3 Imagine that the government of your country has raised the price of petrol dramatically (for example, to five times its current price), and allowed each family to have only one car. What effect do you think this would have on:
- people's lives?
  - the economy?
  - the environment?
  - you and your family?

# Synonyms

1 Synonyms are words or phrases with similar meanings.

*The film was rather dull/boring.*

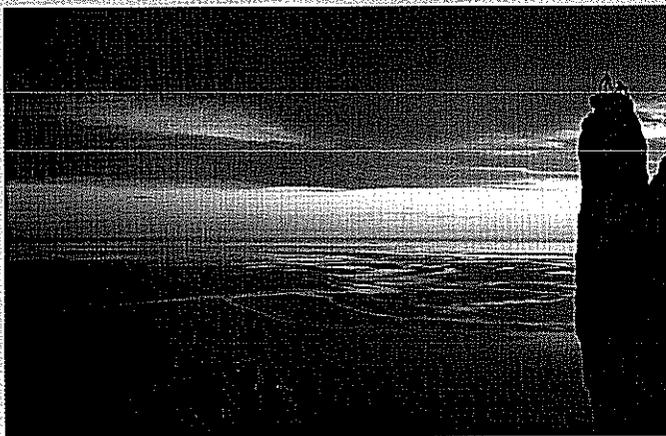
a The words on the left are all from texts in this unit.

Match each word with a synonym on the right.

- |  |             |
|--|-------------|
| 1 <input type="checkbox"/> <i>head</i>     | a choose    |
| 2 <input type="checkbox"/> <i>deserted</i> | b dawn      |
| 3 <input type="checkbox"/> <i>eerie</i>    | c decent    |
| 4 <input type="checkbox"/> <i>depart</i>   | d director  |
| 5 <input type="checkbox"/> <i>lucky</i>    | e empty     |
| 6 <input type="checkbox"/> <i>open-air</i> | f fortunate |
| 7 <input type="checkbox"/> <i>opt for</i>  | g ghostly   |
| 8 <input type="checkbox"/> <i>proper</i>   | h leave     |
| 9 <input type="checkbox"/> <i>smart</i>    | i outdoor   |
| 10 <input type="checkbox"/> <i>sunrise</i> | j stylish   |

b Write synonyms for the words in *italics* in these sentences.

- In some countries you have to *do* an entrance *exam* to get into university.
- The government *plans* to *do* a survey on the number of people who use public transport.
- Once* all the information has been *gathered*, the results will be published.
- Zoe's manners are *awful*. She always speaks with her mouth full.
- It was a long, *hard* climb, but the view from the *summit* was *spectacular*.



2 Sometimes certain words can be synonyms in some contexts, but not in others. Look at these sentences.

*In August, the Parisians take to/head for the countryside.*

*As soon as Paul got in, he headed for the fridge.*

*Head for* and *take to* are synonyms in the first sentence but *take to* cannot replace *head for* in the second sentence.

a Decide which of the words or phrases in brackets is the appropriate synonym for the word in *italics*. Check your ideas in a dictionary.

Example

He's a very *smart* (*stylish/clever*) boy. He always gets high grades.

- A lot of shops close in August, which makes *daily* (normal/ usual) life *difficult* (uncooperative/ complicated).
- The lucky children can *enjoy* outdoor pursuits. (take part in/ appreciate)
- I *learned* something interesting about David yesterday. He's been married three times before. (picked up/ discovered)
- It's *clear* we're having no success. Let's try something different. (obvious/ definite)

b Now think of a context where the other synonym would be correct.

Example

*He always wears stylish clothes.*

3 Sometimes words are synonyms, but one word is more appropriate in a particular context than another because of its register (formal/informal). Replace the formal words and phrases in *italics* with more appropriate synonyms, making any necessary changes.

Example

I'll work out an *approximate* (a rough) estimate.

- Don't let it *depress* you. It isn't the end of the world.
- I'll *distribute* the books if you like.
- I *apologize* for being rude. I shouldn't have said that.
- Anthea's parents must be *wealthy*. They bought her a Mercedes for her birthday.
- What do you do in your *leisure time*?

4 Work in pairs. Ask and answer these questions. Use synonyms for the words in *italics* in your answers.

Example

**Student A** When was the last time you *apologized* to someone and why?

**Student B** The last time I *said sorry* was about a month ago. I was late for work.

- What do you like doing in your *leisure time*?
- If you were *wealthy*, how would your life be different?
- What sort of things *depress* you?

# Language in action

## Suggestions

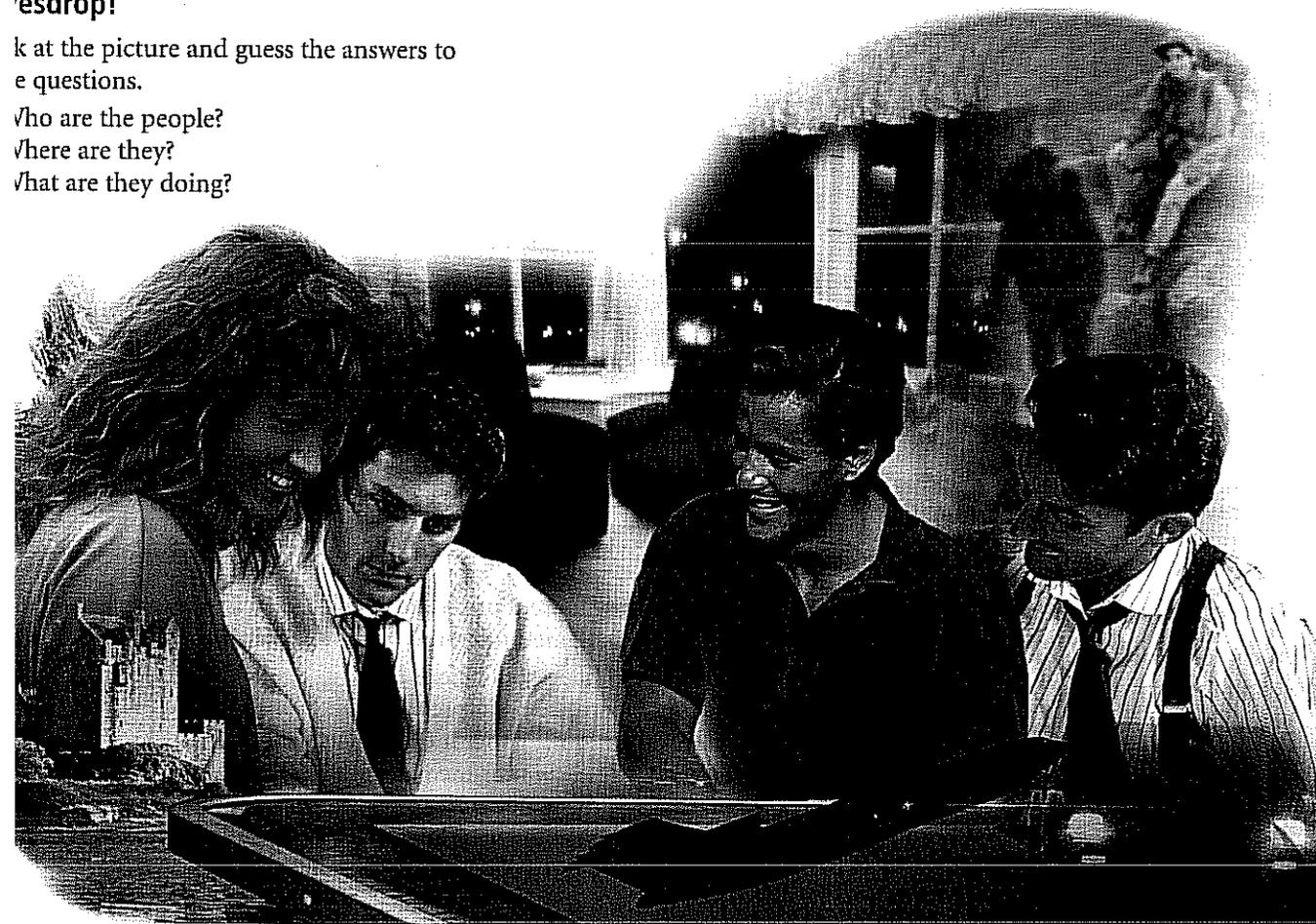
### Free drop!

Look at the picture and guess the answers to the questions.

Who are the people?

Where are they?

What are they doing?



## Listening 1

**9.2** Listen and check your ideas.

In the conversation, Nick expresses his ideas cautiously. Why do you think he does this?

Work in groups of four. Listen to the conversation again.

**Part A** Listen and note down expressions the speakers use to make suggestions.

**Part B** Listen and note down expressions the speakers use to accept suggestions.

**Part C** Listen and note down expressions the speakers use to reject suggestions.

**Part D** Listen and note down expressions one of the speakers uses to end the conversation.

Match each other the expressions you heard. Make lists with the following headings:

- making suggestions
- accepting suggestions
- rejecting suggestions
- ending conversations.

## Listening 2

**1 9.3** You are going to listen to two more conversations in which people make suggestions. As you listen, answer these questions.

- What is the conversation about?
- What suggestions are made?

**2 9.4** Read and listen to the extracts from the conversations on the next page.

**a** Mark any expressions used to:

- make suggestions
- accept suggestions
- reject suggestions
- end the conversation.

**b** Add these expressions to the lists you have already made.

### Extract 1



- R Well, look, I've, erm, ... you know, got to go, so, er ... well, what do you think?  
 J Oh, right, erm ...  
 R What do you think?  
 K Well, what about we try and combine both? I mean ...  
 J Yeah, I think that's a good idea.

- K Is it a nice idea to try and do a bit of both?  
 R Yes ... mmm ...  
 J Mmm, mmm, mmm ...  
 K Some place in London and a bit of, sort of natural ...  
 J And some countryside or something, er ... yes, the Welsh hills. Would that suit you?  
 R Well, yeah, I'd go along with that, yes.  
 J Yeah, all right then.  
 R So, I mean, we could ...  
 J Just a few days in each, sort of thing. Would



- that be a good idea?  
 K Might be a good idea ...  
 R Yes. So, I mean, we can continue this maybe ...  
 K Well, it'd be nice to make a ...  
 J Yeah ...  
 K ... you know, a sort of decision today really ...  
 J Yeah, I think it would be a good idea to do that ...  
 K What would you ... what do you want to do? Where would you take them?  
 R Well, I think outside of London. I think they see enough of London, anyway ...  
 J Mmm, I'd agree with that.  
 K So where? Where would you go?  
 R York, as I said, Edinburgh, somewhere like that. Anyway, look ... erm ... you know ... can we carry on with this maybe ...?

### Extract 2

- J Wouldn't it be a good idea to try and get that little door open? Has anybody anything we could ...?



- S Mmm ... we could try. Have you got something?  
 B Oh, I wouldn't do that!  
 K No. Don't fiddle v  
 B I wouldn't, I wouldn't do that ...  
 S Why?  
 B Well, you don't know, I mean ...  
 R Just, just, play, play with the buttons ...  
 S Well, wouldn't that be a way of letting anybody know ...?  
 K Yeah, they'll know ... Why don't we just wait? I mean it's only just ... you know ...  
 B We could, erm, bang on the door? Sir and shout?  
 J Actually, this has happened before so  
 hmm, it's nothing new.  
 S Is it?  
 J So perhaps if we just wait ...



### Features of natural conversation

*Just* is commonly used to fill a gap in the conversation or when we are hesitating. But it also has other meanings.

- 1 **9.5** Listen and match sentences a–e with the most appropriate meaning of *just* 1–5.
- Just, just, play, play with the buttons.*
  - Why don't we just, just wait ...?*
  - A Hurry up! We're going to be late!  
B I'm *just* coming. I'm *just* finishing this letter.
  - Can I *just* borrow your pen a minute?
  - I've *just* finished my course.
- To be polite when making a request, interrupting, changing the subject.
  - To show that something happened a short time ago.
  - To emphasize that something is easy or simple to do.
  - For emphasis when you are telling someone to do something.
  - To show that you are doing something or will soon finish doing something.

- 2 **9.6** What are the different uses of *actually*? Listen and match sentences a with meanings 1–5. Sometimes more than one meaning is possible.

- Actually*, this has happened before ...
  - A I imagine the weather was pretty awful.  
B *Actually*, it was quite good. It only rained once.
  - We don't *actually* allow non-members into the club, I'm afraid.
  - Actually*, it might be better if we stop for a break now.
  - A Did you know that Joe was thinking of leaving?  
B I'm not surprised, *actually*. He never really settled in, did he?
- To contradict something another person has said.
  - To make something sound less direct or more polite.
  - To introduce a personal opinion.
  - To mean *in fact* or *this is true*.
  - To introduce new information.

### Practice

- 1 a **9.7** Listen and repeat these suggestions.
- Would it be an idea to (go by train)?
  - Don't you think it'd be a better idea to (fly)?
  - We could always (hire a car).
- b Which speaker sounds enthusiastic?
- 2 **9.8** Listen and repeat these expressions for accepting and rejecting suggestions. Make sure you sound appropriately enthusiastic or unenthusiastic.
- |                        |                                   |
|------------------------|-----------------------------------|
| a That's a good idea.  | e I'm not keen on that idea.      |
| b I'd agree with that. | f I'm not sure we should do that. |
| c Great idea!          | g I wouldn't do that.             |
| d Definitely!          |                                   |
- 3 **9.9** You and a group of colleagues are planning how to celebrate a small win on the lottery. Listen and respond to the five suggestions, using appropriate expressions from 2.

## Coitation

Work in groups. In each situation you should take turns to make suggestions, and agree or disagree with each other's suggestions. Try to decide on the best plan of action.

### Situation 1

You and your friend will all arrive at the main railway station of a foreign capital city. You have planned to spend a week with a friend, who lives in that city. Your friend was supposed to meet you there but has not turned up. You have been waiting for several hours. Unfortunately, you can't phone or go round to their house as you have lost their address. You are not sure what you should do.

### Situation 2

You are on holiday in an exotic foreign country. Your hire car has broken down. You appear to be in the middle of nowhere, it will be several hours before help arrives. In two hours, you don't have a mobile phone, and you don't speak the local language.



## Writing

- You are going to write a letter containing some suggestions.
  - First, think about some of the similarities and differences between spoken and written suggestions.

### Spoken language

- J: Wouldn't it be a good idea to try and get that little door open? Has anybody anything we could ...?
- S: Mmm. We could try. Have you got something?
- B: Oh, I wouldn't do that!

### Writing

*I'm sorry to hear about your problems at work. We had a similar situation last year, but luckily we managed to resolve our difficulties quite amicably in the end. I have one or two ideas which might help. Have you considered discussing the problem directly with your colleague? As a first move, you could try inviting him for a drink after work one evening. If that doesn't work, I suggest you make a formal complaint to your manager.*

- What suggestion expressions does the letter writer use? Underline or highlight them in the extract.

### ▶ Writing guidelines p.156

- Write one of these letters. Follow this paragraph plan.
  - Refer to the letter you are replying to. Describe the problem briefly.
  - Make two or three different suggestions.

### Letter 1

You have had a letter from an old friend who moved away from your town several years ago to live in the countryside. They would like to return to the town, but are worried that they may not fit in any longer. Reply to your friend's letter, suggesting how this problem could be resolved.

### Letter 2

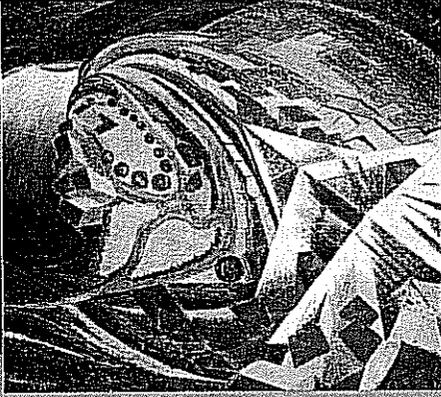
Somebody you work with has written to you from a holiday resort in another country. They are enjoying their holiday so much that they are thinking about staying there. Reply to your friend's letter, suggesting alternatives to this rather drastic course of action.

- Exchange your letter with someone who has written a different letter from you.
  - Read each other's letters. What do you think of the suggestions? Make any suggestions for improvements.
  - Rewrite your letter including any improvements you discussed.

## 9 Summary

In this unit you have worked on the following language points:  
- Time and reason clauses  
- Relative clauses  
- Use and effect

- Synonyms
  - Making, accepting, and rejecting suggestions
  - Ending conversations
  - Writing a letter making suggestions
- Tick ✓ the points you are confident about and cross X the ones you need to revise.



# 10 Playing with reality

## Preview

### Your thoughts

Under what circumstances might you:

- lie about your age or your experience?
- pretend to be another person?

Compare your ideas with a partner.

### Listening

- 1 Look at the photograph of three students in their final year at a secondary school. One of these students deceived the school, a university, and the general public by lying about their identity.
  - a Which of the three students do you think it was?
  - b Why do you think they lied?
  - c Compare your ideas with a partner.  
(If you know this true story, note down anything you remember about it.)

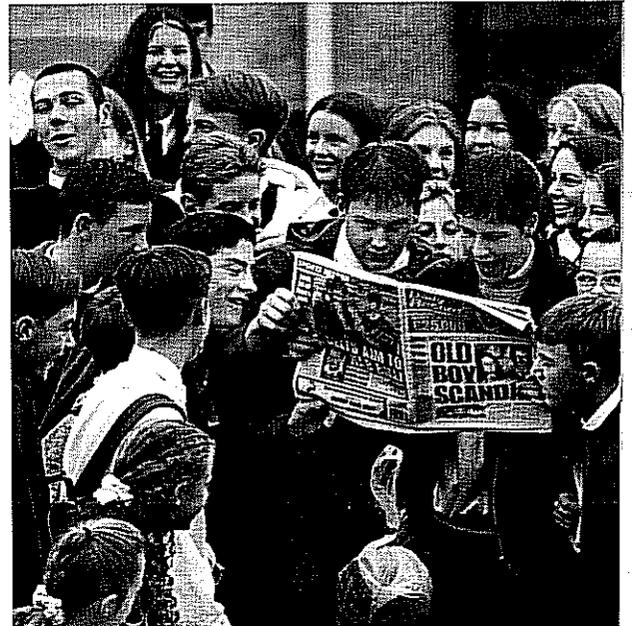


As you listen

- 2 **10.1** You are now going to listen to part of the story about the student who lied.
  - a Check whether any of your ideas or 'facts' are correct.
  - b Who is Brandon Lee?
- 3 Listen to the story again. Put the events in the order in which they happened. The first one has been done for you.

This person:

- followed a degree course in experimental pathology
- enrolled at the school
- went back to the university as a librarian
- went to Glasgow University to study medicine
- went to Canada
- had an important conversation with their father
- left university because they failed their exams
- returned to Britain
- got an unknown illness
- began a pre-medical course of study



## Ending

How do you think the story ended? Compare your ideas with a partner, then read this text.

Brandon Lee stayed at the hotel for a year, passed his exams, and was accepted by Dundee University on a medical school. Because of money problems, he had to leave during his first year, but was told he could return later. In the meantime, the headmaster of his school was informed that Brandon Lee and Brian McKinnon were the same person. The headmaster was in touch with Brandon Lee and asked him to produce his birth certificate. When he failed to do so, the headmaster contacted Dundee University and told them of his suspicions. By then the information had been passed to the press and the names of Brandon Lee filled newspapers, radio and TV news bulletins.



What do you think of what Brian McKinnon did? Could you imagine doing this yourself?

## Close to person

How far would you be prepared to go to get a job you really wanted?

Would you choose to become if you could change your identity?

## Grammar – Passives review

- Underline the passive verbs in these sentences.
  - ... he failed his exams and was asked to leave ...
  - ... that route too was blocked when he realized that his immigrant status would prevent him from completing his studies.
  - ... he had been educated by private tutors, not in normal schools.
  - He thought he might be asked for his birth certificate.
  - ... the headmaster was informed that Brandon Lee and Brian McKinnon were the same person.
  - ... the information had been passed to the press ...
- Why do we sometimes choose to use passive verbs in English? Compare these two pairs of sentences.
  - 1 Brandon Lee *had been educated* by private tutors.  
2 Private tutors *had educated* Brandon Lee.
  - 1 The headmaster *was informed* that Brandon Lee and Brian McKinnon were the same person.  
2 Someone *informed* the headmaster that Brandon Lee and Brian McKinnon were the same person.
- What is the *agent* of a passive verb?
  - In which sentences 1a–f are agents mentioned?
  - Why is no agent mentioned in the other sentences? Choose one or more of the reasons 1–4.
    - The agent is not important – the focus is on the action.
    - The agent is obvious – we already know or can guess.
    - The identity of the agent is unknown or a secret.
    - The agent is nobody in particular, or people in general.
- Say or write sentences 1a and c–f without using passive verbs.

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## Pronunciation

- How are passive verbs pronounced in natural speech? Read sentences 1a–f aloud.
  - 10.2** Listen and check your ideas. What are the weak forms of *be* in all the tenses?

## Check

- Make these sentences more formal. Rewrite them using passive verbs. The beginnings of the answers are given.
  - The university have accepted me on a course starting next week.  
I \_\_\_\_\_.
  - Nobody recognized the President in his old jeans.  
The President \_\_\_\_\_.
  - Amateur photographers sent their photos to national newspapers.  
Photos \_\_\_\_\_.
  - The police took two years to discover the fraud.  
The fraud \_\_\_\_\_.
  - They might send one of the directors to prison.  
One of the directors \_\_\_\_\_.
  - Someone has just told me I've got an interview.  
I \_\_\_\_\_.

► Passive constructions  
► The pronoun *it*

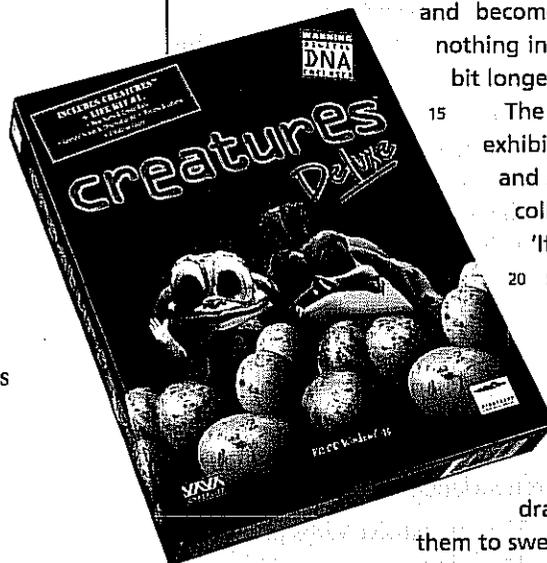
p.97  
p.99

## Reading

- Do a quick class survey to find the answers to these questions.
  - Which students in the class own pets?
  - What are the most common and the most unusual pets?
  - Are any of the pets dangerous or difficult to look after?
- Look at the article title and the photograph.
  - What does *virtual* mean?
  - Do you know any other expressions with the word *virtual*?

As you read

- What do you think is special about the pet in this article? In what ways does it 'live life to the full'?
- Make a list of the advantages and disadvantages of the norns mentioned in the article.



# Virtual pets live virtual lives to the full

Artificial life will soon reach new heights when computer owners will not only be able to play with 'virtual pets', but will be able to breed them as well.

Since breeding works as in real life, but with digital DNA, nobody knows what might ultimately result. Stephen Grand, the senior programmer responsible for developing norns, admits, 'We've no idea what we've started.'

The 'pets', furry cartoon-like 'virtual creatures' called norns, are said to be harder to care for than hamsters, but cost nothing to feed and don't make mess or smell. They will be distributed on floppy disk as 'virtual eggs' for users to hatch and feed.

It is claimed that norns respond to being slapped or tickled and can even learn simple words. After six to ten hours of computer time, they reach adolescence and become interested in the opposite sex. But there is nothing indecent about their breeding. 'They just kiss for a bit longer,' says Mr Grand.

The norns can also, apparently, get drunk or sick. They exhibit a range of groans and cries, shake or sneeze and sometimes die. Toby Simpson, one of Mr Grand's colleagues at the firm developing the program, says, 'If they're really ill, there's no reason why you shouldn't send them back to us to look at perhaps for a small fee!'

According to Mr Simpson, people who use the program will be able to exchange eggs and send creatures to one another over the Internet. 'If you're going away, you'll be able to send them on holiday,' he says. 'The drawback is that other people almost always tell them to swear.'

Although 'virtual pets' have a long history, these new creatures are more complex than anything attempted before. They have a complete simplified bio-chemistry, and you can even examine their brains to see new patterns developing. Scientists trying to develop thinking machines are believed to be interested in this feature.

The Guardian

### Interpretation

- Stephen Grand says: 'We've no idea what we've started.' (1.5) What could they have started?
  - someone who loves animals
  - someone who is interested in computer technology
  - someone with a busy, stressful life
  - someone who is lonely or bored
- Why do you think scientists are interested in virtual pets?

### Speaking personally

- Why do people own pets?
- Do you think certain kinds of people prefer certain kinds of animals as pets?
- Would you like a norn as a pet? Why? Why not?

### Close up

- 1.6 to 1.9 Why are speech marks used like this in this paragraph? If you were reading the extracts aloud, how would you say them?
- 1.10 What is the difference in meaning between *slap* and *tickle*? What effects do slapping and tickling have on 'victims'?
- 1.16 What is the difference in meaning between a *groan* and a *cry*?

## ive constructions

### oring concepts

mpare these pairs of sentences. What difference does the ive make in each pair?

The 'pets', furry cartoon-like 'virtual creatures' called norns, *are said to be* no harder to care for than hamsters.

The 'pets', furry cartoon-like 'virtual creatures' called norns, are no harder to care for than hamsters.

Scientists trying to develop thinking machines *are believed to be* interested in this feature.

Scientists trying to develop thinking machines are interested in this feature.

*It is claimed that* norns respond to being slapped or tickled.

Norns respond to being slapped or tickled.

ch of these uses of the passive apply to sentences a1, b1, c1?

b focus on the person or thing affected by the action. When you don't know or don't want to say who did the action.

b make the writing sound less personal and more formal.

it other verbs could be used instead of *said*, *believed*, and *ned* in sentences a1, b1, and c1?

ompare sentence c1 with sentences a1 and b1. Rewrite a1 and b1 starting with *It is ...*

ewrite c1 starting with *Norns are ...*

1 sentences 1a–c the writer uses passive constructions to show that he is not sure if what he is saying is true. How is the same idea expressed in these sentences?

*The norns can also, apparently, get drunk or sick.*

*According to Mr Simpson, people ... will be able to exchange eggs ...*

*They say that more and more people are buying computer pets.*

ephrase these sentences using passive constructions.

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### otation

l this advertisement for a different computer pet program.

hat is the main purpose of the program?

*KyttyKyts the screen saver you'll just love.*

kyts protects your computer screen and give you hours of fun.

ch KyttyKyts eat and drink what you offer them

ch KyttyKyts dreaming of mice and birds

ch KyttyKyts chase mice across your screen

n to KyttyKyts purr when you stroke them

fferent KyttyKyts to choose from, each with a different personality.

a day or two you'll wonder how you lived without KyttyKyts

- b Write about the program from the point of view of someone who has not used it and who has doubts about the truthfulness of the advertisement. Show doubt by using passive constructions.

Example

*It is said/claimed that these computer pets (can) eat and drink.*

- 2 Work in pairs. You are going to report a number of 'facts' to each other using passive constructions. Student A / B both turn to p.159.

Finally, discuss any of the statements that interest, amuse, or surprise you. Say which you think is or isn't true.

Free speech

- 3 a Read these newspaper headlines. What do you think each story could be about? Discuss your ideas in groups.

**GOVERNMENT HIT BY  
SCANDAL – TOP  
POLITICIAN RESIGNS!**

**ROCK STAR DENIES  
ALLEGATIONS**

**Food company  
cheating public**

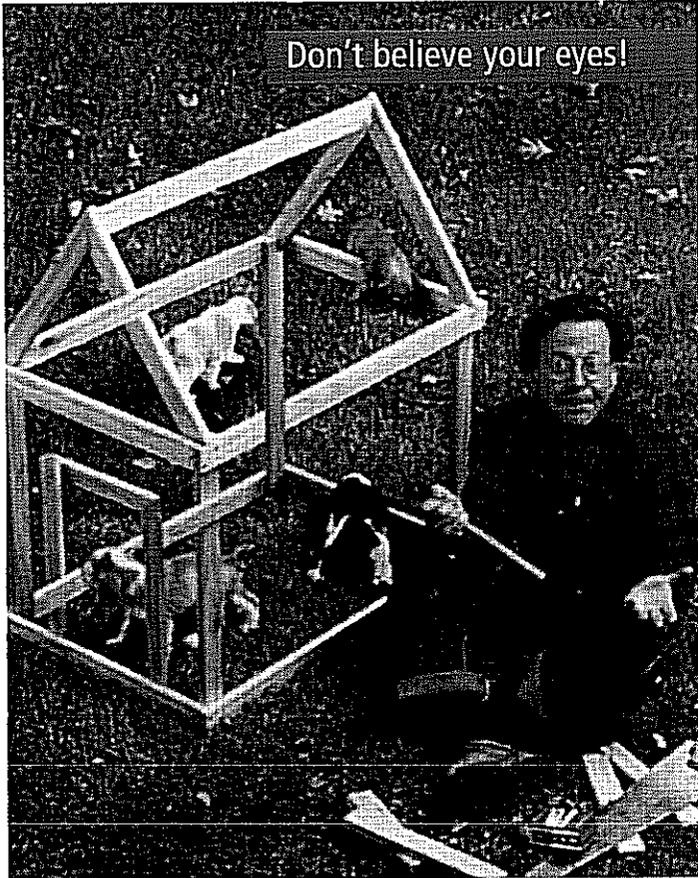
- b Talk about a similar story of public interest at the moment in your country.

Writing

- 4 Write the story behind one of the three newspaper headlines.
- Write the main details of the story in one paragraph (60–70 words).
  - Use formal language.
  - Use passive constructions to protect your sources of information and / or to express your own doubts about the accuracy of the information.

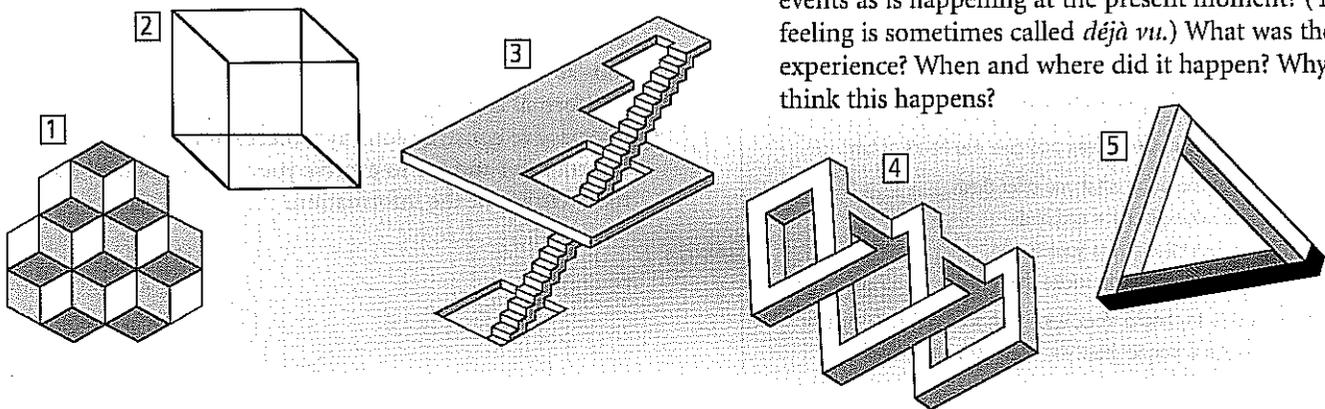
# Listening

- 1 Look at the optical illusions on this page.
  - a Do you find them intriguing or irritating? Why?
  - b Have you any ideas or theories about how the *Kennel of Confusion* in this photograph was made? (Turn to p.159 to see the answer.)



As you listen

- 2 **10.3** Listen to the first part of a popular science radio programme called *Don't believe your eyes!* Which four of the impossible objects below are described? What is the name of the object described but not shown?



- 3 a Why do you think our brains are tricked by these impossible shapes? Compare your ideas with a partner. You might find these words and phrases useful.

illusion light and shade perspective shadow signal three-dimensional visual data perception trick

- b Listen to the second part of the programme and check your ideas.

## Interpretation

- 1 What situations can you think of when people *need to convey a sense of three dimensions on a piece of paper*?
- 2 What kind of judgements are being referred to here? *They (our brains) evolved to make life-saving judgements in a world where it was vital to interpret visual information very fast.*

## Vocabulary

- 1 Think of synonyms for *look at* and *see* in these sentences from the radio programme.
  - a ... we're going to **look at** ways in which the human processes visual information.
  - b ... let's **look at** some of the impossible objects artists created ...
  - c If you can't **see** two different images, try turning the 45 degrees.
- 2 Here are some more uses of *look* and *see*. What are the meanings here?
  - a I've been *looking for* you. Where have you been?
  - b *Look at* me when I'm talking to you.
  - c He *looks like* his mother.
  - d It *looks like* rain.
  - e I *see* what you mean.
  - f I'll *see* you tomorrow.
  - g I'll *see* if I can help you to find your keys.

## Speaking personally

Have you ever had the feeling that you have already experienced in the past exactly the same sequence of events as is happening at the present moment? (This feeling is sometimes called *déjà vu*.) What was the experience? When and where did it happen? Why do you think this happens?

pronoun *it*

## Learning concepts

pronoun *it* (like *he* or *she*) is often used instead of a noun to avoid repetition. What nouns does *it* refer to in each extract?

1 When we look at any picture, the brain instantly processes the visual data and allows us to see the three-dimensional object on the flat surface, although we know *it* cannot actually be there. This illusion is commonplace – and is very useful to us. The art of painting depends on *it* for a start, ...

2 *It* can also be used as the subject of a sentence or clause when *it* does not refer to a specific noun. Match the examples a–f with the some common uses 1–5.

1 *It* is our brains, however, that sort out the information, not our eyes.

2 They evolved to make life-saving judgements in a world where *it* was vital to interpret visual information very fast.

3 *It* seems that interpreting the patterns is much harder.

4 Programmers have found *it* extremely difficult to 'teach' even super-computers to recognize quite simple images.

5 *It's* not surprising that the human brain can be fooled.

6 *It* wasn't until halfway through the present century that artists thought ...

7 *It* is for emphasis – to show that the word or phrase that follows is important.

8 *It* is to introduce a subject (an infinitive expression or another clause) that comes up later in the sentence.

9 *It* is to introduce an object (an infinitive expression or another clause) that comes up later in the sentence.

10 *It* is for expressions referring to certain conditions: the weather, time, places, and distances.

11 *It* is to be the subject of verbs relating to what appears to be true (e.g. *appear*).

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## Citation

12 *It* is to be used in sentences using a beginning, one of the *it* clauses, and a main clause ending.

## Beginnings

13 When you're on holiday,  
14 when you're travelling abroad,  
15 when you go for an interview,

16 if you want to stay healthy,  
17 after all your efforts,

*it* clauses

18 it's important/sensible ...

19 it's (not) a good idea ...

20 it would be a pity/shame ...

21 it makes sense ...

22 it would be silly/pointless ...

2 Finish these sentences about yourself. Compare your ideas with a partner.

- I find it easy to ...
- I find it very difficult to ...
- I find it impossible to ...
- I like it when ...
- I hate it when ...

