

# Exploring words

## Fashion

- 1 Complete these sentences with *fashion* words and phrases from the list.

come (back) into fashion   fashion-conscious   a fashion victim  
(go) out of fashion   the latest fashion   unfashionable

- My mother has never been very ..... She can't stand buying new clothes.
- Everyone's wearing bright clothes now. They're .....
- I never throw away any of my clothes – just in case they ..... again.
- I feel sorry for kids who spend loads of money on the latest clothes. They're just .....
- No one's wearing shoes like that now. They ..... several months ago.
- As soon as anything of mine is ....., I throw it away and replace it.

- 2 These adjectives can all be used to describe clothes.

- Which have positive, which have negative, and which have neutral connotations? Make three lists.

bright   casual   classic   conservative   cool   dressy   dull  
elegant   flashy   flattering   formal   naff   neat   neutral  
ordinary   posh   presentable   shocking   smart   snazzy  
special   sensible   sporty   stylish   tasteful   traditional  
trendy   unflattering

- Now work in pairs.

Use words from the list above to describe the clothes and shoes in the pictures.

- Which of the things in the pictures would you be happy to wear? Which would you refuse to wear? Why?

- 3 Work in groups.

- Discuss two questions from List 1 and two from List 2.

### List 1

- What are your normal, everyday clothes? How similar are they to your friends' everyday clothes?  
*exactly the same / similar / a little different / completely different*
- Do you ever dress up? What kind of clothes do you wear?
- Do you ever dress very formally? On what occasions?

### List 2

- How important is it in your country for young people to wear fashionable clothes?
- Do you know any fashion victims?
- Have you ever kept anything unfashionable that later came back into fashion?

- Find other students who discussed the same questions as you and exchange opinions.



- 12.5** You are going to hear a group of people talking about which clothes they would wear. Listen for and tick the adjectives they use from the list in a above. Add any others they use.

# Language commentary

## 1 *used to* and *would*

### a *used to* and *would*

*Used to* and *would* refer to habitual or repeated past actions. We often choose to use them (instead of the Past simple) when we are looking back nostalgically at the past.

We **used to get up** at six o'clock, wash in cold water, have a bite to eat, and be out of the house by 6.30.

At 6.30 we'd **leave** the house. We **wouldn't get** back till seven in the evening.

### b *used to* – uses

*Used to* refers to habitual past actions that no longer happen,

I **used to walk** everywhere. Now I drive like everyone else.  
or to actions that didn't happen in the past but do now.  
You **didn't use to** smoke, did you?

### c *would* – uses

*Would* can refer to habitual past actions.

Early on Christmas Day the whole family **would get up** early and **go** to church.

We'd **open** our presents as soon as we got home.

#### ► Note

Here *would* is the past form of *will* used to refer to typical or habitual behaviour.

Often if I get home late, I'll **have** a shower, watch TV and go straight to bed.

In the same way *used to* can be thought of as the past form of Present simple to refer to habitual behaviour.

I **used to eat** out twice a week. Now I **eat** at home most of the time.

### d Past states

*Used to* but not *would* can also refer to past states as well as actions.

I **used to** (NOT **would**) have perfect eyesight, now I have to wear glasses for reading.

He **used to** (NOT **would**) be slim and fit. Just look at him now!

### e *be / get used to* + *-ing*

In these two expressions *used to* means accustomed to. It is followed by *-ing*.

At first it was difficult but now I'm **quite used to getting** up early.

I expect I'll **get used to** living so near the town centre, but at the moment it seems very noisy.

## 2 Omitting words

In natural speech and writing we leave out unnecessary words or phrases, often to avoid repetition. This is called *ellipsis*.

### a Words left out

In these examples the words which can be left out are in brackets; in all these cases ellipsis is used to avoid repetition.

My mum can play the piano but (she) can't read music.  
(Repeated subject)

He thinks (about football), talks (about football), and dreams about football. He's obsessed with it! (Repeated object)

On Sundays she wears her best coat, (her best) hat, and (her best) shoes. (Repeated pronoun and adjective)

I thought she was coming tonight but apparently she isn't (coming tonight). (Repeated verb)

I couldn't find my glasses so I had to borrow Tom's (glasses).  
(Repeated object)

I haven't written to her yet but I will (write to her) this evening. (Repeated verb)

### b Possible ambiguity

Sometimes it is confusing to leave out words.

I like cheese and ham sandwiches.

This has two different meanings

I like sandwiches with cheese in and I like sandwiches with ham in.

or

I like sandwiches with cheese and ham in.

To make the meaning absolutely clear, we may need to be more precise and include all the words.

I like cheese sandwiches and I like ham sandwiches, but I don't like cheese and ham sandwiches.

### c Conversation

In everyday conversation, it is not always necessary to use complete sentences. In the examples below, the following types of words and phrases are left out.

1 auxiliary verbs    2 verbs    3 pronouns

4 object of verb    5 *There's*    6 time / place expressions

• Questions.

Want a lift? (Do you want ...?)

Seen my mobile phone anywhere? (Have you seen my mobile ...?)

You coming? (Are you coming ...?)

Not tired, are you? (You're not tired ...?)

• Statements.

I've always liked black and white films – (I) still do (like black and white films.)

(There's) Nobody there – I'll have to try again later.

Sorry (I) can't stop. (I) must dash. (I'll) phone you at the weekend.

### d Answers to questions / Responses to commands

It is usual to use ellipsis in replies to questions and commands; it could be impolite or potentially offensive not to do so.

Q Do you come here often?

A Yes, I do (come here often).

Q Ever thought of living abroad for a year or so?

A I'd love to (live abroad for a year or so).

Q Do you play tennis?

A I try to (play tennis).

C Phone your sister and tell her you're going to be late!

R I have (phoned my sister). / I will (phone my sister).





# 13 Conflict

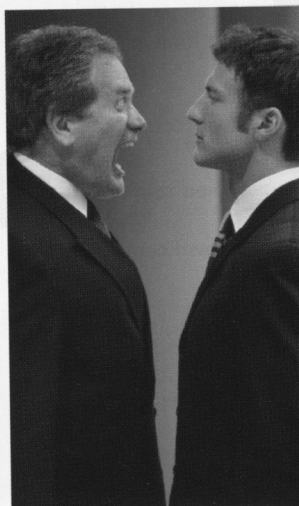
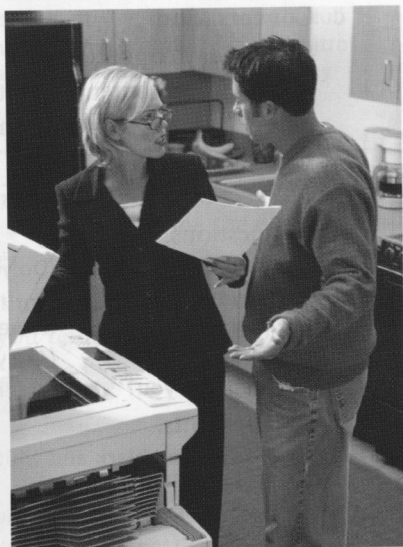
## 13.1 Personal and professional

### Lead in

- 1 What situations can lead to conflict in people's personal and professional lives?
- 2 What is your attitude to conflict? Tick any of these statements that are true for you.
  - a I avoid conflict whenever possible.
  - b I find it easier to deal with conflict at work.
  - c I'm prepared to compromise in order to resolve conflict.
  - d I don't enjoy conflict, but it doesn't upset me.
  - e Conflict in my personal life really upsets me.
  - f I try to resolve conflicts as quickly as possible.

### Listening

- 1 **13.1** Listen to seven people talking about their attitude to conflict. Which of the statements in **Lead in 2** are true for each of the speakers? (Sometimes more than one statement is true for a speaker.)
- 2 Listen again and answer these questions about what the seven speakers say. Use the words in brackets in your answers.
  - a What makes it easier for Speaker 1 to deal with conflict at work? (*structure*)
  - b How does Speaker 2 manage to prevent herself getting upset about conflict? (*step back*)
  - c Does Speaker 3 see his attitude to conflict as a strength or a weakness? (*failing*)
  - d Why does Speaker 4 have to deal with conflict immediately? (*rest*)
  - e What according to Speaker 5 should people be ready to do in conflict situations? (*compromise*)
  - f Why is the fact that Speaker 6 cries and is upset a disadvantage? (*resolve / conflict*)
  - g How is Speaker 7 different from her boyfriend? (*laid-back*)



## React and discuss

Tell a partner about a real-life situation where you have had to deal with conflict. If you were in the same situation again, would you behave differently?

## Exploring natural speech

- 1 Why do the speakers start their answers with the word *conflict* in these extracts rather than use 'normal' word order?
  - a Conflict – I'm getting better at it – much better than I used to be, but it's not enjoyable, it's never enjoyable having to deal with conflict ...
  - b Well conflict – I'd rather not talk about it, that's basically how I deal with ...
- 2 Reply to these questions in a similar way.
  - a How do you feel about family rows?
  - b What's your attitude to war?
  - c Do you find it easy to deal with disappointments?
  - d Do you ever have problems with your neighbours?