3 Write five true sentences about other students in the class.

Example

*Pablo is going out with Suzy.*

Change the names of the people to make the sentences incorrect. Then read your sentences to a partner who has to respond with a true statement.

Example

Student A *Phil is going out with Suzy.*

Student B *No, he isn't. It's Pablo that's/who's going out with Suzy.*

4 Work in groups. Have short conversations on these subjects.

- today's weather compared with yesterday's
- distances between places of interest in your country

Free speech

5 Look carefully at this picture. Describe what you can see and then discuss what you think is happening.



# Metaphorical language

- 1 Many English words have *literal* and *metaphorical* meanings. The *literal* meaning is the word's most basic (often physical) meaning; the *metaphorical* meaning often involves a more abstract use of the same word in a different context. Here are three pairs of sentences in which are words used *literally* and then *metaphorically*. Work out or guess the meanings.

Literal use	Metaphorical use
a We couldn't leave the city – all the main routes were <i>blocked</i> by army tanks.	Brian McKinnon went to Canada and started a pre-medical course. However that <i>route</i> too was <i>blocked</i> when he realized that his ...
b After the accident I had to <i>bend</i> my bicycle wheel back into shape.	... let's look at some of the impossible objects artists have created by <i>bending</i> the rules.
c When the minister arrived, I took a <i>step</i> forward and shook his hand.	It is a small <i>step</i> from the Necker cube to the truly impossible tribar.

- 2 Newspaper headlines frequently use metaphorical language. Why is this?  
a Read these headlines and identify the word or phrase being used metaphorically. Can you explain its meaning? (You may need to refer to a dictionary.)

1 Prices tumble after government tax announcement

2 New company takes off after slow start

3 Government closes the door on new pay talks

4 Economic plan shot down in flames

5 Mars robot unlocks the secrets of the Red Planet

6 Frosty reception for President at New York summit meeting

- b Now use the words and phrases from 2a (with their literal meanings) in the correct form to fill the gaps in these sentences.

- I can't \_\_\_\_\_ my suitcase – I've left the key at home.
- 'It's a cold, \_\_\_\_\_ morning – you ought to wear a hat.'
- The pilot had a lucky escape when his helicopter was \_\_\_\_\_ over the sea.
- Even though it was foggy, our plane \_\_\_\_\_ on time.
- I tripped over the cat and \_\_\_\_\_ down the stairs.
- We argued for ten minutes outside his office, then he just \_\_\_\_\_ in my face.

- 3 Here are some nouns being used metaphorically as verbs.

a What are the literal meanings of the words as nouns?

b What are their metaphorical meanings as verbs?

- It was three days since he had eaten, so when the food was put in front of him, he *wolfed it down* in a few seconds.
- I know he's your brother, but you shouldn't let your personal feelings *cloud* your judgement.
- I know you're busy, but you should have a break – you've been *beavering away* all day on the computer.
- We argued for an hour, then he just turned round and *stormed out*.
- She didn't really love him, but he knew she was only *toying with* him.
- We're the same age, but John absolutely *towers over* me.

c Work in pairs or groups. Discuss these questions.

- What can be the effects of *wolfing down* your food?
- Are you the kind of person who *beavers away* at things for long periods of time?
- Have you ever been so angry that you *stormed out* of a room?



# Language in action

## Announcing decisions

### Lead-in

Look at the picture and guess the answers to the questions.

1 Who are the two people?

2 What is the relationship between them?

3 What is in the letter the woman is carrying?



### Listening 1

**10.4** Listen and check your ideas.

Which of these words best describes the tone of the conversation you have just heard? Compare your ideas with a partner.

formal   casual   informal   formal   cold

Work in pairs. Listen to the conversation again.

**Task A** Listen and note down expressions the woman uses to announce or confirm decisions.

**Task B** Listen and note down expressions the man uses to question the woman's decisions.

Exchange the expressions you heard. Make lists under the following headings:

• announcing or confirming decisions

• questioning decisions.

### Listening 2

**1 10.5** You are going to listen to two more conversations in which people question the decisions of others. As you listen, answer these questions.

- What is the relationship between the speakers?
- What decisions are being discussed?
- What is the main reason for the decisions?
- What arguments are made against the decisions?

**2 10.6** Read and listen to the extracts from the two conversations on the next page.

- Mark any expressions used to:
  - announce or confirm decisions
  - question decisions.
- Add the marked expressions to the lists you have already made.

### Extract 1

- T You don't speak Czech.  
 J No – awful, I shall ...  
 B It's quite a difficult language.  
 J Yeah, I think so, mmm, I'll have to get some lessons sorted out, won't I?  
 T Sounds a bit ...  
 J Aren't you excited? Don't you think it's great?  
 B Well, I mean ...  
 T Well ...  
 Ju I just wish I had your confidence.  
 J Oh, but it's nothing. I mean, if you want to have change in life, why not do it?  
 B Well, I mean, it just seems a big risk to me to take – I mean you've got a ... I mean,



- I know it's not an exciting job, but it's a permanent job and ...  
 J Well, yes ...  
 B You know, it just seems an awful big risk, I mean, what, just what happens if it doesn't work out?  
 T And what do you do about friends? You're leaving all your friends here. Think about that.  
 J Well, I shall make new friends and, I mean,
- I'm outgoing and sociable and I shall meet an awful lot of new people in the school I'm going to.  
 T I'm not so sure. • Sounds a bit risky to me.  
 J No, no they're a very nice lot. I've, I've talked to them quite a lot and I've, I've talked to some other people who've been there and they're very enthusiastic about it so, you know, I've got to make a move, really I've, well, I've made my mind up – I have to have a change in life, I think.  
 B Well, I think you should really, you know, think twice before you take it – it's a big decision.  
 J Well, it is a big decision and I have been thinking about it for, well, to be honest ...

and you think – what can I do at the weekend? There's nothing to do, is there? What do you do?

- Ju Oh, you read and you go for walks and you listen to music just listen to the, the countryside and it's all quiet.  
 R I mean, what would do if you ... suddenly had an emergency you got ill or ...  
 Ju Oh, well, it's not, it's



- out in the outback, there are ... we sort of ... the emergency services ...  
 R • Sounds like it.  
 S You hear terrible stories of people getting stuck when they're ...  
 R Yeah, I mean in winter.  
 S Yeah, • cut off ...  
 Ju Well, yes, you can get cut off, yes, yes. I have heard stories of that, but that, that's just a small price to pay for, for a life.

### Extract 2

- R Yes it is, it's, it's exciting, there are things to do, I mean, the country • slow death.  
 Ju Yeah, but then you can choose, you can choose to go into the city to do the pastimes you want and then you just escape to the peace and quiet of the country.  
 S Yeah, what happens if it's, like, the weekend

### Features of natural conversation

In informal speech people often leave out words or phrases which would be necessary in more formal speech or in writing.

- 1 a Look at places marked • in the extracts and work out what is missing.  
 Example  
 • Sounds a bit risky to me.  
*sounds* has no subject – *it* or *that* is missing.  
 b Here are some more everyday conversations. Work out what is missing.
- A Got the time?  
B Yes, just gone six.
  - A Nice day, isn't it?  
B Not bad.
  - A Been here long?  
B About ten minutes.
  - A Sorry. Must dash.  
B OK. See you later.
- 2 a What does the speaker imply by asking negative questions?  
*Aren't* you excited?  
*Don't* you think it's great?  
 b How are these questions different?  
*Are* you excited?  
*Do* you think it's great?

### Practice

- 1 a Before you listen to these expressions, decide which syllables you think will be stressed.  
 1 I've made up my mind – (I'm leaving).  
 2 (I'm leaving, and) I'm not going to change my mind.  
 3 My mind's made up – (I'm going).  
 4 I've decided to (go) – you won't change my mind.  
 5 I'm definitely (leaving).  
 b **10.7** Listen and check your ideas. Which syllables carry the main stress?  
 c Listen again and repeat the expressions.

### Exploitation

#### Role play

Work in small groups. Take turns to be Student A and announce a decision to the rest of the group. In each situation the rest of the group should raise doubts about the decision, ask questions, and make suggestions to the decision-maker to change their mind.

- Situation 1  
**Student A** You have decided to give up your present job and train to be one of these: a teacher, a police officer, an actor, a pilot, a circus performer. Announce your decision to a group of close friends. Make it clear you are not going to change your mind.

ation 2  
**ident A** You have decided to become a vegetarian. Announce your decision to the people you live (and eat!) with. Make it clear you are not going to change your mind.

ation 3  
**ident A** You have decided to ban smoking in the place where you work. Announce your decision to the people you work with and employ – you are the boss! Make it clear you are not going to change your mind.

## Writing

1 are going to announce decisions in writing. First, think about the differences between spoken and written decisions.

### Spoken language

I'm not so sure. Sounds a bit risky to me.  
 No, no they're a very nice lot. I've, I've talked to them quite a lot and I've, I've talked to some other people who've been there and they're very enthusiastic about it so, you know, I've got to make a move, really I've, well, I've made my mind up – I have to have a change in life, I think.  
 Well, I think you should really, you know, think twice before you take it – it's a big decision.  
 Well, it is a big decision and I have been thinking about it for, well, to be honest ...

### Writing

*After careful thought I have finally decided to leave my company and return to full-time education. I have been thinking about this move for a number of years now, but friends and colleagues have always persuaded me to think about my career, my salary, and other practical considerations. This time my mind is made up and I have accepted a place at Oxford University to study biochemistry.*

What words and expressions does the writer use to express the firmness of their decision?  
 How does the writer deal with possible doubts or questions in the mind of the reader?

Writing guidelines p.155

## 2 Choose one of these situations.

### Situation 1

Write a letter saying you are withdrawing from a committee, or any position of responsibility, in a real or imaginary organization or club that you belong to. Follow this paragraph plan.

- 1 Say why you are writing and state your main decision.
- 2 Explain briefly the reasons for your decision. Think about the objections the club may raise and make sure you answer/cover them. Say that you will not change your mind again.
- 3 Finish on a friendly note – for example by saying that you will continue to show an interest in the work of the club/organization.

### Situation 2

You have decided to move to another city or country to live and work, and you're going to announce this decision to colleagues at a party at your workplace. To make sure you can remember everything you want to say, you decide to read out a prepared statement. You want to keep your announcement brief and to the point, but include the following information in your statement.

- Say where and when you are moving.
  - Give a reason for your move, making it clear that you have thought about some of the possible problems you will face.
  - Say how much you have enjoyed working with your colleagues and wish everyone well for the future.
- 3 Exchange your piece of writing with a partner.
    - a Read each other's work. How firmly are the decisions expressed? Has your partner included enough explanation and predicted the most likely doubts in the minds of readers or listeners? Make any suggestions for improvements.
    - b Rewrite your letter or prepared statement, including any improvements you discussed.

## Unit 10 Summary

In this unit you have worked on the following language points.

passives  
 passive constructions  
 the pronoun *it*  
 metaphorical language

- Announcing / confirming decisions
- Questioning decisions
- Announcing decisions in writing

Tick ✓ the points you are confident about and cross X the ones you need to revise.

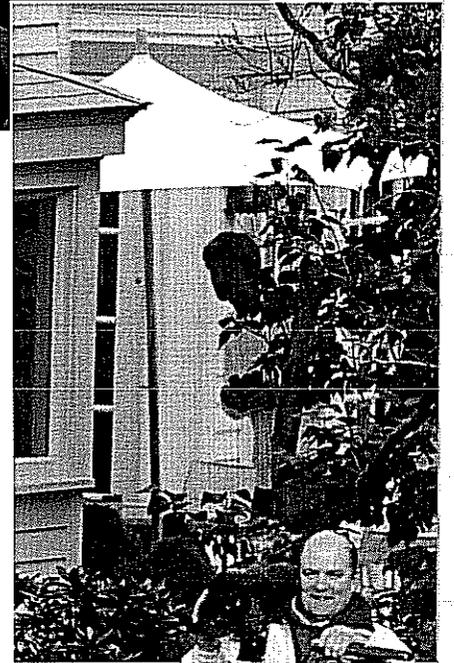


# 11 Followers

## Preview

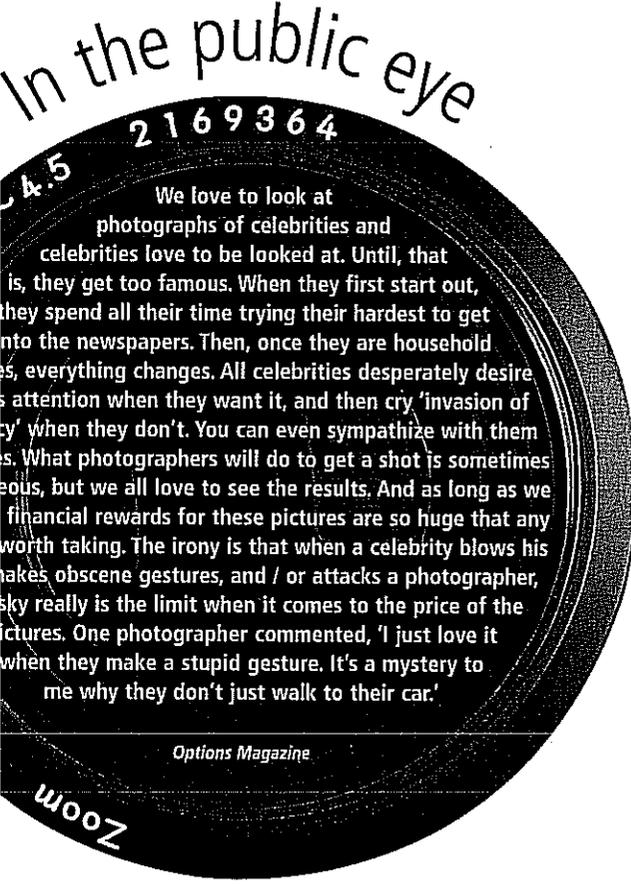
### Your thoughts

Which newspapers and magazines in your country contain the latest gossip about famous people? Who reads these publications? Why do you think they are popular?



**ding**

Work in pairs and discuss these questions.  
 Why do famous people need to have a relationship with the press? Why? Why not?  
 Why do paparazzi photographers go to extremes to get interesting photographs?  
 Read the text to find out whether any of your ideas are mentioned.



**ening**

You are going to listen to two *paparazzi* talking about their jobs. Before you listen, predict their answers to the following questions.  
 Why do you do this job?  
 How do you get your photographs developed?  
 What kinds of things are you prepared to do to get a photograph?  
 Do you think that the general public supports what you do?

Listen and check your ideas.

**on to person**

Do you think the activities of the *paparazzi* should be restricted? Why? Why not?

Should the general public have the right to know everything about a famous person?

**Grammar – Causatives review**

- 1 What are the differences in meaning between the sentences in the two groups a and b?
  - a 1 I have the photos developed.  
 2 I have developed the photos.  
 3 I develop the photos.
  - b 1 I had my room decorated before going on holiday.  
 2 I had decorated my room the previous week.
- 2 In which two sentences in 1 does the speaker arrange for something to be done? These two sentences contain causative verbs. How are these formed?
- 3 The causative verb structures, *get something done* and *have something done*, are sometimes completely interchangeable. *He has/gets his teeth checked every six months.*
  - a Which of the two forms *have* or *get* is more formal than the other?
  - b In some contexts only one of the forms is possible, and in others, one form is more usual than the other. Match these three sentences 1–3 with a use a–c, and a rule A–C.
    - 1 'Get your hair cut!', the officer shouted at the soldier.
    - 2 I had to get my car brakes fixed. They were dangerous!
    - 3 Have you had your windows cleaned recently?
    - a in the Present perfect tense
    - b to show an action is, or was urgent
    - c for imperatives (e.g. orders)

- A *have* is possible but *get* is more usual
- B *get* is used
- C only *have* is possible

► Language commentary p.136

**Check**

- 4 The words in these sentences are jumbled up. Rewrite them in the correct order.
  - a your better cooker you'd get checked. (It smells of gas in here.)
  - b you had tested your eyes have recently?
  - c having some new made bookshelves am I.
  - d cut down that get tree. (It could fall on the house.)
  - e we had resprayed after our car the accident.
- 5 Fill the gaps with a causative structure using *get* or *have* and the words in brackets. Add any other necessary words.
  - a We must \_\_\_\_\_ before winter comes or we'll freeze. (windows / repair)
  - b \_\_\_\_\_ you \_\_\_\_\_? It looks different. (hair / cut)
  - c We \_\_\_\_\_ next year. (house / paint)
  - d \_\_\_\_\_! It might have a virus. (computer / checked)
  - e Susan's handbag's been stolen from her flat. If I were her I \_\_\_\_\_ . (locks / change)

► Causative verbs and the passive; non-causative use of <i>have something done</i>	p.107
► Question tags	p.109

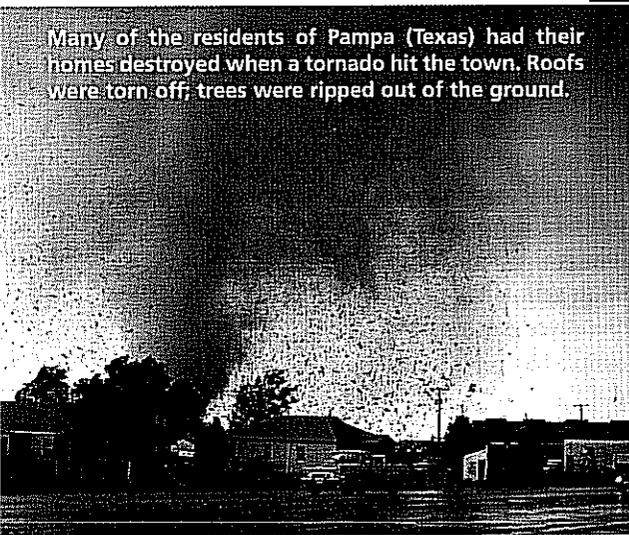
## Reading

- 1 What do you know about tornadoes? Are these statements true or false?
  - a Most tornadoes occur in the USA.
  - b Scientists can now predict exactly when and where tornadoes will occur.
  - c Tornadoes generally move forward quite slowly.

As you read

- 2 Check your ideas in the article.

Many of the residents of Pampa (Texas) had their homes destroyed when a tornado hit the town. Roofs were torn off; trees were ripped out of the ground.



# Twister-chasers

'Tornado Alley', a belt of the American Midwest, is a mecca for research scientists and amateur tornado-chasers alike during the months of May and June, the tornado season. Seeking either hard data or a pure rush of adrenalin, they flock to the vast open spaces of Oklahoma, Texas, and Kansas, armed with satellite scanners, video cameras, and a case full of maps.

Eric Rasmussen, a world authority on tornadoes, does most of his work here, where a staggering 75 per cent of the world's tornadoes occur. But not all the tornadoes happen within convenient reach of the scientists whose mission it is to understand them. 'We can predict where a tornado could form,' he said 'but we can't be sure that it will.' So quite often a team of 120 experts may travel hundreds of kilometres in a day and have a wasted journey.

Although it is known that most tornadoes develop in *thunderheads* – giant unstable clouds which reach high into the atmosphere – it is still not known how tornadoes get to the ground. Discoloured by dirt from a field, a tornado may appear as a twisting umbilical rope, a grey spinning funnel, or a hissing column of rotating debris.

At first, to the untrained eye, it may appear stationary. A tornado's typical forward progress is only around 32 kilometres per hour. The damage they cause is done by the velocity of the internal, rotating winds which can reach 400 or possibly 480 kilometres per hour. Nobody is quite sure, because most wind speed measuring equipment is destroyed when a tornado passes over it.

What can be measured, however, is the damage they cause. In the United States this century they have claimed between 15,000 and 20,000 lives. On a single March day in 1925, nearly 700 people lost their lives as seven tornadoes surged over 320 kilometres of the American Midwest. *The Tri-state Tornado*, as it became known, was the most destructive ever recorded, reaching speeds of 120 kilometres an hour and travelling for most of its journey in an unbroken straight line across Missouri, Illinois, and Indiana.

Events like that, and the Wichita tragedy of 1991, continue to fuel a search for the causes of this dangerous but curiously exhilarating phenomenon. But the answers may be many years away and tornado-chasers, professional or amateur, may be bound together, not just by obsession, but by frustration for some time to come.

### Close up

- 1.3 What does a *mecca* mean? Where is Mecca? Why is it important?
- 1.6 What is the meaning of *hard* here?
  - difficult to understand
  - factual or definite
- 1.7 What is a *flock* of sheep? What do you think the verb *flock* means?
- 1.25 *Twisting* describes the internal movement of the tornado. Which other two words in this paragraph have the same meaning?

## Interpretation

- 1 Explain the purpose of the things the scientists carry around with them.
- 2 Why does the writer describe the tornado as *a curiously exhilarating phenomenon*? What other phenomena or events could be described in the same way?
- 3 Find evidence in the text which tells you what problems scientists and tornado-chasers face when researching tornadoes.

## Speaking personally

- 1 Would you like to chase tornadoes as a hobby? Give reasons.
- 2 Have you ever experienced a tornado, a hurricane, a violent thunderstorm, or something similar at close range?

## Passive verbs and the passive; non-causative use of *have something done*

### Clarifying concepts

The passive and the causative are similar in meaning, but have a different focus. Look at the two sentences below. Which form is used to tell you who was responsible for arranging, but not doing the action? Which form is used to focus on the action?

- 1 Alex's flat *was redecorated* last month.
- 2 Alex *had his flat redecorated* last month.

In these sentences, *have something done* has a different (non-causative) meaning. What does it mean here?

- 1 He *had his telephone disconnected* because he didn't pay his bill.
- 2 We *had our roof torn off* in the storm.
- 3 Hugh *had his car stolen* at the weekend.

How can you express the sentences above in the passive?

- 1 His phone *was disconnected* because he didn't pay his bill.
- 2 Our roof *was torn off* in the storm.
- 3 Hugh's car *was stolen* at the weekend.

In which form, the causative or the passive, emphasizes the dramatic nature of the action?

### Language commentary p.137

## Collation

Look at the photograph. What effect do you think the flood has had on the farmers who live in the area?

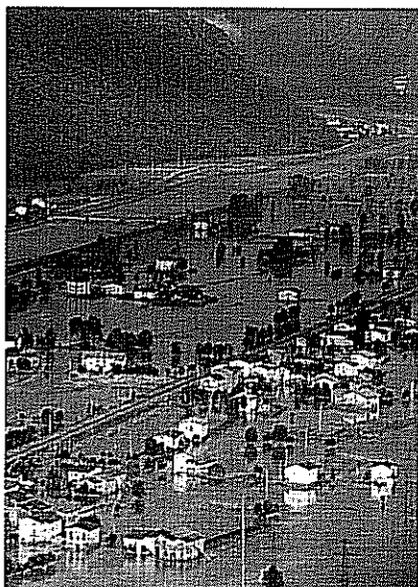
Match the nouns from list A with the verbs from list B. Sometimes more than one answer is possible.

Example  
crops ruin

- |   |           |             |       |            |
|---|-----------|-------------|-------|------------|
| A | crops     | livelihoods | trees | walls      |
|   | fences    | furniture   |       |            |
| B | destroy   | uproot      | ruin  | knock down |
|   | wash away | damage      |       |            |

Now write two sentences for each idea above. Use a passive verb in one sentence and a *have something done* structure in the other.

Example  
Their crops *have been destroyed*.  
They *have had their crops destroyed*.



## Role play

- 2 Work in pairs. Student A interviews Student B.

**Student A** You are a journalist interviewing people who have been affected by the flood. Prepare your questions.

**Student B** You live in the area which has been flooded. Prepare what you are going to say. Use the ideas in 1 to help you.

### Example

**Student A** *Have you been badly affected by the flood?*

**Student B** *Yes, we have. The farmhouse has been flooded, as you can see. We've had a lot of furniture and carpets damaged by the water – in fact almost everything downstairs has been ruined.*

- 3 Now use your ideas to prepare a short written bulletin on the floods for a local radio news programme. Use passive verbs and *have something done* in your report. Begin like this.  
*Farmers in Aylesforth woke up this morning to terrible scenes of devastation. During the night the River Ayle rose and flooded ...*

# Listening

- 1 What is a *fan*? Why do you think some fans become obsessed? What extremes do some obsessed fans go to?



- 2 You are going to listen to part of an interview with Chuck McDonald, who claims to be Elvis Presley's number one fan. What do you think he does?

As you listen

- 3 **11.2** Listen and check your ideas.

## Interpretation

- 1 Answer these questions about the interview.
- Why do you think Chuck McDonald's wife left him?
  - Why do you think Chuck McDonald's son became a fan of Elvis?
  - Why do you think Elvis Presley 'hated sunlight'?
  - Chuck McDonald says that he never actually met Elvis because *there was always too many folks between us*. Who were these people?
- 2 Notice how Chuck McDonald leaves out certain words when he speaks. Write in the missing words from these extracts.

Example

*Called him after the King ... = I called him after the King.*

- Hell, just one of those things ...*
- It's signed to me. See?*
- Course, I keep the drapes closed all the time ...*
- Matter of fact, I was at 'Graceland' day before he died.*
- Who'd have thought?*
- Greatest sorrow of my life is that I never actually met the King.*

## Vocabulary

- 1 Many words in American English are the same as in British English but some are different. What are the British English equivalents of these words?

drapes folks howdy kid mov

- 2 Work out the British English for these American English words. Use the context to help you.
- The *elevator* was out of order so we had to climb the stairs.
  - The *truck*, which was carrying logs, almost hit a pedestrian on the *sidewalk*.
  - We put our *baggage* in the *trunk*, jumped in the car, and set off on a two-week *vacation* to Florida.
  - The customer asked the waiter if he could have the *check*.
  - He loves sweet things but he knows that *candy* is bad for his teeth and *cookies* are bad for his waistline.



## Speaking personally

- Are you, or have you ever been, a fan of a sports team, sports person, movie star, or musician?
- Can you think of anyone alive today who will have as many followers as Elvis Presley 20 or more years after their death?

## Question tags

## Forming concepts

Question tags are small questions that can come at the end of sentences in spoken or informal written English. They are used to check whether something is true – a real question – or to ask for agreement.

## Pronunciation

**11.3** Listen to the sentences. Are the question tags asking real questions or are they asking for agreement? Does the intonation rise or fall on the question tag? Now, you know more about Elvis than anyone else in the world, don't you?

- a That's what you're here for, isn't it?
- b It's come out really well, hasn't it?
- c We still can't believe he's gone, can we?
- d He doesn't exactly sing it, though, does he?

What rules of pronunciation can you work out?

Use these rules on forming question tags and then match them with sentences a–j. Some sentences more than one rule may apply.

the main clause contains ...	the question tag contains ...
an auxiliary verb	an auxiliary verb
the verb <i>be</i>	the verb <i>be</i>
a negative verb, auxiliary, or modal or a negative word	an affirmative verb, auxiliary, or modal
an affirmative verb, auxiliary, or modal	a negative verb, auxiliary, or modal
non-auxiliary verb <i>have</i>	an auxiliary verb
<i>let's</i>	<i>shall</i>
no auxiliary	<i>do</i>
an affirmative imperative	<i>will</i> or <i>would</i>
a negative imperative	<i>will</i>
<i>nobody, somebody, etc.</i>	<i>they</i>
<i>nothing</i>	<i>it</i>
a modal verb	a modal verb

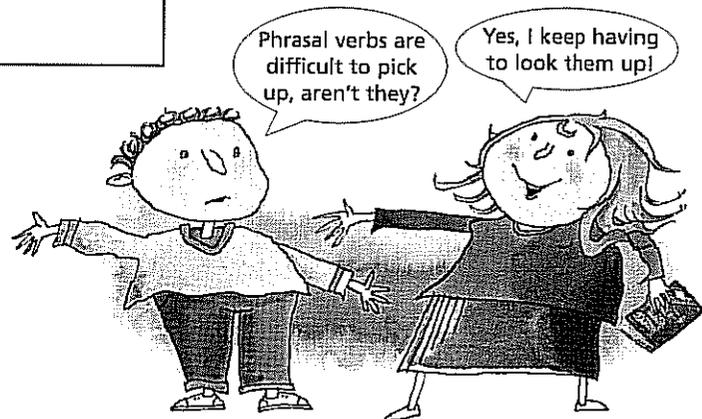
- i He never apologizes, does he?
- j Patrick left early, didn't he?
- k Don't forget to send me a postcard, will you?
- l Let's take a break, shall we?
- m He's got three sisters, hasn't she?
- n Stefan has a shower every morning, doesn't he?
- o Nobody phoned for a taxi, did they?
- p Nothing's wrong, is it?
- q You can't speak Swahili, can you?
- r Close the window, would you?

- 11.4** Read and listen to these requests. Which sentence in each pair is less formal?
- a Can you lend me ten pounds?
  - b You can't lend me ten pounds, can you?
  - c Would you give me a hand?
  - d You couldn't give me a hand, could you?
  - e Do you mind if I smoke?
  - f You don't mind if I smoke, do you?

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## Exploitation

- 1 You are going to listen to ten incomplete sentences.
  - a **11.5** Listen and write down the missing question tags.
  - b **11.6** Listen and check your answers.
  - c Listen again and repeat the sentences, using the appropriate intonation, depending on whether the speaker is checking information or asking for agreement.
- 2 a Make these requests less formal by using a negative sentence and a question tag.
  - 1 Can you come back tomorrow?
  - 2 Could you help me with my homework?
  - 3 Would you be able to come a bit later?
  - 4 Would it be possible for you to work late tomorrow?
  - 5 Do you mind if I invite Tom?
- b **11.7** Listen and check your ideas.
- 3 Work in pairs. Each think of five statements you think your partner will agree with and have a short conversation.



- 4 Work in pairs. Take turns to make requests to each other. Don't agree to the request immediately. You can begin with the questions in 2 above.

# Word-building: prefixes

## Prefixes and opposite meanings

- 1 The prefixes *un-*, *in-*, *im-*, *ir-*, *il-*, and *dis-* can be added to the beginning of some words to give them a negative meaning. Add the appropriate prefix to these words to give a negative meaning.

Example

*trained* – *untrained*

*trained* *literate* *mature* *efficiency* *approve* *legally*  
*dress* *responsible* *agree* *relevant* *practical* *experienced*

- 2 Think of definitions for five of the negative words and test your partner.

Example

*Someone who can't read is ...*

- 3 Complete the rules of use for these three prefixes.

- il-* is used before words which begin with the letter \_\_\_\_.
- ir-* is used before words which begin with the letter \_\_\_\_.
- im-* is generally used before words which begin with the letter \_\_\_\_.

- 4 **11.8** Mark the stress on the words. Does the stress change when the prefix is added? Listen and check your ideas.

- 5 Fill the gaps in these sentences with the correct form of the words in brackets. You will need to add a prefix.

Example

*Caroline's such a **disagreeable** person. She's always so **unpleasant**.* (agree)

- The decision was totally \_\_\_\_\_. We were really surprised by it. (expect)
- She was \_\_\_\_\_ dressed for the cold weather and had to borrow a sweater. (appropriate)
- The boy's mother reported his \_\_\_\_\_ to the police. (appear)
- The \_\_\_\_\_ of winning the lottery does not stop people buying a ticket. (probable)
- He writes so \_\_\_\_\_ that even he can't read what he's written. (legible)



## Prefixes and other meanings

- 1 Match the prefixes in italics with their meanings a–g. Use the example sentences 1–7 to help you.

- |   |                     |
|---|---------------------|
| 1 <input type="checkbox"/> <i>over</i>  | a many              |
| 2 <input type="checkbox"/> <i>anti</i>  | b of, or by oneself |
| 3 <input type="checkbox"/> <i>multi</i> | c again or back     |
| 4 <input type="checkbox"/> <i>auto</i>  | d against           |
| 5 <input type="checkbox"/> <i>re</i>    | e not enough        |
| 6 <input type="checkbox"/> <i>mis</i>   | f too much          |
| 7 <input type="checkbox"/> <i>under</i> | g badly or wrongly  |

- I left the vegetables cooking for an hour. So I'm afraid they were *overcooked*.
  - If you want your car to start in the winter you need to use *antifreeze*.
  - America is a *multiracial* society. There are people there from all over the world.
  - His *autobiography*, which took him three years to write, will be published soon.
  - I'll *rewind* the tape so that you can listen another time.
  - I thought the meeting was tomorrow, not today. I was obviously *misunderstood*.
  - The strikers demanded more money, saying that they were grossly *underpaid*.
- 2 Fill the gaps in these sentences with one of the prefixes 1 and answer the questions.
- They're going to build another \_\_\_\_\_ storey car park in the city centre.  
Why are most city car parks like this?
  - The captain took his hands off the controls and put the plane on \_\_\_\_\_ pilot.  
At what point in the flight would / wouldn't the pilot do this?
  - The new \_\_\_\_\_ malaria drug is 99 per cent effective against the disease.  
What general name is given to drugs like penicillin which are used to fight particular diseases?
  - I have frequently had to pay too much in shops but I have never been \_\_\_\_\_ charged.  
What do you do if you are asked to pay too much or too little in a shop?
  - The flight was \_\_\_\_\_ booked and we had to wait for the next one.  
In what other situations can this happen? Why?
  - The secretary spilt coffee on the letters and had to \_\_\_\_\_ type them.  
What other reasons might there be for doing this?
  - I haven't lost my glasses – I've just \_\_\_\_\_ placed them.  
How could you describe people who do this regularly?

# Language in action

## Likes and dislikes

### Lead-in

Look at the picture and guess the answers to the questions.

- Who are the people?
- Where are they?
- What are they doing?



### Listening 1

**11.9** Listen and check your ideas.

What are these people going to do soon?

Work in groups of four. Listen to the conversation again.

**Task A** Listen and note down expressions one person uses to say they like something.

**Task B** Listen and note down expressions used to say they dislike something.

**Task C** Listen and note down expressions used to give preferences.

**Task D** Listen and note down expressions used to give examples.

Share with each other the expressions you heard. Make lists with the following headings:

- expressing likes
- expressing dislikes
- expressing preferences
- giving examples.

### Listening 2

**1 11.10** You are going to listen to two more conversations in which people are talking about their likes and dislikes. As you listen, answer these questions.

**Conversation 1**

- a What is the subject of the conversation?
- b What different types are mentioned?
- c What type does each speaker like?

**Conversation 2**

- d What is the subject of the conversation?
- e What does the man like about the person he describes?
- f What does the woman dislike about the person she describes?

**2 11.11** Read and listen to the extracts from the conversations on the next page.

- a Mark any words or expressions used to:
  - express likes
  - express dislikes
  - express preferences
  - give examples.
- b Add the marked expressions to the lists you have already made.

### Extract 1

- J Well, I must say I prefer this, something a bit sort of gentle, classical. Puts you in the right mood, doesn't it?
- S This is sort of, a bit lift music, isn't it? Don't you prefer something a bit more ...
- J It is a bit muzak, isn't it? Yes, yes. Oh no, I can't stand that either. That's awful ...
- S Anonymous ...
- Ju Mmm, yeah, a bit bland ...
- J You're right, you're right. No, no, no, I like jazz, actually. I'm really fond of jazz.
- R Yes, I rather like that. It's good. I particularly like flamenco, though. That's what I like.
- J Oh, do you?
- R Yeah, yeah.
- J Oh, that's exciting.



- Ju Yeah, Yeah, folk's pretty good.
- S Is it?
- Ju Yeah.
- J Oh, no, no ...

- R I've never liked that ...
- J I never listen to that, no.
- S I mean, not, not sort of not, not, not boring traditional ...
- Ju Not traditional folk ...
- S Not traditional ...
- Ju ... but, yeah, trendy folk ...
- S Right, yeah, yeah ...
- J No, that's not my thing at all. Oh, gosh, no, no. I think jazz, really. And I hate pop.
- Ju Yes ...

### Extract 2

- B Have I met him?
- S I don't think so, no. Erm, you might have seen him once when you came round to our house. No, he's a really great bloke, he's ... what I particularly like about him is that he's, that he's always in a good mood, he's, he's quite difficult to sort of, to, to ruffle, he never gets bad-tempered, the sort of person,

you know that you can ring up, erm, late at night and is, and just sort of, you know, pour your heart out to him, he's, he's a great bloke.

- B So, is he your best friend, then?
- S Yeah, I suppose so. He's certainly one of my oldest friends and I suppose if I ... it's not quite the same when ... you're older to talk about best friends, but he's very good friend, yeah, yeah.

B Mm.



- S I mean, just another example. He's, erm, sort of person, you know, if you, if you break in your car and you miles from anywhere ... you can always ring him up and say, you know, 'I'm stuck. Can

you help me out?' and if he can, you know, if he can he will ...

- B That's really important, yeah.
- S Yeah, yeah.



- R Your Paco de Lucias, and all that sort of business, screaming, and wailing. It's a bit like heavy metal, I suppose ... without the amplifiers.
- S I'm afraid I really like folk music, I'm afraid ...
- R Oh!
- S Do you?

### Features of natural conversation

In Extract 2 the man frequently uses the word *you*. Find three different examples of its use. Explain what *you* means or who it refers to in each case.

### Practice

- 11.12** Listen and repeat these expressions of likes, dislikes, and preferences.
  - I hate (pop). It's awful.
  - I can't stand (heavy metal).
  - I've never liked (opera).
  - (Folk?) That's not my thing at all.
  - I'm not that keen on (classical music).
  - I'd rather listen to (jazz) than (folk).
  - I prefer (folk) to (jazz).
  - I really like (reggae).
  - I'm really fond of (salsa).
  - I particularly like (flamenco).
- 11.13** Listen and respond to the questions using expressions 1a-j.
- Work in pairs or groups. Ask each other questions to find out if you like the same kinds of music. When you answer, try to use some of the expressions in 1.

### Exploitation

Work in groups. In each situation everyone should express their real likes and dislikes.

- Situation 1** You want to go on a day trip together. Try to agree on when to go and what of day trip you want. When you have made these two decisions, try to agree precisely where to go and what to do.

- Situation 2** You want to go out for the evening together. Try to agree on two different activities, for example, the cinema and a restaurant, or a bar and a disco. When you have decided on the kinds of activities, try to agree which film, restaurant, bar, or disco to go to.



# iting

I are going to write a review of a film or an album.  
First, think about the main differences between  
expressing general personal preferences in conversation  
and in a written review.

## ken language

I'm really fond of jazz.  
Yes, I rather like that. It's good. I particularly like flamenco, though.  
That's what I like.  
Oh, do you?  
Yeah, yeah.  
Oh, that's exciting.  
Your Paco de Lucias and all that sort of business ... It's a bit like  
heavy metal, I suppose ... without the amplifiers.

# ing

In my opinion, Paco de Lucia's latest album is not as  
good as his classic *Entre dos aguas*, but it is certainly worth  
listening to.  
Usually, de Lucia's guitar playing is absolutely superb and  
his amazing voice adds the passion and excitement typical  
of flamenco music. Flamenco can be repetitive and  
predictable, but for me de Lucia's music is completely  
original. He wrote and produced all fourteen tracks on this  
album, every one is different and I would say brilliant in its  
own way.  
If you are already a fan of de Lucia, you probably bought  
it as soon as it came out. If you're new to flamenco, I  
suggest you go out and buy it today.

Underline all the opinion and preference language in  
the conversation and the written review.  
In spoken English, speakers tend to overuse words like  
*good* and *boring* when they give an opinion about  
something. What alternative words could you use?

Writing guidelines p.158

## 2 Write one of these reviews.

### Review 1

Write a short review of your favourite album or an album  
you have bought recently. Follow this paragraph plan.

- 1 Give the name of the album and the singer/group  
and briefly give your opinion.
- 2/3 Choose two or three things that you like or dislike  
about the album. Give your opinions and use  
descriptive language.
- 4 Make a final comment which summarizes or repeats  
the opinion you gave in paragraph 1.

### Review 2

Write a short review of a film you have seen recently.  
Follow this paragraph plan.

- 1 Give the name of the film and the actors and  
director. Say what kind of film it is and give a brief  
personal opinion.
- 2/3 Describe the plot and characters briefly. Then  
choose two or three things which you liked or disliked  
about the film. Give your opinions and use  
descriptive language.
- 4 Make a final comment on the film summarizing or  
repeating the opinion you gave in paragraph 1.

## 3 Exchange your review with someone who has written the same type of review as you.

- a Read each other's reviews and think about these questions.
  - Is there an appropriate balance between descriptive  
and opinion language?
  - Is there enough information?
  - Do you want to listen to the music or see the film  
after reading the review?
- b Discuss each other's reviews. Make any suggestions  
for improvement.
- c Rewrite your review including any improvements.

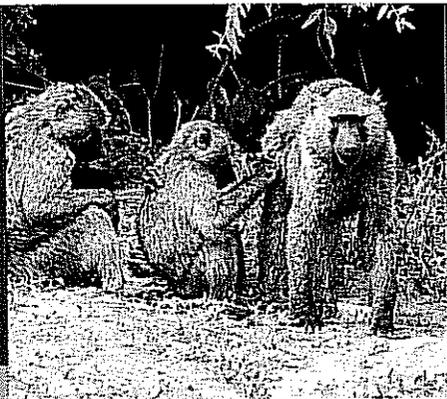
# 11 Summary

In this unit you have worked on the following language points.

- Causative verbs
- Causative verbs and the passive; non-causative use of *have*  
*nothing done*
- Question tags
- Word-building: prefixes

- Expressing likes, dislikes, and preferences
- Giving examples
- Writing a review

Tick ✓ the points you are confident about and cross X the ones you  
need to revise.

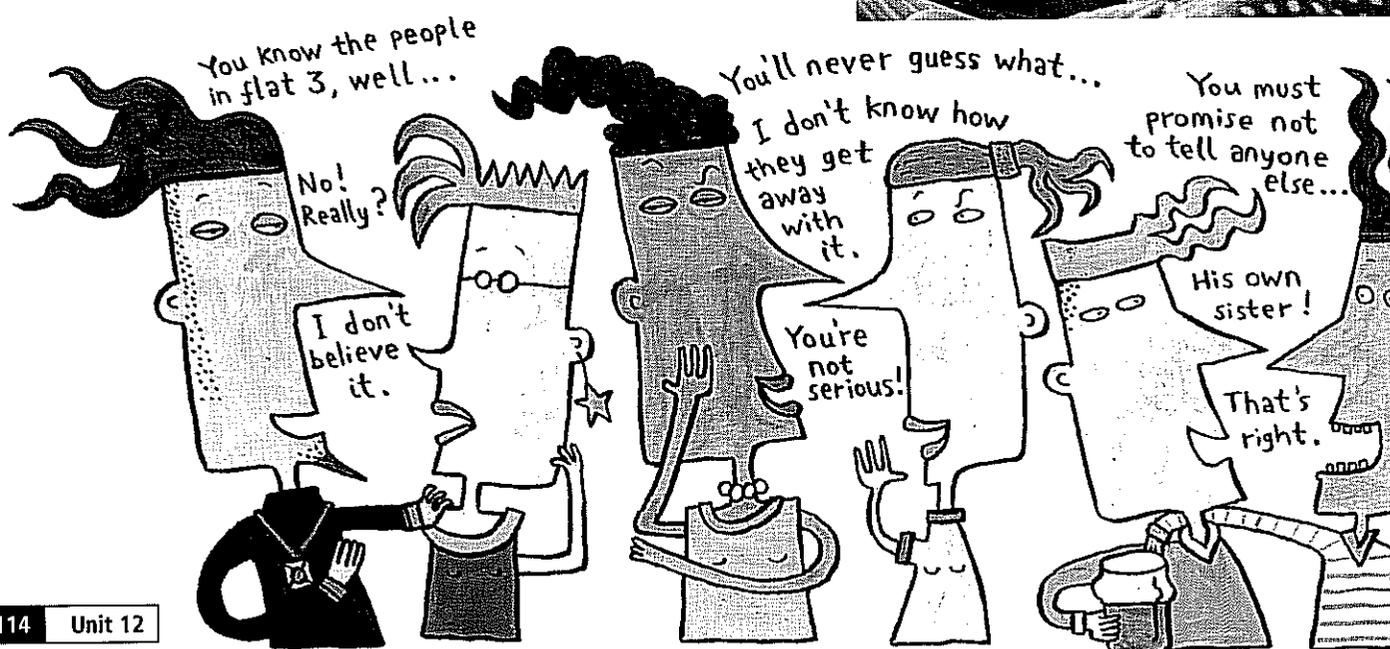


# 12 Communication

## Preview

### Your thoughts

Work in pairs. Discuss the connection between these illustrations and the title of the unit, *Communication*.



## ading

are these words and phrases related to the theme of communication? Discuss possible connections.

marriage proposal voice-sensitive (machine) chatter gossip  
silence conversation

Read these short texts and match them with three of the illustrations.

*When he told Polly he had missed her over the summer and, quite out of the blue, he asked her if she would marry him. At first she didn't take him seriously, and found it difficult to stop herself giggling. However, Edward was quite serious and repeated his proposal in a distinctly solemn tone of voice. Polly said to herself that being Edward's wife would not be an easy option, but when she read this, she told him that she loved him and accepted his offer.*

A sure sign of a technology's maturity is its arrival in the kitchen and, hot on the heels of the microwave oven, comes the listening appliance. Many people already talk to their appliances – in puzzlement ('Where's the liquidizer?'), or impatience ('Come on, boil!'), but few expect a reaction. This is now changing, as an American company showed when they demonstrated prototypes of their voice-sensitive microwave and fridge. In answer to questions from a digital display, the user replies with something like 'chicken', or 'yes', whereupon the oven will do everything except open the door.

How much time did you waste yesterday, chattering? Probably about a quarter of your entire day. And what about the quality of it? Probably not a lot. Most of it was almost certainly gossip. It's an odd thing, language. We find it terribly embarrassing to remain silent in company. We search around desperately for something to say, however insignificant. And apparently there's a curious difference between men's and women's conversations. Harry, it seems, likes to talk about Harry, while Sally talks about Susan. Ah, you say, everyone's stereotypes confirmed. Well, yes, but the interesting question is why this is so.

## Conversation to person

Do you agree that men's and women's conversations are different? How would you explain the difference?

What kinds of conversation do you enjoy most?

Do you find it embarrassing to remain silent in company?

## Grammar – Reported speech review

- 1 a Here are some examples of reported speech. What were the speaker's words?
  - 1 He told Polly that he had missed her over the summer ...
  - 2 Polly said to herself that being Edward's wife would not be an easy option ...
  - 3 She said that she spent a couple of hours every day talking to the neighbours.
  - 4 He said that he was going to buy a voice-sensitive fridge the following week.
- b Look at the sentences in 1a. What do they illustrate about reported speech? Think about:
  - tense changes
  - pronouns
  - time references.
- 2 Look carefully at the verbs in these sentences. How does the verb tense used affect the meaning of the sentences?
  - a He *said* he *had missed* her.
  - b He *said* he *missed* her.
  - c He *said* he *misses* her.
  - d He *says* he *misses* her.
  - e He *says* he *missed* her.
- 3 a Here are some ways of reporting questions. What were the speaker's actual words or thoughts in each case?
  - 1 He asked her whether she would marry him.
  - 2 He inquired where she wanted to go for the honeymoon.
  - 3 She wondered why he wanted to marry her.
  - 4 She wanted to know if he had been married before.
- b What do these sentences tell you about word order in reported questions?

► Language commentary p.137

## Check

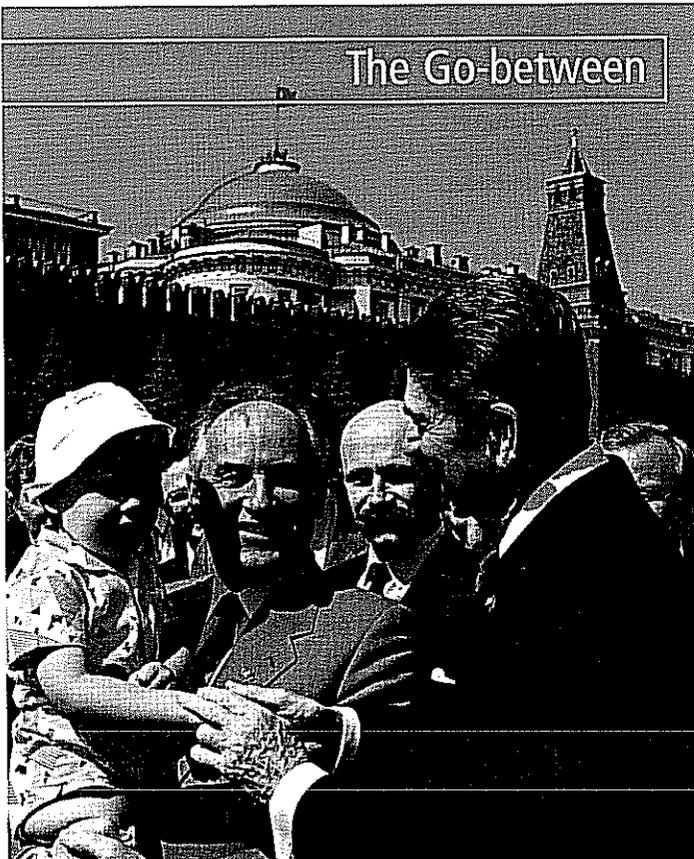
- 4 Change these direct speech sentences into reported speech.
  - a 'Have you seen Laura recently?' Chris asked Paul.
  - b 'Yes, I have,' said Paul.
  - c 'I spoke to her on the phone yesterday.'
  - d 'I'm meeting her in town this afternoon,' he said.
  - e 'Can you tell her to give me a ring?' asked Chris.
  - f 'I'll tell her if I remember,' said Paul.

- Reported speech: reporting verbs
- Infinitives or gerunds after verbs

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# Listening

- 1 Look at the photograph. The man on the left is Mikhail Gorbachev and the man on the right is Ronald Reagan.
  - a What do you know about them?
  - b Who do you think the man in the middle is?
  - c Why were meetings like this one so important in late 20th-century history?



- 2 Read this text. Does it give any more information about the answers to the questions in 1a–c?

The role of the interpreter in our century has become ever more crucial, though that's only imperfectly understood outside those tiny groups at the summit. Pavel Paleshenko was always one of the most unobtrusive figures, even when he was pictured standing at the shoulders of the two presidents. He was with Mikhail Gorbachev for many years before and after he became the President of the Soviet Union.

- 3 You are going to hear two people talking about a TV interview with a top American interpreter. Predict how these words and phrases will be used by the speakers.

the United Nations   nervous   proud   concentration  
 responsibility   international crisis   body language  
 facial expressions   world peace   brain   instant decision

As you listen

- 4 **12.1** Listen and check your ideas.
- 5 Listen to the conversation again. Answer these questions from information in the recording.
  - a What is the role of the interpreter in international politics?
  - b What is the relationship like between the interpreter and the person they speak for?
  - c What are the main problems and rewards of being an interpreter?

## Interpretation

- 1 The interpreter said the president he worked for was *a normal person*. What do you think he means by this?
- 2 What kind of *international crisis* could be caused by a translation mistake?
- 3 How could a politician get across his message without speaking?

## Vocabulary

Discuss these questions about the language used in the conversation.

- a What is the meaning of the word *funny* in: *That's funny* – *There was a programme about international relations on TV last night.*
- b Why does John use the words *claimed* and *apparently* ... *he claimed they were good friends.* ... *apparently his first job was an official visit to Moscow* ...
- c What does the word *cool* mean here? ... *that first meeting had been pretty cool* ...
- d What is *show-biz* short for? ... *he implied that the president really loved the show side of the job.*

## Speaking personally

- 1 Would you like to be an interpreter? Why? Why not?
- 2 Which aspects of the job would you like and which you dislike?
- 3 If you could work closely with or for a famous person, who would you choose? Why?

## Reported speech: reporting verbs

### Reporting concepts

Underline the reporting verbs in these sentences.

... he *said* he was just a normal person, – he *claimed* they were good friends.

... he *confirmed* that first meeting had been pretty cool, ...

... he *admitted* he felt quite proud of the part he'd played.

... he *did concede* that interpreting at that level takes incredible concentration.

He *explained* that ... the speakers themselves can use body language ...

... he *implied* that the president really loved the show-biz side of the job.

He *thought* that the president had made a real contribution to world peace.

Think about the meanings of the different reporting verbs.

What do you think the interpreter's actual words were?

Are there some more ways of reporting what people have said?

How are sentences 5 and 7 grammatically different from the other sentences?

Her mother *advised* her to study languages at university.

His teachers *told* him to work harder.

The police *warned* me not to tell anyone what I'd seen.

He left her penniless even though she *begged* him to stay.

She *insisted* she had paid for everything.

The judge *ordered* him to repay the money he had stolen.

He *denied* that he had stolen any money.

What did the speakers say in each of the sentences in 2a?

Think about the meaning of the reporting verbs. For

example, to work out the direct speech form of sentence 1,

think about different ways of giving advice.

*think you should study languages at university.*

*you really ought to study languages at university.*

*If I were you, I'd study languages at university.*

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### Quotation

**2.2** You are going to listen to someone talking about learning a foreign language. Listen to the first part of the interview.

Which languages does she mention?

Which two phrases can she say in one of the languages?

Turn the interviewer's questions and Jo's replies into reported speech using the reporting verbs in brackets.

**Int** Jo, can you speak a foreign language? (ask)

**Jo** No. (reply)

**Int** Why not? (want to know)

**Jo** I don't know. I tried at school. (say / claim)

**Jo** Now, I start off fine, everything is OK, then I get to a stage when I realize that everyone around me is talking in a language (explain) and I don't know what they're talking about. (admit)

- 2 a Work in pairs. Read the interviewer's rather formal report of the second part of the interview with Jo. What did Jo and the interviewer actually say to each other? Write their conversation.

**Student A** Write the interviewer's questions.

**Student B** Write Jo's replies.

*I wondered whether Jo blamed her bad ear, or whether it was simply that she didn't have the motivation because she didn't have to speak it very often.*

*She said that wasn't the case and confirmed that she would like very much to learn another language. She claimed that she loved hearing Italian spoken. She thought it was an absolutely beautiful language and she would love to be able to speak it. When I asked her if there were any other languages she liked, she said that she also liked German. When she had tried to learn it, she had really enjoyed it, but she just couldn't make progress. I asked her why she thought that was, and she said she seemed to have a total blank when it came to learning languages, but she insisted that she had tried.*

- b Now read your questions and answers together.

- c Listen to the second part of the interview and compare it with your version.

- 3 Write sentences about the following things.

- a The best advice you've ever received on three of these subjects.

- driving a car
- cooking
- taking exams
- making new friends
- job interviews
- learning a language



- b Some of the things your teachers or your parents used to tell you to do, or warn you not to do.

- c Compare your sentences with a partner, then tell each other more about the occasions you have described.

### Free speech

- 4 Tell a partner what you can remember about two of the following.

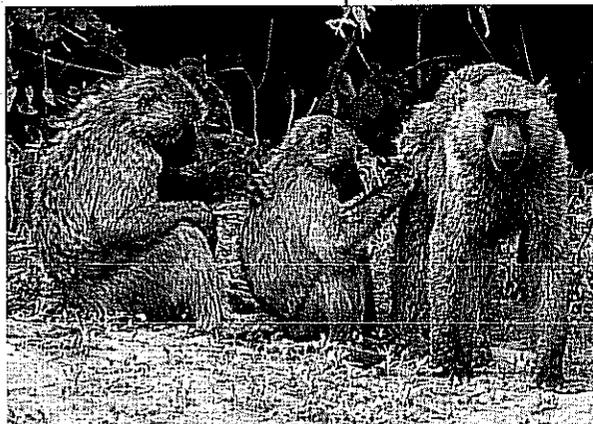
- a The last conversation you had with a member of your family.
- b A conversation you overheard in a public place, e.g. on a train or in a shop.
- c A recent conversation with someone you work with, e.g. your boss or a colleague.
- d The last conversation you had with a child.

## Reading

- 1 What do you think the connection could be between these two photographs? Compare your ideas with a partner.

As you read

- 2 Check your ideas and answer these questions.
- What kind of text is this? What is its purpose?
  - Find verbs in the text which describe the activities in the photographs.



## Did you hear about ... ?

- Research has shown that two-thirds of human conversation is taken up not with discussion of the cultural or political problems of the day, not animated debate about films we've just watched or books we've just finished reading, and certainly not nitty-gritty matters like where our next meal is coming from, but with plain and simple gossip.



Language is our greatest treasure as a species, and what do we habitually do with it? We gossip. About who's doing what with whom, and whether it's a good or a bad thing; who's in and who's out – and why; how to deal with difficult social situations involving children, lovers, and colleagues.

So why are we obsessed with gossiping about one another? Are we just natural wasters, of both time and words? Or do we witter on about nothing in particular simply to avoid facing up to the really crucial issues of life? Not according to Professor Robin Dunbar. In fact, his latest book, *Grooming, Gossip and the Evolution of Language*, the psychologist and anthropologist says gossip is one of these really crucial issues.

Dunbar rejects the conventional view that language was developed by the men in primitive societies in order to coordinate their manly hunting activities more effectively, or even to facilitate the exchange of poetic stories about tribal origins and the supernatural. Instead he suggests that language evolved among women. We don't spend two-thirds of our time gossiping just because we can talk, argues Dunbar – on the contrary, he goes to say, language evolved specifically to allow us to gossip.

Dunbar arrived at his cheery theory by studying the behaviour of the high primates like monkeys. By means of grooming, monkeys form coalitions with other individuals on whom they can rely for support in the event of some kind of conflict within the group or attack from outside it.

As we human beings are descended from a particular branch of the primate family, Dunbar concludes that at one time in our history we did much the same. Grouping together made sense because the bigger the group, the greater the protection it provided; on the other hand, the bigger the group, the greater the stresses and strains of living in close proximity to others. Grooming, which stimulates the production of the body's natural opiates, helped to ease the tensions and calm everybody down.

But as the groups got bigger and bigger, the amount of time spent on grooming activities also had to be extended to maintain its effectiveness. Clearly a more efficient kind of grooming was needed, and thus language evolved as a kind of vocal grooming which allowed humans to bond with ever-larger groups by exchanging information over a wider network of individuals than would be possible by one-to-one physical contact.

*The Irish Times*

### Close up

- 1.4 What do you think is meant by the term *nitty-gritty*? There are many double words like this in English: *walkie-talkie* and *teeny-weeny* are two more. Do you know any others?
- 1.6 + 1.14 How are the two words *species* and *crucial* pronounced? Use a dictionary to check.
- 1.8 What are the meanings of *in* and *out* in the phrase *who's in and who's out*?
- 1.13 To *witter (on)* means to talk in a particular way. Guess the meaning from the context then check in a dictionary. What does the word *on* add to the meaning?
- 1.28 What is the meaning and pronunciation of *coalition*?

## Comprehension

What are the traditional explanations for the purpose of human language?

How is Professor Dunbar's explanation different from this?

How is language more efficient than grooming?

## Speaking personally

- 1 Do you enjoy gossiping? Do you find it relaxing? Does it help you to bond with other people?
- 2 What are your favourite topics of conversation? Do you talk about different things depending on who you are with?

## Infinitives or gerunds after verbs

### Clarifying concepts

Some verbs are followed by an infinitive (*to* + verb) and others are followed by a gerund (*-ing* form).

*She debates about films we've just watched or books we've just finished reading ...*

*On the contrary, he goes on to say, language evolved specifically to allow us to gossip.*

Use the verbs below. These verbs are always followed by either the infinitive or the gerund. Write a list for each.

be attempt can't help choose consider decide  
 dislike expect fail hope imagine learn miss  
 postpone pretend prevent put off refuse resist  
 threaten

Use the verbs in sentences a–e. These verbs can be followed by either the infinitive or the gerund. In four of these sentences there is no difference in meaning. In one sentence, the choice of the infinitive or the gerund changes the meaning. What are the different meanings in this sentence?

a I'm not a morning person. I prefer *to work/working* at night.

b He started *to play/playing* tennis when he was seven years old.

c He went on *to represent/representing* his country at the Olympic Games.

d She didn't like *to admit/admitting* that I'd fallen asleep during the film.

e He continued *to read/reading* until he fell asleep.

Use the verbs in sentences a–e. These verbs can be followed by either the infinitive or the gerund. In four of these sentences there is no difference in meaning. In one sentence, the choice of the infinitive or the gerund affects the meaning. What are the different meanings in these pairs of sentences?

a Thank goodness I remembered *to book* our flight to New York.

b I remember *booking* the tickets. I did it by phone yesterday morning.

c On the way home we stopped *to give* our friends a lift. Many drivers have stopped *giving* lifts to hitch-hikers.

d We regret *to announce* that all flights to New York have been cancelled.

e I regret *travelling* by plane now. Flying always makes me feel ill.

- d 1 Where have you been? I've been trying *to ring* you all day.
- 2 I was in a meeting. You should have tried *ringing* my mobile number.
- e 1 Sorry. I shouldn't have said that. I didn't mean *to offend* you.
- 2 I'm sorry, but I'm going to say something even if it means *offending* him.

► Language commentary p.139

## Exploitation

- 1 a Make up different endings to these sentences about yourself. Continue each sentence with an infinitive or a gerund as appropriate.
  - 1 When I am older I hope ...
  - 2 I'm the sort of person who can't resist ...
  - 3 I've never denied ...
  - 4 Within the next five years I'm going to learn ...
  - 5 I'd always refuse ...
  - 6 When I'm away from home I miss ...
- b Compare your sentences with a partner.

## Free speech

- 2 Work in pairs. Using your own experience and ideas, discuss these topics.
  - The best way to give up doing something you enjoy when you know it's not good for you.
  - An occasion when you forgot to do something really important.
  - Something you'll always regret doing.
  - Something you tried to do but failed.
  - Something you expect to happen in your country in the next 25 years.

# Compound nouns

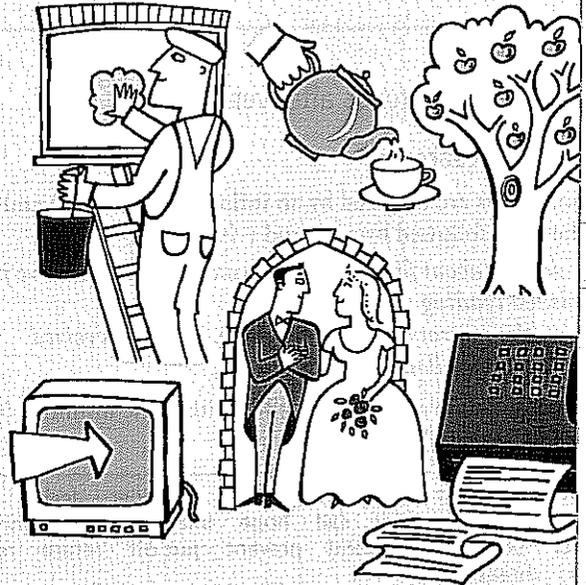
- 1 Compound nouns are made up of two or more words which together function as nouns. Underline the compound nouns in these extracts. (There are ten compound nouns altogether.)

Example

Football scandal: goalkeeper bribed to lose matches

- Drug-smuggling: university students confess
  - Church leader mobbed at airport
  - You have complained to the postman and written to your post office, but ...
  - Find out more details and ask to be sent a job application form.
  - You are a garage receptionist. One of your responsibilities is ...
  - Did they ask him what sort of part he had played in the summit meetings?
  - I've been taken ill ... and I believe I've had food poisoning.
- 2 Referring to sentences 1a–g, correct these statements about compound nouns.
- Compound nouns are formed from two nouns.
  - An -s is added to both words to form the plural of compound nouns.
  - The words that form compound nouns are written as separate words.
- 3 Compound nouns are often used in preference to longer phrases. For example, it is more natural to say *a toothbrush* than *a brush for cleaning your teeth*, and *the town centre* is better than *the centre of the town*.
- What compound nouns could be used instead of the phrases in *italics* in these sentences?
    - I've always wanted to be a *reporter for a newspaper*.
    - On several occasions I've spent the night in a *cell in a prison*.
    - As soon as I saw the *advertisement in the newspaper*, I wrote off for further information and a *description of the job*.
    - Drivers of cars* should take a test every ten years.
    - Addiction to drugs* is a problem in most countries of the world.
  - 12.3** Listen and check your ideas.

- Listen to the sentences again and repeat the compound nouns. Write them down and mark the stress.
- Look at the illustrations and answer the questions about a compound noun, using the right stress.



- What is this person's job?
  - What's the name of the thing that you make tea?
  - What kind of tree is this?
  - What's the name of this part of a television?
  - What day is this for this couple?
  - What is this?
- c **12.4** Listen and check your answers.
- 5 Compound nouns formed from an adjective and a noun have a special meaning which is different from the separate meanings of the same two words. *What's in that blue bottle? It's not poison, is it? Here, blue bottle means a bottle which is blue. That bluebottle is really annoying me. It's been flying round the room for hours. Here, bluebottle means a kind of large, noisy fly.*
- Look at these five pairs and mark the parts that are stressed. (The second in each pair is the compound noun. If you don't know the meaning of any of the compounds, check in a dictionary.)
    - a black bird / a blackbird
    - a green house / a greenhouse
    - a long jump / the long jump
    - a heavy weight / a heavyweight
    - a short list / a short-list
  - 12.5** Listen and decide which words from the list you hear.

# Language in action

## the telephone

### Pre-drop!

These three people are about to speak on the telephone to people they do not know. Look at the picture and guess answers to these questions.

Who are the people going to phone?

What will the calls be about?

How are the three people feeling?



### Listening 1

**2.6** Listen and check your ideas.

What was the exact purpose of each call?

Work in pairs. Listen to the telephone conversations again.

**Task A** Listen to the person answering the call in each conversation. What telephone-answering expressions do the speakers use? Make a note of them.

**Task B** Listen to the person making the call in each conversation. What telephone expressions do the speakers use? Make a note of them.

Share with each other the expressions you heard. Make lists with the following headings:

Expressions for answering telephone calls

Expressions for making telephone calls.

Listen again and make a list of any expressions the speakers use when they are playing for time or can't think of what to say. The most common example is *Er ...*

...

### Listening 2

**1 12.7** You are going to listen to two more telephone conversations. As you listen, answer these questions.

- Who are the people making the calls?
- What is the purpose of the calls?
- What is the mood or attitude of the callers?

**2** Listen again and read the extracts from the conversations on the next page.

**a** Mark the expressions used to:

- answer telephone calls
- make telephone calls
- play for time.

**b** Add the marked expressions to the lists you have already made.

### Conversation 1



- J ... rather ill, erm, and I'd like to make a personal complaint to him.
- H I see. If you'd like to hold on just one moment, I'll put you through to his secretary.
- J Thank you.
- Ju Hello. Can I help you?
- J Yes, as I've just explained to your colleague, I'd like to speak to Mr James, please, urgently.
- Ju Oh, I'm afraid he's not in today. Can I help you?
- J No, you can't. I want to speak to Mr James, the Chairman of the company, please. It's rather urgent. I've been taken ill on one of your airlines and I believe I've had food poisoning. Now, can I speak to Mr James in person, please?
- Ju Well, I'm very sorry, he's not in today. Maybe someone else can help you if I can't, but I'm sure if you give me all the details, I'll be able to help you.

- J Well, there's nothing more that I can say, other than I've been to my doctor and the tests have shown that I have had food poisoning on your airline. I'd like to speak to Mr James in person and nobody else. Thank you.
- Ju Oh, well, I see. I'm very sorry, but erm, I'm afraid you just can't. I can put you through to his Personal Assistant if you really insist.
- J Yes, I do. Thank you.
- Ju OK, well, if you'd like to hold on.

### Conversation 2



- K ... and I really want to talk to somebody about it.
- H I see. Can you tell me when you wrote to us?
- K Er, it was, er, it was two weeks ago. And the bill came yesterday, so really you should have, er, you know, sorted it out by now. Er, is it possible to talk to somebody?

- H No, I'm afraid not at the moment. Erm, you tell me how much the bill was for?
- K Well, er, er, well it was for £28.30, but I really need to speak to somebody, erm, who can do something about this, erm, going to be going away for a week, er, and I don't want you to invoice me again.
- H I see. And you say that you've paid this twice?
- K No, I've paid it once but you're, you're invoicing me twice and I can't afford to do it twice.
- H Well, what I can do for you is I can leave a message with the person concerned and make sure that they don't invoice you again. And that the money isn't taken from your account.
- K Well ...
- H Would that be all right?
- K Well, that, that seems fine, but I mean, somebody get back to me and let me know that ... will confirm that with me?
- H Yes, certainly, but it won't be today.
- K When will it be?

### Features of natural conversation

- a The expressions *I'm sorry* and *I'm afraid* are common in polite conversations. Find all the examples of these expressions in the extracts.

b Which of the uses of *I'm sorry* are real apologies? What does *I'm afraid* mean?
- The expression *I see* is used several times in the two conversations. When is it used and what does it mean?
- At the end of **Conversation 1**, Julie uses an unfinished conditional sentence as a polite way of telling someone to do something.  
OK, well, if you'd like to hold on.
  - How could she have finished this sentence?
  - What other more direct ways of saying the same thing could she have used?

### Practice

- a **12.8** Listen to the telephone answering expressions. Which of the two speakers sounds more polite? How does the other speaker sound?

b **12.9** Listen and repeat the expressions.
- a **12.10** Listen to the pairs of expressions. Which of the two speakers in each pair sounds determined but polite? How does the other speaker sound?

b Listen and repeat the expressions.

### Exploitation

#### Role play

Work in pairs. Take turns to be the caller, **Student A**, and the person who answers the call, **Student B**. Sitting back-to-back with your partner will make these conversations more realistic.

#### Situation 1

**Student A** You regularly receive letters for your neighbours. You have complained to the postman and written to your local post office, but the situation has improved. You have not received a reply to your letter.

**Student B** You work in the Complaints Department of the local post office. You are used to dealing with angry customers. Get as many factual details from the caller as you can and remain polite and calm at all times.

#### Situation 2

**Student A** You have seen details in the newspaper for a part-time job. You would like some extra evening work but you are not available at weekends. Find out more details and ask to be sent a job application form.

**Student B** You work in the Personnel Department of a large company which employs full- and part-time workers. At the moment you are looking for people who can work on three evenings a week and on alternate weekends. You have already had a lot of interested candidates.

ation 3

**Task A** You are going abroad on business in two days and you have been advised to get your doctor to give you injections to protect you from diseases which are common in the country you are visiting. Book the doctor's surgery to make an appointment.

**Task B** You are a doctor's receptionist. The doctors you work for are unusually busy at the moment and you have been told not to accept any more appointments for five days unless they are a matter of life and death.



**Writing**

- 1 You are going to practise taking telephone messages.
  - a First, think about the main similarities and differences between telephone conversations and a written telephone message.