## Listening and speaking

- 1 **13.2** You are going to hear part of a role play in which two people are trying to resolve a conflict. Listen and answer these questions.
  - a What is the situation? What is the cause of the conflict?
  - b What is the difference in attitude between the two men?
  - c Note some of the language the second man uses to try to calm the situation down.
- 2 Work in groups of three or four.
  - a Choose one of the conflict situations below and share out the roles.

### Situation 1 Busy street during the rush hour

#### Roles

#### Cyclist

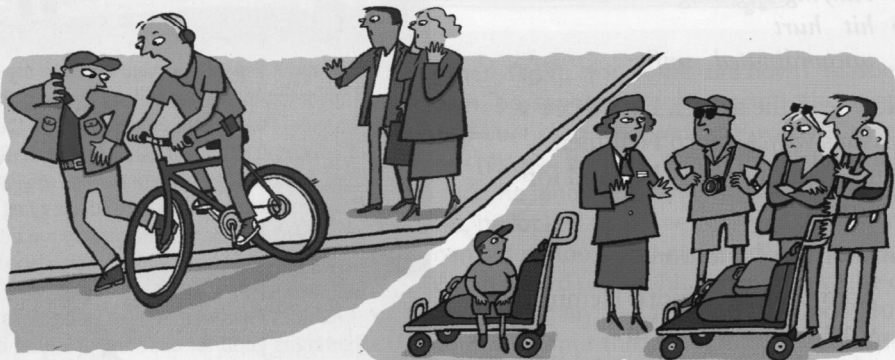
You have just hit a pedestrian who was running across the road. You were listening to music on your Walkman, so you may not have been concentrating as much as you should have been.

#### Pedestrian

You were hurrying to work. You ran across a road and were hit by a cyclist. At the time you were hit, you were talking on your mobile phone. You were not seriously hurt, but your clothes are dirty and you will be late for work.

#### Other pedestrian/s

You saw exactly what happened.



### Situation 2 Busy airport. All flight departures are delayed indefinitely

#### Roles

#### Reception staff

Your job is to keep passengers informed about the flight situation. You are sympathetic but can do nothing to change the situation.

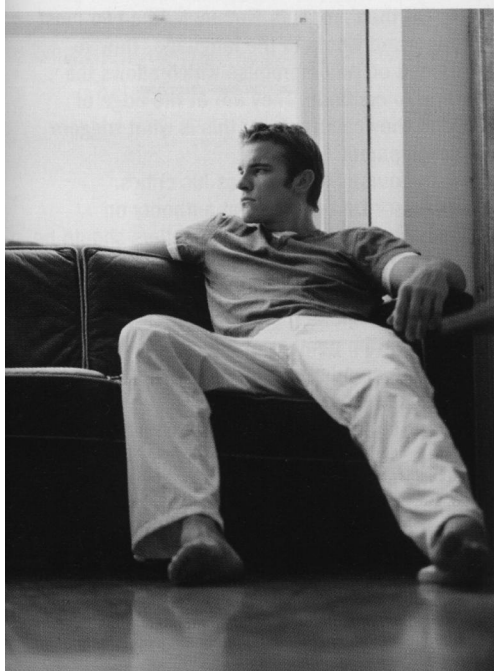
#### Passengers

You have just heard that your flight is going to be delayed, but you have not been told the reason for the delay, or a new departure time.

- b Prepare your part in the role play.  
Use some of the language in the box and the expressions you noted in 1c.

- Don't lose your temper. / There's no need to lose your temper.
- I don't want to get into an argument.
- It was just an accident.
- It's nobody's fault. / No one's really to blame.
- Let me (try to) explain.
- Look, calm down. / Take it easy.
- There's nothing I can do about it.
- What's it got to do with you? / It's none of your business.

- c Work in groups and try to resolve the situation.





## 13.2 Only a game

### Lead in

Think about your childhood.  
Discuss these questions.

- 1 Did you often visit playgrounds?  
Where were they? What were they like?
- 2 How well did you get on with other children?
- 3 Did you ever get involved in arguments or fights? How did they start? How did they end?

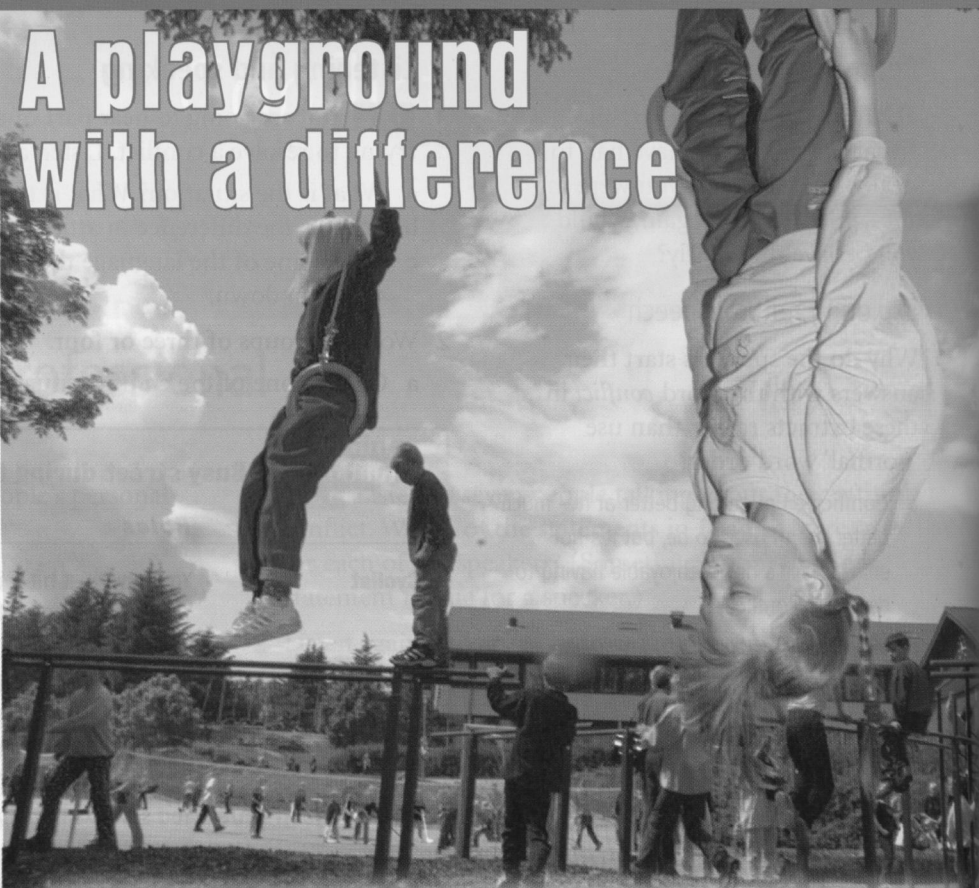
### Reading

- 1 You are going to read an article about a *playground with a difference*. These six words are used in the article. What is the difference in meaning between each pair?
  - a *bullying* *fighting*
  - b *hit* *hurt*
  - c *uncoordinated* *unfit*
- 2 Now read the article. Find three reasons why Asbjorn Flemmen thinks fighting could be good for children.
- 3 Answer these questions.
  - a According to Asbjorn Flemmen, what are the effects of overprotective adults on children?
  - b In what way do children use rules?
  - c How do Professor Olweus' ideas differ from Flemmen's?
  - d Does the Skudeneshavn experiment support Flemmen's ideas or those of his critics?

React and discuss

Compare ideas in small groups.  
Do you feel the same about Asbjorn Flemmen's views?

# A playground with a difference



IMAGINE A SCHOOL PLAYGROUND where the following things happen. Everyone gathers around the latest play structure. It's the size of a football pitch and 10 metres high. Ropes hang from the top over mountains of giant tyres. Children shin up the ropes and, dangling from great heights, listen to the playground designer saying that children should be left alone to fight and take risks.

Asbjorn Flemmen, a man who thinks fighting is good for children, presided over the opening of this playground in Skudeneshavn in Norway. He is a lecturer with influential views. Parents and educationalists have, he says, destroyed children's 'authentic play'. He hates conventional playgrounds - 'child reservoirs' designed to keep kids sitting on boring play equipment under watchful adult eyes. Children today, he says, are not only catastrophically unfit and uncoordinated, they are growing up depressed.

Authentic play comes to children naturally, with two impulses: to use the body to its fullest while interacting with others socially. Flemmen is critical of adults who intervene to prevent children's 'thrilling' interaction - fighting, for example. 'It's only through competition and conflict that identities are formed,' he says.

Most fights, he says, are role playing. But even when they're serious, adults should hold back. 'My grandson is two and a half and was playing with a four-year-old. They were fighting and the four-year-old started hitting hard. The adults rushed to intervene. But how will he learn that what he was doing

will make his friend cry and that he himself won't like that? You can tell a child that hurting others is wrong, but they only learn from real feelings.'

In free play, children's conflicts revolve around how they will play, what they will play and who they will play with. They constantly make rules - not to keep things under control, but to make the outcome more unpredictable. Flemmen describes two children with a football. One wants to shoot at goal from too close, so the other refuses to play. The first child hesitates, then says: 'OK then.'

'OK then', repeats Flemmen, 'the two most important words in the language. They've agreed on a compromise which allows the thrill to continue. They are at the edge of what they can manage; this is what triggers development.'

Of course Flemmen has his critics. Professor Dan Olweus, an authority on bullying, insists that while teachers should be taught to distinguish between play and real fighting, children should not be left alone. 'Research shows there's a direct relation between the number of adults supervising and the amount of bullying - more adults equals fewer bullies.'

But the evidence from Skudeneshavn is impressive. Parents and teachers are stunned by the improvements in children's levels of fitness. They are equally thrilled by the social effects. The school no longer separates the small children from the big ones and the adults all insist that bullying has disappeared.

Ros Coward, *The Guardian*

## Language focus: -ing forms

- 1 Here are six of the uses of the *-ing* form of the verb in English. Which of the uses **a–f** apply to extracts **1–6** below from the article? Some extracts illustrate two uses.

### Uses

- a part of a continuous or progressive verb tense
- b an adjective
- c a noun
- d after certain verbs
- e to introduce a clause (often after a conjunction)
- f instead of a relative clause

### Extracts

- 1 ... listen to the playground designer **saying** that children should be left alone ...
  - 2 ... a man who thinks **fighting** is good for children.
  - 3 ... keep kids **sitting** on **boring** play equipment under watchful adult eyes.
  - 4 ... to use the body to its fullest while **interacting** with others socially.
  - 5 They were **fighting** and the four-year-old started **hitting** hard.
  - 6 ... a direct relation between the number of adults **supervising** and the ...
- 2 -ing forms are often used to link ideas.

He climbed up the tree, **forgetting** he didn't have any shoes on.

Join these pairs of sentences using an *-ing* form. You may have to use negatives and passives.

- a He ran out of the playground. He slammed the gate behind him.
- b They think they may get into trouble. Parents don't let their children play in the street.
- c She sent a text message. She didn't realize the teacher was watching her.
- d The woman was interviewed several times. This was before she was arrested.

## Exploitation

Replace the words and phrases in **bold** in these conflict stories with *-ing* forms and any words in brackets. You will sometimes need to join sentences.

- 1 Passengers **who were travelling**<sup>1</sup> on a flight from Miami to Puerto Rico were amazed when a deranged passenger walked to the back of the plane and then started to run up the aisle. **He slapped**<sup>2</sup> passengers' heads along the way. He then kicked a pregnant flight attendant and bit a young boy on the arm. Cabin crew restrained the man (by) **they jumped**<sup>3</sup> on him and **held**<sup>4</sup> him down. He was arrested when the plane landed.



- 2 On another flight, for some unknown reason, a **drunken passenger** (who)<sup>1</sup> started throwing peanuts at a well-built man **who was** (sit)<sup>2</sup> with his wife. **He was minding**<sup>3</sup> his own business. When the first peanut hit him in the face, he ignored it. **After he was struck**<sup>4</sup> by a second peanut, he looked up to see who had thrown it. He gave the man a dirty look, **and expected**<sup>5</sup> him to stop immediately. When a third peanut hit him in the eye, he'd had enough. 'Do that again' he said, 'and I'll punch your lights out.' But the peanut-thrower couldn't resist. **He threw**<sup>6</sup> one last peanut. **The victim got out of his seat and**<sup>7</sup> punched the man so hard that witnesses heard his jaw break.

Up high in the sky, *The Guardian*

## Writing

The two 'flying stories' above were taken from a collection of conflict stories published on an Internet website. You are going to write a similar single-paragraph conflict story.

- 1 Decide on a story. Choose one of these alternatives.
    - a Something that actually happened to you as a child.
    - b A story with one of these endings.
      - *Eventually the captain intervened to separate the struggling passengers.*
      - *The smile disappeared from his face as he was rushed to hospital with a suspected broken leg.*
  - 2 Write your story in 100–150 words. Use an informal style appropriate for casual Internet readers.
- Writing guidelines p.151

## Close up

- 1.6 *shin up* is an informal alternative for a more common verb. Work out which verb from the context.
- 1.6 What other word in paragraph 1 has a similar meaning to *dangle*?
- 1.17 What is normally kept in *reservoirs*?



## 13.3 Families at war

### Lead in

- Discuss these ideas in pairs or groups.
  - What kinds of things do you and members of your family argue about?
  - Which members of your family do you have arguments with?
- 13.3** Now listen to five people talking about the same subjects. How do they answer the questions? (Not all the speakers answer both questions.)

### Reading

- Read the profiles in which people describe one of their parents.
  - Who are the writers describing?
  - What factual details do we find out about the person the writers are describing?
- What are the similarities and differences between the two descriptions? Think about

|          |                                                                                                                                                                        |
|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Focus    | <ul style="list-style-type: none"> <li>Which description focuses on the importance of a significant event?</li> <li>How is the other description different?</li> </ul> |
| Attitude | <ul style="list-style-type: none"> <li>What are the writers' feelings towards their parents?</li> </ul>                                                                |
| Style    | <ul style="list-style-type: none"> <li>Which description is more conversational?</li> <li>How is the other description different?</li> </ul>                           |

- Choose the best answer to these questions about the two profiles.
  - How did the father react when his son refused to apologize? (Profile A)
    - He lost his temper.
    - He accepted his son's refusal.
    - He patiently repeated his request.
  - As the son left the house, what did he realize? (Profile A)
    - That he had offended his father.
    - That his relationship with his father would never change.
    - That his relationship with his father would never be the same again.
  - How do the boy and his mother look at each other in the poem? (Profile B)
    - They glance secretly at each other.
    - They look into each other's eyes.
    - They look shyly at each other and then look away.

A



I was about to go to college; I must have been eighteen and still living at home. I'd made some remark to my father that he wanted an apology for. He blew his top and insisted I apologize, but I didn't think I was in the wrong. A year before, I'd have done it and slunk out. I just looked at him and walked out of the house. I knew from that moment that I'd cracked it. He's never behaved like that to me again. I'd say I felt it as a mixture of freedom and pity. I was actually sorry for him – I suppose I didn't like to see him beaten. I was the last of three sons and I was leaving home. My father was a school teacher and he was very old-fashioned. The thing that irritated me a lot was how he used to shout at us children. 'I will not have you behaving in that way in my house!' It made me wonder where the rest of us lived. He also used to try and send us to our rooms when we were quite old. He just always had to be in control.

Men

B

Staring at her makes you laugh  
(I don't know why!)  
Our eyes are locked together  
Like heat-seeking missiles and an enemy plane  
Her hair is black like the deep dark night  
Her ears are quite small like tiny little shells  
Her personality changes at every time of the day  
She scratches my back  
(Where I can't reach)  
She cares for me like a leopard and her cub  
She's my mother and I love her.

I wrote that poem when I was nine. I'm fourteen now, and in the time that has passed I have slowly started to see my mother in a different light. As I get older she seems to get younger. We are beginning to watch and listen to the same things. I always thought she was a fountain of knowledge, perfect in every way. I suppose I saw her in the same way as any young child views his mother, but it is only now that I can look back and see how little of my mother I actually knew.

My mother can still make me laugh...

Sons and Mothers

## Language focus: singular or plural?

- 1 Complete these sentences with the appropriate form of the verb in brackets.
  - a My family ..... (be) very important to me.
  - b The cabin crew ..... (have) worked hard to make our flight an enjoyable experience.
  - c My generation ..... (have) very different ideas from those of our parents.
- 2 What have *family*, *cabin crew*, and *generation* got in common? What other nouns can you think of like this?
- 3 Why are different verbs/verb forms used in these pairs of sentences with the same subjects?
  - a The government **has** announced a complete ban on smoking in public places.  
The government **have** been arguing for months about the best education policies.
  - b The team **is** expected to win the World Cup this year.  
The team **are** all keen to show how much they have improved since last year.
  - c A recently married couple **has** just moved into the flat next door.  
The couple **are** having a baby in June. They're absolutely delighted.
- 4 Names of specific organizations, companies, etc. are also like this.
  - a The UN **is/are** sending peace-keeping forces to more and more countries.
  - b Ford **has/have** increased their share of the world car market this year.

What other organizations like these can you think of?

### Exploitation

- 1 Finish each of these sentences in two or three different ways. Make up sentences which are factually true, not matters of opinion.
  - a In my experience, the older generation ...
  - b The local council ...
  - c My favourite football team ...
  - d The government in my country ...
- 2 Work in pairs.
  - a Compare your endings to sentences 1a–d.
  - b Now spend 2–3 minutes talking about each of these subjects.
    - A multi-national corporation
    - Your favourite pop group, orchestra, jazz band, etc.
    - Your English class



## Speaking

Work in groups.

You are going to discuss this statement.

“Families do more harm than good.”