**Spoken language**

**Ju** I'm afraid he's not in today. Can I help you?  
**J** No, you can't. I want to speak to Mr James, the Chairman of the company, please. It's rather urgent. I've been taken ill on one of your airlines and I believe I've had food poisoning.

**Writing**

Phone message      *URGENT*  
 For:                    *Mr James*  
 Time:                  *Tuesday 17 May 9.25 a.m.*  
 From:                  *Mrs Radley - passenger*  
 Contact:              *5511217*  
 Subject:               *Food poisoning*  
 Message:             *Mrs Radley demanded to talk to you personally. She claims she was taken ill on one of our planes and believes she has had food poisoning.*

- b How is the speaker's impatience expressed in writing?
  - c Why is the reporting verb *claims* used?
  - d Why are the verb tenses *claims* (Present simple) and *was taken ill* (Past simple passive) used in preference to *claimed* (Past simple) and *had been taken ill* (Past perfect)?
- **Writing guidelines p.158**
- 2 **12.11** You are going to listen to four telephone conversations in which people leave messages. Listen and write each person's message.
  - 3 Compare your messages with a partner.
    - a Have you used the same reported speech forms?
    - b How have you conveyed the speaker's attitude in each case?

**Unit 12 Summary**

Check the unit you have worked on the following language points.

- Reported speech
- Reported speech: reporting verbs
- Infinitives or gerunds after verbs

- Compound nouns
- Expressions for making and answering telephone calls
- Expressions to use when you can't think of what to say
- Writing telephone messages

Tick ✓ the points you are confident about and cross X the ones you need to revise.

# Language commentary

## Unit 1

### ► Present tenses

#### a Present simple

In general, the Present simple expresses the idea of permanence. Here are some common uses:

- 1 to refer to something that is always true.  
*... wood **does not conduct** heat well.*
- 2 to refer to a regular action or experience (habit).  
*I **attend** two or three conferences a year...*
- 3 to refer to future time when a timetable or schedule is involved.  
*I **fly** to New York on Sunday.*

#### b Present continuous

In general, the Present continuous refers to temporary actions or situations. Here are some common uses:

- 1 to refer to an action that is happening now – at the moment of speaking.  
*He's **staring** at me and his tongue **is going** in and out.*
- 2 to refer to an action that is happening around now, but not necessarily at the moment of speaking.  
*I'm **going out** with a boy I was at school with.*
- 3 to refer to situations or trends that are true at the present time.  
*More and more people **are taking** it (fire-walking) **up** as a regular activity.*
- 4 with *always*, to refer to irritating habits or frequent but unplanned occurrences.  
*He's **always losing** his keys.*
- 5 to refer to future arrangements.  
*We're **meeting** our friends in Paris next Tuesday.*

Note Certain verbs are rarely used in the continuous form. See Action verbs and state verbs below.

### ► Aspect

*Aspect* is a term which describes the nature of an action. There are two aspects in English: the continuous (or progressive) aspect and the perfect aspect.

#### a Continuous aspect

We choose the continuous aspect when we want to make it clear that we are interested in the temporary or continuous nature of an action.

*He **was walking** home yesterday evening (when he was attacked).  
I'm **reading** a book about computers (and I have got 20 more pages to read).  
This time next week, I'll **be sunbathing** on a beach in Australia.*

#### b Perfect aspect

We choose the perfect aspect when we want to show that a completed past action still has a connection with, or a relevance to, the present.

*I've **walked** home every night this week (and now I feel much healthier).*

*I've **read** three books about computers (so now I know a lot about the subject).*

Or a connection with, or a relevance to a more recent past time.

*By the time he was six, Mozart **had composed** many pieces of music.*

#### c Simple verbs

Verbs which are not continuous or perfect are called simple verbs. The simple form of a verb does not indicate a particular way of thinking. It conveys facts about the past or the present.

*I **walked** home yesterday evening.*

*I **always drink** coffee for breakfast.*

### ► Action verbs and state verbs

#### a Action verbs

Action verbs express the idea of activity or change.

*As I was driving home my car **skidded** and **crashed** into a wall.* Here *driving*, *skidded*, and *crashed* are action verbs.

Action verbs are used in all forms.

#### b State verbs

State verbs refer to conditions rather than actions, and to situations which stay the same, or which only change slowly. *Although I **have** lots of acquaintances, I **don't know** many people really well.*

*I **understand** Russian, but now I **want** to learn to speak it.*

Here *have*, *know*, *understand*, and *want* are state verbs. State verbs are not normally used in the continuous form.

There are five groups of state verbs.

Being	appear*	seem	exist*	consist of	involve
	look*	mean	resemble	weigh*	
Having	own	belong	contain	hold*	include*
	possess	have	involves		
Opinions	agree	believe	consider*	disagree	do
	expect*	hope*	imagine*/	know	presume
	realize*	suspect*	think*	understand	
Feelings	dislike	envy	fear	hate*	like*
	mean*	mind	regret*	respect	trust
Senses	feel*	hear	taste	see*	smell*

\*These can also be action verbs.

- bs with both state and action meanings
- ne verbs with more than one meaning can be state verbs
- l action verbs. When they are used as action verbs, they
- be used in the continuous form. (Here are some examples.)
- weigh** I **weigh** 120 kilos. (This is how heavy I am.)  
The shopkeeper is **weighing** the fruit.  
(He is finding out how heavy it is.)
- appear** He **appears** to be much happier than he was.  
(He seems happier.)  
He is **appearing** in Hamlet at the National  
Theatre. (He is acting in Hamlet.)
- consider** Most people **consider** work to be important.  
(They think or believe this.)  
I am **considering** changing jobs.  
(I am thinking about the possibility.)
- have** My sister **has** flu. (She is ill.)  
My sister is **having** lunch. (She is eating food.)

## Unit 2

### Past simple and Past continuous

- Past simple**
- Past simple is used to refer to:
- Completed actions or events that happened at a particular time in the past.  
*One Friday morning I went into a phone box, rang the fire brigade ...*
- Completed actions or events which took place over a specified length of time in the past.  
*He worked in New York from January to May last year.*
- Actions that were habitual or repeated over a period of time.  
*He looked after me whenever my mother was at work.*
- Past continuous**
- Past continuous is used to refer to:
- Actions or events in progress when another action took place.  
*He found the drink the next day when she was doing the housework.*
- Temporary actions which provide background information to a past event.  
*One particular afternoon I was watching television ...*
- Two or more continuous actions in progress over the same period of time.  
*He was dozing in an armchair while I was playing with my toys.*
- Repeated actions which form a background to an action or event.  
*At that time I was taking medicine twice a day.*

### Past perfect

- a **Form**
- There are two forms of the Past perfect:
- 1 the Past perfect simple.  
*We arrived at the station ten minutes after the train had left.*
- 2 the Past perfect continuous.  
*I went to bed early last night. I'd been travelling since dawn.*
- b **Continuous**
- 1 This is used to stress the continuity of an action.  
*I went to bed early last night. I'd been travelling since dawn.*
- 2 It also shows that an action was still in progress and had not been completed at a particular time in the past.  
*I'd been waiting for the train for over an hour when they announced that it had been cancelled.*  
This means I was still waiting when the announcement was made.

- c **Use**
- The Past perfect is used to:
- 1 clarify the order in which a number of past events happened. (They are often used with time conjunctions, like *when, after, as soon as* etc.).  
*When I'd finished working, I had breakfast.* (Here the use of the Past perfect shows that the speaker finished working and then had breakfast.)
- 2 say what was completed before a specific past time.  
*By seven o'clock this morning, I'd done three hours work.*
- 3 explain past events or situations.  
*I'd eaten hardly anything the day before, so I was really hungry.*
- 4 provide background information to past events or situations.  
*It had been a tiring day. I'd been working since five a.m.*  
*By midday, I was almost asleep.*

- Note**
- 1 In everyday use, once the sequence of past events has been established by one or two Past perfect verbs, speakers often use Past simple verbs.  
*The accident happened at three o'clock in the afternoon. I remember the day very well. We'd left home early and had spent the morning exploring the area. We stopped in a village and had lunch at a small hotel.*
- 2 Another common use of the Past perfect is in reported speech.  
Actual words: *I wrote to you last week.*  
Reported speech: *He said he had written to me the previous week.*

### used to / would

Both *used to* and *would* are used as alternatives to the Past simple, especially when we are remembering past habits and states or comparing the past with the present.

- a **used to**
- 1 *used to* can refer to:
- repeated past actions that no longer happen, or that did not happen in the past but happen now.  
*In my parents' house, I used to suffer from repeated bouts of bronchitis ... (But I'm better now.)*

- 2 past conditions or states that no longer exist, or that did not exist before but exist now.  
*She **used to have long blonde hair.** (Now her hair is dark or short.)*  
*I **didn't use to like classical music.** (But I like it now.)*

**b would**

*would* can refer to habitual past actions (like *used to*), but it cannot be used to refer to states.  
*My grandfather **would often talk about his childhood.***  
 NOT *My grandfather **would have long hair and a beard.***

**Note**

- Used to* is like a regular Past simple verb.  
*I **used to ride a bike.** (statement)*  
*I **didn't use to ride a bike.** (negative)*  
*Did you **use to ride a bike?** (question)*
- There are three negative forms of *used to*.  
*I **didn't use to believe in ghosts.** – most common*  
*I **used not to believe in ghosts.** – less common / more formal*  
*I **never used to believe in ghosts.** – more emphatic*
- used to* can only refer to general past time, not specific lengths of time in the past.  
*We **used to live in Greece.** NOT *We **used to live in Greece for ten years.****

## Unit 3

### ► Futures – will, going to

**a will + infinitive**

The *will* future is used to express:

- predictions or expectations.  
*Over the next 50 million years the continents **will break up.***
- future facts or certainties.  
*I'll **be 22 next Friday.** Can you come to my party?*
- offers and spontaneous decisions about the immediate future.  
*Don't worry about catching the train. I'll **take you home.***
- promises and threats.  
*I'll **write to you every single day.***  
*If you don't leave immediately, I'll **ring the police.***

**b going to + infinitive**

The *going to* future is used to express:

- predictions based on present evidence or prior knowledge.  
*We know from measuring the temperature that sea levels are **going to rise.***  
*My sister is **going to have a baby.***
- future plans or intentions.  
*I'm **going to stop listening to weather forecasts.***

**c Other ways of expressing future ideas**

- The Present continuous is used to refer to definite future arrangements.  
*I'm **getting married next Saturday.***
- The Present simple is used to refer to a future timetable or schedule.  
*My plane **leaves at three o'clock this afternoon.***

### ► Future continuous and Future perfect

**a Future continuous**

The Future continuous is used:

- to predict actions or events in progress at a particular time in the future.  
*This time next year I'll **be studying at university.***  
*In twenty years' time, he'll probably **be running his own business.***
- to predict probable future trends.  
*Fewer people **will be paying tax.***  
*In the 21st century more and more people **will be working from home.***

**Note** By contrast, the Future simple (*will*) predicts future facts.

- to refer to fixed, decided plans, or actions that will happen in the normal course of events.  
*I'll **be seeing Paul this evening.** I'll tell him you called.*  
*Will you **be writing to your sister this weekend?***

**b Future perfect**

- There are two forms of the Future perfect: simple and continuous.  
*I'll **have finished this book by tomorrow.***  
*On 23 April we'll **have been living here for ten years.***
- The Future perfect is used to refer to actions or events which will be completed before a particular time in the future.  
*By 2100 nations as we now know them **will have broken up.***  
*When she retires next year, she'll **have been working for her company for over forty years.***

### ► The language of contrast: but, however, although

We can use a number of words and phrases to express contrast.

**a although / (even) though**

These can be used to start a sentence or between clauses in a sentence.

***Even though** scientists have proved the earth is round, so many people still think it's flat.*  
*Some people still think the earth is flat, **although** scientists have proved that it's round.*

In conversation *though* is sometimes used at the end of a sentence.

*I've got a terrible headache. I'm still going to work, **though.***

**b but**

*But* can introduce words, phrases or clauses.

*The challenge is not to cover 100m in the shortest time, **but** to cover it in one hour.*

*Some people think the earth is flat, **but** I know it's round.*

## Unit 4

### ► Rules, needs, duties, and advice

Many of the verbs which are used to express rules, needs, duties, and advice are modal verbs. Here is a summary of their uses.

#### a *must*

- 1 *Must* is used for rules, law, or obligations and expresses the authority or strong feelings of the speaker or writer.  
*If you threaten your child, you must carry out the threat.* (The speaker firmly believes this.)  
*All passengers must wear seat belts.* (This is a law.)  
*I must write to my sister.* (This an obligation I feel.)
- 2 *Must* can also be used to express feelings of enthusiasm or seriousness.  
*I've been shopping all day. I must show you what I've bought.*  
*You must believe me – it's the truth.*

#### b *have to / have got to*

*Have to / have got to* are also used for strong rules, laws and obligations. But unlike *must*, they express the authority of a third person, rather than the speaker. The speaker passes on the message.  
*Sorry, but you have to wear a seatbelt in the car.* (I am not telling you to do this – I am just reminding you about the law.)  
*I've got to write to my sister.* (This is a family duty – I am expected to write.)  
*Parents have to send their children to school.* (This is an obligation imposed by society.)

Note *Have got to* is more informal than *have to*.

#### c *need to*

- 1 *Need to* is used to express an internal necessity rather than an obligation or a desire.  
*We're really tired – we need to rest.*  
*To stay healthy people need to have a balanced diet.*
- 2 *Need* can be followed by an *-ing* form verb instead of a passive verb.  
*The cat needs feeding.* (The cat needs to be fed.)

#### d *ought to*

*Ought to* expresses moral obligation or responsibility, and is often used to give strong advice or to remind someone (including yourself) about a duty.  
*You ought to set a good example (to your children).*  
*I know I ought to tidy my room, but I haven't got the time.*

#### e *should*

Like *ought to*, *should* can be used to express moral obligation and to give advice, but is not quite as strong as *ought to*.  
*You shouldn't ask your child to make decisions.*  
*You should consult people before you make important decisions like that.*

#### *never*

*never* is more formal than *but*. It can be used in different sentence positions but it cannot link clauses in the same sentence.

*Johny believes in slowness. However, he insists that speed has its place.*

*Johny believes in slowness. He insists, however, that speed has its place.*

*Johny believes in slowness. He insists that speed has its place, however.*

#### *in spite of / despite*

*In spite of / despite* are used to refer to a contrast that is surprising in view of what has already been said or shown.

*In spite of / Despite all the evidence, some people still think the earth is flat.*

*In spite of / Despite having\* almost no money, we enjoyed our holiday.*

*In spite of / Despite the fact that we had no money, we enjoyed our holiday.*

\**in spite of* and *despite* can be followed by a noun or the *-ing* form of a verb.

#### *instead (of)*

*Instead* introduces a contrasting alternative. It can be used in different ways.

*Instead of doing lots of things at once, instead, do one thing at a time.*

*Instead of doing a lot of things at once, do one thing at a time.*  
*Do one thing at a time, instead.*

*In fact / Actually* expresses a definite, black-and-white contrast.

*This year we're going to Italy for our holidays not Spain.*  
*It is sometimes followed by another word or phrase to emphasise that contrast.*

*Everyone has two holidays a year. In fact / Actually most people don't even have one.*

#### *rather than*

*Rather than* is similar in meaning to *not*.

*Speed rather than patience, power rather than money, are the qualities needed to win ...*

#### *while / whereas*

*While / whereas* are used to refer to a balance between contrasting facts or ideas. Both words can start a sentence or a clause.

*While / Whereas most people prefer summer, my favourite season is winter.*

*Some people enjoy sunbathing, while / whereas I prefer sightseeing.*

*On the other hand* is similar to *while* and *whereas*, but (like *however*) it cannot link clauses in the same sentence.

*She works long hours in my new job. On the other hand, it's well paid.*

f *want to*

*Want to* expresses a desire rather than a need.  
*We want to play with our daughter when we get home but we're too tired.*

► **Modal verbs: prohibition / no obligation**

These negative forms express prohibition or absence of obligation.

a *mustn't*

*Mustn't* is used to express these ideas:

- 1 prohibition.  
*You mustn't drive without a licence. (It is against the law.)*
- 2 strong advice or warnings.  
*You mustn't look directly at the sun. (I'm advising you for your own good.)*  
*You mustn't say anything to anyone or we'll all be in terrible trouble. (This is a warning.)*

b *don't have to / needn't*

These both express lack of obligation or necessity.  
*You don't have to say anything to anyone – you have the right to remain silent. (There is no obligation to speak. You can if you like – It's your choice.)*  
*You needn't say anything to anyone. I'll do the talking. (It's not necessary for you to speak.)*  
*You needn't phone Julia. (It isn't necessary to phone her, because I've already phoned her. OR Julia's here, so you can talk to her.)*

**Note** *Need* is an ordinary and a modal verb. There is no difference in meaning in the present, so you can use *Don't need to + verb* or *needn't + verb*.

c *needn't have / didn't need to*

These two forms have very different meanings.

- 1 *Needn't have* means it wasn't necessary but it happened anyway.  
*He needn't have come to meet me from school but he did because he enjoyed the walk.*  
(He came to meet me even though it wasn't necessary.)
- 2 *Didn't need to* means it wasn't necessary, so it didn't happen.  
*He didn't need to come and meet me from school, because he knew I was coming home with a friend.*  
(He didn't come to meet me, because it wasn't necessary.)

► **Modal verbs: speculating about past events**

These verbs are all used to speculate about, or explain past events.

a *must have / can't have*

Both express near certainty about something that happened or didn't happen in the past.  
*Neanderthal Man must have been very artistic. The caves they lived in were covered in colourful drawings.*  
(The colourful drawings are almost certain proof that these people were artistic.)

*Neanderthal Man can't have been very artistic. The walls the caves they lived in were bare – there was no sign of any drawings.* (The lack of drawings on the cave walls is almost certain proof that these people were not artistic.)

b *may have / might have*

Both express possibility or uncertainty.  
*The Cro-Magnons may have killed off Neanderthal Man.* (But we can't be sure – this is just a possibility.)  
*They're late. I hope they're OK. I suppose they may / might have missed the train.*

**Note** *Might* suggests greater uncertainty or a weaker possibility than *may*.

## Unit 5

► **Conditionals**

There are five common conditional sentence patterns in English, each with its own meaning and sequence of verb tenses.

a **Zero conditional**

The zero conditional refers to what (always) happens under certain conditions.  
*If I get money for my birthday, I put it straight in the bank.* (This is what I do every birthday.)

b **First conditional**

- 1 The first conditional refers to possible, or likely future situations.  
*If I win the lottery, I'll spend all the money on a luxury holiday.*  
(I think it is quite possible that I will win.)
- 2 This form can also express warnings, threats or promises.  
*If you don't look after your money, you may end up in serious trouble.*
- 3 It can also be used to give instructions.  
*If you see my brother, tell him to phone me.*

c **Second conditional**

- 1 The second conditional refers to possible but improbable future situations.  
*If I won the lottery, I'd spend all the money on a luxury holiday.*  
(I think it is unlikely that I will win.)
- 2 The second conditional can also refer to unreal or impossible situations.  
*If I were a man, I'd have a beard.* (But I'm not!)

**Note** It is also possible to say *If I was ...* In formal English *were* is more

## Third conditional

The third conditional refers to imaginary past situations and is used to speculate about how past events or actions might have been different.

*If I had won the lottery, I might have bought a new house.  
If I hadn't lent you my CD, you wouldn't have heard that song.*

## Verb wish

The verb *wish* is followed by these verb patterns to refer to different situations.

### if + Past simple / Past continuous

*Wish* is used to express wishes about present situations or states. These constructions are often used to show dissatisfaction or a desire for things to be different. It can refer to situations or states that cannot possibly change.

*Wish I didn't have such big feet.  
Wish I wasn't the oldest child in my family.*

It can also refer to situations which could possibly change in the future.

*Wish I had enough money to buy an Armani shirt.  
Wish you were coming on holiday with us.*

### if + Past perfect

*Wish* is used to express wishes or regrets about something in the past which cannot now be changed.

*Wish I hadn't cut the label off (my jeans) now.  
Wish I'd got a job instead of going to university. I don't enjoy studying.*

### if + would

*Wish* is used to express annoyance or impatience about things outside the speaker's control. It is often used for complaints.

*Wish that dog would stop barking. (It's getting on my nerves.)  
Wish you'd drive more carefully. I'm frightened of having an accident.*

Some other ways of expressing regrets are:

*regret + -ing  
I really regret drinking / having drunk so much coffee at bedtime.  
I'm sorry*

*I'm sorry I didn't phone you earlier.  
I'm sorry I can't come to your party.*

*if only* can be used instead of *I wish*.

*If only I didn't have such big feet. (I wish I didn't have ...)*

*If only I could come to your party. (I wish I could ...)*

*Wish I would* is not possible, because this is within the speaker's control to change the situation. This conversation shows the alternative:

*John I wish you'd stop smoking. It's giving me a terrible cough.*

*Jul I wish I could stop. I know it's an unhealthy habit.*

## Mixed conditional sentences

Whereas third conditional sentences refer entirely to past situations, mixed conditional sentences are used to relate something that did or didn't happen in the past to a present situation.

*If my parents had had more money, I'd probably be more worried about what I wear now.*

*If I hadn't accepted a lift in your car, I would be lying in hospital now.*

**Note** Grammatically, mixed conditional sentences combine a third conditional *if*-clause with a second conditional main clause.

## Past verbs with present or future meaning

Past verb forms do not always refer to past time. They sometimes refer to the present or the future. This is usually when something unreal, imaginary, or improbable is being referred to. Here are some uses:

a in second conditional sentences.

*If you talked to the other animals, you'd probably find they feel the same way ...*

b to express a desire for things to be different.

*I wish we had more time.*

*If only I didn't feel so guilty.*

c with *I'd prefer / I'd rather*.

*I'd rather you didn't stare at me like that.*

*I'd prefer it if you smoked outside.*

d to refer to unreal or imaginary present or future situations.

*Suppose / Supposing you had enough money to give up your job?*

*Imagine / Pretend you didn't have to go to work.*

*What if we said we were poor students?*

1 *She looks as if she was about to fall asleep, but she's probably thinking about something important.*

2 *It's time we went to bed.*

3 *We've got to get up early in the morning.*

### Note

1 This is similar to a second conditional *if*-clause.

2 *As if* and *as though* + past verbs are used to describe what a situation seems like but isn't. These phrases can also be followed by the present. *You look as if you are about to fall asleep.* (The speaker thinks the person is about to fall asleep.)

3 The use of the past verb in *It's time we went* suggests that this is what we ought to but may not do. The alternatives are statements of fact.

*It's time (for us) to go to bed.*

*It's time for bed.*

4 Using the Past simple or Past continuous can make questions or requests sound less direct and so more polite.

*I thought you might like to come round for the evening.*

*I was wondering what you were doing at the weekend.*

## Unit 6

### ► Present perfect

The Present perfect is a present tense which is used to show a connection between the present and the past. The action may or may not be completed.

*It's been a great day, but now I'm really tired.* (Today isn't over yet.)

*She has left her job and broken off her engagement.* (So, now she's unemployed and is no longer about to get married.)

*Having a baby has changed the way I look at everything.* (Now everything seems different.)

*He's given me the sack.* (Now I have no job.)

**Note** By contrast, the Past simple is used to refer to completed actions or events that happened at a particular time, or over a particular period in the past.

*Last Saturday morning I left home at six o'clock and drove into town.*

*She lived in Japan for seven years.*

### ► Present perfect continuous (1)

There are two forms of the Present perfect: simple and continuous.

#### a Present perfect simple

The Present perfect simple is used to refer to:

- 1 something which began in the past, is still true now, and could continue into the future.

*The village has stood there for 400 years.*

*I've had a cold for three days.*

- 2 something which happened in the past but in an unfinished time period, like this morning, today, or this year.

*We've travelled 2000 kilometres this week – so far.*

- 3 a completed past action, activity or experience, without specifying when it happened.

*I've found that they also have substantially lower blood pressure.*

*He's climbed Mount Everest.* (It could be yesterday or ten years ago.)

- 4 a recent past event which has an effect on the present.

*She's broken her leg.* (The effect of this is that she can't walk.)

#### b Present perfect continuous

The Present perfect continuous is used to:

- 1 emphasize the duration of a past action over a period of time up to the present.

*I've been doing housework all morning.*

- 2 emphasize the repetition of a past action or activity up to the present.

*Scientists have been visiting this remote mountain village regularly.*

*I've been studying the children and the grandchildren of the over-85s.*

*I've been coming to Spain for holidays since I was fifteen.*

**Note** With *since* and *for*, the following verbs can be used in the Present perfect simple or continuous with no real difference in meaning.

drive live rain smoke stay study wait work

*We've lived in Athens since June last year.*

*We've been living in Athens since June last year.*

### ► Present perfect continuous (2)

- 1 The Present perfect continuous is used to emphasize the duration of a recent activity responsible for a present situation. It focuses on the activity itself rather than its completion.

*He's been repairing his car all day.* (That's why he's tired and dirty.)

Compare these two sentences:

*My hands are dirty, because I've been cleaning out the attic.* (Here it is the process, not the completion of the activity that is important.)

*I've cleaned out the attic. Doesn't it look tidy?*

(Here the fact that the activity is completed is what is important.)

- 2 The Present perfect continuous can also make a statement sound more polite or sincere. It is used like this in formal social situations and depends on the speaker making the listener think that something has been in their mind continuously for a period of time leading to the moment of speaking.

*I've been going to ask you for ages, what ...?*

*I've been hoping you'd ring.*

*I've been meaning / intending to write, but ...*

*I've been so looking forward to meeting you.*

It also implies that what follows is something serious

*I've been wanting to tell you this since we met ...*

*I've been waiting for the right moment to say this ...*

## Unit 7

### ► can, could, be able to

#### a can / can't

Here are some common uses of *can* and *can't*:

- 1 to talk about abilities.  
*They can and do still speak their own language.*  
*I can't swim very well.*
- 2 to talk about possibilities.  
*It can be very hot in Madrid in July.*  
*Sorry, but I can't come to your party on Friday.*
- 3 to talk about permission.  
*Can I leave, please?*  
*You can't smoke in here. You'll have to go outside.*
- 4 to make offers and requests.  
*Can I give you a lift to the station?*  
*Can you tell me the time, please?*

## ould / couldn't

*ould / couldn't* can refer to the past, the present, and the future. Here are some uses:

o talk about general past abilities.

*When I was four I could speak three languages fluently.*

o talk about future possibilities.

*Be careful! Anything could happen.*

(*can* is not possible here.)

o ask for permission.

*Could I borrow the car for the evening?*

o make offers and requests.

*Could I help you with that case? It looks very heavy.*

*Could you tell me the where the nearest post office is, please?*

o *Could* is more formal than *can* in offers, requests, and permission.

## able to

*be able to* is used to talk about abilities when the appropriate form of the modal verb *can* does not exist.

*I'm afraid I won't be able to come to work today – I'm ill.*

(Future)

*I haven't been able to find any of the missing letters.*

(Present perfect)

*I enjoy being able to ride a horse. (-ing form)*

*I'd like to be able to play the guitar well. (Infinitive)*

*It is also used as a formal alternative to can / could when referring to abilities and permission, but not possibilities.*

*Are you able to attend the conference?*

## Ability and inability

### ould, couldn't

In the present *can* and *can't* are used to refer to general abilities.

*I can swim but I can't ride a bicycle.*

They are also used for specific abilities.

*Look, I can open this door. It isn't locked.*

In the past the negative *couldn't* is used for general and specific abilities.

*Couldn't swim until I was seventeen. (General ability)*

*Couldn't get to sleep last night. I was worried about work. (Specific ability)*

(Specific ability)

Only the affirmative form *could* is only used for general abilities.

*By the age of three I could read the newspaper. (General ability)*

(General ability)

You cannot use *could* for a specific past ability.

You cannot say: *I could get to sleep quickly last night.*

Instead, you must use *be able to* or one of the alternatives in 1 b.)

### b Other ways of referring to specific past abilities

1 *was able to* + infinitive

*Eventually I was able to get out of the burning house.*

2 *manage to* + infinitive

*After lying awake for three hours I eventually managed to go to sleep.*

3 *succeed in* + -ing form

*He was in prison a week before he succeeded in escaping.*

Note *Manage to* and *succeed in* suggest that the action was in some way difficult to do.

### c Can / could with verbs of perception

*Can / could* are often used with verbs of perception.

feel	hear	remember	see	sense	smell
taste	understand				

*I can smell something burning.*

*I could hear someone shouting.*

## Articles

### a Definite article – *the* – summary of uses

1 common knowledge

When both the speaker and the listener know what is being referred to.

*Ever since the accident, I've had back pains. How about you?*

2 repetition

When this thing or person has been mentioned before.

*A 26-year-old man is being questioned by police in connection with a series of recent burglaries. The man was arrested in a London hotel late last night.*

3 uniqueness

When there is only one possible thing or person being referred to.

*I'd love to go to the Moon.*

This includes superlative constructions.

*She's the best swimmer in the world.*

4 In *the ... the ...* comparative constructions.

a This construction relates one action or situation logically to another.

*The more you eat, the fatter you get.*

b Various grammatical patterns are possible, but a comparison in the first part of the sentence must be balanced by a comparison in the second part.

Neither part of the sentence makes sense without the other. Use any of these patterns as the first or the second part of a *the ... the ...* sentence.

*The + comparative adjective / The + comparative adverb / The more + noun / The less + uncountable noun / The more + clause / The less + clause / The fewer + plural countable nouns.*

*The more intelligent people are, the more quickly they understand ideas.*

*The harder you work, the more money you earn.*

*The fewer people know, the happier I'll be.*

*The more you worry, the less you'll get done.*

Note A few *the ... the ...* expressions can be used without verbs.

1 A *Can I bring some friends to your party?*

B *Yes, of course, the more the better.*

2 A *Shall I pay you straight away?*

B *Yes, the sooner the better.*

5 Other uses

a some geographical names

oceans, seas, rivers, mountain ranges, groups of islands  
*the Pacific Ocean, the Dead Sea, the Nile, the Andes, the West Indies*

Some countries and groups of countries.

*the Netherlands, the Yemen, the United States*

b adjectives referring to groups of people, including nationalities

*Robin Hood robbed the rich and gave to the poor.*

*The French are better cooks than the English.*

b Indefinite article – *a / an* – summary of uses

1 non-specific reference. Any one, it doesn't matter which one

*I'm going out to buy a cabbage.*

*Is there a bank near here?*

2 first mention of something specific

*I met a university professor on a train yesterday.*

3 single – one, not two, three, or four

*I lived in Brazil for a year.*

*Can I borrow a pound until tomorrow?*

4 classification, including jobs

*I'm an architect.*

*Tyrannosaurus Rex was a dinosaur.*

c Zero article – summary of uses

1 with uncountable nouns referring to something in general

*I like fruit juice, but I prefer wine.*

*Some of Alexandra's paintings are about friendship and peace.*

2 with plural countable nouns referring to something in general

*Children love animals.*

3 with some phrases relating to places, institutions, or situations

*He'll be back from lunch at about 2 o'clock.*

lunch	school	home	work	prison
-------	--------	------	------	--------

Note The meaning changes if you add *the* to these expressions:

*He's gone to hospital.* (= *He's ill, he's a patient.*)

*He's gone to the hospital.* (= *He's not a patient, he may be visiting.*)

4 in some two-noun phrases

*He's getting better day by day.*

*They went dancing night after night.*

*They always walked home hand in hand.*

*I've never seen eye to eye with my brother.*

5 in *by* expressions related to methods of transport

A *Shall we go by car?*

B *No, it'd be quicker to go by train or plane.*

Note *It's usually quicker to go into town on foot.*

## Unit 8

### ► Relative clauses

Relative clauses give extra information about people, things, possessions, places, times, and reasons. They are linked to the rest of the sentence by relative pronouns or other relative words.

*Dallas, where John F. Kennedy was assassinated in 1963 the capital of Texas.* (place)

*The person who is alleged to have shot him, Lee Harvey Oswald, was himself shot and killed two days later.* (person)

a Non-defining and defining relative clauses

There are two kinds of relative clauses.

1 Non-defining relative clauses give extra information which is not essential to the meaning of the sentence.

*Doctor Brown, who has worked in the practice for thirty years, will retire next year.*

*The accident, which happened in dense fog, was caused by reckless driving.*

2 Defining relative clauses give extra information which is essential to the meaning of the sentence. They make clear which person or thing is being referred to.

*The man who got the job lives in London.*

*The car which was used in the robbery had been stolen.*

b Relative words

1 If the relative word gives information about place, time, or reason the relative words are: *where, when, and why*

*Bridget grew up with actors. That's why she chose a film career.*

2 If the relative word gives information about people or things or is a possessive, the choice of relative word depends on these factors:

a whether it is the subject or object of the sentence.

b whether it refers to a person or thing.

c whether the relative clause is non-defining or defining

Non-defining relative clauses

	Person	Thing
Subject	<i>who</i>	<i>which</i>
Object	<i>who(m)</i>	<i>which</i>
Possessive	<i>whose</i>	<i>whose (of which)</i>

Note *That* can never be used in non-defining clauses.

Defining relative clauses

	Person	Thing
Subject	<i>who that</i>	<i>which that</i>
Object	<i>who(m) that (no word)</i>	<i>which that (no word)</i>
Possessive	<i>whose</i>	<i>whose (of which)</i>

Note

1 As a subject, *who* and *which* are more usual in writing. When referring to things, *that* is more usual in speech.

2 As an object, the relative word is frequently omitted, particularly in spoken English. *Whom* is formal and is used mainly in writing.

## Punctuation

Punctuation is important in non-defining relative clauses. There is a comma before the relative word and at the end of the relative clause, unless this is also the end of the sentence.

*Joseph Kennedy, whose grandparents were poor Irish immigrants, was the head of the Kennedy clan.*

In defining relative clauses there is no punctuation. *The Kennedy family achieved a prominence which was unique in American politics.*

## Relative clauses (2)

### Defining relative word *which*

The relative word *which* can refer to things in defining and non-defining relative clauses.

*It was the pullover which started the whole thing.*

*Which* can refer to a whole clause in non-defining clauses. *Luciano has also come to include friends and colleagues in his business once they have demonstrated a solid commitment to the firm, which is why he is unconcerned about the group's future ...*

In defining relative clauses *which* can be replaced by *that*. *It was the music which/that spoiled the film for me.*

In non-defining relative clauses *which* cannot be replaced by *that*.

*Earlow, which used to be a village, is now a big modern town.*

### Relative words and prepositions

When relative words occur with prepositions, the choice of relative word depends on these factors:

• whether the clause is defining or non-defining.

• whether it refers to a person or a thing.

• whether the register is formal, neutral or more informal.

### Non-defining relative clauses with prepositions

	Formal	Informal
Person	(to) whom	who ... (to)
Thing	(in) which	which ... (in)

### Defining relative clauses with prepositions

	Formal	Informal
Person	(for) whom	(no word) ... (for)
Thing	(by) which	(no word) ... (by)

The preposition can occur in two places:

• before the relative pronoun. This is more usual in formal English.

*The Dorchester Hotel, at which the meeting will be held, is in central London.*

*The man to whom we spoke was a well-known footballer.*

• at the end of the relative clause. This is more usual in neutral or informal English.

*The hotel (which) we stayed at was very comfortable.*

*The man (who) we spoke to had been a professional golfer.*

### c *What, whatever*

1 When the word *what* means *the thing(s) that*, it is used as a relative word. Unlike other relative words, however, it does not refer back to a noun but acts as a noun + relative together.