- 1 Prepare for the discussion. Think about these issues:
    - the effects of parents on children and vice-versa
    - alternatives to the family as a natural social grouping
    - psychological effects of conflict
    - responsibilities for looking after elderly relatives
    - problems of inheritance.
- Think of examples from real-life – you needn't refer to your own family.
- 2 Follow this procedure.
    - a Each person in the group should make a brief opening statement.
    - b The group then discusses the subject.
    - c Finally, the class as a whole votes on whether they agree or disagree with the statement.



## Exploring words

### Conflict

- 1 Complete sentences 1–6 with appropriate verbs from this list. There may be more than one possible answer.

Verbs    avoid    create    crush    deal with    end    lose    quell  
          reach    resolve    settle    spark off    win

- a After months of bitter arguments we'd had enough and did our best to ..... a compromise.  
b The demonstration led to violence and in the end the police were called in to ..... the riot.  
c We disagreed about almost everything, so it didn't take much to ..... a row.  
d Diplomats have an important role to play in ..... international conflicts.  
e Children often seem to want to ..... arguments between their parents.  
f My boyfriend hates any kind of unpleasantness – in fact he'll do anything to ..... conflict.
- 2 a Find the conflict words and phrases in these newspaper headlines.  
b Work in groups.  
Who is the conflict between in each story? For example, in the second headline opposite the *soldiers* are in conflict with *civilians*. Briefly discuss the possible stories behind each headline.  
c Now write the first sentences of the stories behind three of the headlines.  
**Example**  
*Government soldiers last night opened fire on thousands of civilians who were rioting in protest against the recent 50% rise in petrol prices.*  
d Make up headlines for current news stories you know of which involve conflict.

## Fight to end child labour

### Soldiers fire on rioting civilians

### Ex-spy to challenge secrecy laws

## Spy plane row

### Supermarket wins battle over cheap imports

### Party leader attacks rival

## US expels 10 diplomats

## Top European clubs in cup clash



## FURY AT RAIL FARE RISES



# Language commentary

## 1 -ing forms

Here are some of the many uses of *-ing* forms.

### a Part of a continuous verb form

You're **wasting** your time.

### b As an adjective

That book was so **boring** that I couldn't finish it.

### c As a noun

**Fishing** is one of the country's most popular sports.

### d After certain verbs

Do you **deny stealing** my car?

### e After prepositions

I can't pass my old house **without remembering** all the happy times I had there.

### f In certain clauses

- As an alternative to a reason clause.  
**Feeling ashamed** of what I'd done, I rang my wife and told her everything. (Because I felt ashamed ...)
- As an alternative to a time clause.  
**Having seen the queue of cars**, I turned round and went another way. (As soon as I saw ...)
- As an alternative to a result clause.  
The river overflowed its banks, **causing serious flooding**. (... and so caused ...)
- As an alternative to a relative clause.  
There's someone **climbing that tree**. (... someone who is climbing ...)

### g verb + preposition + *-ing* form

I thought I'd never **succeed in passing** my driving test.

#### Other common verbs like this

admit to agree with apologize for believe in  
depend on feel like insist on object to put up with  
rely on think of

#### Verbs with *about*

complain about worry about, etc.

### h verb + object + preposition + *-ing* form

They **accused him of shoplifting**.

#### Other common verbs like this

blame someone for congratulate someone on  
discourage someone from forgive someone for  
prevent someone from stop someone from  
thank someone for use something for

### i adjective + preposition + *-ing* form

He's **incapable of saying** anything sensible.

Who's **responsible for collecting** the money?

#### Other adjectives + prepositions

afraid of ashamed of aware of bored with different  
from famous for fed up with fond of good or bad at  
guilty of happy about interested in keen on  
pleased about sorry about wrong with

## 2 Singular or plural?

### a Groups

Singular nouns referring to groups can be followed by singular or plural verbs. When we think of the group as a body of people doing something together we are more likely to use a singular verb.

The government **is** doing its best to cut the unemployment figures.

The army urgently **needs** new recruits.

When we think of the group as a collection of individuals, a plural verb is more likely.

Throughout the flight the cabin crew **were** polite and efficient.

Without exception, the class **have** worked hard for their end-of-year exams.

### b Organizations

Organizations referred to by name can also be thought of as singular or plural.

The BBC **is / are** famous for the quality of **its / their** TV and radio programmes.

Sony **is / are** opening new factories in several European countries.

### c Sports teams

Singular names of sports teams are usually followed by plural verbs.

Real Madrid **look** like winning the cup for the third year running.

At half-time Brazil **were** winning 2-0.

### d Special groups

These nouns, which are singular in form, are always used with plural verbs. The words or phrases for one or several of the individuals in the group are given in brackets.

police (a police officer / six police officers)

people (a person / 100 people)

cattle (a cow, bull / 25 cattle)

clergy (a member of the clergy / 25 members of the clergy)

### e Spoken language

- Occasionally, especially in speech, people mistakenly use a plural verb because it sounds right. They make the verb agree with the noun closest to it.

Not **one** of the **children have** handed in their homework.

**Paul is one** of the few **people I know who don't** drive a car.

- In speech people commonly use plural nouns after some singular expressions:

**There's** too many **people** here.

**Here's the books** I borrowed from you.

**Where's** my clean **clothes**?

It would be more correct to use *There are ...*,

*Here are ...*, *Where are ...?* in these examples.





# 14 Work

## 14.1 Time management

### Lead in

- 1 Do this quiz, then compare answers with a partner.

### How good is your time management?



- |                                                               |     |
|---------------------------------------------------------------|-----|
| 1 I try to do as many things at once as I can.                | T/F |
| 2 I find it hard to say 'No' when people ask me to do things. | T/F |
| 3 I have to do everything perfectly however long it takes.    | T/F |
| 4 People often interrupt me when I'm working.                 | T/F |
| 5 I always read and reply to e-mails as soon as I get them.   | T/F |
| 6 Jobs always take longer than I expect.                      | T/F |
| 7 I leave difficult tasks for the next day.                   | T/F |

- 2 **14.1** Listen to Lorna, a management trainer, describing the problems people come to her with.
- a Which of the subjects in the quiz above does she refer to?
- b **14.2** Listen to the second part of the recording. What four suggestions does Lorna make for improving time management?
- c Which of her suggestions do you find the most useful? Compare ideas in pairs.

### Reading

- 1 You are going to read an article about the way people spend their time at work. Before you read, discuss these questions, which contain key phrases from the article.
- In what situations do people need to *collect their thoughts*?
  - Think of examples of *onerous tasks* at work or at home.
  - How do you approach a *complex task*?
- 2 Read the article. Is the tone *humorous* or *serious*?
- 3 Match these summaries (a–e) with the appropriate paragraphs (1–5) of the article.
- Very short pauses can be useful.
  - The trickiest period of time to fill usefully.
  - An important quality for effective work.
  - Longer pauses can be welcome.
  - However well organized you are, colleagues can ruin your plans.

### Close up

- 1.8 *Whatever* means *it doesn't matter what*. Which similar words refer to people, times, places?
- 1.12 When do you make mental lists?
- 1.16 What word could be used instead of *co-worker*?
- 1.22 What is the simpler, more usual term for a *beverage-assisted relaxation period*?

# THE HARDEST TIME SLOT TO FILL

- 1 Time management is an important skill to possess in the fast-paced modern world of big business. This ability is so useful that the temporally challenged can take courses and even gain qualifications in structuring their day.
- 2 Every plan though has its weak points and in the case of time management, as with most other forms of planning, it lies in people. These are an ever-growing threat to the proper organization of society especially when they all take a different amount of time to do whatever you want to get done. Because of this you will frequently find yourself with a short period of time to fill between ending one task and starting another.
- 3 Often this pause in useful activity will be very short and will allow you to collect your thoughts, make a mental list of all the jobs you can safely put off until tomorrow or remind yourself of that television programme you plan to watch after dinner.
- 4 You will also encounter extended break-downs in scheduling, for instance because a co-worker found it necessary to cancel an hour-long meeting, leaving you with plenty of time to complete a complex or onerous task.
- 5 There is another amount of unexpected free time though. Twenty minutes. You will be unable to eat lunch in less than twenty-five minutes and a coffee break cannot be stretched beyond fifteen without the addition of another cup of coffee which will take the beverage-assisted relaxation period to twenty-three minutes or more. A brief pause could be used for a quick trip to the toilet, a long break could house a shower or even a bath, but twenty minutes offers no hope of a wash and a call of nature begins to look suspicious if it lasts for longer than six and a half minutes. If left with many hours on your hands you might be able to compose an uplifting symphony. With only three minutes you have the chance of whistling a joyful ditty to yourself but with the unholy gap of twenty minutes you can do neither.

Alex Gough

## Exploitation

- 1 Complete this short text using as many of these alternatives as possible. You may need to use the negative.

be able to    can (could)  
manage to    succeed in

I've been trying to phone my boss since 8 o'clock this morning, but unfortunately I ..... (get)<sup>1</sup> through. He's probably got held up in traffic. He's an amazing man, my boss. He'll soon be 70 but he ..... (still ride)<sup>2</sup> a bicycle. I hope I ..... (cycle)<sup>3</sup> when I'm 70. Last weekend on his way to work he had a puncture. Unfortunately he didn't have his pump with him so he ..... (not ride)<sup>4</sup> to the office. Eventually he ..... (stop)<sup>5</sup> a passing car and persuaded the driver to take him and his bike all the way to work. He has always been a fitness fanatic. Apparently, when he was younger he ..... (climb)<sup>6</sup> the ten storeys to his office in less time than it took to go up in the lift. I ..... (do)<sup>7</sup> it to save my life. Another example is that he ..... (still touch)<sup>8</sup> his toes quite easily. I ..... (not / touch)<sup>9</sup> mine since my accident.

## Speaking

Work in groups.

- 1 Which of these extracts from the article refer to abilities and which refer to possibilities?
  - a ... *the temporally challenged can take courses and even gain qualifications ...*
  - b ... *make a mental list of all the jobs you can safely put off until tomorrow ...*
  - c ... *a coffee break cannot be stretched beyond fifteen (minutes) ...*
  - d *A brief pause could be used for a quick trip to the toilet ...*
- 2 Which of these sentences refer to abilities and which refer to possibilities?
  - a *You will be unable to eat lunch in less than twenty-five minutes.*
  - b *I had so many interruptions that I didn't manage to reply to your e-mail.*
  - c *If left with many hours on your hands, you might be able to compose an uplifting ...*
  - d *Eventually I succeeded in finishing the report.*
- 3 Which two sentences in 2a–d can be rephrased using *can*, *can't*, or *could*? Why is this not possible for the other two sentences?

- 1 What is your idea of a well-balanced working week? Plan an ideal weekly schedule for employees working in an office in your country. Take account of these factors:
  - employees' families – children, etc.
  - travel to and from work
  - health, earnings, morale
  - the demands of employers: productivity, etc.
- 2 Present your ideas to the rest of the class.



## 14.2 The big wide world

### Lead in

What are the plus and minus points of these jobs?

- Office worker • Teacher • Actor • Bus or lorry driver
- Hospital nurse or doctor

### Exploring natural speech

Which words could be used instead of the colloquial adjectives in **bold** in these extracts from the conversation?

- a I'll get a **great** job.
- b ... a really **nice** flat and a mobile phone ...
- c ... it's just going to be for a year or two and you've got **better** things you want to do.
- d ... going into your first real **grown-up** job ...
- e ... it's more **scary** that I'm not going into ...

### React and discuss

- 1 Does the attitude of these young people surprise you? Do you sympathize with them?
- 2 Imagine you were about to start your career.
  - a What kind of job would you prefer, for example manual, clerical, etc.?
  - b What would be your hopes – and worst fears?



### Listening

- 1 You are going to hear four people in their early twenties discussing their future. What do you think the phrases (in *italics*) they use mean? What does the use of the verb *get* in a–d suggest about the speakers' feelings?

- a I don't want to *get stuck* in a boring job.
- b ... I hope I don't *get kicked out* of university ...
- c And you probably *get sucked into* a job because of the pay.
- d You might *get head-hunted* by a company on the look out for bright young graduates.
- e If you want to stay at university you'll probably have to *fund yourself*.

- 2 **14.3** Now listen.

- a What kinds of things worry the speakers about getting jobs?
- b What kind of job do they all seem to want?

- 3 Listen to the conversation again and answer these questions.

- a One of the women says *I could not work in an office*. What does she dislike about office work?
- b When one of the speakers refers to *a job in the City*, he means a well-paid job, probably in the financial sector. What do they feel about this kind of job?
- c Why would having *a good lifestyle, a nice flat, and a mobile phone* be a problem?
- d Why, according to one of the women, is it difficult or impossible to save money?
- e Why would making a lot of money quickly be particularly attractive to these young people?

## Vocabulary: phrasal verbs with out

*Out* can affect the meaning of a verb in various ways. In this extract, *out* suggests the idea of removal or exclusion.

... my major hopes and fears are that I won't get **kicked out** of university.

Put the verbs in sentences 1–9 into one of three meaning groups below. (There are three verbs in each group.)

A Sharing and distributing

B Coming to an end

C Removing, excluding, preventing

- 1 On this new diet I have to *cut out* cheese completely.
- 2 Who's going to *deal out* the cards?
- 3 No one knows quite why dinosaurs *died out*.
- 4 The new government is doing everything it can to *stamp out* hooliganism.
- 5 Soldiers have been *handing out* food rations all day.
- 6 During the strike the management *locked the workers out*.
- 7 I'm afraid we'll have to stop there – time has *run out*.
- 8 The five lottery winners *shared out* the money equally.
- 9 I should think the prime minister will be *voted out* at the next election.

## Language focus: someone, everybody, anything

*Something* and *everyone* are 'indefinite pronouns'.

*I'll get a great job, I don't know, maybe, I don't know, something in theatre or TV, or something fun but everyone wants to do that.*

Check how much you know about these pronouns.

a Are these statements True or False?

- 1 There is no difference in meaning between *someone* and *somebody* or between *everyone* and *everybody*.
- 2 *Anyone* and *somebody* are followed by singular verbs.
- 3 *Everybody* and *everyone* are followed by plural verbs.
- 4 *Anyone*, *nobody*, and *everyone* can be used with the pronouns *they* and *them*.
- 5 *No one* and *nothing* are used with negative verbs.
- 6 *Anyone* and *anything*, etc. are more common in negative statements than *someone* and *something*.

b One of these sentences is not correct. Which one?

- 1 *Anyone can find a job if they look hard enough.*
- 2 *Did anything interesting happen at work today?*
- 3 *Everyone I know has taught themselves to use a computer.*
- 4 *It's been really quiet at work today. I haven't done absolutely nothing all morning.*
- 5 *Would you like something else to do?*

c What is the difference between *any* and *every*?

- 1 *You could have any job you wanted.*
- 2 *You could have every job you wanted.*

## Exploitation

1 Complete these sentences about your family, friends, and other acquaintances, then find other students in the class with similar answers.

- a Everyone in my family ...
- b Nobody I know ...
- c I've never met anyone ...
- d Someone in my family ...
- e I can't understand how anyone ...

2 Now make generalizations about people of your nationality, using these phrases.

almost everyone    hardly anyone    no one at all

### Example

*Almost everyone over the age of 15 owns a mobile phone.*

Compare ideas in pairs or groups.

## Speaking and writing

1 What would be your ideal job? Think about:

- type of work, location, working conditions, salary, and perks\*
- colleagues, management structure, and social aspects
- job security and career prospects.

\* a perk is a benefit an employee receives from an employer in addition to money, for example, a company car.

2 Tell a partner in detail about your ideal job.

3 Write a job description for your partner's ideal job. Include the following information.

- Job title, location, salary, and other perks
- A description of what the job involves (50–75 words)  
*You will spend most of your time in our London office, but will be expected to travel both in Britain and abroad several times a year.*
- A description of the kind of person who would be suitable for the job (40–60 words)  
*The ideal candidate should be between the ages of 20 and 25, have a good standard of education, and be able to speak at least one foreign language.*

4 Exchange job descriptions with your partner. Read what they have written and decide whether or not you would apply for the job.



# Exploring words

## Euphemisms

- 1 A *euphemism* is a word or phrase used to avoid saying another word or phrase that is more forceful and honest but also more direct and therefore possibly more offensive or embarrassing. These 'sensitive' subjects may include

- |                        |           |              |
|------------------------|-----------|--------------|
| A Wealth and poverty   | D Ability | G Employment |
| B Death, illness, etc. | E Age     |              |
| C Dishonesty           | F Alcohol |              |

- a Match the euphemisms in the list below to one of the subjects A–G above.

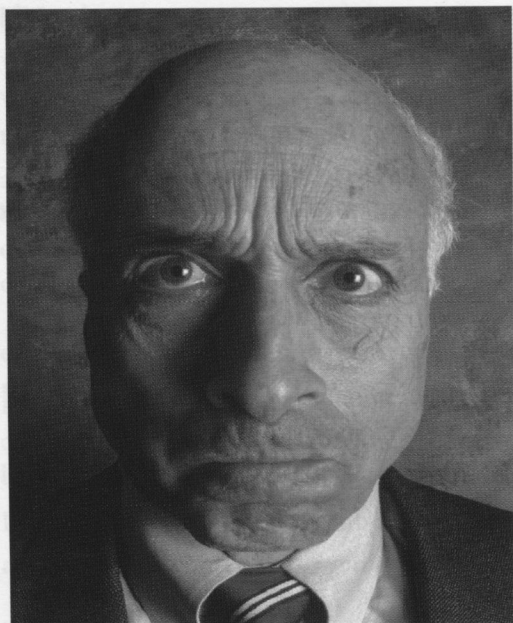
between jobs comfortably off from a deprived background disinformation  
economical with the truth economically inactive enjoy a drink pass away  
hard of hearing hard-up imaginative journalism in your golden years less able  
mature slip away have a drink problem unwaged visually handicapped

- b Which of these euphemisms might you use to describe the following:

- 1 a politician who regularly told lies?
- 2 a class of slow-learning school children?
- 3 your friend who has lost his job and not found another?
- 4 an acquaintance who is frequently drunk?
- 5 someone who is never short of money?
- 6 your 80-year-old grandfather?