*I'll never believe what he tells me ever again.*

(= the things that)

*What you believe is up to you.* (= the things that)

2 *Whatever*, which means *anything that*, is used in the same way.

*Whatever you decide, I'll stand by you.*

*You can have whatever you want.*

## ► Emphasizing words and structures

Here are some words and structures used to emphasize information.

### a The auxiliary verbs *do / did*

1 The auxiliary verbs *do / did* can be used in the Simple present and Simple past tenses for emphasis. They can be used to show that the speaker feels strongly about what they are saying.

*I think being an only child does make you very spoilt and intolerant.*

2 Or they can be used to introduce contrasting information.

*I know you don't believe me but I did try to contact you. Honestly!*

Note In speech, these auxiliary verbs must be stressed.

### b Emphatic pronouns

The emphatic pronouns *myself, yourself, himself, herself, itself, ourselves, yourselves, themselves* can be used to emphasize a personal pronoun or noun.

*The restaurant was very nice but the food itself was nothing special.*

### c *Very, really, indeed*

1 *Very* and *really* can be used in front of an adjective or adverb to give emphasis.

*The exam was very / really difficult.*

2 *Indeed* can be used after a phrase with *very* for extra emphasis.

*We're all very different indeed.*

*It was very late indeed when they arrived.*

### d *On earth / ever*

The phrase *on earth* and the word *ever* can combine with the words *what, when, why, where*, and *how* in questions where the speaker wants to emphasize that they have no idea of the answer. These emphasizing phrases are interchangeable.

*Why on earth / Why ever do you want to do that?*

*Whatever / What on earth does Karen see in him?*

# Unit 9

## ► Time and reason clauses

Time clauses give information about when something happened, happens or will happen in the future. Reason clauses tell us why.

### a Time words and phrases

The following words and phrases can introduce a time clause:

#### 1 when

*Fiona teaches in a secondary school **when** she needs extra money.*

***When** I eventually mention it, teaching colleagues say, 'Oh, you don't look like one of those.'*

#### 2 as

This is used to show that two actions happened at the same time.

***As** he walked down the street, he thought about everything that had happened.*

It can also be used to show a link between two events:

***As** it got colder, people started to complain even more.*

#### 3 as soon as

This emphasizes that one thing happens immediately after another.

*Gypsy parents withdraw them (their children) from school **as soon as** they reach secondary age ...*

#### 4 before and after

***After** Richard finished / had finished university, he did his military service.*

*Emma takes the dog for a walk **before** she goes to school.*

***After** Guiseppe leaves school, he'll go to work for his father.*

#### 5 until

*I didn't leave the house **until** it stopped raining.*

#### 6 while

This shows that something happens over a period of time.

***While** I was at university, I did a lot of sport.*

With the Past continuous it shows that two actions went on at the same time.

***While** I was studying hard every evening, Andy was going out with friends.*

**Note** In time clauses which refer to the future we use present verbs. The future *will* is never used in these clauses.

*When I get back, we can discuss it. NOT When I will get back,...*

### b Reason words

The following words can introduce a reason clause. They are interchangeable.

#### 1 because

*Some people become New-Age travellers **because** they have strong green beliefs.*

***Because** they want their children to get a proper education, many parents decide to come off the road and move into houses ...*

#### 2 as

*... **as** she needs to supplement her income, Fiona occasionally puts on smart clothes and teaches in secondary schools.*

#### 3 since

*I won't tell you **since** you don't seem to be interested.*

### c Position of clauses

1 Time and reason clauses can come before or after main clauses. When they come before the main clause, a comma is put at the end of the clause.

***As soon as** she left, everyone started talking.*

2 When they come after the main clause, there is no comma.

*We switched on the lights **as soon as** it got dark.*

## ► Participle clauses

In written English, participle clauses are sometimes used instead of relative clauses, result clauses, time clauses, and reason clauses. They can also be used instead of two main clauses joined by *and* or *but*. Participle clauses can come before or after the main clause.

Present participles are the *-ing* form of the verb.

*He got out of the car, **slamming** the door behind him.*

Perfect participles are formed with *having* + past participle.

***Having already eaten**, I wasn't very hungry.*

### a Participle clauses instead of other types of clause

1 instead of relative clauses

*Major roads out of the city become clogged with motor **heading** for the countryside.*

(Instead of ... *motorists who are heading for the country*.)

2 instead of time clauses

***Travelling** around Paris in August, I couldn't help notice how quiet it was.*

(Instead of *When / while I was travelling around Paris in August, I couldn't...*)

3 instead of main clauses joined by *and* or *but*

*Parisians avoid city locations for their holidays, **heading** instead to mountain retreats ...*

(Instead of ... *holidays and head instead to mountain retreats ...*)

4 instead of reason clauses

***Not needing** to explain their every move to their parents, young Madrileños stay out till all hours.*

(Instead of – *Because / As they don't need to explain every move to their parents, young Madrileños stay out all hours.*)

***Having done well** in end-of-year exams, lucky children are sent to holiday camps.*

(Instead of – *Because / as they have done well in end-of-year exams, lucky ...*)

5 instead of result clauses

*Some food shops close, **making** day-to-day life more complicated.*

(Instead of ... *shops close, and so day-to-day life is more complicated.*)

the relation between clauses

We can only use the present participle when the action in the subordinate clause happens at the same time. When we want to emphasize that the event in the subordinate clause happened before the event in the main clause, we must use the perfect participle.

*Having forgotten to take my umbrella with me, I got wet.*

The subject of the participle must also be the subject of the main verb.  
*Looking at my watch, I realized I was going to be late.*

A following sentence is not possible.

*Looking at my watch, someone stole my briefcase.*

When the subjects of the two clauses are different an alternative construction must be used.

*While I was looking at my watch, someone stole my briefcase.*

## use and effect

These verbs and verb constructions can be used to express cause and effect.

**make**

The verb *make*, which means *to cause to (be)*, is used in two different ways.

*Make + object + infinitive (without to)*

*Travelling by train always makes me feel tired.*

*Make + object + adjective*

*Dull weather makes me depressed.*

**cause**

The verb *cause* is used in two different ways.

*Cause + object*

*Working too long at a computer can cause repetitive strain injury.*

*Cause + object + infinitive*

*Recent advertising campaigns have caused me to think twice about drinking and driving.*

*Bring about + object*

*A food shortage helped to bring about the fall of the government.*

*Lead to + noun or noun phrase*

*Getting young may lead to divorce.*

*Result in + noun or noun phrase*

*Increased competition has resulted in decreased sales.*

## Unit 10

### Passives

Formation and form

Passive verbs are formed using part of the verb *to be* + a past participle. Compare an active with a passive sentence:

*His boss forced him to resign.* (active)

*He was forced to resign by his boss.* (passive)

- 2 Passive sentences sometimes, but not always, mention an agent, that is the person who does the action – the 'doer'.  
*He was asked to leave by the authorities.* (with agent)  
*He was asked to leave.* (no agent)

#### b Reasons for using the passive

These are some of the reasons for using passive rather than active verbs. (Often there is more than one reason.)

- 1 to focus on the person or thing affected by the action rather than on the 'doer' of the action

*He had been educated by private tutors, not in normal schools.*

*He thought he might be asked for his birth certificate.*

- 2 when you don't know or don't want to say who did the action

*The information had been passed to the press.*

- 3 to make what you say or write sound less personal and more formal

*He was asked to leave by the authorities.*

#### c Leaving out the agent

Common reasons for not including the agent in passive sentences are:

- 1 the agent is not important.

*I've just been told I've got an interview this morning.*

(Here the fact of getting the interview is more important than knowing who passed on the information.)

- 2 it is obvious who the agent is.

*Twenty bank employees have been arrested on fraud charges.*

(Only the police arrest people, so we do need to include this information.)

- 3 the identity of the agent is unknown or a secret.

*The headmaster was informed that Brandon Lee and Brian McKinnon were the same person.*

(Maybe the informer was anonymous or maybe the headmaster promised not to reveal his identity.)

- 4 the agent is no-one in particular or people in general.

*The president wasn't recognised in his casual clothes.*

### ► Passive constructions

#### a Reporting people's words and thoughts

Certain passive constructions are frequently used, especially in writing, to report people's words, thoughts, expectations, or beliefs.

*Scientists ... are believed to be interested in this feature.*

*Three people are said / thought to have been involved in the accident.*

*It has been claimed that computers will be able to think in the future.*

#### b Reasons for using passive constructions

- 1 to express doubt about the accuracy of the information we are passing on, to avoid taking responsibility for the truth of what we are saying or writing.

*Norns are said to be able to sneeze like humans ... ( ... but I think this is very unlikely!)*

- 2 to make what we say or write sound less personal or more formal.  
*Twenty passengers are thought to have been injured in the accident.*
- 3 to hide or protect a source of information.  
(This explains why these expressions appear so frequently in newspaper reports.)  
*It has been reported that the a prominent politician is about to resign. He is said to be living in a secret location somewhere in Spain.*

#### c Alternatives

These are some other ways of saying you are not sure about the truth of the information we are passing on.

- 1 *Apparently*  
*Apparently Annabella is leaving her husband ... (but we'll have wait and see.)*
- 2 *According to*  
*According to some politicians, there's going to an election next year... (but you can't always trust what politicians say, can you?)*
- 3 *They say*  
*They say that the company's going to close down ... (but we've heard rumours like that before.)*
- 4 *to be supposed to*  
*She's supposed to have had thousands of pairs of shoes ... (but I think that's probably an exaggeration.)*

#### ► The pronoun *it*

The impersonal pronoun *it* is used in many different constructions.

- a to avoid repetition  
Like other pronouns *it* can be used to avoid repetition of a noun.  
*I enjoy my job. It's very interesting but I also find it very tiring.*
- b for emphasis  
*it* is also used to show the listener or reader that the word or phrase that follows is important.  
*It was my mother who first realized I was artistic.*  
Here *my mother* has more importance than in the more neutral sentence.  
*My mother first realised I was artistic.*  
*It was only after careful thought that they decided to emigrate to Australia.*  
(This emphasizes that they thought carefully before making their decision.)
- c to introduce a subject which comes later in the sentence (preparatory subject)  
*It was great to see you.* (The subject = *to see you*.)  
*It was a terrible shock to hear about your accident.* (The subject = *to hear about your accident*.)  
(These are more usual than: *To see you was great*, and *To hear about your accident was a terrible shock*.)

- d to introduce an object which comes later in the sentence (preparatory object)  
*I find it difficult to imagine living in space.*  
(The object = *to imagine living in space*.)  
*The government has made it clear that taxes will have to rise.*  
(The object = *that taxes will have to rise*.)
- e in expressions referring to certain conditions  
*It was really windy yesterday.* (weather)  
*It's nearly midnight.* (time)  
*It's 17 March tomorrow.* (date)  
*It's about 400 kilometres from London to Manchester.* (distance)
- f as the subject of verbs which refer to appearances  
*It looks as if it's going to rain.*  
*It appears that he can't even remember his own name.*  
*It seems as though everything is going wrong for me this week.*

## Unit 11

### ► Causatives

#### a Form and use

- 1 Causative verbs are formed with *have / get + object + past participle*.  
*He has his teeth checked every six months.*  
*I had my car serviced yesterday*  
*Have you had your hair cut?*  
*I'm going to have my bedroom painted black.*
- 2 Causative verbs refer to actions which a person arranges for someone else to do rather than doing themselves.  
*I always used to repair the car myself, but these days I have it repaired at the local garage.*  
*We're going to have the house painted – it's too much for us to do ourselves.*

#### b *Have / get something done*

*have something done* and *get something done* are sometimes interchangeable although *get* is usually more informal.  
*I have / get my house redecorated every two years.*  
*If you keep getting headaches it might be an idea to have your eyes tested.*

However, in some contexts the two forms are not interchangeable.

- 1 In the Present perfect tense only *have* is possible.  
*Have you had your windows cleaned recently?*
- 2 To show that an action is or was urgent, *have* is possible but *get* is more usual.  
*I really must get (have) my car serviced soon.*
- 3 For imperatives (eg. orders) *get* is used.  
*'Get your hair cut!' the sergeant shouted at the soldier.*

**Note** There is an alternative personal or 'active' construction with *get*.  
*I got the mechanic to check my brakes.*  
Here the speaker arranges for a particular person to do the job.

## Causative verbs

Causative verbs and the passive

Causative and causative verbs are similar in meaning but have a different focus.

*My flat was redecorated last month.* (passive)

*I had his flat redecorated last month.* (causative)

In both sentences the focus is on what was done rather than on who did it (active voice). However, in the causative sentence the emphasis is on the fact that the person mentioned was responsible for arranging (but not doing) the action.

Causative use of *have something done*

The structure *have something done* is also used to refer to events like accidents or disasters which happen to someone but which are outside their control. In these cases, it has the meaning of *have an experience*.

*We had our roof torn off in the storm.* (We experienced our roof being torn off.)

*He had his telephone disconnected because he didn't pay his bill.*

*My car had his car stolen at the weekend.*

These ideas can be expressed in the passive with a similar meaning.

*Our roof was torn off in the storm.*

Causative verbs, however, can emphasize the dramatic nature of the event.

## Question tags

Form and pronunciation

Question tags are questions that can come at the end of sentences in speech and informal writing. There are two main uses of question tags.

1 To ask other people if they agree with us. In this case, the question tag is said with falling intonation.

2 To check that something is true. In this case, the question tag is like a real question and is said with rising intonation.

1

If the main clause contains an auxiliary verb, the question tag contains an auxiliary verb.

*She's got three sisters, hasn't she?*

If the main clause contains the verb *be*, the question tag contains the verb *be*.

*That's what you're here for, isn't it?*

If the main clause is in the negative then the question tag is positive.

*I still can't believe he's gone, can we?*

*He never apologizes, does he?*

Normally, if the main clause is in the affirmative then the question tag is negative.

*How do you know more about Elvis than anyone else in the world, don't you?*

*She doesn't exactly sing it though, does he?*

5 If the main clause contains a non-auxiliary use of *have*, the question tag contains *do*, *does*, or *did*.

*Stefan has a shower every morning, doesn't he?*

*You usually have lunch with Alan, don't you?*

6 If the main clause contains *let's*, the question tag contains *shall*.

*Let's take a break, shall we?*

7 If the main clause doesn't contain an auxiliary verb, the question tag contains the auxiliary *do*.

*Patrick left early, didn't he?*

8 If the main clause contains an affirmative imperative, the question tag contains *will* or *would*.

*Close the window, would you?*

*Tell me again, will you?*

9 If the main clause contains a negative imperative, the question tag contains *will*.

*Don't forget to send me a postcard, will you?*

10 If the main clause contains *nobody*, *somebody* etc. the question tag contains *they*.

*Nobody phoned for a taxi, did they?*

11 If the main clause contains *nothing*, the question tag contains *it*.

*Nothing's wrong, is it?*

12 If the main clause contains a modal verb, the question tag contains a modal verb.

*You can't speak Swahili, can you?*

### c Question tags and requests

We can make requests less formal by using question tags.

*You couldn't give me a hand, could you? (Could you give me a hand?)*

*You don't mind if I smoke, do you? (Do you mind if I smoke?)*

## Unit 12

### ► Reported speech

#### a Form

##### 1 Statements

**Direct**

*'I'm leaving you,' she said.*

**Reported**

*She said she was leaving him.*

##### 2 Questions

**Direct**

*'Where will you go?'*

he asked

*'Do you love me?'* he asked.

**Reported**

*He asked her where she would go.*

*He asked if / whether she loved him.*

##### 3 Commands

**Direct**

*'Get lost!' she said.*

**Reported**

*She told him to get lost.*

b Differences between direct speech and reported speech

1 Tense changes

- a If the reporting verb is in the past, the direct speech verb is often moved back a step in time.

Direct	Reported
'I <i>spend</i> a couple of hours every day talking to neighbours.'	She said she <i>spent</i> a couple of hours every day talking to the neighbours.
'Being Edward's wife <i>won't</i> the easy option.'	Polly said to herself that being Edward's wife <i>would not</i> be an easy option.

Note Past perfect verbs in direct speech do not change in reported speech.

Direct	Reported
'I'd <i>seen</i> her somewhere before.'	He said he'd <i>seen</i> her somewhere before.

- b The original verb tense can be kept if the reporting verb is in the present.

Direct	Reported
'I'm <i>leaving</i> you.'	She says she's <i>leaving</i> me.

- c The original verb tense can be kept if we want to emphasize that what was said by the speaker is still true.

Direct	Reported
'I'll <i>always</i> love you.'	He said he'll <i>always</i> love me.

- d These modal verbs change in reported speech.

may – might   can – could   must – had to

Direct	Reported
'I <i>may</i> not feel like it.'	She said she <i>might</i> not feel like it.
' <i>Can</i> we talk about this again?'	He asked if they <i>could</i> talk about it again.
'I <i>must</i> see you again.'	He said he <i>had to</i> see her again.

- e These modal verbs do not change.

might   ought to   could   should   would

Direct	Reported
'I <i>ought to</i> prepare for my interview.'	He said he <i>ought to</i> prepare for his interview.

2 Pronouns

Some personal pronouns change depending on who is reporting.

Direct	Reported
'I'm <i>leaving</i> you.'	She said she was <i>leaving</i> <b>him</b> . OR She said she's <i>leaving</i> <b>me</b> .

3 Time and place references

Direct	Reported
'I <i>saw</i> her <i>yesterday</i> .'	He said he'd <i>seen</i> her <b>the previous day / the day before</b> .
'I'm <i>leaving</i> <b>today</b> .'	She said she was <i>leaving</i> <b>that day</b> .
'Stay until <b>tomorrow</b> .'	He asked her to stay until <b>the next day / following day</b> .
'I'm <i>going</i> <b>here</b> and <b>now</b> .'	She said she was <i>going</i> <b>there</b> and <b>then</b> .
'When are you <i>coming</i> <b>back</b> ?'	He asked her when she was <i>coming</i> <b>back</b> .

4 Determiners

Words like *this, that, these, those* may change to *the*.

Direct	Reported
'Who's <i>this</i> letter from?'	She wanted to know <b>whose</b> letter was from.

► Reported speech: reporting verbs

a *say, tell, ask*

These are the most commonly used reported verbs.

He *said* he was feeling tired.  
She *told* me she'd spent all day working.  
They *asked* (him) whether he could drive a car.

Note The verb *tell* must be followed by a personal object pronoun.

b Other verbs

However, other verbs can often express the purpose of the original direct speech better than *say, tell, and ask*. Here are some common alternatives.

acknowledge   admit   agree   announce   argue   claim  
complain   confirm   decide   deny   doubt   emphasize  
explain   hope   imagine   imply   inquire   insist   predict  
reply   report   state   think   wonder

c Verb + object + *to* + infinitive

There is also a group of verbs which follow the same grammatical pattern as reported commands: reporting + object + *to* + infinitive.

advise   ask (polite command)   beg   forbid   instruct   persuade   warn

The policeman *told me to drive* more carefully.

d Suggestions

There are three ways of using the verb *suggest* as a reporting verb.

He *suggested* (that) they (should) try again.  
He *suggested* (that) they tried again.  
He *suggested* trying again.

Note You cannot say *He suggested to try* again.

## Infinitives or gerunds after verbs

Some verbs are always followed by an infinitive (*to* + verb) and others are always followed by the gerund (*-ing* form). Except in a few cases, there are no rules to help you work out whether the infinitive or the gerund follows a particular verb.

### Verbs followed by the infinitive

Verbs + *to* + infinitive

afford agree arrange ask appear attempt choose  
decide expect help hope intend learn manage  
offer pretend promise refuse seem want

*When he was only 15, Steven Spielberg decided to become a film director.*

### Modal verbs + infinitive (without *to*)

can could may might must should would

*Can you see my brother? He should be here by now.*

### Verbs followed by the gerund

Some verbs expressing likes and dislikes.

can't stand dislike don't mind enjoy fancy

*'Do you fancy going to a disco tonight?'  
'No, I can't stand dancing.'*

### Other verbs with the infinitive or gerund.

admit avoid can't help consider deny finish give up  
imagine involve keep mind miss postpone put off  
revert report resist risk suggest

*can't help thinking about those animals in tiny cages at the zoo.*

### Verbs which can be followed by either the gerund or the infinitive

Many liking or disliking verbs are most commonly followed by the gerund but can also be followed by the infinitive, sometimes with slight changes of meaning.

ate like love prefer

*like travelling by sea.* = Travelling by sea is something I like to enjoy.

*love to tell you this, but I've crashed your car.* = I regret to say.

*love to dance.* = Dancing is something I do by choice.

*love dancing.* = I enjoy dancing.

*prefer to write.* = So I am going to write – this is my decision.

*prefer writing.* = I would rather write – I enjoy it more.

If these verbs of liking or disliking are preceded by *would*, they are always followed by the infinitive.

*would like to go on holiday. I'd like you to come. I'd prefer to fly.*

- 2 The choice of the gerund or the infinitive makes little or no difference to the meaning of these verbs:

begin can't bear continue intend start

*Spielberg started to make / making films at the age of 12.*

- 3 Verbs of perception can be followed by either a gerund or an infinitive (without *to*).

feel hear see smell

If these verbs are followed by an infinitive, the speaker experienced a complete action.

*He saw the plane land.* (He saw the landing from beginning to end.)

If these verbs are followed by a gerund, the speaker may only have experienced part of the action.

*He saw the plane landing.* (He may have seen the plane coming down, but not actually hitting the runway and stopping.)

- 4 The choice of the gerund or the infinitive changes the meaning of these verbs completely.

forget go on mean remember regret stop try

#### a forget

*I'll never forget going to the cinema for the first time.* (I recall this occasion.)

*Luckily, I didn't forget to buy the cinema tickets.* (I did what I had to do.)

#### b go on

*Nobody was listening but he still went on talking.* (He didn't stop.)

*After lunch we went on to talk about the economy.* (The next thing we talked about.)

#### c mean

*I'm going to finish this even if it means working all night.* (involves)

*I didn't mean to fall asleep, but I was just so tired.* (intend to)

#### d remember

*I remember booking the tickets.* (I can recall this action.)

*I remembered to book our flight.* (I did something I was supposed to do.)

#### e regret

*We regret to inform you that the match has been cancelled.* (We are sorry for something that is going to happen.)

*There was so much traffic. I regret going by car.* (I am sorry for what I did.)

#### f stop

*A lot of people have stopped smoking recently.* (finished / given up)

*We got lost so we stopped to ask the way.* (interrupted one activity to do another)

#### g try

*I've been trying to talk to you for days.* (attempting to do something difficult)

*Have you tried talking to him? He usually listens.* (doing something to find out if it is helpful or useful)

# Tapescripts

## 1.1

### Speaker 1

I've done over twenty walks now and have never been hurt. The reason for this has nothing to do with the old idea of 'mind over matter'. It can all be explained by the laws of physics. A normal fire-walk is made of red-hot wood or charcoal and it's a well-known fact that wood does not conduct heat well. Because of this, your feet are safe. More and more people are taking it up as a regular activity. It's exciting and it makes them feel good. It's certainly made me more confident.

### Speaker 2

I attend two or three conferences a year in different parts of the world. It's the preparation and the waiting that really get to me, I always feel nervous for several days in advance, but once I'm up there with the lights on me, I forget my nerves and concentrate on what I've got to say to my audience.

### Speaker 3

Whenever you're near the creatures, it's extremely important to watch their body language carefully for danger signs. For example, at the moment he's coming slowly towards me. He's staring at me and his tongue is going in and out. He may be hungry and looking for food, so I have to watch out. Sometimes he moves backwards, his neck becomes s-shaped and he breathes heavily, or hisses. In this case, he's probably frightened and so may attack in self-defence.

## 1.2

/s/	/z/	/tʒ/
types	buys	rises
writes	rides	catches
asks	runs	washes
		damages
		kisses

## 1.3

- 1 What are you studying?
- 2 What are you studying?
- 3 Where are you studying?  
Where are you working at the moment?
- 4 Where have you been recently?  
What have you done this week?
- 5 Where do you live?  
Where do you work?  
Where do you study?  
When did you start there?

## 1.4

### Speaker 1

Of course there's no doubt about it – it is a risky business, but I try not to think about the risks – I mean they're always there at the back of my mind, but you've just got to get on with it, haven't you? Most of the work is pretty routine – not specially exciting or dangerous. When you are faced with a life-and-death situation, you haven't got time to think – you just get in there. If there are people inside the building, your job is to get them out safely – the smoke and flames are obstacles to overcome. Afterwards it hits you – when you get home and relax when everything's peaceful – that's when I think about what might have happened.

### Speaker 2

For as long as I can remember I've been obsessed with kicking a ball about – it's all I ever really wanted to do. When I signed up at sixteen, I thought the worst that could happen would be that I'd waste a couple of years of my life. No one ever tells you about the risks you run – mental and physical – when you play the game at international level, though I don't suppose it would have made any difference if I had known. This is the third time I've been into hospital for operations on my legs – and it probably won't be the last.

### Speaker 3

I started off in Cambodia and I've recently finished a spell in the Middle East. Of course it's dangerous work and we're all well aware of the physical risks involved. I've been arrested more times than I can remember. Usually they ask you a few questions, chuck you in a cell overnight, then the next morning you get your camera back with the lens missing – without the film of course – and then they let you go. If you take on a job like this, you've just got to accept that certain risks are involved, but they're calculated risks. As far as I'm concerned, what I do is worth taking risks for. The world needs to know what's going on in these places.

### Speaker 4

The most important thing is to keep a cool head – I'd say the risks are fairly low – of course it can be nerve-racking and you worry about the car, but the vast majority of learners are ultra cautious and they hardly ever go over the speed limit. I've had a few minor accidents over the years, but that's all. And of course these days you've got dual control cars – so that means there's even less to worry about.

## 1.5

- J OK, Liz, so what are we going to do? We've got less than a day left.
- P Er ...
- L I've told you what I think, John. We can get Paul to do it. That way there's less chance of serious problems later.
- P Can I just say ...
- J Hold on, Paul, what sort of problems are you thinking of, Liz?
- L Well, mainly another injury to Rob, of course.
- R I'd go along with that. The last thing I want is three more weeks in hospital.
- P Excuse me, could I ...
- L Yes, that would delay the rest of the shoot by goodness knows how long. And that all adds to the expense.
- R I have to agree, John – we're already over budget.
- J I'm not so sure, people really believe it's you, you know. If they found out it wasn't, ...
- P I'd just like to say ...
- J I haven't finished yet. Look Rob, people really believe you take the risks, you know.
- R I suppose so. Liz?
- L In the end it's up to you, Rob. I can only give you advice. The film industry can't afford to lose you just yet, you know.
- P Can I just get a word in, please? It's me you're talking about, you know – I may not be a well-known star like Rob but I am ...

## 1.6 includes 1.7 (see p.12)

### Conversation 1

- K Couldn't I have just one str ... one colour in the room, if I was going to say go for a ... for a strong colour on the curtains? Wouldn't that be enough? Wouldn't ...
- R I think, I think that would be better.

- J It might look a bit strange if you've just ... go one sort of colour, don't you think?
- R Not necessarily.
- J I think it could be like a little rich gem in her ... with all sorts of deep vibrant colours, like a fruit cake.
- K Oh, I don't know about that. I don't know it could live in it.
- J Don't you like that?
- K Ooh ...
- R Well, as you say, a room this size.
- J Right. What would you do?
- R Well, ... I'd ...
- S I'd ... Sorry.
- R I tend to go along with the neutrals, but with splash of ... strong, strong ...
- J Something bright ...
- R ... strong ... but not make that the overall t ... you know ...
- J Mmm – I see your point. Mmm ...
- R ... you know.
- S Yeah, I agree with you, I think, I think. The thing I think about is, strong colours is they likely to date.
- J Mmm ...
- S I mean I wouldn't ...
- R Yeah, that's a good point ...
- S I mean, I wouldn't want to redecorate in less than ten years.
- J A Victorian house would have had very deep rich colours for – years and years and years. very classic look for that period.
- K But it's very difficult to get anything to match though, isn't it? ...
- R Absolutely. Absolutely.
- K ... if I go for very strong colours.
- J No, not strong primary colours, but deep deep rich colours, you see.
- K Mmm. I don't know.
- J Don't you think?
- K No, I don't think so.
- R Don't know.

### Conversation 2

- T Yes, I know, but the point the point is we've got our guts out for this place and they're just constantly leaning on us all the time. It's my work, it's more money, it's more hours, it's more admin.
- J Oh Tony, Tony, be reasonable.
- T This is getting ridiculous.
- R Wait a minute, wait a minute. You know, I if everyone could bring their car in, nobody park in there anyway because ...
- J Exactly!
- R ... there'd be too, too many cars.
- J Absolutely. Absolutely right! Absolutely! So going to give you a great opportunity of a guaranteed place to park.
- T Where's the money going to go to? What's going to be used for?
- J Well, I suppose they're going to have a security man there so that your car at least it'll be safe it's not on the road, Tony.
- T Oh come on, I mean, ... it's, the, there're the gates are normally closed – that's no problem anyway, is it?
- R But that can be decided later.
- T This is just one way of ripping off the staff.
- J Oh no, that's not true.
- T It is!
- J No, I don't agree. Oh come on, Roger, you're nearly there. It is ...
- T Twenty quid a year, well all right, but a hundred is absurd.
- J Oh twenty's nothing. What's that going to

but think how many people there are. If everybody's chipping in twenty quid, that's plenty of money to pay a security man or one or two people to run round with walky-talkies and this sort of silly equipment. A hundred is nothing if you work out how much it's a quarter. What do you pay in the multi-storey? Really nothing for over a year, I mean what is it? Pounds a week? Oh! How much do the meters cost? ... what is it? Two pounds an hour or something meter? ... e right, you're right. ... that's, all right, yes ... understand why they're charging ...

(see p.12)

(see p.12)

(see p.12)

/t/	/ɪd/
laughed	needed
knocked	wanted
kissed	added
watched	waited
stopped	
washed	

secret power. I can make objects vanish into can put keys, pens, or glasses on to surfaces awers, and a few seconds later they have ed. Unfortunately, I don't have quite so much er the re-appearance of these objects.

As my secret power makes an object invisible, only looks as if it's disappeared – after a few ks, or months, it becomes visible again, and exactly where I first put it. Once I spent a / looking for an important document that I eft in an obvious place on the table. I couldn't see the document, it was there. xperts might say this was a case of temporary but, erm, I'm not so sure.

ny, objects disappear to special parts of the ey particularly like hiding in my daughter's . She can never understand how my hairbrush materialize in her room. Another favourite ce is my car. Objects I'm certain I left on top ge turn up under the driver's seat.

emarkable experience was when the last key to the kitchen door disappeared and we ve the door unlocked and banging in the everal weeks. One day, as I was unpacking had just bought at the local supermarket, I ! the missing key under a bag of potatoes. I y I was puzzled by this, but grateful, of be able to lock the door again.

It became aware of my talent, I was not happy about it. I began to envy people s always hung on special hooks and whose re always neatly put away in cupboards and hen I realized that the tidiness of these uses reminded me of old-fashioned with their carefully labelled exhibits.

ion, a good house is an unpredictable h objects in all kinds of unexpected places.

It's nice to be able to open a kitchen cupboard without having the slightest idea of what's inside.

Another advantage is that unpredictable houses don't appeal to burglars. In the last few months every house in my street has been burgled except mine. Admittedly I don't have a video or a hi-fi system but I feel the unusual combinations of objects in my house might have made the burglar think that my house had already been broken into.

It is true that the pleasure of finding things is far greater than the inconvenience of losing them. The things I find are hardly ever the things I'm looking for. While I was looking for a screwdriver recently, I found my daughter's birth certificate which I'd been searching for for months. On another occasion, while I was looking for my glasses, I came across a sandwich I'd lost the previous weekend.

The happiness you feel when you find a missing object is worth every minute of the time you've spent searching for it. Of course, even as you smile to yourself, you know that the object will not be staying for long.

**2.3** (see p.17)

**2.4** (see p.19)

**2.5**

- A Well, that's everybody. What do you reckon?  
 J Personally, I wouldn't even consider Jackie or Rachel – they just wouldn't fit in, but I quite like the look of Christina and I'd say Robin sounds OK from his letter.  
 A Charlie?  
 C It's difficult to say. Several of them sound OK from their letters.  
 J So, you're not keen on Christina or Robin?  
 C I didn't say that.  
 A So, what do you think?  
 C I don't have any very strong feelings, really.  
 J But we've got to decide this together. There's no point in one of us being unhappy – I mean we'll probably have to live with our choice for the next six months at least.  
 A How do you feel about having another man about the place Charlie?  
 C I don't really mind. I wouldn't be jealous if that's what you're getting at.  
 J Come on, Charlie – no one's suggesting that. We just want your opinion, that's all. It's difficult enough deciding who to interview. We need all the ideas we can get.  
 C But it's not up to me to decide, is it?  
 J Why not?  
 C Well, it was you two who found this place originally, wasn't it? It's up to you.  
 A Look, Charlie, you've been here for over a year now, you and Jo have been going out together for half that time and you pay a third of the rent. It's your decision just as much as it is ours.  
 J Well, if you ask me, I think we should talk to Christina, Robin, and possibly Ed.

**2.6** includes **2.7** (see p.22)

Conversation 1

- B Well, how much money have we got?  
 J What is it?  
 T About seventy quid, wasn't it?  
 J Is it? Have you any ideas, Roger?  
 R No, nothing, no, nothing springs to mind, no.  
 T I think we ought to get a picture or a print,

something, you know, something she can actually put on the wall – it'll be there to remember us by.

- B Well, she's keen on art. I mean she went to that art course this, this year, so ...  
 T That would work, yeah. What sort of things does she like, then?  
 B Well, I don't know. It'd be nice to get something original, but I don't know if we've got enough money for that.  
 T No, seventy quid's not much for an original, is it?  
 R No, it's not much for that.  
 J I suppose so. Might be able to get a nice piece of pottery, though, or glass, or something like that.  
 T Yeah, there's quite a good place down, is it down the end of ... the High Street somewhere ...?  
 J That's right, that's right, they're lovely.  
 T ... that's very often got some stuff there.  
 B She's got quite a lot of pottery already, I mean ...  
 T Oh, has she?  
 B Well, she's ... it's quite a small house – a bit limited space really.  
 J Roger, come on, what do you think?  
 R No, I can't really think.  
 B You know her well, you know her well, I mean.  
 R I really don't have any strong ideas on it, I mean ... I don't think pottery or glass, as you say, she's got a lot already.  
 B ... Well, why don't we have a ... ? Why don't we ... ? Why don't two of us go down and have a look at that shop that you were mentioning ... ?  
 J That's a good idea.  
 B ... and just what there is.  
 T That the Gallery?  
 B Yeah.  
 T Yeah, all right.  
 B We could come back and report and see what there is, but I mean ... Roger are you going to come down?  
 J Oh come on!  
 T Yeah, come on down ...  
 R No, really, really, I'll leave it up to you, honestly. I don't, I really don't have any strong ideas, I mean I'll go along with what you, what you decide.  
 J But you made a big contribution, Roger. You know you should.  
 R No, I'll go along with what you decide.
- Conversation 2  
 B What do you suggest, then?  
 J Well, I think we should go round, look at a lot of places – something of interest, something sort of ... that will er, um, educate you.  
 B Like what, for example?  
 J Well, bit of um, historical sightseeing er ... maybe somewhere like erm Cambridge or a ... to a nice er ... castle somewhere.  
 K Oh ... I ...  
 B Oh, I don't know – sounds like hard work, all that walking around and things – I'd rather something a bit more rela ... relaxing. Erm ...  
 J Well, ... I'd, well ... I don't really like the idea of that very much – not really.  
 K What, going to the health farm?  
 J No, no. I think if you want something relaxing, perhaps we ought to do something a bit more active, but relaxing.  
 B Yeah, but with the health club you can do both, I mean you can do exercises in the gym, you can do aerobics, or you can do swimming, or you can just lounge around and do nothing.  
 K Mmm, sounds all right.  
 B What do you think?  
 K Well, you know, it's ... we're going away. I don't mind really where we go or what we do.  
 J Well, don't you think you might waste your weekend if you were just lazing around?