- 2 **14.4** You are going to hear some extracts from conversations.

- a What sensitive subject is each conversation about?
- b Make a note of the euphemisms the speakers use.
- c What do you think each euphemism means?



- 3 Many euphemisms include a negative word. For example, you could describe an illiterate person as *not a great reader*.

- a What do you think the negative expressions in these sentences really mean?

- 1 I'm afraid my brother's *no scholar*.
- 2 The West should try and help the *non-industrialized* countries.
- 3 You'll have to talk very slowly to her – she's *not all there* today.
- 4 You'll just have to slow down a bit – don't forget you're *not as young as you were*.
- 5 Didn't anyone tell you about Jack – I'm sorry but he's *no longer with us*.
- 6 I find it quite difficult to talk to Richard. He's *not the most sociable of people*.

- b Try inventing some negative euphemisms of your own. Think of indirect ways of referring to the fact that someone is:

- 1 unintelligent
- 2 confused and irrational
- 3 always drunk
- 4 unemployed
- 5 unfriendly
- 6 ill.

- 4 Discuss these questions in groups.

- a When are euphemisms used in your language? What subjects do they usually refer to?
- b Are certain types or groups of people more likely to use euphemistic language than others? Why do you think this might be?
- c Do you think euphemisms are likely to cause confusion or misunderstandings?

# Language commentary

## 1 Ability and possibility

### a Physical abilities or learned skills

- *Can, could, and be able to* are used to refer to abilities and skills.  
Birds **can** sleep while they're flying.  
I **can't** sleep if there's a lot of noise.  
My sister **could** read when she was only three years old.  
I **couldn't** walk till I was nearly two.
- *Be able to* is used for all tenses.  
I've **been able to** play the piano since I was seven.  
If she trains hard, **she'll be able to** run in the marathon next year.  
If **he'd been able to** speak, he could have told us exactly what happened.
- The affirmative *could* is used to refer to general abilities in the past but not specific abilities.  
When I was younger I **could** sleep anywhere. (general)  
I **couldn't** get to sleep last night. I was worried about a problem at work. After a lot of tossing and turning, I **managed to get / succeeded in getting to sleep at** 4 o'clock. (specific: on one occasion)

### b Possibilities

*Can* and *could* can also refer to potential or possibility.  
Autumn **can** be very wet in the British Isles.  
When I started smoking you **could** buy a packet of cigarettes for less than a pound. (Also **It was possible to ...**)  
You'd better answer the phone – it **could** be something important. (Also **it may / might ...**)

### c Other uses of *can* and *could*

- Permission.  
You **can't** buy alcohol until you're 18.  
**Can / Could I** be excused, please? I have an urgent appointment.
- Asking, offering, inviting.  
**Can / Could you** tell me the time please?  
**Can / Could I** give you a lift to the airport?  
**Can you** come to our village festival at the weekend?

## 2 Indefinite pronouns

|        |           |           |            |         |          |
|--------|-----------|-----------|------------|---------|----------|
| People | someone   | somebody  | anyone     | anybody | everyone |
|        |           | everybody | no one     | nobody  |          |
| Things | something | anything  | everything | nothing |          |
| Places | somewhere | anywhere  | everywhere | nowhere |          |

### a *someone (somebody), something, and somewhere*

These mean a particular person, thing, or place and are used in affirmative statements and some questions.  
I've got **something** to tell you.  
I heard **someone** on the radio explaining how they learned English.  
Is there **somewhere** we can meet?

### b *anyone (anybody), anything, and anywhere*

These mean a person, thing, or place but not a particular person, thing, or place, and are used in negative statements and most questions.  
Has **anyone** seen Nick's guitar?  
I haven't got **anything** to say.  
I haven't got **anywhere** to hide.

### c *anyone, anything, and anywhere in affirmative statements*

In affirmative statements these mean a person, thing, or place – it doesn't matter who/which thing or place.  
**Anyone** can learn to ride a horse – it just takes time and practice.  
I can eat **anything** if I'm hungry enough.  
We can go **anywhere** you like – it really doesn't matter to me.

- **Note** The difference between *someone* and *anyone* and *something* and *anything* is similar to the difference between *some* and *any*.

### d *no one (nobody), nothing, and nowhere*

These mean not one person, thing, or place, and are used with singular affirmative verbs.  
I know **nobody** who **enjoys** going to the dentist.  
**Nothing** **succeeds** like success.  
**There's nowhere** to hide.

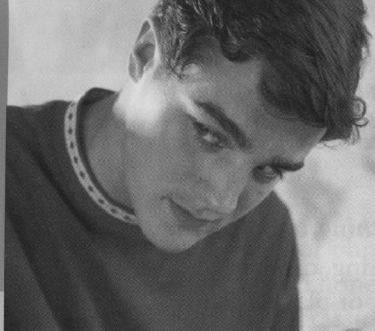
### e *everyone (everybody), everything, and everywhere*

These mean every individual person, thing, and place, and are used with singular verbs.  
**Everyone** I know was at the party.  
You've taught me **everything** I know.  
**Everywhere** **seems** to be busier than it was ten years ago.

### f Indefinite pronouns – uses

- Followed by adjectives.  
Did you meet **anyone interesting** at the party?  
**No one new** has arrived since you left.  
There's **something wrong** with the car. It won't start.
- Followed by *to* + infinitive.  
I'm bored. I've got **nothing to do**.  
Can you think of **anywhere to go** this evening?
- As the object of a reduced relative clause.  
**Everything I read** reminds me of her. (= everything that I read)  
I'd like to tell you a story about **someone I met** on holiday last year. (= someone that I met)





# 15 Behaviour

## 15.1 Why do they do it?

### Lead in

- 1 How competitive are you? Have you ever been the best or the worst at anything?

Compare ideas with a partner. Try to use some of the expressions from this list.

good at   bad at   top of   number one   get to the top

- 2 **15.1** Listen to four people talking about how competitive they are.
- How would you rank the speakers in order of competitiveness?
  - Are any of the speakers like you?

### Reading

- 1 Work in pairs.

**Student A** Turn to p.159 and read the news story.

**Student B** Read the news story on this page. Make a note of key facts so that you can tell your partner the story later.

- What did the person actually do?
  - How would you explain their motives?
- 2 Tell each other about the strange behaviour described in the story you read. Try to do this from the notes you made and without referring to the story itself.

### React and discuss

- What do you think motivates the people described in the stories?
- Would you prefer to go in for a *screaming* or a *kissing* competition? Why?

### Close up

- 1.11 To *outcream* means to scream *louder* than someone else. What do you think these verbs mean: *outrun*? *outlive*? *outnumber*? *outplay*?
- 1.6 & 1.12 Notice how the article refers to people's ages. How could you use the word *year* or *years* instead?
- 1.28 How could you start or end this sentence with the word *each*?



## Test of vocal cords is a scream for Polish winner

A young Polish woman has become Europe's screaming champion for the second time, beating 300 rivals from many

5 parts of the world.

Dagmara Stanek, 25, from the Baltic resort of Sopot, emitted a scream of just over 126 decibels, equivalent to the noise  
10 of a racing car travelling at top speed. She outcreamd a male rival, Pawel Dabrowski, 35, from Warsaw, who produced a five-second scream of 125.3  
15 decibels, defending his 1999 title of best male screamer.

Europe's only vocal noise competition, modelled on an annual screaming festival in  
20 Japan, took place in the town of Goldap in Poland's north-eastern lake district.

'We allowed them to scream

greetings like 'I love you' or 'I like you', the only restriction 25 was they were not allowed to swear,' said the director, Andrzej Sokolowski. The winners each took home a colour television set. 30

The judges measured the highest scream level of each contestant with equipment normally used by environmental inspectors to check noisy workplaces and neighbours. Mr Sokolowski said he hoped to persuade representatives of the Guinness Book of Records 40 to record the results at next year's competition. Mr Sokolowski is also behind Poland's first kissing championship, to be held in 45 October.