- K Well, I don't know. It's difficult to say, I mean once we get there we might find that, you know, there's all sorts of things we could do.
- B Well, in the end, I mean, I don't suppose I really mind, I mean, you know, whatever you two decide, I mean, if we can all decide ... if two of us decide on something ...
- K Yeah, fine, that's OK with me.
- J Well, how about ... Well, I think perhaps then we ought to then choose a neutral erm ... one that we all ...
- B Karen, can you suggest something?
- K Well, I'm quite happy with any of these suggestions really, I mean the health, the health club, that sounds fine.
- B Yeah, but Julie's not keen on that, so ...

### 2.8 (see p.22)

### 2.9 (see p.22)

### 3.1 (see p.25)

### 3.2

- T Look, there's a really interesting programme on tonight – it's called *Visionaries* – it's about the future.
- D What time's it on?
- T Eight-thirty – oh, it's just started. I'll switch it on.
- '... then the most important natural threat we should be concerned about is asteroids or comets. In the next 100 years there's a one in a thousand chance of a kilometre-sized object hitting the Earth. The effect would be devastating – probably half the population would die.'
- D Half the population?
- T Yeah, that's incredible, but I definitely won't be worrying about comets in a hundred years' time.
- D I wouldn't be so sure. Some scientists are predicting that we'll all be living to the age of 130 or more.
- T Oh, that's scary.
- '... even more exciting than that, we'll start seeing intelligence in computers – not the kind of intelligence people claimed for *Deep Blue* when it became the world chess champion. No, I mean genuine intelligence. By about the year 2200 humans will almost certainly have merged with computers, though I have to say I don't like the idea much. In fact it'll be very embarrassing, because it means we won't be the most intelligent beings on the planet ...'
- T What does he mean 'we'll have merged with computers?'. That sounds terrifying!
- D I don't know – it sounds like science fiction to me.
- T Perhaps he means we'll be spending more and more of our time working on computers – you know, we'll be more dependent on them.
- D I'm not so sure – it doesn't sound as simple as that. You know, like nowadays people have pacemakers fitted to control their heartbeat – well, maybe in a hundred years' time, we'll all have been fitted with other kinds of devices, like those virtual reality helmets you wear on your head.
- T You mean like some kind of brain implant. So we'll all be walking around with computer chips in our brains – telling us what to do.
- D Yeah, and what to think.
- T That sounds horrendous.
- 'The impact of information technology means enormous change. In the fairly short-term, half of the entire workforce will be working from home,

for at least part of their time. It also means that there will be massive unemployment, and so fewer people will be paying tax. It is my estimate that by the year 2100 nations as we now know them will have broken up and been replaced by smaller economic units – regions, states possibly, or even independent large cities. I see no reason, for instance, why London should not become independent.'

- D Incredible – I don't believe any of it.
- T It's too frightening even to think about.
- 'This means, of course, that there'll be first- and second-class citizens. The identity card of the future will be a credit card, and the better your credit, the higher up the citizen ladder you will be.'
- D I haven't even got a credit card so where does that leave me, I wonder?
- T Better off than me! I've got a credit card, but at the moment I'm nearly up to my limit.
- D I've had enough of this – I'm turning it off.

### 3.3 (see p.27)

### 3.4 (see p.29)

### 3.5

- W So, Stuart, let's go over this again, shall we?
- Mr Johnson phoned you at three-thirty yesterday afternoon? Right?
- M Yes.
- W And what did you do?
- M I took his telephone number.
- W What did you say to him?
- M I said someone would ring him back.
- W And did they?
- M Did they what?
- W Did someone ring Mr Johnson back?
- M I don't know.
- W What I can't understand, Stuart, is why you told him someone would ring him back. Why didn't you deal with it then and there?
- M Mainly because I didn't really know what he was talking about, I suppose.
- W So why on earth didn't you pass him on to someone who could deal with his problem?
- M Because I don't actually know who does what around here yet.
- W Well, you should know by now – you've been here nearly a month.
- M Sorry. It won't happen again.
- W I hope not. Anyway, to get back to Mr Johnson. What exactly did he want?
- M I'm not sure – I didn't ask him.
- W Why not?
- M Well, he didn't really give me a chance – that's why. He just kept saying it was a disgrace and that he'd had an account here for nearly forty years and it was the first time anything like this had happened and he wanted to speak to the manager.
- W So why didn't you pass him on to me?
- M I didn't want to bother you.
- W OK, OK. Perhaps you could find out if anyone has phoned Mr Johnson back. On second thoughts, phone him back yourself.
- M What, now?
- W Yes, now!
- W2 Sorry to interrupt, Mrs Harper, but a Mr Johnson has just rung to say that as no one's phoned him this morning he's taking his account elsewhere.
- W Oh no! Well, I suppose it's not really surprising in view of ...
- M Shall I still phone Mr Johnson?

- W Of course. Why not?
- M I just thought that if he's taking his account ...
- W Phone him now! See what you can do!
- M Right, OK. Oh yes, before I forget, Mrs Harper, I'm, er, I'm going to a party tonight. Would it be OK if I came in late tomorrow morning?
- W No, it would not be OK. You're here on time, you can start looking for a new job. OK?

### 3.6

- B Yeah, uh-huh ...
- T What on earth for?
- B Well, I mean, the main reason is, I mean, on terrestrial television, you've just got five channels, if you've got satellite, then you get about forty.
- S But why d'you want more, more channels?
- B Well, there's more choice, you know, you've got lots of films, you've got sport, lots of live sport.
- T You'll never have, you'll never, never have the time to watch all that TV.
- B No, but, but you, I mean you've got more channels, so you can watch, you can choose what you want to see, I mean a lot, now a lot of the time that nothing you want to see at a time you want to see it, there's much more choice. You can see films when they're out much more quickly.
- T Do you really think you're going to have the time to sit down and go through all the choices, all the recordings and watch the recordings afterwards? Come on, you'll never make it!
- B No, I mean a friend of mine's, a friend of mine's got it and he's really pleased with it, you know, and I've watched it and I think it's really good, it's not that expensive either.
- T I don't understand why it's, you know, why it's popular, why it's the thing to have. Four channels of terrestrial TV is fine.
- B Well, five, Tony. Well, for the simple reason it's, it just gives more choice, that's all. And, you mean, I think it's really good for the sports, you know, because you can't get live sports on terrestrial television.
- S There must be another reason than sport, because there ... there's quite a lot of sport on television already.
- B Well, yes, certain sports ...
- T Too much sport ...
- S Too much, yeah.
- B It depends, you know, there are certain sports you, you can only get if you've got satellite.
- S By the way, did you see the tennis yesterday?
- T Tennis?
- S Yeah.
- T Yeah. Who won?
- S Erm ... Can't remember who won ...

### 3.7 (see p.32)

### 3.8

- A Why on earth are you here?  
B Mainly because we had arranged to meet.
- A Why did you lie to me? There must be a reason.  
B The main reason was I thought you'd be in.
- A Can you tell me exactly why you came?  
B For the simple reason that I wanted to see you again.
- A What I don't understand is why you didn't phone.  
B The phone was broken. That's why!
- A Why didn't you tell me?  
B Well, you see, I thought you'd be upset.

Speaker 4

My grandparents are really young – they're both forty-nine and they hate being called Grandma and Grandad – so we have to call them Auntie and Uncle. It still surprises everyone 'cos most people our age have got grandparents in their late fifties or early sixties at least. Some people assume they're our parents – that makes them feel really good! They live on the coast, so we quite often go and stay with them especially in the summer when we can go down to the beach. They're both great swimmers – when he was younger grandad was quite famous apparently, and he still swims every day in the summer and once a week all through the winter. We get on pretty well with them, but they're always having arguments with Mum and Dad about how we should be brought up. They think Mum and Dad are too easygoing – Grandma thinks we have far too much freedom.

4.3 (see p.37)

4.4 (see p.39)

4.5 (see p.40)

4.6

adventure adventurous fame famous humour humorous mystery mysterious nature natural nerve nervous profession professional religion religious season seasonal tradition traditional

4.7

- A OK, so that's agreed then. Let's move on to the next item on the agenda, shall we? I think we all agree with the suggestion, don't we, that in future all requests for time off should be made in writing and made six months in advance of the proposed starting date? Fiona?
F Yes, I think that's perfectly reasonable. After all, we're a growing business – these things need to be formalized more than ...
D That's right. I mean, it was OK when we only had ten or so staff, for people to ask their manager a couple of weeks before they wanted to go. It's a much more serious matter with a staff of over three hundred ...
R I think there's a danger of too much bureaucracy here, Andrew. I remember, when I first started here nearly forty years ago, me and a mate of mine in accounts decided to go to Greece – it was, you know, a spur-of-the-moment decision, and I was quite happy to ...
A Can we stick to the point, Richard? Things have moved on since you first started here.
R I can still see the look on my boss's face when I said I was taking a couple of weeks off. But he didn't really mind – everything was much easier ...
F Look, Richard, we're supposed to be talking about a new system which will be fair to everyone.
R As far as I can remember, we left on the Friday night. I put a few clothes in a rucksack and we were off.
D I'm sorry, Richard, but we're not here to talk about the good old days. If we're going to survive and grow in a competitive world, we've got to move with the times. You know the company motto – 'Plan or perish'.
R I can remember as if it were yesterday. We went by train to Brindisi in Italy and then got a boat across ...

4.8 includes 4.9 (see p.42)

Conversation 1

- R Well you're lucky – 'cos I, I work on my own now, so ...
K Ah, do you? – so it must be very different.
R Well, it's a bit, bit lonely at times, you know, but er ...
K That was one of the best things, I think, erm, just that there were so many people that you could get on well with.
R Yeah, well, I can remember those impromptu drinks and things we used to have ...
K Well, there was always so many things to do, weren't there, I mean you could always just sort of nip round the corner and go out for a drink or ...
R 'Cos it was so central.
K That's right.
R But it's a bit difficult now.
K Is it?
R Yeah, well ...
K I suppose if you ...
R It's only me.
K Yeah, that's true ...
R Nip out with myself round the corner, but ... I'll never forget the time we all went to the restaurant together ... about ten of us, weren't there?
K Oh, that was wonderful, wasn't it? Yeah, I really enjoyed that. It just doesn't hap ... , the people I work with now are not the same, I mean they're a lot older ...
R They don't like ...
K Well, they just have different interests, erm, and it's a lot harder to sort of get people together ...
R I mean, that's the problem when you work with a lot of people – sometimes it clicks and sometimes it doesn't click and er, you know, you're lucky if it does, and you're in a group of people that you can do those things – those those times were good, I'll never forget those times – it was a good period.
K Mmm it was.
Conversation 2
R What about teachers – did you have any strange teachers?
J Oh, yes, – they were all Miss somebody or another and they were very fierce ...
R I can remember one – he was a French teacher – he used to put ... if you did something wrong he'd put his hands all over your face and – but he was a heavy smoker and it used to choke you ...
J Oh, how awful.
R It was either that or he'd hit you with a book – strange people.
J Oh, no, I can't remember anyone as terrible as that – we used to get some funny punishments, though, from our teachers. Did you?
H What sort of punishments?
J Well, I used to talk too much, and I used to have to stand in the corner on my chair ...
H That's very Victorian ...
J I can remember doing that an awful lot.
R One used to make us bang his head, bang our head, bang our head on the blackboard ...
J Oh, no – that's awful ...
R Yeah, he, he wouldn't do – he'd make us do it.
J He'd make you do it yourself?
R Yeah, auto-punishment.
J Oh, dear.
H We used to get chalk flung at us.
R Oh, yeah ...
H Yes.
J That's not very nice, is it, really? Oh, dear ...

- R And uniforms. Did you, did you have to wear uniforms?  
 J Yes, we did, that's right.  
 R I used to hate uniforms.  
 H Our school was very strict on uniforms.  
 J Yes, and we couldn't wear our skirts too short.

**4.10** (see p.42)

**4.11** (see p.42)

**5.1**

Lucie and Matthew married fairly recently. They've been together now for two years and they are expecting their first child. They met when Matthew shared a flat with Lucie's friend, Jane. Lucie says her friends didn't expect her to go for someone like Matt. He was older than her and he was divorced. But she thinks he's very typical of the kind of men she likes – older and professional. Matthew feels they get on well because they want the same things out of life.

Matthew and Lucie look as if they come from well-off backgrounds. Their choice of holidays and the desire for children are an excellent fit. If Matthew's idea of a perfect weekend is watching football, it's just as well Lucie likes staying at home doing nothing, otherwise she might get bored or nag him to take her out.

Nelson and Ruth met through a friend and have been together for seven years. They think they make a good couple because, although they are very different, they are both easygoing and give each other a lot of space.

Both Ruth and Nelson have artistic, creative personalities which seem to complement their home and working lives. Even though Ruth comes from a large family, neither Ruth nor Nelson really seem to want children. I suppose Ruth could see Nelson's need to save as meanness, but she may also find that this more cautious approach is a useful curb for her own concerns, as she worries when things are not under control. Holidays will have to be quite carefully negotiated.

Pip and Helen got married after four years together. They met when Helen was a hairdresser – Pip says she deliberately gave him a bad haircut so he had to go back to have it recut, but Helen denies this. According to Pip, they're best friends, but they're careful not to crowd each other. Helen mentions their sense of humour as being important.

Pip and Helen look happy and relaxed. Loyalty is top of their list, so this looks like playing an important part in their relationship, as do creativity, the countryside, and the company of friends. It seems that children will be something for the future, as neither is ready yet. The desire for exotic travel is shared though there may be disputes over modes of transport.

**5.2** (see p.45)

**5.3** includes **5.4**

- A Did anyone see that article in the paper the other day about brand names?  
 C Not sure – what did it say?  
 A Well, it said how important brands are to young people.  
 P It sounds pretty boring to me.  
 J What sort of brands?  
 A Well, you know, clothes, drinks, food, cigarettes – things like that. It said that lots of young people need them to create an identity for themselves.  
 P Sounds really heavy.  
 A No, it wasn't – it was interesting.

- C I think there's something in it. I remember when I was about thirteen, I wanted a pair of Levi jeans. I mean they had to be Levi's. I went into this shop and they had Wranglers but not Levi's – I remember storming out and then getting home feeling depressed. I wouldn't go out with my friends until I'd actually got some real Levi's – they had to have that little orangey label.  
 J That was like me when I was only about twelve – everyone had Nike shoes – so that's what I wanted. I didn't care whether they were comfortable or not – or what my Mum and Dad thought about them – as long as they had that Nike symbol on them – that was all that mattered.  
 P My parents were always broke, so I got what I was given. If they'd had more money, I'd probably be more worried about what I wear now. As it is, I don't really care.

**5.4**

- C It's a bit the same with drinks – I mean Coca-Cola and Levi jeans are fairly similar, aren't they?  
 P 'Cept you can't drink jeans!  
 C You know what I mean, Pete. I wish you'd stop being so childish. Jeans are a sort of uniform – if you're young and you don't drink Coke, there must be something wrong with you.  
 P I don't drink Coke and there's nothing wrong with me.  
 A Well, you're not exactly young, are you? Anyway what do you drink?  
 P Fanta, Seven-Up – I'm just not keen on Coke. And I really like the Fanta adverts on telly.  
 A Exactly – it's all a question of image.  
 P Rubbish.  
 J It's not rubbish, Pete. Image is important. Think of how many people want a Mercedes or a BMW – they're status symbols.

**5.3** continued

- P I don't see what cars have got to do with drinking Coke.  
 A Anyway, this article I was reading said it isn't just kids that are obsessed with brands – it said that strong brands reflect people's deepest emotions – like people are attracted to Volvo cars because they have a safe dependable image.  
 C It's funny though – 'cos you can buy things without really being aware of their image. I mean, last year, I bought myself a new coat in Harrods. It wasn't particularly expensive – but every time anyone saw the Harrods label inside, they'd say – 'Oh, you're going up in the world', or 'Has someone died and left you some money?'. Irritating remarks like that. I really regret buying it now. I wish I'd gone to Marks and Spencers' instead – you know, somewhere more ordinary like that.  
 J When I bought my Armani shirt – I knew how people would react – so as soon as I got it home I cut the label off.  
 P Blimey! I wish I had enough money to buy an Armani shirt – I wouldn't cut the label off – I'd make sure everyone could see it.  
 J Actually, to be honest, I wish I hadn't cut the label off now – it's not quite the same somehow.  
 A Look, you lot, stop side-tracking me. What was I saying? Oh, yeah, this article also said that brands give young people something to believe in – it makes them feel more adult.  
 C It's a bit like The Body Shop – I know loads of teenagers who buy soap and stuff there because they believe that the Body Shop cares about animals and the environment.

**5.5** (see p.47)

**5.6**

- Unfortunately, I can't take you anywhere at the moment. I've had my licence taken away for dangerous driving.
- I know I'm stupid – I should never have started smoking – now I can't stop.
- Yes, I'd love to work abroad now – I should have refused that job in Malaysia when they offered it to me.
- I hope it tastes all right. I never went to cooking lessons when I was at school.
- I'd like to, but I can't swim. Everyone else I learned when they were four or five years old.
- Sorry I can't, I'm completely broke. I spent it on an expensive French meal.

**5.7**

- A OK, so let's try that again. The car will stop.  
 B Where?  
 A Here. Exactly where I'm standing now. OK.  
 B Yeah, OK.  
 A The front door will open and one of the detectives will get out and take a good look round.  
 B So that's when I start to walk forward, is it?  
 A No, you don't start walking forward ...  
 B I'm nervous just thinking about it.  
 A Try not to worry.  
 B I can't help it.  
 A Anyway, when the detective is satisfied everything's safe, he'll open the back door that's when you start to walk forward.  
 B In other words, I don't move until the door opens?  
 A Right. Oh, and don't forget, you won't be wearing jeans tomorrow, so you'll need to allow a little more time to reach your meeting point. Does that make sense?  
 B Yes, that's fine. I'll just need to practise wearing the dress a bit before tomorrow.  
 A Right, so, then, at the meeting point you'll see her in the eye, smile, and present her with the gift. Right?  
 B I just hope nothing goes wrong.  
 A Don't worry. Everything will be just fine.

**5.8** includes **5.9** (see p.52)

Conversation 1

- H Right, Julie, you'll find a lot of this job is about answering people's queries. People will come in with lots of different queries and expect you to know the answer to them. You know that's not always possible, but you've got to just try and answer, erm, everything you can and if you don't know the answer you'll have to find out the answers and get straight back to them.  
 J Erm – Do you ... Do you mean that, erm, can't or that I can't ask other people? Will I be somebody else about apart from you who can ask?  
 H Well, it depends on the time of day really. I'll be here most of the time so you don't have to worry about that. Sometimes there will be questions which I can't answer, so we'll have to find out the answers together, but you never know what people are going to ask.  
 J So what you're saying, is I've got to learn to go along.  
 H Yes, that's right. A lot of it is just learning to say, as you go along. You will also be asked by people for various documents – erm – you'll find in the file over in the corner that I've put a lot of specimen documents there –

on the computer, but the file will just give you layout of the documents.

it all right?

yes, I think so. Erm, I think I'd like to, erm, do as much as I can of, of speaking to people, erm, so learn what to do.

attention 2

, OK.

d, erm, the ones in the kitchen – they need cleaning every other day really.

right, OK.

isn't clear?

I think so – that's fine. Yeah.

er, it's not the end of the world, but ... there are more important things. Erm, the washing machine ...

...  
n, just be careful that you close the door properly.

– what, what, what do you mean?

er, I've had a few problems with it, so just make sure it's properly closed.

...

I, erm, try to avoid using that long programme.

er, I mean I shouldn't use it?

it might be better if you didn't, yeah. Aha.

OK. Fine.

and erm, I've given you some keys,

right. Check when you leave that the back door is locked.

OK.

One of the keys is a bit dodgy ...

...

1 – you've got to sort of put it in quite, er, hard and then turn it – so if you, if you don't do the first time just try again.

OK.

Is it all right with that?

er, yeah. That's fine.

right. Do you just want, just to, just see if there's anything else?

er, I mentioned something about the cleaner.

Does she come in?

er, comes in on Mondays – all right?

right? She's got her own key so you don't need to try about her.

So, do you mean – do I have to lock up after she goes or will she ... or do I have to stay while she's here?

er, no, no, not a problem – I mean she'll probably come when you're out anyway, and I think she can arrange to come on another day if you prefer ...

/ All right. / OK. (I'm not sure. Falls then rises)

/ All right. / OK. (Do you understand? Rise)

/ All right. / OK. (I understand. Fall)

er, I need to feed the dog once a day. All right?

er, I need to feed the dog once a day. All right?

...

er, I need to change the water. OK?

(see p.52)

### 5.13 (see p.52)

### 6.1 (see p.55)

### 6.2 (see p.57)

### 6.3

- P Good morning to you all. If I sound slightly out of breath, it's because I've been running around the studio trying to find my notes for today's programme! That's better. Now, I have with me in the studio two senior citizens: Mary Craig, who is a hundred and two, and Edward Macintosh, who's a hundred and one. Welcome to you both. I've been so looking forward to meeting you. Could I start by asking you, Mary, what you remember about your hundredth birthday?
- M Oh, I had a wonderful day. I had a special lunch at a nice hotel in town and then I spent the afternoon and evening with my family and friends. Everything went so well.
- P And a, er, telegram from the Queen?
- M Oh, yes, in fact I had three telemessages – one from the Queen, one from the mayor of the town where I live, and one from the Minister for Social Security.
- P Edward, what was it like for you – crashing through the hundred barrier?
- E Fantastic – because we all had free drinks! We had a lovely get-together and I had two hundred and twenty-five letters, postcards, and telegrams – two hundred and twenty-five.
- P Sounds wonderful. You certainly both look very relaxed and happy. Tell me – what's good about living so long?
- M Well, one of the things I think is you live a selfish sort of life. You've only got yourself to think about. You do what you want, you eat when you want, you go to bed when you want. There's nobody there to ask what time you're coming home – you're free. And of course you can travel.
- P When did you start travelling?
- M Oh, I've been travelling ever since my husband passed away – I started in my seventies. I had a world cruise in my nineties. I've had other cruises to the Mediterranean and the Caribbean, and in September I'm going on a cruise along the Rhine.
- P You've done a fair amount of travelling too, haven't you Edward?
- E Well, when I lost my wife in 1970, I sold my hotel and started travelling. I've been round the world – in both directions – I've been to America, Canada, Australia, Morocco, ... I've been all over.
- P Do you think that people today are happier than you were in hard times?
- M Well, they don't appreciate things so much as we do. As far as young people are concerned it's easy come, easy go. You see, we had to make do and mend in our young days. There was no help, nothing.
- P Do you think that has made you appreciate what you've got now, Edward?
- E Of course I do. Children get taken to school in a bus now. I used to walk four miles to go to school.
- M Well, the tragedy now is that parents aren't let their children walk to school. It's not safe any more. They can't be independent. I think the young have a very difficult time nowadays. At a very early age they get introduced to drugs – and we never had that worry. It was a much easier life when we were young. We were always kept on the straight and narrow.

P You two are speaking what many people would say are words of wisdom. Do you think you are wiser now that you are older?

E Oh, sure, you go on learning no matter how old you are – you go on learning. I learn something every day, every month, every year.

P Mary?

M No, I'm sure I'm not wiser. I've been going to various adult education courses recently. I'm still trying to learn things, because I like keeping my brain ticking over, but most of it goes in one ear and out of the other. I enjoy it at the time but my memory's terrible – I just don't remember things. I can't remember names or names of places – it drives me mad. People think I'm going soft in the head.

P I'm sure that's not true. We're sitting here having a perfectly normal, intelligent conversation. By the way, I've been meaning to ask you this: do you find generally that people of your own age are better company than younger people – people like me, for example?

E Oh, no, not at all. I'd much rather talk to younger people – not teenagers or school children – I mean sensible people, business people. I'd rather talk to them than the elderly people where I live. The thing is, we think a lot but we don't say very much.

P And finally, looking towards the future, I was wondering whether you still have any goals – any special things you want to do?

M Well, I take any opportunities that come along, but no, there's nothing I really want to do now. I just live from day to day. I have a great-grandson who's getting married the day before my hundred-and-third birthday and I'm having a champagne lunch party – that's what I'm looking forward to at the moment.

P Edward?

E No, no, no special goals – but I still want to do a little more travelling before I finish – I like travelling. And I've made up my mind I'm going to live to be a hundred and ten – so I'm looking after myself.

### 6.4 (see p.59)

### 6.5

- 1 I heard the weather forecast but I didn't know whether to believe it or not.
- 2 She didn't know where her glasses were so I had to read the letter to her.
- 3 When I travel by plane, I prefer to sit in an aisle seat.
- 4 Four days ago I was fined for speeding.

### 6.6 (see p.60)

### 6.7

- M What's the matter, Daniel?
- D I'm really fed up with people thinking I'm under age. That's the second time today. It's really getting me down.
- B Well, you must admit you do look pretty young.
- D Yeah – OK, I may not look eighteen, but surely I look older than fourteen. It really annoys me.
- M Don't let it worry you. You got what you wanted didn't you?
- D I did in the end, but not until I'd shown him my driving licence.
- L That's OK then, isn't it?
- D No, it isn't. I think the whole system is really

stupid. It's OK to leave school, become a soldier and fight for your country and die if necessary – when you're sixteen, but you can't vote in elections and you can't even buy yourself a drink until you're eighteen. It really irritates me.

- M That's because people under sixteen haven't got a clue what elections are about.  
D How can you say that? We've been talking about politics since we were about twelve.  
B Relax.  
L Calm down.  
D I'm quite calm. All I'm saying is that it isn't logical. I mean you can go into a pub when you're fourteen, but what's the point of that if you've got to wait for four years before you're allowed to buy a drink?  
L He's right. There are some really silly laws. The one that really gets me is that you can't get a part-time job until you're thirteen.  
D Everyone does though, don't they?  
M That's because no one bothers checking how old you are when you go for that kind of job.  
L Exactly! That's what I mean – it's a really silly law.

**6.8** includes **6.9** (see p.62)

#### Conversation 1

- Ju ... break reduced from twenty minutes to ten minutes.  
All What? I beg your pardon. What do you mean?  
B What was that? Could you say that again?  
Ju Well, we're going to have our coffee break reduced from twenty to ten minutes.  
R You're joking!  
J That makes me really angry. Why?  
Ju Well, I wasn't told officially, but that's what I've heard and I think it's right.  
R Oh, that's outrageous ...  
Ju I know, I, well ...  
J I can't believe it. Who said ... ?  
R That's not enough time to get your sugar in the cup. That's ridiculous.  
Ju No, I know, no ...  
J Ten minutes, we don't even get back – just haven't got the time for that ...  
Ju Well, it's just a money-saving exercise, isn't it?  
R Whose, whose brainwave was that?  
J Yes.  
Ju Well, I don't know. I don't know where it came from.  
J Oh, that's so infuriating. Barbara?  
B I mean, don't get so worked up about it. I mean, you know, I mean, we've got to be a bit more flexible, perhaps. I mean ...  
R Flexible?  
B Ten minutes is, ten minutes is ...  
J Barbara ...  
R Ten minutes is nothing.  
B Well ...  
J We can't even get back here in ten minutes.  
R You can't even get out of your seat in ten minutes.  
J No, that's right.  
Ju And not to be consulted ...  
J Oh, this is ridiculous. I want to speak to someone about this.  
B Well, I think you're getting a bit worked up about it ...

#### Conversation 2

- J ... and he's making me so angry ...  
B Just calm down, it's not as bad as all that ...  
J Oh, it is, it really irritates me ...  
S Yeah, take it easy. What he actually ... What actually happens?  
J Well, he's a radio ham and he sets up his radio and he's got a huge aerial in the garden and you can hear him trying to contact other people in other

countries like Australia where it's daytime, but of course it's night time at our place, so all we hear through the walls is him calling and, and, and talking to people in other countries where it's daytime and he's making me so cross.

- B Have you spoken to him? Have you tried to reason with him?  
J Well I've tried, yes. I've tried, and he says, 'Oh yes, hmm, hmm, hmm,' and then the next night it's the same thing.  
B Well, I can understand your point of view, but I mean, I don't think, I mean, there are worse things.  
J No, there aren't – it's making me lose nights and nights of sleep and I'm really, it's really getting me down. I don't know what to do any more, I really don't know what to do. I have tried talking to him.  
S Well, neighbours can be pretty awful. I mean, we've, we got, the people next door to us, erm. We went ... I went out one morning and they, they, were in the process of building a wall between our house and theirs – they hadn't even asked us whether they could or not.  
J Oh, you see, that's what's so irritating – people don't care.  
S It's just so infuriating.  
B Yeah, but I mean, you've got to, got to live with each other, you know, I mean ...  
J Well, not at night time ...

**6.10** (see p.62)

**7.1** (see p.65)

**7.2**

#### Speaker 1

It was so bright I really thought they'd switched on floodlights outside the hotel. Luckily I was still awake. As soon as I pulled back the curtains the heat hit me; all I could see was a wall of flames just a few centimetres from the window. I didn't realize until later that the floor below me was on fire. I moved back into the room. I'm sure there'd been no alarm but I could hear banging noises and people shouting.

Someone knocked on my door – I opened it and a man grabbed my hand but I pushed him away and went back into my room – panic isn't logical – I can't believe it now, but I left with my shoes, a toothbrush, and a straw hat of all things.

The corridor was full of people hammering on doors and screaming. Someone yelled at me, 'Drop your things and run!' So I ran with the others to the end of the corridor away from the smoke to a staircase – I had to stop there to pick up my hat.

Anyway, at the bottom of the staircase there was a door. The man in front of me pushed and pulled at it but it wouldn't open. He turned back – you could see the blind panic on his face. We couldn't move, there were so many people. He tried again and finally succeeded in opening the door. We ran barefoot across the car park and scrambled over a two-metre-high fence. Eventually we were able to make it round to the front of the hotel. It was an amazing sight – windows were being smashed, people were jumping from the first two floors, others higher up managed to climb down on knotted sheets. One girl escaped by smashing the window with her shoe and jumping out; another had her life saved by a man breaking her window with a hammer from outside.

Fire engines kept arriving. One of them raised its ladder and moved towards a room on the top floor where there was someone sitting on a window sill. Then the ambulance came and six of us were taken to hospital.

#### Speaker 2

We were flying along quite normally when I decided to roll the plane – it was an old two-seater air-force jet. It's a fantastic feeling flying upside down at kilometres an hour. The next second, my brother's ejector seat had broken away from the plane and was shot through the cockpit, and he was falling from 1,000 metres. The air was rushing in and for a moment I couldn't breathe. It was a few seconds before I managed to regain control. I looked down and watched my brother pulling at the rip-cord parachute but for some reason it didn't open. I watched him fall – I was sure I'd never see him again. I circled round for six or seven minutes, looking for the parachute, but there was nothing. Finally I headed back to the airfield. The return was horrific – I was convinced that I'd lost my brother. When I landed and found out he was – it was incredible. I went straight to the hospital where he was, sitting in an armchair with a brace round his neck, joking with the nurses. His first words were, 'Where have you been?'

Later he told me that the torn parachute had sent him down just enough and he'd had a soft landing on a grassy bank. Amazingly, he could still walk – he was already on his feet when the rescuers arrived.

**7.3**

I turned off the main road on to a dirt track – narrow and bumpy with hedges on both sides. I drove quite slowly – then I noticed I was coming under a bridge over a stream. I could see that the road went steeply up to the bridge and dropped steeply down after the bridge. My car is very long and the bottom is close to the ground, which means that if you go over a bump it's easy to scrape the bottom. I knew by looking at the bridge that I couldn't get over without damaging the car. I'd have to go back. The problem was, because the road was so narrow I couldn't turn the car round. The only option was to reverse the way I'd come. I remembered that about 500 metres back there was a farm entrance where I would be able to turn. I started reversing but by then there was another car behind me – of course he couldn't overtake me so he had to reverse too. It was a very narrow and bumpy going backwards and there was an added problem: because of my bad neck I couldn't reverse quickly. Eventually I managed to reverse into the farm entrance and after a lot of reversing and frowning I succeeded in turning the car round and driving forwards again. What a nightmare!

**7.4** (see p.69)

**7.5**

Father Are you sure you're doing the right thing, Martin?

Martin No, I'm not sure, but I want to give it a try. I've always been attracted to Africa.

Father We don't think you should do it till you've finished university. That's what most people think.

Martin I know that – but these people need to know now; they may not be here in two years' time. Anyway, on the whole, I think it's better to do these things when you're young. You tend to regret them when you're older.

Father I don't call twenty-one old, Martin.

Mother We're only thinking of what's best for you, Martin.

Martin I know you are, but you don't know what's best for me. That's the whole point.

Mother I mean, have you really thought this through? How are you going to cope with it?

– and apparently it gets very cold at night. What about eating? Where will you get food? Stop worrying, Mum. I'll survive. I mean, at as if I'm going to some remote village in ungle.

And what about wild animals? There are still dangerous animals in some parts of Africa, terrorists.

What do you mean, terrorists?

Well, you hear cases of foreigners being kidnapped and held hostage by terrorists, don't? Surely it would be more sensible to go where nearer home.

Look, I know what the dangers and the utilities are going to be, but these people need now and I'm going to do what I can to help.

includes **7.7** (see p.72)

ation 1  
much are you trying to lose?  
it seven kilos.

a couple of weeks?

I hope so, yes.

don't think you should do that. That'd be bad for you.

I mean, if I can't lose seven in a couple of s. I've got three weeks before I go on holiday. Now, I've, I've just, just got, I can't, ... I look in my swim ... swimming costume, I mean, I ... I wouldn't dream of getting into a bikini. Double is if you lose weight that quickly, you, you're bound to put it back on again.

right. And I don't think you should eat just

I mean, that's not a balanced diet.

That's only today. Tomorrow I can have bananas then the next day it's carrots and then the day that it's grapefruit, so I mean it is a mixture. Come, just think about it. Bananas for a day of bananas. Are you going to be able to that?

I can put up with that for ...

don't you be thinking about, doing things like se, not just about diet?  
a good idea.

you know, I mean, I haven't really got much or that, you know. I'm just too busy. What have I got to exercise?  
don't know, it just seems much more sensible t, be ... just eating ...

all the good advice you always do read, isn't it? You know, exercise as well as diet. Most peo ... most people who are thin, or ably slim, are like that because they take se, I think, as a rule, anyway.

I think what you were saying about balance, I that's generally right. You've got to have a ce of everything.

Just think about it for a minute, you know.

If you're just stuffing yourself with eggs one d grapefruits the next, your body's going to n very strange ways.

tion 2

I'm going to be, any, any really any more ive than, than a normal car.

wouldn't if I were you, you know – I'd really again and perhaps buy a new car, I mean ... at's the whole point of a classic car is that it's w, that, it's, it's something, something they can't get any more ...  
ou know ...

buying a piece of history ...

out I think you're making a big mistake, ie if you're going to use it for travelling to m work, I mean, is it really suitable for that

sort of thing?

R Well, I'm not going to use it to and from work every, every day perhaps, maybe during the summer, but erm, I'm not going to sort of ...

J I wouldn't if I were you, you know, it could be very difficult on the roads in traffic jams and all that sort of thing.

R Yeah, but it's a car, it goes, that's what it was made for.

J Mmm, mmm, I mean, what can I say to persuade you? I mean what, what, have you really thought it through? Have you thought about where you're going to park it, for inst ... You can't park it on a street.

R I've got a ... I've got a garage. I've got all that lined up ... , it's, it's, it's OK.

J And what about during the daytime when you're sort of parking near work for instance?

R That's fine. You have to ... Life's a risk. You have to take a risk. If somebody hits it they hit it. But I mean you can't, you can't not do something ...

**7.8** (see p.72)

**8.1**

1 Henry Fonda, who was Jane's father, had a long and distinguished film career.

2 The film which won him an Academy Award was *On Golden Pond*.

**8.2**

1 I'm twenty-six. I live with my mother and father. There's just me. They tried to have another child but my mother miscarried and she couldn't have any more children. I think being an only child does make you very spoiled and intolerant. But you do become more of an independent person when you're an only child. You tend not to follow the crowd or rely on what other people think, and you make up your own mind about things and take your own decisions. That's probably because there's no one there to say 'Why on earth do you want to do that?' or 'Maybe you should, you know, do something else'. It might have been nice to have had a brother or sister when I was young. Someone to play with.

2 I'm the middle sister. I've got an elder sister, she's eighteen months older than me – and a younger sister – she's three years younger than me. We're all very different indeed but we get on really well. My elder sister's got a very forceful personality and she does everything at a hundred miles an hour. She really knows what she wants and she goes for it, whereas my little sister is really laid back. She's a bit like a hippy – she's into environmental issues, and is a vegetarian and all that sort of thing. And I'm a bit ... em ... a bit of a loner, I suppose. I keep my feelings to myself really. And even though I'm really close to my elder sister, I don't confide in her. I'm just reserved, I suppose.

3 There are just the two of us. Just my sister and I – Michelle – she's two years younger than me. We get on well but there's always been a certain amount of rivalry between us – on my sister's side, anyway. When we were young, she always wanted to do better than me, so if I got second prize at something she wanted to get first. She was very competitive.

I think myself that when you're the elder child you always feel in some way responsible for the other person. Well, I certainly did. My sister was perfectly capable of looking after herself but just because I

was the elder child I felt I had to look after her.

Chelle didn't really care about what my Mum and Dad thought – if she decided she wanted to do something, basically she went ahead and did it and she got into trouble quite often. I always tended to do the right thing.

**8.3**

B Jenny was always successful and did well. Mum and Dad were always so proud of her, especially Dad, and I wanted them to be proud of me too. When I was younger I always seemed to fail at things. And my father would sort of say, 'I might have known it, Ben's in trouble again', and that sort of stuff. So later on, the main thing for me was not to be a failure. If I thought I might fail at something, I wouldn't even try it – I'd leave it alone. Even now, you know, I'm still afraid to take risks sometimes in case I fail, because then it's like, 'Oh, Ben's messed up again'. I've tried loads of things and I've had lots of different experiences. In fact, I'd say I've actually done more than a lot of people I know and I'm sort of beginning to feel more confident, you know – I can say like, 'Well, actually, I've done that, I've done that, I've done that'. I may not go to the top in it, but compared with a lot of other people, I've been incredibly successful. But then, when I've got to that point, I've thought, 'Oh the next stage is quite a big step, I might fail', so I've said to myself, 'Right, I'll give that up and I'll try something else instead'.

In the end, I suppose there was only enough money and time in our family for one, and that was it, so rather than try and compete I'd just give up. It wasn't necessarily the right thing to do but I could never have beaten Jenny, so I didn't even try. In comparison with a lot of people, you know, we're pretty competitive in our family, believe me, but you don't go and try and beat someone if you know you can't win. That's how I felt anyway.

J It's easy enough now to look back and see how it affected the family, but it was different at the time – I just couldn't see it, 'cos when you're in the middle of it, I mean, you're young. I suppose you tend to be quite selfish. I think a lot of athletes are very selfish. They have to be, because they always have to do what they need to get the best performance. And Dad was always there for me, 'cos he was so determined that I was going to win and do the right things and compete at the very highest level. He used to make sacrifices without even realizing they were sacrifices. Mum and Dad hardly ever used to, you know, go out for a meal together or do any of the normal family things. Ben didn't have Dad there to take him to football practice or do any of the things fathers do with their sons. The thing is, all those sacrifices were for me and most of the time I wasn't even aware of them – you know – life was going on as usual and Mum was making sure that I'd a clean kit and that dinner was on the table and I was in bed at the right time. She was brilliant, my Mum. I mean she was always my best friend, my Mum.

**8.4** (see p.79)

**8.5** (see p.79)

**8.6**

Jackie was very young indeed when she got married – just seventeen. Now, she herself admits it was a mistake. 'I really did think it would work. My parents did warn me that I was too young but I didn't listen.' So whatever went wrong? 'I do love Dave,' said Jackie, 'but we've changed. We both want very different things from life now.'

**8.7**

BM Now, how can I help you, Mr Bennett? I don't normally deal with these matters myself you know.  
 C No, I realize that. I'm very grateful. Thank you for seeing me.  
 BM Yes?  
 C Well, actually I was ... It's a bit awkward. You see I borrowed some money from you last year and I ... well, I was wondering ... do you think you could extend the repayment period?  
 BM Are you trying to tell me that you are unable to keep up with the interest payments, Mr Bennett?  
 C No! No! Well, not exactly. It's just that one of our machines has broken and we really need to replace it, otherwise we'll get behind with the orders.  
 BM What sort of business do you run, exactly?  
 C It's a family business. Bags, purses, belts, that sort of thing – leather goods.  
 BM I see. And the original loan was for £10,000?  
 C That's right.  
 BM I'm afraid that's not possible, Mr Bennett. It's quite out of the question.  
 C Well, could you possibly increase my loan?  
 BM How much would you need?  
 C £2,000 would be enough.  
 BM Oh, certainly. No problem, provided you can keep up with the payments.  
 C That won't be a problem.  
 BM Excellent. Well, I can authorize that now if you'll just step into the bank, Mr Bennett. Mr Smith will give you the relevant forms to fill in.

**8.8** includes **8.9** (see p.82)

## Conversation 1

H Might be possible, Tony. It depends how long you would want me to work for, though.  
 T Well, is there any chance of working, er, a couple of evenings and maybe Saturday, or some time at the weekend, perhaps?  
 H I'm not sure if I can do that.  
 T Er ... Are you sure? 'Cos really we need to get it now. We need to get it finished by Monday and it's going to be very difficult to get it done, you know, just in the normal working hours.  
 H I would if I could, Tony, but it very much depends on when you would want me to work.  
 T Well, how about, erm ... How about tomorrow evening? Say till about six or six-thirty, something like that, and maybe Saturday morning? Is that any good?  
 H I'm afraid I can't do the weekend. No. I can do tomorrow evening, but not the weekend.  
 T Would it be possible to do a couple of evenings then? Say tomorrow evening and Thursday evening?  
 H I'm afraid not. One evening would be all right.  
 T Erm ... Hmm. Any chance of working through till say about seven then?

## Conversation 2

H Hello.  
 K Hi! Is that Heather?  
 H Yes, it is.  
 K Hi there. It's, er, Karen here. How are you?

H Oh, fine, Karen.  
 K Erm ... Heather, I know this is really short notice ... erm ... Would it be possible ... em ... to borrow your car this evening?  
 H Oh, Karen, I'm sorry. I'd lend it to you if I could, but I've really got to go to a meeting tonight.  
 K Oh, right. Erm ... Oh, OK. Well, thanks anyway.  
 H All right ...  
 K Thanks. Speak to you soon.  
 H Yes, OK ...  
 K OK, bye.  
 H Bye.

## Conversation 3

T 722342.  
 K Oh hi! Er ... Tony?  
 T Oh, hello Karen, hi.  
 K How ... How are you?  
 T Well, thank you. You?  
 K Oh, that's ... yeah, I'm fine actually ... yeah. How's work?  
 T Oh, you know. It's not so bad but ... We get by ...  
 K Oh great, great. Erm, Tony, I've got a bit of a problem ... em ... I really need to get hold of, er, a car this evening and, erm, I was wondering, er ... Is there any chance of, er, possibly bor ...  
 T Oh, Karen, I'm sorry. It's in the garage at the moment. I took it in for an MoT this morning and there's some work to be done on it.  
 K Oh, that's bad timing.  
 T Sorry. Er ... no good tomorrow night?  
 K No. It's, it's tonight ... Oh, well ...  
 T OK. Yeah, I'm sorry I can't.  
 K OK, well, thanks anyway ...  
 T OK ...  
 K OK.  
 T Bye now.  
 K Bye.  
 T Take care.  
 K I will. Bye.

**Note** An MoT (Ministry of Transport Test) is an annual safety test for all British cars over three years old.

## Conversation 4

S Hello?  
 K Hi, Simon. It ... It, it's Karen here.  
 S Oh, Karen, hi.  
 K How ... how are you?  
 S Oh, not so bad ... you know ... long day, busy day.  
 K Er, oh, right. Em?  
 S Tired.  
 K Em. Em ... Simon? Is it ...? em, I really, I've got a bit of a problem. I need to, er, I need to get hold of a car this evening. Em ... I need to give a friend of mine a lift and I was wondering, would it be possible to borrow your car at all?  
 S To, to borrow mine?  
 K Yeah ...  
 S Em ... I'm not sure, really. When do you want it?  
 K Well ... about seven, really, this evening.  
 S This evening? That's about in an hour and a half's time.  
 K Well, yeah, I know it's short notice. Em ...  
 S I've got to ... the thing is, I've got to go and pick up ...  
 K Right.  
 S ... my daughter from the station ...  
 K Right. What, what? Would, would, would, er ...  
 S I know, I mean it's, it's possible, em ...  
 K Yeah? I mean, I could, I could come round. I mean it, it, maybe I could make it a bit later. Seven-thirty?  
 S ... That might be OK actually, seven-thirty ...  
 K Yeah?  
 S I'm picking her up about twenty-past seven.  
 K Right.  
 S It takes about another fifteen ...  
 K Right.

S I could ... It's possible ...  
 K Yeah, I mean, I'd have the car back to you by least ten ...  
 S This evening?  
 K Yeah, oh yes, yeah ...  
 S OK, em, all right.  
 K Yeah? Oh, that's brilliant.  
 S Yeah, fine, OK ...  
 K Oh, thanks ever so much!

**8.10** (see p.82)**8.11** (see p.82)**8.12** (see p.82)**8.13**

- 1 I'm afraid that's not possible. I'm afraid that's not possible.
- 2 It's quite out of the question. It's quite out of the question.
- 3 I would if I could. I would if I could.
- 4 I'm afraid not. I'm afraid not.
- 5 I'm sorry. I'm sorry.
- 6 I can't. I can't.

**9.1**

## Part 1

Good afternoon. In today's programme we'll be looking at the subject of cars and young people considering just how safe a combination they are. First, some statistics. According to recent research young people – that is people between the ages of seventeen and twenty-five – are involved in nearly a fifth of motoring accidents. What is significant about this figure is that only one in ten of all drivers in this age group. This means that a young man aged twenty, is nine times more likely to die in a car accident than his father.

Researchers have also looked into exactly what makes someone a safe or an unsafe driver. They have tested young people's skills as well as their attitude to driving. The results are disturbing to say the least. Apparently between 30 per cent and 40 per cent of young drivers were found to be potentially dangerous. In many cases, it is not because they lack the necessary driving skills but because they choose not to use them. In what is a fairly common situation where a teenager is in a car with a group of friends it is more likely that they will be driving to impress their friends, rather than to be safe. This, of course, means that they often end up taking unnecessary risks, which can lead to accidents. Andrew Green, a driving instructor, says:

In my experience, and colleagues of mine say the same thing, both the young and the old overestimate their ability behind the wheel. Errm, actually the ability to judge situations is not as good as they think, though I should add, how good a driver are has more to do with attitude than your age. Older drivers on the whole are more careful and take fewer risks. They are more aware that the car is potentially a lethal weapon. Young people, on the other hand, tend to think of themselves as being some way immortal.

... some views on driving which you phoned in first, Jane Haycock, aged nineteen, from Croydon. I'm glad I've got a car. I passed my test second time and I've been driving for two years now. It has made me more independent and it's really easy for going out and socializing. I wouldn't feel lonely on my own at night waiting for buses, and it's quite expensive here.

I'm very lucky really. I've never had a bad accident – thank goodness – but I find it quite difficult to concentrate for a long time when I'm driving. If I'm not careful, I find myself looking around and not concentrating on the road. I think my bad habits probably all come from being a passenger in other people's cars.

I'm probably a more aggressive driver than my parents were. I try not to drive too fast and I never, never overtake, but I'm not as patient a driver as my father. The way I see it, safe driving is about your concentration as much as your ability to handle a car. I think you can't do without the skills, because you've got to be able to react instinctively in any situation you come across in – but it's attitude that makes some drivers drive like maniacs and overtake every car in front of you quite a few boys like that. They drive very slowly just to impress their friends. I don't usually overtake fast if there are other people in my car.

... I've heard what Dan Masters, aged twenty-two, from Philadelphia has to say.

... Well, it's not absolutely everyone, but a lot of people, especially in big cities, but absolutely everyone, has a car in the States. It's really important. Unless you live in a big city like New York or San Francisco there isn't really much public transport. So you need a car to get around. In LA, you're likely to get picked up by the taxi, but they see you on foot.

... Well, people of my age are much more aware of the dangers than people of my parents' generation. For example, my father, me and most of my friends stick to soft drinks when we're driving, whereas my dad and lots of other people over the years I know think it's OK to drink a bit of alcohol while driving. I think that's fairly typical.

... Well, drivers always seem to get the blame for accidents. That's not fair. Sure, young people who drive fast but driving slowly causes just as many accidents as driving fast – and elderly drivers, boy can they be slow! They sometimes seem completely unaware of what's going on around them. One nearly ran over the back of me when I was stopped at a red light the other day! Amazing.

... Well, I'll be Gabrielle Richards from Doncaster. I've got a Citroen 2 CV. It's twenty years old! I've had it for ten years. My parents bought it for me when I was sixteen. I passed my test. I've had the odd accident – nothing serious, but I've driven too close to parked cars but that's nothing – touch wood! I'm very nervous and I always feel responsible for my passengers especially as there are no safety belts in the car. I never drink alcohol if I'm driving and I wouldn't drink with anyone that had been drinking. And I'm not fast. Someone I know was injured in an accident involving two young drivers who were racing. I don't usually have problems with other drivers. They never act aggressively towards me when I'm driving. I've noticed a more negative attitude towards Citroen but I have noticed a more negative attitude when I've borrowed my father's Golf GTI. I'm not particularly older men, don't like to see a young man overtake them. Some of them get very nervous. They drive up really close behind you and don't use their lights. It makes me furious. I'm sure they wouldn't do it if I was a man.

## 9.2

- A How far is it?  
 C From here?  
 A Of course. Where else?  
 C Well, I don't know.  
 N Erm, it, it's about 400 miles, I think.  
 D Surely it must be more than that, Nick. It's about 400 miles from London to Glasgow to start with.  
 C Well, anyway, it's a long way.  
 A That's a big help, Chris.  
 D Oh, stop being so stupid, you two. We'll never get anything sorted out at this rate.  
 A OK. Point taken. Any ideas on the best route, Nick?  
 N Oh, erm, have we actually decided to drive up?  
 A Haven't we? I just assumed that we were.  
 N Well, I mean, once we get to – what's the name of the place?  
 D Ullapool.  
 N Ullapool.  
 C Where is Ullapool?  
 D It's on the north-west coast of Scotland.  
 N ...Once we get there, we've still got to get a ferry across to Stornoway.  
 C Couldn't we just fly to Stornoway? From London?  
 D There aren't any direct flights. And, anyway, I'm sure it's bound to be mega expensive.  
 A And we'd still need a car once we were there. I don't imagine the bus service would be very good.  
 N Would it be an idea to fly up to Glasgow and hire a car there?  
 D Yeah, that's a good idea, Nick. I'm pretty sure there are cheap flights so long as you book in advance.  
 A I still think driving up in my car would be a better option. If we flew up we'd have to go into London, and that isn't cheap. How much is a return fare to London?  
 N Don't you think it'd be a better idea to actually sit down and do some sums before we start?  
 D Definitely.  
 N We need to find out the cost of driving up in Andy's car, which uses leaded petrol, and compare that with the price of flying up to Glasgow and hiring a car for ten days.  
 D We'd also need to add the cost of a night's accommodation.  
 A We could always sleep in the car.  
 C Sleep in the car? No way. It'll be bad enough sitting in the car all that time.  
 D Yeah, I'm not keen on that idea either.  
 A Are you sure you want to come, Chris? I mean you don't have to you know. It is supposed to be a holiday.  
 D Is that the lime? I'm going to be late. Sorry, but I've got to go ...  
 N Well, look, since Diana's got to go, erm, shall I make a few enquiries, find out a few prices and then we can get together next month and decide.  
 C Great idea, Nick!  
 D Mm. I'm not sure we should leave it till next month, especially if we do decide to fly.  
 A OK. Next Friday?  
 N Yeah.  
 D Yeah, that'll be fine. Look, I really must go or I'll be late.

## 9.3 includes 9.4 (see p.92)

### Conversation 1

- J I think we could make it a mixture of both, couldn't we?  
 R Possibly.  
 R Yeah.  
 J I mean, would they like to ... you know...for instance have a trip into Birmingham, don't you

think that would be nice? We could see the galleries and er ... the theatre.

- K Well, but the best galleries are ... it's got to be London, really.  
 R Well, that is true, yeah. I mean London's got the ... well, I  
 K But don't ...  
 R Wouldn't say best ... biggest.  
 K Yeah ...  
 R Anyway ...  
 J Well, there must be another way of doing it really because I mean they're going to be studying in London anyway ...  
 R Yeah.  
 J ... so, it's not sort of not like having a holiday or a break, is it?  
 R Well, look, I've erm, ... you know, got to go, so, er... well, what do you think?  
 J Oh, right, erm ...  
 R What do you think?  
 K Well, what about we try and combine both? I mean ...  
 J Yeah, I think that's a good idea.  
 K Is it a nice idea to try and do a bit of both?  
 R Yes ... mmm ...  
 J Mmm, mmm, mmm ...  
 K Some place in London and a bit of, sort of natural ...  
 J And some countryside or something, er ... yes, the Welsh hills. Would that suit you?  
 R Well, yeah, I'd go along with that, yes.  
 J Yeah, all right then.  
 R So, I mean, we could ...  
 J Just a few days in each, sort of thing. Would that be a good idea?  
 K Might be a good idea ...  
 R Yes. So, I mean, we can continue this maybe ...  
 K Well, it'd be nice to make a ...  
 J Yeah ...  
 K ... you know, a sort of decision today really ...  
 J Yeah, I think it would be a good idea to do that ...  
 K What would you ... what do you want to do? Where would you take them?  
 R Well, I think outside of London. I think they see enough of London, anyway ...  
 J Mmm, I'd agree with that.  
 K So where? Where would you go?  
 R York, as I said, Edinburgh, somewhere like that. Anyway, look ... erm ... you know ... can we carry on with this maybe ...?  
 J Yeah, yeah we'll have to have to think about the cost you know. And if it's going up as far as Edinburgh, I think ...  
 K But there's also time as well ...  
 J Mmm.  
 K I think Edinburgh's just too far.  
 J Mmm.
- Conversation 2  
 J Oh, no!  
 S What?  
 J Well, it's stopped.  
 R Oh, no.  
 J Em, oh, dear.  
 R Try the buttons. Try the buttons.  
 J Yeah, press that ...  
 R Try the buttons.  
 J Press the red one.  
 S What? This one?  
 J Yeah. Oh.  
 R Well, that's the alarm, well we saw it ...  
 B Well, there's a telephone there. Why don't you try that?  
 J Oh, yes. See if you can ... er ...

- S No, I can't. The, the, the little door seems to be stuck.
- R Oh, no!
- J Wouldn't it be a good idea to try and get that little door open? Has anybody anything we could ...?
- S Mmm ... we could try. Have you got something?
- B Oh, I wouldn't do that!
- K No. Don't fiddle with it.
- B I wouldn't, I wouldn't do that ...
- S Why?
- B Well, you don't know, I mean ...
- R Just, just, play, play with the buttons.
- S Well, wouldn't that be a way of letting anybody know ...?
- K Yeah, they'll know ... Why don't we just, just wait? I mean it's only just ... you know ...
- B We could, em, bang on the door? Sing and shout?
- J Actually, this has happened before so, hmm it's, nothing new.
- S Is it?
- J So perhaps if we just wait ...
- S ... How long have you been in here before?
- J Well, it's happened once or twice, you know. Oh, a few minutes ... a few minutes.
- S Oh, it's not too long.
- K It'll go in a minute. We'll be all right.
- S What about that? There's that little hatch thing up there.
- J Oh, no.
- S I mean, we could go ... I mean ... how long have we got in here before the air runs out?
- B Oh, well, not, not yet. I mean we could always, erm, just sit, sit down?
- K Yes, yes that's ...
- S A bit like giving up!
- J A bit dirty on the floor, though, em...
- S Fag ends.
- J What about the buttons for opening the doors? If you, if you push that one...
- R Well, that's what I said. Play with the buttons.
- J Yeah, yeah, good idea.
- S Perhaps, perhaps we should try and pull the doors apart.
- R No, don't do that. You might see something up there.
- B Well, I mean, I think we should just wait a few minutes.

**9.5** (see p.92)

**9.6** (see p.92)

**9.7** (see p.92)

**9.8** (see p.92)

**9.9**

- Would it be an idea to invest the money?
- Don't you think it'd be a better idea to spend it all on a big party?
- We could always spend it on more lottery tickets.
- Don't you think it'd be a better idea to share it out and then everybody can decide to spend it how they like?
- We could always give it to a charity, like Save the Children, or something.

**10.1**

This is the story of an incredible deception which started out as a desire to help people. Brian McKinnon

desperately wanted to become a doctor. In 1980 he was accepted at Glasgow University to study medicine, but a few months into this demanding course he caught a mystery illness and had to spend much of his time in bed. Subsequently he failed his exams and was asked to leave the university.

In 1984 he went back to Glasgow University as a librarian, hoping to be able to transfer back to medicine. When that failed, he began a degree in experimental pathology, still hoping to switch back. After four years, however, it became clear that he wasn't going to achieve his ambition, so he left without graduating. At the age of twenty-seven, as determined as ever, Brian McKinnon went to Canada and started a pre-medical course. However, that route too was blocked when he realized that his immigrant status would prevent him from completing his studies. So he came home from Canada to visit his sick father – an event that was to change his life.

During their last conversation McKinnon asked his father whether he thought he'd ever be able to do anything meaningful with his life. His father replied that he had never lost confidence in his son. That conversation convinced Brian that the only thing to do was to re-invent himself and go back to school.

His only real worry was whether he could pass for a seventeen-year-old boy. He believed he could. But this incredible plan became even more bizarre when Brian realized that the only school that would let him in with minimum documentation was in his old home area. He had to go back to the school he'd left thirteen years before.

He went along, with bogus documentation under the name of Brandon Lee, and enrolled. It was nothing very sophisticated – just a letter from his father who he said was a professor and another letter from a tutor in Canada. The headmaster of the school remembers a very articulate, friendly young man who arrived at the school for interview with excellent credentials. He said he had been touring the world with his mother who was an opera singer and because of this he had been educated by private tutors, not in normal schools.

Brian McKinnon later admitted that he had found walking through the school gates an intensely nerve-racking experience. He was acutely aware of the fact that at any moment a question could arise that he wouldn't be able to answer. He thought, for example, he might be asked for his birth certificate. He remembers meeting one of his original teachers. He says he simply kept his head down, and looked shy.

**10.2** (see p.95)

**10.3**

#### Part 1

In today's programme we're going to look at ways in which the human brain processes visual information. But before we do that, let's look at some of the impossible objects artists have created by bending the rules.

For the next few minutes, you'll need to refer to the illustrations.

We're all so used to two-dimensional drawings of solid objects that we don't give them a second glance, but look at these drawings.

First of all there's the *blivit*, so called because it asks you to believe it. This is a classic 'impossible object' from the early 1960s. The separate parts of the drawing make sense, but when the two ends are seen together things begin to fall apart. What is the middle prong of the fork attached to and how could the three nuts be made?

Then there are the *baby blocks*, which can be seen as a pile of boxes standing on the floor or hanging from the ceiling. If you can't see the two different images try turning the page through forty-five degrees.

Thirdly, there's the *staircase to nowhere*. The eye sees the obvious fact that the steps must be coming out of the hole in the ground. But the first storey can be flat.

Then there's the *mad spiral*. Here it is the illusion that all the angles are right angles and all the lines are straight lines that gets you into trouble.

Last of all, and perhaps the most famous, is the *tribar*, which was invented in the 1950s. Each part is correct, but the whole triangle will get you into a

#### Part 2

Why are our brains fooled by these impossible figures? When we look at any picture, the brain instantly processes the visual data and allows us to see the three-dimensional object on a flat surface although we know it cannot actually be there. This illusion is commonplace – and is very useful to us. The art of painting depends on it for a start, as does any activity where we need to convey a sense of three dimensions on a piece of paper.

But our brains didn't evolve to appreciate paintings or blueprints for that matter. They evolved to make life-saving judgements in a world where it was necessary to interpret visual information very fast.

It is our brains, however, that sort out the information, not our eyes. Light from the outside world hits the retina, but the patterns of bright and dark mean nothing without the power of the brain to process these signals. That's quite a trick on the part of the brain. Scientists have made artificial retinas for collecting information from light. But it seems that interpreting the patterns is much harder. Programmers have found it extremely difficult to 'teach' even super-computers to recognize quite simple images.

So it's not surprising that the human brain can be fooled. Where and how it is fooled is a subject of great interest to psychologists studying how perception works. But people have been playing around with ambiguous figures for far longer than psychologists have been explaining them. Designs incorporating *baby blocks* are found on the floors of churches dating from the 10th century. The first person to write about ambiguous figures was L.A. Necker, a Swiss professor, who described the *necker cube* in 1832. This is simply a cube, drawn from an angle and without perspective, and it has the same effect on our perception as the *baby blocks*. The 'front corner' can become the 'back corner' and vice versa.

As 19th-century interest in perception grew, many ambiguous figures were developed. One major elementary discovery was the effect of shadows. A picture of a sun-lit hill appears to be a hollow turned over – and the crucial role of light and shadow plays in art. In effect, visual clues are interpreted by the brain in a programmed way – which can be tricked remarkably easily.

It is a small step from the *necker cube* to the first impossible *tribar*. More subtle than the *blivit*, the *tribar* has three linked sections; any two of them can make perfect sense. It is only when the eye follows the loop all the way round to the third link that the inconsistency leaps out.

Put the *necker cube* together with the *tribar*, and you get the apparent three-dimensional dog kennel. Created by the American William Wick back in the early 1980s, it too is impossible. The clues the brain uses to reconstruct a solid image from a flat picture are

verly manipulated and added to real three-  
onal elements, until the mind cannot cope  
the contradictions it is being asked to accept.

lie, come in, sit down, what can I do for you?  
I won't sit down, thank you, Mr Roberts. I've  
come to give you this.

what is it?  
ny resignation. Open it and read it now if  
like.

lie, I'm sure we can work this out.  
no. I've decided. I've got a job in New  
and. I'm starting next week.

Zealand? But, but, what if you don't like  
Zealand?  
sure I will. Everyone says what a wonderful  
e it is.

is a question of money, ...  
othing to do with money, Mr Roberts.  
in, please. Call me Martin. Is it the people  
re working with, then? I'm sure we could  
out ...

I get on fine with all my colleagues. I'm sorry,  
it doesn't matter what you say, I'm not going  
range my mind.

s thinking of offering you promotion within  
next month or so.

;, Mr Roberts, you won't change my mind.  
all your family's here. What would you do if  
were in New Zealand and your mother or  
father was ill?

in, it's no use. My mind's made up. I'm going.  
s, isn't it?  
orry, I have to go.

includes **10.6** (see p.102)

#### ation 1

I was, you know, getting a bit bored and  
ig a bit staid in the same work, so I thought  
ll, a complete change, so ...

you tried any teaching before? I mean,  
...

they, they will give us ... erm ... a bit of  
ng I think beforehand.

what happens if you decide you don't like it?  
n it seems a bit of a risk to take to give up a  
job.

know, but I've, I've been doing this for, you  
; a number of years now ...

are you going to do about living there? I  
; what happens, ...

...

at happens if you can't find anywhere to live?  
I think they're going to try and help us to  
omewhere and erm, yes, so I'm really excited  
going to be a great opportunity.

are you going to do about the language?  
es, well, I shall ...

lon't speak Czech.

awful, I shall ...

lite a difficult language.

I think so, mmm, I'll have to get some  
is sorted out, won't I?

fs a bit ...

t you excited? Don't you think it's great?  
I mean ...

...  
wish I had your confidence.

ut it's nothing. I mean, if you want to have a  
ie in life, why not do it?

I mean, it just seems a big risk to me to take  
an you've got a ... I mean, I know it's not an  
ig job, but it's a permanent job and ...

J Well, yes ...

B You know, it just seems an awful big risk, I mean,  
what, just what happens if it doesn't work out?

T And what do you do about friends? You're leaving  
all your friends here. Think about that.

J Well, I shall make new friends and, I mean, I'm  
outgoing and sociable and I shall meet an awful lot  
of new people in the school I'm going to.

T I'm not so sure. Sounds a bit risky to me.

J No, no, they're a very nice lot. I've, I've talked to  
them quite a lot and I've, I've talked to some other  
people who've been there and they're very  
enthusiastic about it so, you know, I've got to  
make a move, really I've, well, I've made my mind  
up - I have to have a change in life, I think.

B Well, I think you should really, you know, think  
twice before you take it - it's a big decision.

J Well, it is a big decision and I have been thinking  
about it for, well, to be honest ...

#### Conversation 2

S What's so good about the country?

Ju The best thing is, is the lack of people really - the,  
the city's too full. It's not natural for people to live  
in the city.

R Yes it is, it's, it's, it's exciting, there are things to do,  
I mean, the country - slow death.

Ju Yeah, but then you can choose, you can choose  
to go into the city to do the pastimes you want  
and then you just escape to the peace and quiet of  
the country.

S Yeah, what happens if it's, like the weekend and  
you think - what can I do at the weekend? There's  
nothing to do, is there? What do you do?

Ju Oh, you read and you go for walks and you listen  
to music and just listen to the, the countryside and  
it's all quiet.

R I mean, what would you do if you ... suddenly had  
an emergency, you, you got ill or ...

Ju Oh, well, it's not, it's not out in the outback,  
there are ... we still get sort of ... the emergency  
services ...

R Sounds like it.

S You hear terrible stories of people getting stuck  
when they're ...

R Yeah, I mean in winter.

S Yeah, cut off ...

Ju Well, yes, you can get cut off, yes, yes, I have  
heard stories of that, but that, that's just a small  
price to pay for, for just a life.

**10.7** (see p.102)

#### 11.1

I Why do you do this job?

A It's a question of money really. To make money. For  
one photo you can get 60,000, 70,000 if you take  
in all the worldwide sales.

B There's a definite buzz to it. The most exhilarating  
moment is quite literally the second that you stop  
taking the photos. At that precise moment, that's  
it. You've achieved what you set out to do.  
Obviously, there's a great sense of satisfaction  
when you see the results as well.

I Do you develop the photographs yourself?

B No, I have them developed. I'm not all that  
technically minded. A friend of mine does that.  
Obviously, it has to be someone you can trust.

I How do you get your photographs?

B You drive around. You look at various restaurants  
in certain areas of town that you know are  
frequented by celebrities. You go there and you  
have a look to see if there are any interesting cars,  
i.e. any chauffeurs that you know drive certain

people about, any number plates that you  
recognize. And if there are, then you wait.

A Sometimes you get a tip-off from a chauffeur or a  
waiter. You slip them a few pounds and they tell  
you who's there, what time they're likely to leave,  
whether they'll be coming out the back door or  
the front door - that sort of thing.

I What kinds of things are you prepared to do  
to get a photograph? How far are you prepared  
to go?

A Well, the end result you are aiming for is a  
sellable picture so you'll go as far as you feel  
you need to go. If necessary, I'll climb up trees,  
hide behind bushes, whatever. Sometimes it  
means actually going into people's gardens, but  
that's usually quite difficult because of the  
security systems.

I So you trespass on private property?

A It isn't trespass to me. I'm only doing my job.

I Do you think that the general public supports  
what you do?

B If there wasn't such a great demand from the  
public, we wouldn't be supplying this type of  
picture, we'd all be doing something different.

A I go all over the world doing this job. I've asked  
people if I can use their gardens or their front  
rooms and I never ever remember anyone saying  
'no'. I don't remember anybody looking at any  
pictures and saying, 'This is wrong'. All I  
remember everybody saying is, 'Can we have  
more?' The world wants to see the pictures.  
We're just doing what most photographers do all  
the time.

#### 11.2

J That's very interesting. I didn't know that. How  
long have you been an Elvis fan, Mr McDonald?

C Just call me Chuck, will you? Mr McDonald  
sounds awful formal. Let me see now. Must be  
going on for forty years now.

J And you consider yourself his number one fan?

C Me and my boy both. This is Elvis Junior.

E Howdy.

J Pleased to meet you.

C Called him after the King - Elvis Aaron Presley  
McDonald. You know he was just a kid when the  
King passed on. Now, you know more about Elvis  
than anyone else in the world, don't you?

E Sure do.

C You got a question about Elvis? He knows  
the answer. His music, his movies, anything  
and everything.

J Amazing. When did you decide to open your  
house to the public?

C I decided to open up my home to the public few  
years ago. I had so much stuff it just seemed a  
shame not to let the other fans share it. My wife  
left me not long after that. It kind of got to her in  
the end I suppose. She told me she'd had  
enough, packed her bags and left.

J Do you regret that?

C My wife leaving me? Or opening up the house?

J Both.

C Hell, just one of those things. Anyway, let me  
show you round. That's what you're here for, isn't  
it? I put all my newspaper cuttings in these here  
files - not just articles - anything at all that even  
mentions his name goes in here. And at the last  
count I had 1,350 files.

J Wow.

C Well, that's not such a lot when you think I've  
been collecting stuff for the last 36 years. Over  
here I've got all his albums. These ones are the  
original ones I bought when they first came out  
but I've got tapes and CDs and all the cover

versions too. On those shelves over there are videos of all his films, excerpts of his concerts. Now this, this is one of my most prized possessions. It's signed to me. See? I put it in a gold frame to go with the gold and blue satin drapes.