Kate Connolly, *The Guardian*

## Language focus: alternatives to relative clauses

- 1 We tend to use relative clauses in writing more frequently than in speaking. But why do you think the newspaper stories you have read sometimes avoid using relative clauses? Compare these two sentences. (Sentence a is from the first story.)
  - a *She out screamed a male rival, Pawel Dabrowski, 35, from Warsaw ...*
  - b *She out screamed a male rival, who was called Pawel Dabrowski, who was 35 and who came from Warsaw ...*
- 2 Where could relative clauses have been used in these extracts from the articles?
  - a *Dagmara Stanek, 25, from the Baltic resort of Sopot, emitted a scream of just over 126 decibels, equivalent to the noise of a racing car travelling at top speed.*
  - b *Europe's only vocal noise competition, modelled on an annual screaming festival in Japan, took place in the town of Goldap ...*
  - c *The judges measured the highest scream level of each contestant with equipment normally used to check noisy workplaces and neighbours.*
  - d *Mr Sokolowski is also behind Poland's first kissing championship, to be held in October.*
- 3 Rewrite 2a–d using relative clauses wherever possible. What kind of relative clauses are these – defining or non-defining? (See Language commentary 2b, p.87)

## Exploitation

- 1 a Rewrite this story as a newspaper report, reducing it to 85 words or fewer. Change punctuation where necessary.

John Philips, who is 37 years old and comes from the North West, said his wife, who is called Edwina, had left him because of his 10-year addiction to gambling. Philips, who works as a senior accountant with a company which is based in the centre of Manchester, appeared in court, where he was accused of dangerous driving. Colleagues and others who are close to Mr Philips say he is heart-broken. Tim Roberts, who has been a friend of Philips since the two were at school together, said he can't stop thinking about his wife. 'John's doing everything he can to win Edwina back.'

- b Now work in pairs. Your shortened version is still too long and the editor has asked you to cut it. How much shorter can you make the story without leaving out important information? You will need to use different words.
- c Compare versions with other pairs of students. Who has the shortest, most accurate version of the story?
- 2 Now write a story in the same style, using alternatives to relative clauses. Use one of these headlines or an idea of your own. Write about 80 words.

## American couple win world kissing competition

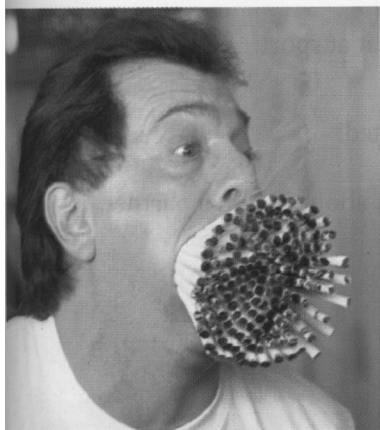
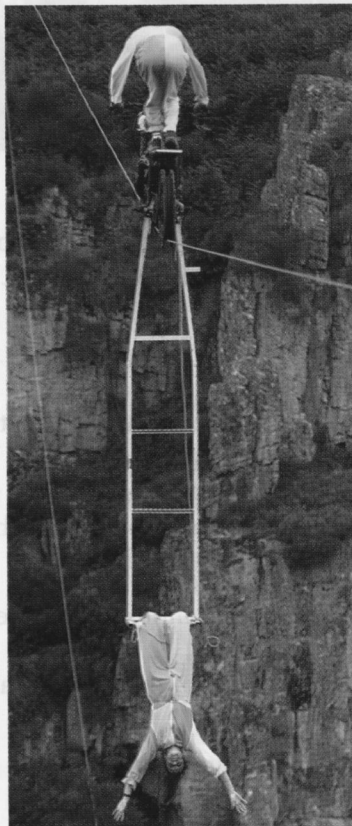
## Woman escapes from block of ice after 65-minute struggle

## Silence is golden – Australian says nothing for 367 days

## Speaking

Work in groups.

- 1 Think of some original ideas for record-breaking competitions. Try and think of ideas that are even crazier than those you've read about in this lesson.
- 2 Present your ideas to the rest of the class.





## 15.2 Honesty?

### Lead in

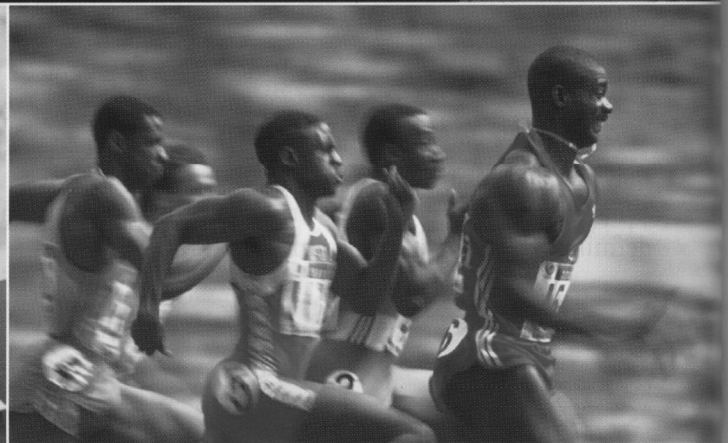
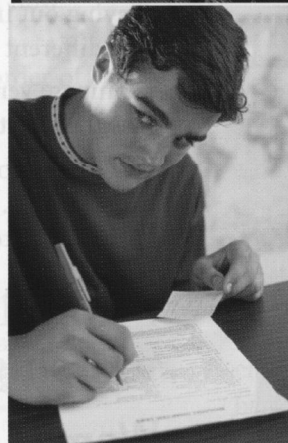
- 1 Look at the pictures. What is the connection between them, do you think?
- 2 This is the result of a survey.
  - a What questions were people asked?
  - b Are you surprised by the results?

Young people today are under so much pressure to succeed that some admit they would lie, cheat and sleep with the boss if it would help them get on.

With surprising honesty, a substantial minority revealed just how low they would sink in pursuit of success – which to 70% of them is defined as wealth and career.

Out of nearly 1,000 young people questioned, 13% said they would sleep with their boss if it might advance their prospects. Even more – 17% – admitted they would be willing to do something ethically and morally wrong. A quarter said they would be willing to be dishonest.

*The Guardian*



- 3 Give examples of what you consider to be:

- being dishonest
- cheating
- doing something ethically or morally wrong.

### Listening

- 1 **15.2** You are going to hear five people talking about cheating. Listen and match speakers 1–5 with one of these statements. (One statement does not apply to any of the speakers.)
  - a He/she was caught cheating at an early age. ....
  - b He/she never had the chance to cheat. ....
  - c He/she thinks that small-scale cheating is a natural part of sport. ....
  - d He/she had an adult motive for cheating. ....
  - e He/she cheated in a serious exam. ....
  - f He/she has always resisted the temptation to cheat at sport. ....

- 2 Listen again.

- a How many of the speakers admit to having cheated?
- b What did they do?
- c Have you ever cheated in any of these ways? Talk about it with a partner.

## Exploring natural speech

Look at these two extracts from the recording.

- 1 Why do speakers use the auxiliary verb *did* in these extracts?

... I **did** cheat once – it wasn't an exam exactly – it was a course I was doing – a sort of training course ...

I think as a very young child I found it very hard to lose at Monopoly and I **did** cheat once and my family ...

- 2 Add auxiliary verbs to these sentences. How would you say them?

- a I have to confess, I took a crib sheet into the exam with me.
- b I'm ashamed to say, I copied from my friend in a science test.
- c I must admit, I wrote a very good essay.
- d It's hard to believe, but she occasionally cheats at sport.

- 3 **15.3** Listen, check, and practise.

- 4 What do the phrases which begin sentences **2a–d** above have in common?

## Language focus: fronting

- 1 When speaking, we can start sentences with the object or complement instead of the subject. What would be the 'normal' word order here?

- a *Sports I don't want to win that badly, competitions I'm probably not competitive enough.*
- b *Washing up and ironing I absolutely hate doing when I'm tired.*
- c *Brilliant film that was!*
- d *Eating in pubs I don't mind, but fast food restaurants I can't stand.*

- 2 We can also start sentences with time and place expressions. What would be the 'normal' word order of these sentences?

- a *Nearly every weekend we visit friends or relatives.*
- b *At the end of the road there's a bus stop.*

► **Note** When sentences start with negative expressions the subject and verb are inverted (see Unit 5 Stage 2).

*Not once in all the time I was at school did I cheat at anything.*

- 3 In the examples in **1** and **2** above, what is the effect of changing 'normal' word order by bringing information to the beginning or *front* of a sentence?

## Exploitation

- 1 Use one of the phrases from this list to 'front' (start) sentences **a–f** below.

(an) awful accident    dates, times, and phone numbers    most of the time  
opposite the library    my next-door neighbour    (the) best meal I've had for ages

- a ..... there are tennis courts.
- b ..... she sits staring into space.
- c ..... I saw on the way to work.
- d ..... I've only spoken to two three times in the last ten years.
- e ..... that was.
- f ..... I just can't remember.

- 2 Now make up new sentences starting with the phrases in the list above.

- 3 Work in pairs or groups. Ask each other these questions. When you answer, start with the information you want to emphasize.

## Example

What do you think of team games like football?

*Team games like football, I think are overrated.*

- a What do you do on Friday evenings?
- b Do you like taking exams?
- c What do you think of TV game shows?
- d Do you enjoy writing letters?
- e What do you remember about your first day at school?
- f What sports do you play?
- g What do you like doing on holiday?



## 15.3 How to skive

### Lead in

- From time to time everyone makes excuses to get out of doing something or going somewhere.
  - Think of occasions when you have made an excuse.
  - Tell a partner about the occasion and what your excuse was.
- Compare your answers with other students. What 'best excuses' have you heard?