- J Very striking.  
 C They were his favourite colours. Course I keep the drapes closed all the time just like he did. He hated sunlight – even went so far as to paste tin foil over his windows. I took this photograph at the last concert he gave – had it enlarged.  
 J It's come out really well, hasn't it?  
 C I'm pleased with it. These plastic bags here are full of ribbons and flowers from his funeral wreaths. Did you know it took 100 vans to transport the wreaths?  
 J Really?  
 C Yeah. More than when Kennedy died. Saddest day of my life that was, the day he passed on. We still can't believe he's gone, can we?  
 E Sure can't.  
 C Matter of fact I was at 'Graceland' day before he died. Who'd have thought? Now in here is the TV monitoring room. Elvis Junior is in charge of this. As you can see there are four TV monitors, four VCRs. The TVs are on 24 hours a day. Elvis Junior looks through the TV listings and we tape anything that makes any mention of the King. In that trunk there we got details of all the Elvis impersonators. Do you know there were 30,000 at the last count, including a parrot with a miniature jump suit and a microphone fixed to its feathers. Matter of fact we've got him on videotape doing 'Blue suede shoes'. He doesn't exactly sing it, though, does he?  
 E It's kinda more like a squawk.  
 C Yeah. It's an absolute hoot!  
 J Did you ever meet Elvis?  
 C No. Greatest sorrow of my life is that I never actually met the King. I got real close to him eight times but there was always too many folks between us. Never did get to reach out and touch his hand. Never did. Real shame that. Real shame.

### 11.3 (see p.109)

### 11.4 (see p.109)

### 11.5

- 1 Don't tell Jessica.
- 2 You will remember.
- 3 Matt looks happy.
- 4 You didn't remember my birthday.
- 5 You don't smoke.
- 6 Nothing's broken.
- 7 You've got my number.
- 8 Nobody else knows.
- 9 Let's decide tomorrow.
- 10 Someone's told you.

### 11.6

- 1 Don't tell Jessica, will you?
- 2 You will remember, won't you?
- 3 Matt looks happy, doesn't he?
- 4 You didn't remember my birthday, did you?
- 5 You don't smoke, do you?
- 6 Nothing's broken, is it?
- 7 You've got my number, haven't you?
- 8 Nobody else knows, do they?
- 9 Let's decide tomorrow, shall we?
- 10 Someone's told you, haven't they?

### 11.7

- 1 You can't come back tomorrow, can you?
- 2 You couldn't help me with my homework, could you?
- 3 You wouldn't be able to come a bit later, would you?
- 4 It wouldn't be possible for you to work late tomorrow, would it?
- 5 You don't mind if I invite Tom, do you?

### 11.8

trained / untrained  
 literate / illiterate  
 mature / immature  
 efficiency / inefficiency  
 approve / disapprove  
 legally / illegally  
 dress / undress  
 responsible / irresponsible  
 agree / disagree  
 relevant / irrelevant  
 practical / impractical  
 experienced / inexperienced

### 11.9

- A Let's have a look at the programme, then. Oh, no. I don't believe it! He's playing Stevenson again!  
 B He's not, is he? After last week?  
 A Couldn't score if his life depended on it.  
 C No, I've never liked him. I can't understand why we bought him.  
 B How much did we pay for him?  
 A Three million or something like that.  
 B Three million!  
 A And Davidson! How many goals has he scored this season?  
 C Two. And they were before Christmas!  
 A I don't know what Kennedy's thinking of. If it was up to me I'd have Thompson and Sanchez play. Wouldn't you?  
 B I'm not that keen on Thompson. Take last week for instance when he came on as substitute.  
 C Be fair! He was only on for ten minutes.  
 B No, I'd rather have Jackson.  
 C You're joking, aren't you?  
 B No, I'm being perfectly serious. The thing I like about Jackson is that he gives 100 per cent.  
 C He's useless.  
 B And what I particularly like about him is that even when he's not playing all that well he still causes the opposition problems.  
 C He's useless.  
 B All right, who would you play then?  
 C Well, Somerville, for example.  
 B Somerville isn't fit yet. You could bring him on as a sub but you couldn't play him for a whole game, not yet.

### 11.10 includes 11.11 (see p.112)

#### Conversation 1

- J Well, I must say I prefer this, something a bit sort of gentle, classical. Puts you in the right mood, doesn't it?  
 S This is sort of, a bit lift music, isn't it? Don't you prefer something a bit more ...  
 J It is a bit muzak, isn't it? Yes, yes. Oh no, I can't stand that either. That's awful ...  
 S Anonymous ...  
 Ju Mmm, yeah, a bit bland ...  
 J You're right, you're right. No, no, no, I like jazz, actually. I'm really fond of jazz.

- R Yes, I rather like that. It's good. I particularly flamenco, though. That's what I like.  
 J Oh, do you?  
 R Yeah, yeah.  
 J Oh, that's exciting.  
 R Your Paco de Lucias and all that sort of busi screaming and wailing. It's a bit like heavy m I suppose ... without the amplifiers.  
 S I'm afraid I really like folk music, I'm afraid.  
 R Oh!  
 Ju Do you?  
 Ju Yeah, yeah, folk's pretty good.  
 S Is it?  
 Ju Yeah.  
 J Oh, no, no ...  
 R I've never liked that ...  
 J I never listen to that, no.  
 S I mean, not, not sort of not, not, not boring traditional ...  
 Ju Not traditional folk ...  
 S Not traditional ...  
 Ju ... but, yeah, trendy folk ...  
 S Right, yeah, yeah ...  
 J No, that's not my thing at all. Oh, gosh, no, think jazz, really. And I hate pop.  
 Ju Yes ...  
 S What? Ordinary pop?  
 J Oh, ordinary pop. I think Radio ...  
 S Radio ...  
 J One ...  
 S ... that sort of ...  
 Ju Oh, no. Well, Radio One doesn't play pop.  
 J Doesn't it?  
 Ju No.  
 J You see, I don't even listen. I only listen to Radio ...  
 S So what sort of thing's pop?  
 Ju Well, sort of a bit sort of bland and sort of, can't think of anybody in particular.  
 R Bland?  
 Ju Yes. I can't think of anything worse than ju some sort of little pop tune ... like Boyzone that sort of thing, that sort of pop.  
 J Oh, I don't even know the names of them. It's awful, isn't it?  
 Ju Oh, yes. They're all a bit young.  
 R Not my cup of tea.  
 J No, no. Don't like that at all.

#### Conversation 2

- B So who's this person here?  
 S Oh, him? Erm, that's Jonathan.  
 B Jonathan? That ...  
 S Yeah, I've known him for years. He's a ... H been he's a very good friend ... yes.  
 B Have I met him?  
 S I don't think so, no. Erm, you might have s him once when you came round to our he No, he's a really great bloke, he's ... what I particularly like about him is that he's, that always in a good mood, he's, he's quite dif to sort of, to, to ruffle, he never gets bad-tempered, the sort of person you know th can ring up, erm, late at night and is, and sort of, you know, pour your heart out to he's, he's a great bloke.  
 B So, is he your best friend, then?  
 S Yeah, I suppose so. He's certainly one of m oldest friends and I suppose if I ... it's not the same when ... you're older to talk abo friends, but he is a very good friend, yeah.  
 B Mmm.  
 S I mean, just another example. He's, erm, t of person, you know, if you, if you break your car and you're miles from anywhere you can always ring him up and say, you k

stuck. Can you help me out? and if he can, know, if he can he will ...

's really important, yeah.

1, yeah.

1, it's funny, isn't it, how, you know, some friends are better friends than others. But you know we all look for different ... qualities. You know, I mean my best friend, I mean, I don't particularly like sometimes, but she's got lots of things about her that I really admire.

m. What don't you like about her?

... she's a bit bossy, she's a bit pushy, but then on the other hand that can be quite positive, you know, she's very encouraging and, er, she'll always stick by you so, you know, if we've got a problem, just like your friend you're saying ...

I ... you know you can rely on them ...

... I think that's probably one of the most important qualities for a best friend or a ...

... end to have really ...

(see p.112)

... do you think of modern pop music? ... about classical music? ... you've been on jazz? ... you like traditional folk? ... it's your favourite kind of music? ... are there any kind of music you don't like?

... what are you going to do after university? ... I'd love to work as an interpreter for the United Nations or that kind of organization. ... it's funny - there was a programme about national relations on TV last night. They interviewed an interpreter. You didn't see it, did you?

Who was it? Was American - I can't remember his name. ... it interesting?

... fascinating. They asked him how he'd become an interpreter in the first place.

... did he say? ... said he'd started work at the United Nations. ... under how he got into that. ... didn't say. Anyway he worked there for years.

... he work with anyone famous? ... yeah, after the UN he worked for the American government - apparently his first job was an official visit to Moscow with - wait for it - the President himself!

... The top job! What did he say about being a resident?

... he said he was just a normal person - he said they were good friends.

... he say what it was like in Moscow? ... he confirmed what everybody thought at the time - you know - the atmosphere at that first meeting had been pretty cool.

... he say how he felt? ... that was really interesting. He said he was nervous to start with, but he admitted he was quite proud of the part he'd played.

... he did. ... but he also said it was really hard work - he

did concede that interpreting at that level takes incredible concentration.

Jen I can imagine. It's such an enormous responsibility. If you don't get it quite right, you could mess everything up - possibly even cause an international crisis. What else did he say?

J Oh, it was funny, they asked him if he tried to copy the President's manner when he interpreted - you know all the gestures and things.

Jen What did he say?  
J Well, he said his interpretation was usually neutral. He explained that the speakers themselves can use body language and facial expressions to get their message over - so, he just provides the words.

Jen Hmm - I'd never thought of that. What else did he say?

J Erm, oh yeah, at one point he implied that the President really loved the show-biz side of the job.

Jen That was pretty obvious, though, wasn't it?

J True, but he also thought that the President had made a real contribution to world peace - and he felt he'd been really lucky to be part of that process.

Jen Great job!  
J Right, but I just can't imagine the sort of brain you've got to have to be an interpreter. Just imagine it, you're there between two of the most powerful men in the world. They don't speak each other's language. They're completely dependent on you. So what happens? The American president starts talking - you can tell it's going to be a long sentence - the Russian president looks puzzled. The trouble is you probably can't start interpreting until you've heard the whole sentence - and then you haven't really got time to think about the best word to use - you've just got to make an instant decision. Sounds like a nightmare to me!

**12.2**

**Part 1**

I Jo, can you speak a foreign language?  
J No.  
I Why not?  
J I don't know. I tried at school. I was taught French. When I was older, I did Spanish for a year and later on, years later when I had left school, uhm, I tried German ... Now I start off fine, everything is OK, then I get to a stage when I realize that everyone around me is talking in a language, understanding one another, and I don't know what they're talking about. I can't tell you what stage it is, because I think I'm getting along fine but then suddenly ... I don't know, a blank wall seems to set in. I just can't seem to learn a language. I can remember odd phrases, I can speak the odd few sentences in German if I need to, like 'Have a seat' and, you know, 'Would you like a cup of tea?' but that's about as far as it goes and if anyone actually answered me which is what happened to me at work the other week, ooh, I said to this German lady to have a seat and I would bring her a cup of tea and she turned round and said 'Ah', and I got this stream of German and I couldn't understand a word ... ooh ... I don't know, I haven't got an ear for languages at all.

**Part 2**

I Do you blame the fact that you haven't got an ear for languages, or is it just because you simply don't have the motivation because you don't have to speak it very often?  
J No, I would like very much to learn another language. I love listening to Italian spoken. I think it's an absolutely beautiful language and I would

love to be able to speak it.  
I Do you like any other languages?  
J Yes, I like German, too. When I tried to learn it I really enjoyed it but I just couldn't make progress.  
I Why do you think that was?  
J I just seem to have a total blank when it comes to learning languages, but I really have tried.

**12.3**

- 1 I've always wanted to be a newspaper reporter.
- 2 On several occasions I've spent the night in a prison cell.
- 3 As soon as I saw the newspaper advertisement, I wrote off for further information and a job description.
- 4 Car drivers should take a test every ten years.
- 5 Drug addiction is a problem in most countries of the world.

**12.4**

- 1 He's a window cleaner.
- 2 It's a teapot.
- 3 It's an apple tree.
- 4 It's a television screen or a TV screen.
- 5 It's their wedding day.
- 6 It's a fax machine.

**12.5**

- 1 Did you see that strange black bird in the garden last night?
- 2 My father grows tomatoes in his greenhouse.
- 3 I've always been athletic. At school I always won the long jump.
- 4 Your case is a really heavy weight. What have you got in it?
- 5 I know what to get, I've made a short list.

**12.6**

**Call 1**

R Hello, Fringe Benefits. Mandi speaking. How may I help you?  
C Good morning. My name's Mrs Davidson. Is Wayne there, please?  
R I'm afraid he's not in today. Can I help?  
C No, not really, I need to speak to Wayne. It's rather urgent. When will he be in?  
R Well, erm, I'm afraid he's on holiday now for two weeks. I could put you through to the manager.  
C Yes, please, if you would.  
R Sorry to keep you waiting.  
M Patrick here. Can I help you?  
C Hello. This is Mrs Davidson. I had an appointment with Wayne yesterday afternoon and ...  
M Oh, hello, Mrs Davidson, yes I remember seeing you in the salon. I'm afraid Wayne's on holiday ...  
C I know. The thing is I came in yesterday to have highlights put in. And I, well, I washed my hair this morning and, the thing is, it's gone a funny shade of green. I have to have it put right immediately - I've got an important business meeting this afternoon. When can you fit me in?  
M Well ...  
C I won't take no for an answer. I hold your salon to blame for this.  
M Let me see. How about midday?  
C Not soon enough I'm afraid. My meeting starts at one o'clock.  
M Erm. Eleven-thirty?  
C I have contacted my solicitor.  
M Come in straight away, Mrs Davidson. We'll see what we can do.

Call 2  
 W Hello.  
 C Oh, hello. I'm ringing about the advert in the paper.  
 W Oh, yes. You need to talk to my son. I'm afraid he's out at the moment.  
 C Erm. Do you know when he'll be back?  
 W Well, he usually gets home about six o'clock.  
 C Can I leave a message?  
 W Yes, of course, hang on a minute, I'll just get a pen. OK.  
 C My name's Ed North and I'm interested in the motorbike. My number's 986402.  
 W OK, dear. I'll get him to ring you when he comes in.  
 C Thanks a lot. Bye bye.

Call 3  
 R Hello. The surgery. How can I help you?  
 C Oh, good morning. Yes. I'd like to make an appointment with Mr Barbury.  
 R Certainly, sir. Can I take your name, please?  
 C Yes, it's Paul Collins.  
 R Let me see. The first appointment I've got with Mr Barbury is September the twenty-third.  
 C What? That's six weeks away. I need to see him before that. I'm not sleeping and eating is very painful.  
 R I see, well, if you need an emergency appointment, Mr Collins, I could fit you in at half-past three tomorrow afternoon.  
 C That's better.  
 R But I'm afraid you'll have to pay an emergency supplement.  
 C That's OK.

## 12.7

### Conversation 1

J ... rather ill, erm, and I'd like to make a personal complaint to him.  
 H I see. If you'd like to hold on just one moment, I'll put you through to his secretary.  
 J Thank you.  
 Ju Hello. Can I help you?  
 J Yes, as I've just explained to your colleague, I'd like to speak to Mr James, please, urgently.  
 Ju Oh, I'm afraid he's not in today. Can I help you?  
 J No, you can't. I want to speak to Mr James, the Chairman of the company, please. It's rather urgent. I've been taken ill on one of your airlines and I believe I've had food poisoning. Now, can I speak to Mr James in person, please?  
 Ju Well, I'm very sorry, he's not in today. Maybe someone else can help you if I can't, but I'm sure if you give me all the details, I'll be able to help you.  
 J Well, there's nothing more that I can say, other than I've been to my doctor and the tests have shown that I have had food poisoning on your airline. I'd like to speak to Mr James in person and nobody else. Thank you.  
 Ju Oh, well, I see. I'm very sorry, but erm, I'm afraid you just can't. I can put you through to his Personal Assistant if you really insist.  
 J Yes, I do. Thank you.  
 Ju OK, well, if you'd like to hold on.

### Conversation 2

K ... and I really want to talk to somebody about it.  
 H I see. Can you tell me when you wrote to us?  
 K Er, it was, er, it was two weeks ago. And the bill came yesterday, so really you should have, er, you know, sorted it out by now. Er, is it possible to talk to somebody?  
 H No, I'm afraid not at the moment. Erm, can you tell me how much the bill was for?  
 K Well, er, er, well it was for twenty-eight pounds thirty, but I, I really need to speak to somebody, erm, who can do something about this, erm. I'm

going to be going away for a week, erm, and I don't want you to invoice me again.

H I see. And you say that you've paid this twice?  
 K No, I've paid it once but you're, you're invoicing me twice and I can't afford to pay it twice.  
 H Well, what I can do for you is I can leave a message with the person concerned and make sure that they don't invoice you again. And that the money isn't taken from your account.  
 K Well ...  
 H Would that be all right?  
 K Well, that, that seems fine, but I mean, will somebody get back to me and let me know that, ... will confirm that with me?  
 H Yes, certainly, but it won't be today.  
 K When will it be?

## 12.8

- 1 Can I help you?  
Can I help you?
- 2 Could you hold the line a minute, please?  
Could you hold the line a minute, please?
- 3 I'm afraid he's not here at the moment.  
I'm afraid he's not here at the moment.
- 4 I'll put you through to his secretary.  
I'll put you through to his secretary.
- 5 Sorry to keep you waiting.  
Sorry to keep you waiting.

## 12.9

- 1 Can I help you?
- 2 Could you hold the line a minute, please?
- 3 I'm afraid he's not here at the moment.
- 4 I'll put you through to his secretary.
- 5 Sorry to keep you waiting.

## 12.10

- 1 Can I speak to Mr Gray, please?  
Can I speak to Mr Gray, please?
- 2 I'd like to speak to Mr Gray.  
I'd like to speak to Mr Gray.
- 3 Is it possible to talk to somebody about my holiday?  
Is it possible to talk to somebody about my holiday?
- 4 I need to talk to someone about my holiday.  
I need to talk to someone about my holiday.

## 12.11

### Call 1

A Good morning, Hopkins Engineering.  
 B Oh, good morning, could I speak to Mr North, please?  
 A I'm afraid he's not here at the moment. Can I take a message?  
 B Yes, thank you. Could you tell Mr North that Jenny phoned and ...  
 A Jenny?  
 B Yes, that's right, Jenny Staples. And could you say I'm really sorry but I can't make our meeting this evening. Problems at home, I'm afraid. I'll ring him tomorrow. OK?  
 A You can't make this evening's meeting.  
 B That's right. Thanks, and don't forget to say how sorry I am.

### Call 2

A Hello. TVs Direct. Sarah speaking.  
 B Hello. I'd like to speak to Mr Flag, please.  
 A I'm sorry, but he's out of the office at the moment. Can I help?  
 B No, I don't think so, but I would like to leave a message for Mr Flag.  
 A Yes, certainly.

B Right. My name's Boycott, Tim Boycott, and I'm calling about the TV I ordered from your shop three weeks ago.

A Did you say Boycott?  
 B Yes, that's right. That's B-O-Y-C-O double T about the TV I ordered three weeks ago. I'd like you to let Jerry Flag know that I am cancelling my order because I am fed up with waiting.  
 A I see. You wish to cancel.  
 B That's right. Oh, and incidentally, tell Mr Flag Price-Savers have the same TV in stock at a lower price. Goodbye.

### Call 3

A Hello, City Bank. How can I help?  
 B Hello, this is Elaine Barker. I really wanted to speak to my sister, Helena, but she's probably out at the moment.  
 A Erm, yes, I'm afraid she is.  
 B OK. Could you ask her to ring me back as soon as she gets in, please? Just say that Elaine rang. It's about our party on Saturday.  
 A The party?  
 B Yes, I'm going to get the food and drink this afternoon and I really need to know how many people have told her they're coming.

### Call 4

A Hello.  
 B Oh, good morning. I'd like to speak to Mr Collins, please.  
 A I'm sorry, but he's at work today. Can I take a message?  
 B Yes, if you wouldn't mind. This is the Wheels Insurance Company claims department. My name's Paul Baker.  
 A Wheels Insurance, yes, and what was your name again?  
 B Paul Baker.  
 A Paul Baker.  
 B Yes, could you let Mr Collins know that we still not received his completed claims form that until we do we cannot deal with his claim?  
 A Oh, yes, I'll tell him as soon as he gets in. I'll get your number?  
 B I don't know, but tell him he can phone me on 327859 or simply post or fax us his form in the next day or two.

# Writing guidelines

## Formal letters

Units 1, 3, 6, 8, 10

There are different degrees of formality in letter writing, from old-fashioned legal style letters to a friendly, but careful style for a job application or a simple request for information.

In most everyday situations you need only to be able to write in a polite style which is not too familiar.

These notes apply equally to other types of correspondence, like faxes and e-mails.

### Important features

Use full, uncontracted verb forms.

*are looking forward to hearing your news.*

Use *so* clauses to make longer sentences.

*As you've pointed out previously, all payments are due by the end of the month.*

Use more formal words and phrases rather than slang and colloquialisms.

*We are most grateful for all your help last weekend.*

*Thanks a million for giving us a hand last weekend.*

Use single-word verbs in preference to phrasal verbs – as long as you can do this without altering what you want to say.

*I'm returning the form which I have completed fully.*

The writer uses *returning* (not *sending back*) and *completed* (not *filled in*).

Avoid the over-use of the personal pronouns *I* and *we*, which can give the writing sound too personal.

*It would be of interest to know if other customers feel the same.*

*I would be interested to know ...*

Use passive verbs to make what you write sound more formal and less personal.

*Payments will be made to you twice a year.*

*We will make ...*

Which of the features 1–6, can you find in this letter?

Mr Parents

*We are welcome to make an appointment to see your child's teacher to discuss the report on either 14th April between 3.10 and 5.00 or 24th April between 6 p.m. and 8.30 p.m.*

*Please complete the reply slip and return it to us no later than 14th April, so that staff can arrange the timetable of appointments.*

*Every effort will be made to see you on the day you preferred prefer, but we are sure you will understand that it may not be possible for everyone to have the day of their choice.*

## Making notes

Units 2, 3, 10

If you have to give a talk, speech or presentation, it is important to prepare what you are going to say. Written notes will help to remind you about important information, ideas and opinions you want to express. They can also make you feel more confident.

Making notes can be helpful when you are preparing to write a report or a letter. They provide a simple way of organising your ideas.

### Important features

- 1 Notes should be brief and to the point. They are intended to help you remember the main points, so don't write more than is necessary.
- 2 Write only important topic words. Leave out unimportant grammar words, like articles, auxiliary verbs, pronouns, etc.
- 3 Use numbers, letters or symbols to make your sequence of ideas clear.
- 4 Use CAPITAL LETTERS, and underline or highlight particular words and phrases to make your notes clear to read and understand at a glance.

Read these notes for a short speech or for a written report on the reasons for moving the head office of a company from a city centre to a new small town location. Which of the features can you find?

### Why move?

- 1 **MONEY** – higher rent
- 2 **STAFF comfort** – city / stress
- 3 **TRAVEL** – shorter journeys to work
- 4 **CONVENIENCE** – on motorway / near airport

#### Practicalities

- 1 **WHEN to move?** Next year – May → July
- 2 **Staff EXPENSES** – £1000 each
- 3 **JOBS** – no redundancies / 50 – 60 MORE

#### Next steps

- 1 Regular meetings – weekly until move
- 2 Choose new site – by October
- 3 Building work – select architects and builders
- 4 Moving arrangements

The style of informal letters is similar to that of everyday speech. The better you know the person you are writing to, the more informal your language can be.

Note These notes apply equally to other forms of correspondence, like faxes and e-mails. E-mails are often written in very informal language.

**Important features**

- 1 Use contracted verb forms.  
*You'll probably think it's strange that I'm writing again so soon.*
- 2 Leave out certain words, for example pronouns and auxiliary verbs.  
*(I'm) Looking forward to seeing you. I (I'll) See you soon.*
- 3 Write in short sentences. This makes writing sound more like speech.  
*We went to Paris for the weekend. It's a great city. Have you ever been there?*
- 4 Choose slang or colloquial words and phrases.  
*I can't get enough telly. Watching a corny soap is my way of unwinding.*  
NOT *I really enjoy watching television. My favourite method of relaxing is to watch an unoriginal soap opera.*
- 5 Do not deliberately avoid using phrasal verbs in preference to single-word verbs.  
*I can't get through to her any more.*  
NOT *I cannot make her understand any more.*
- 6 Choose active rather than passive verbs.  
*We all agreed that ...*  
NOT *It was agreed that ...*
- 7 Include conversational questions.  
*What do you think? Don't you agree?*
- 8 Include dashes ( - ) and exclamation marks ( ! ).  
*You'll never guess what's happened - I've passed my test!!*
- 9 Write in a personal tone.  
*I'm glad you're getting on OK in your new job. Is it well paid?*  
Which of the features you can find in this letter?

Dear Jo,

*Thanks for phoning this morning. Sorry I was in such a hurry - but you know what it's like when you're worried about being late. Tried to get back to you at lunchtime but there was no reply. Where were you? - Anyway, I thought I'd write instead. If there'd been time this morning I'd have told you the great news. You've probably guessed already - I'm expecting a baby! Due in April!*

Often when we write, we include narratives or 'stories' - descriptions of things that happened to us or to people we know. We tell the stories for interest or to provide explanations or background information.

Probably the most important part of a narrative, whether is factual or imaginary, is the beginning. In the opening paragraph of a novel, a short story or an anecdote in a letter for example, the writer tries to capture readers' interest and set the scene for what follows.

**Important features**

- 1 First paragraphs
  - a Describe the background to the main event. This will probably include saying something about where and when the event takes place and will probably involve combination of the Past simple, Past continuous and Past perfect.
  - b Introduce the main 'characters' in your story. Mention their personality, appearance and behaviour. If you (the writer) are/were personally involved with the events of the characters, make this clear.
  - c Start the sequence of events which make up the story itself. End the paragraph leaving the reader wanting to know the rest of the story. Remember to use appropriate sequence words like *First, Later, Then, Afterwards* etc.
- 2 General
  - a Think carefully about the beginning, middle and end of your story and the links between them.
  - b Create an appropriate mood or atmosphere. Describe sounds, smells, the time of day, the surroundings and 'your' feelings.
  - c Use a variety of adjectives and adverbs to make the narrative 'come alive' for the reader.
  - d Remember to use appropriate narrative tenses.
  - e Include 'direct speech' if it is appropriate.

Which of the features can you find in this first paragraph?

*It was late by the time we left the house-warm party. Frost sparkled on the grass as Mary and I slowly strolled towards the front gate. It was nearly a quarter past twelve and there was no sign of the taxi we had booked for midnight. We chatted about the party, about the old friends we'd talked to and the people we'd met for the first time. We were tired but it had been a great evening and we were feeling very relaxed. Suddenly, we heard a loud crack and, when we turned round, we saw smoke pouring from the upstairs window of the house we'd just left.*

*'Oh no!' I screamed. 'My Letters!'*

Whenever you write a set of instructions telling someone you know well how to do something, or more formal instructions like rules, (e.g. for a club, or organisation or for a game), clarity and accuracy are important.

**Important features**

Use direct, recognisable language structures to express what the reader should and should not do. Imperatives are a useful way of doing this.

*Do this! / You've got to ... / You should ... / Remember to ... / Don't do this! / You shouldn't ... / Don't forget to ... / Make sure you ... / don't ...*

Avoid indirect forms of instruction which may hide important information or confuse the reader.

*Consider if you could possibly ... / You wouldn't mind etc.*

Break up complex instructions into several stages to keep your writing simple.

Order instructions in the correct sequence if this is appropriate (for using electrical equipment, or playing a game etc.). You can use numbers to emphasize the sequence.

Which of the features can you find in these instructions?

1. Sorry to hear about your camera. Of course you can borrow mine, but the only thing is I've lost the booklet that goes with it. Don't worry, it's pretty simple.

2. Check the battery — I haven't used it for a couple of months. Make sure you use the right kind of film — it works best on 35.

3. Choose the shape of picture you want — you can have a normal square picture or wide landscape view.

4. When you're ready to take the photo, press the button quite gently — it sticks sometimes. Don't press it too hard — it sometimes jams.

Good luck Sean

To reply to an e-mail you've been sent, display the original e-mail then follow these steps:

1. Click the Reply button.

2. Type the text of your message in the box in the bottom half of the dialogue box.

3. To send the message click the Send icon.

Radio adverts are expensive, so concise writing is important. The main advantage they have over printed adverts is that voices, sound effects and music can be used.

**Important features**

- 1 The words must be clearly audible, especially if there is background noise, or if a conversation is included.
- 2 The language must be easy to understand at first hearing as you don't know who the audience is.
- 3 In commercials, the important points are often repeated two or three times to be more memorable.
- 4 Use words which sound interesting when they are spoken.  
Alliteration *It's new. It's natural. It's Novamatic.*  
Rhyme *If you're feeling sickly, or your throat's sore and tickly, for a fast recovery. take Mediquickly.*  
Onomatopoeia *KERPOW! PRANG! SMASH!* — *Relax your car's insured with The Crashfree Insurance Company.*
- 5 Use a wide range of tones and styles — from serious and informative to light or humorous.
- 6 The context or situation should be clear, include information which helps listeners to visualize the scene.

Which of the features can you find in these commercials?

1 *We interrupt this programme to bring you an important announcement from Star TV and Audio. You could be paying too much for your TV and video. Find out how much you could save every month by calling in to any Star TV and Audio store. For more details phone us on Freephone 0880 484437. There's a Star store near you.*

2 *Attention! Thinking of selling or trading in your car? Call us first. Call Deals on Wheels on 081 899768, that's 081 899768. At Deals on Wheels, we'll give you a good deal on your wheels. Call Now!*

3 *Noise of car driving along, music in background. Then sound of mobile phone numbers being dialled. Music is turned down.*

Man Hi, Mandy.

Woman John. What a surprise!

Man I couldn't wait to phone you.

Woman I've been hoping you'd ring.

Man Can I see you tonight? I thought... (Screeching noise)

Oh no! (Crashing noise)

Woman What is it? John, are you OK? John?

(Ambulance siren)

Serious voice Don't dial and drive if you want to hear someone's voice again. Hang up now! Remember

**Don't dial and drive.**

Note Script 3 is a public information announcement rather than a commercial.

Reviews of books, films, plays, live concerts or recorded music appear regularly in newspapers and magazines. A good review may persuade us to buy a new CD, go to see a particular film or change our opinion. Although people who are not professional critics are more used to *talking* about films, books and CDs, the ability to express opinions in writing is a skill which you may be able to use in many types of writing, from personal letters to home-produced newsletters and magazines, or on Internet websites.

### Important features

- 1 Include factual information about the thing you are reviewing.  
*The new CD from Bass Instincts, 'Dance Instinct', has 17 tracks and lasts 56 minutes.*
- 2 Give readers an idea of the subject matter and some background information as well as saying who the film / book is for.
- 3 Include your own opinions and the reasons or explanations for these opinions.  
*I must admit, I found this film rather boring. For a start it lasted nearly three hours – and for at least half this time we were simply watching people having conversations which were difficult to hear clearly.*
- 4 Choose an informal or a more formal style of writing depending on who the review is for.
- 5 End your review with a definite recommendation to the reader.  
*You'll be sorry if you miss this film.  
Unless you enjoy feeling suicidal, resist the temptation to buy this novel.*

Which of the features can you find in this film review?

Nell, starring Jodie Foster and Liam Neeson is a wonderful film. It's the fascinating story of a young woman who has grown up in complete isolation in a remote part of America's deep south. An anthropologist and a doctor discover Nell and study the way she lives. They have to decide whether she can continue to live alone or whether she needs to be looked after. The close relationship which develops between the doctor and Nell is sympathetically portrayed by Neeson and Foster. For me this was the most interesting aspect of this film which gripped me from beginning to end.

**Don't miss Nell** if it comes to a cinema or video shop near you.

Taking phone messages is something many people do on a regular basis at home and at work. At home, we usually simply write a few notes on a scrap of paper, whereas in work contexts, specific information and details may have to be written on printed forms.

### Important features

- 1 Messages should be clear, simple and easy to understand without further explanation from the writer of the message.
- 2 Write down only the most important information. Don't try to write down everything the caller says unless a particular form of words is important. In this case, ask the caller to dictate the message slowly to you.
- 3 Use abbreviations to help you to write more quickly.
- 4 Make a note of these details.
  - a Who the message is for.
  - b Who the call is from – include a phone, fax or e-mail number where this person can be contacted.
  - c Who has taken the message.
  - d The subject or purpose of the call.
  - e Any specific instructions from the caller.  
*Please return call after 3.00pm.  
Will call again this evening.*
  - f The time of the call.
- 5 Mention the attitude of the speaker or add a personal opinion to the message if this is helpful or appropriate.  
*The caller was very annoyed. I think a quick response would be a good idea.*

Which of the features can you find in these messages?

#### 1 Message

*Karen Your Mum rang this morning. Going home for dinner? Ring her before 6.*

C.

#### 2 Telephone Message

FOR		<i>Penny Holton</i>
CALLER	name	<i>Jeremy Gratton</i>
	company	<i>City Exports</i>
	tel.	<i>231 9786 Ext. 87</i>
	fax	<i>231 9889</i>

MESSAGE *Today's meeting cancelled. Next Monday OK instead – 8.30 in morning. Ring to confirm a.s.a.p. Mr Gratton really sorry – don't think it was excu*

DATE *17 Jan*  
TIME *10.05 am*

*Message taken by Paul Nixon*

From Unit 5 p.44/45



and Matthew Moss Nelson Fuller and Ruth Prail Pip and Helen Rook

From Unit 10 p.97

Ident A

Read these statements, then report them to your partner using passive constructions to show that you do not know whether the information you are passing on is true.

- Elephants and lions lived in Alaska 12,000 years ago.
- In 1956 an iceberg larger than Belgium was seen in the South Pacific.
- The greatest number of UFO sightings happen when Mars is at its closest point to Earth.
- The average person can tell the difference between 1,000 smells.
- In California it is against the law to kill a butterfly.

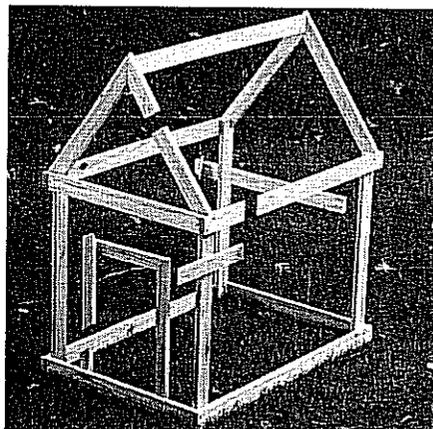
From Unit 10 p.97

Ident B

- Read these statements, then report them to your partner using passive constructions to show that you do not know whether the information you are passing on is true.
- When it is born, a panda is smaller than a mouse.
  - No piece of paper can be folded more than seven times.
  - Forty-six countries in the world don't have a coastline.
  - A mosquito has 47 teeth.
  - 99 percent of all forms of life that have existed on Earth are now extinct.

From Unit 10 p.98

The Kennel of confusion is, of course, an optical illusion – not a mind-bending reality. The pieces that make up the frame contain sawn-out gaps. Photographed from just the right angle they are filled in by those behind – which appear to be in front. To further confuse the eye, clever shaping means that some of the pieces of wood are wider in places, and so you believe them to be closer. The apparently horizontal piece of wood on which a puppy seems to be climbing in the original trick shot is actually a separate piece of wood on the ground behind the kennel.



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