### Reading

- Read the first paragraph of the article opposite. What does the verb *skive* mean? Choose one of these meanings:
  - to work hard
  - to avoid work
  - to work slowly.
- Read the rest of the article.
  - Who does it seem to be written for?
  - How would you describe the writer's tone?

### Close up

- 1.4 & 1.54 What is the difference in meaning and pronunciation between *personal* and *personnel*?
- 1.30 *the groundwork* is the subject of this sentence – what is the main verb?
- 1.83 If something is someone's *bread and butter* what does this mean? (What kind of food is bread and butter?)



## How to skive

**1** Skiving is a skill. The good skiver, like the competent motorist, attracts no attention. There is only the quiet personal satisfaction that comes from a job not well done. Skiving can be divided into two distinct parts; skiving off work and skiving at work. Minority pursuits such as skiving at home – children 'forgetting' to tidy their rooms – can safely be ignored. It is in relation to authority figures, primarily schoolteachers and employers, that skiving is most commonly practised by the British people. It is the compulsory nature of the activity being avoided (work, school) that provides the environment in which skiving can flourish.

**2** Skiving has a long history stretching back to Homer and his skiver Thersites, who managed to bunk off the Trojan wars. Modern skiving has its roots in national service, when a generation of soldiers learned the skiving skills they were to take into British industry with such spectacular results in the 1960s and 1970s. Off-work skiving is largely concerned with exploiting the sick leave system. Here the groundwork done at school – where the skiver will have learned that the best illnesses to claim are those that (a) sound serious and (b) are impossible to disprove – is refined and sharpened. A 'pain behind the eyes' fits the bill very well.

**3** Remember, a doctor's note is no longer adequate protection against interrogation. In the 1970s, the limit on days off without a doctor's note moved from two to three; by the end of that decade, only on the fourth day did the skiver need to produce a sick note. The self-certification system, introduced in the early 1980s, looked at first sight like a skiver's charter.

An employee could be absent for up to eight weeks on the basis of his or her own signature. Fresh territory for the skiver had been opened up.

**4** It was not to be. Self-certification busted the absolute authority of the doctor's note and allowed personnel officers to start questioning the skiver's 'illness'. Friendly 'bad back' doctors were no longer enough to ensure trouble-free skiving, and a more creative approach was called for. Intimidation provided the key, frightening the employer off any idea of questioning the 'illness'. To this end, the skiver, during any brief periods on duty, would casually mention an array of medical advisers – specialists, physiotherapists, masseurs – working on various ailments. He or she would also arrange 'appointments' with them during work time, thus exploiting new skiving opportunities. The more experienced skiver will ensure that the 'sickie' has been flagged up well in advance, making a big deal of soldiering on during the afternoon prior to the sickie, thus softening up the employer for that all-important phone call on the day itself.

**5** The day of return is equally important. The skiver will creep into the office with a scarf wrapped ostentatiously around his or her neck, carrying a paper bag displaying the emblem of a well-known chemist chain.

**6** In-work skiving is the bread-and-butter of the skiver's life. First, ensure a tool of your trade is permanently tucked under your arm. Second, walk briskly and purposefully wherever you go. Third, leave a jacket permanently slung over the back of your seat. With luck, no one will ever ask you to do anything. And what more could the true skiver ask?

*The Observer*

3 Match each paragraph of the article with one of these summaries.

- a Skiving through the ages
- b Skivers have to develop new tricks
- c Back to work
- d Skivers look forward to a new sick leave system
- e Practical suggestions for skiving at work
- f Definitions of skiving

4 Answer these questions about each of the six paragraphs.

- a In what situations is skiving most common? (para. 1)
- b Why is a 'pain behind the eyes' one of the best illnesses? (para. 2)
- c How did the British sick note system change in the early 1980s? (para. 3)
- d Why would a skiver mention specialists, physiotherapists, and masseurs? (para. 4)
- e Why should a skiver wear a scarf and carry a paper bag when they return? (para. 5)
- f Why should an in-work skiver 'walk briskly' and leave a jacket on their seat? (para. 6)

### Language focus: -ing forms and infinitives

1 Without looking back at the article, complete these extracts with the correct form (-ing form or infinitive) of the verb in brackets.

- a ... children 'forgetting' ..... (tidy) their rooms ... (1.9)
- b ... Homer and his skiver Thersites, who managed ..... (bunk off) the Trojan wars. (1.20)
- c only on the fourth day did the skiver need ..... (produce) a sick note. (1.42)
- d Self-certification busted the absolute authority of the doctor's note and allowed personnel officers to start ..... (question) the skiver's 'illness'. (1.51)

2 Check your answers in the article. In which extract would both the -ing form and the infinitive be correct?

3 Complete these general rules with -ing form or infinitive and give some more examples.

- a Modal verbs are followed by ..... (must, ....., .....)
- b Many verbs which express likes and dislikes are followed by ..... (loathe, ....., .....)
- c The ..... is used after many phrasal verbs. (give up, ....., .....)
- d The ..... is used after many verb + object constructions. (teach someone, ....., .....)

### Exploitation

1 Complete these sentences so that they are true for you.

a I wish I could afford ...

b There's no way anyone will ever persuade me ...

c I'd really like to give up ...

d I'll always be grateful that my parents taught me ...

e I'm not looking forward to ...

2 a Write two or three 'things' under these headings.

- Things I always put off doing
- Things I've given up doing
- Things people have encouraged me to do

b Find other students with the same responses.

### Speaking and writing

Work in groups.

1 Think of tips and suggestions on these subjects.

- How to avoid spending money
- How to cheat at sport
- How to keep telephone conversations short

2 Present your ideas to the rest of the class. Use some advice expressions from the box.

#### Do's

- One thing to remember is (this) ...
- The first thing to do is (this) ...
- The important point is (to) ...
- Above all ...
- And remember ...
- Don't forget (to) ...

#### Don'ts

- Whatever you do, don't ...
- Be careful not to ...
- Under no circumstances ...

3 Use the ideas you have discussed in groups as the basis for a *How to ...* article. Try to write in the 'tongue-in-cheek' style of the *How to skive* article. Write your article in 150–170 words.

► Writing guidelines p.154



# Exploring words

## Competitions

- 1 **15.4** Listen to the recording. What kind of competitions are the speakers talking about? Which competition is least dependent on skill or ability?
- 2 Complete these extracts from the recordings.
- a This year's top ....., a cheque for £5,000, has ..... to a first-time novelist.
  - b ... David Jones has ..... the ..... of champion jockey with 25 wins in 30 rides.
  - c The ..... was ..... after three cars skidded off the track and burst into flames.
  - d This year's competition was ..... in Paris. ... Miss Europe was ..... a modelling contract with a top agency.
  - e All you have to do is ..... this sentence in no more than ten words ...
  - f ... Fifty lucky ..... will ..... in a series of 10 weekly programmes and the ..... winner will be ..... a recording contract.
  - g Brazil is through to the final after ..... Norway 5-4 ...
  - h The ..... yacht, ... came in nearly two days ahead of its nearest .....
- 3 a Complete the table. (X = no useful word of this type.)

| Person       | Other noun   | Verb  | Adjective |
|--------------|--------------|-------|-----------|
| 1 competitor | .....        | ..... | .....     |
| 2 .....      | championship | X     | X         |
| 3 .....      | rivalry      | ..... | X         |
| 4 defendant  | .....        | ..... | .....     |
| 5 contestant | .....        | ..... | X         |
| 6 .....      | .....        | win   | X         |

- b How are the words in 1 and 5 pronounced?
- c **15.5** Listen, check, and practise.
- 4 Complete this article with one of these verbs.

beat break hold set win

Fiona Frost ..... <sup>1</sup> a new world record yesterday when she ..... <sup>2</sup> her closest rival by a clear five seconds. She ..... <sup>3</sup> the existing record by 0.6 of a second. This means that Ms Frost now ..... <sup>4</sup> seven world records. If she ..... <sup>5</sup> tomorrow's 1500 metres final she will be regarded by many as the greatest athlete of all time.

- 5 Work in pairs or groups.
- a Design a 'Competition with a difference'. Decide what the contestants have to do, the rules, and a prize.
  - b Describe your competition to the rest of the class.

# Language commentary

## 1 Alternatives to relative clauses

The alternatives below make language more concise. [...] shows where relative clauses could be used.

### a Two nouns or noun phrases

Two nouns placed next to each other separated by commas can replace non-defining relative clauses.

John, [...] **an engineer**, comes from Stoke, [...] **an industrial town** in the Midlands.

### b Past participles with passive meaning

These can replace defining and non-defining relative clauses.

Anyone [...] **found** shoplifting will be prosecuted.  
The getaway car, [...] **driven** at high speed for over an hour, finally ran out of petrol.

### c Adjective phrases

Adjective phrases can replace defining and non-defining relative clauses.

People [...] **anxious about their relatives** should phone this number.

### d Passive infinitive constructions

A passive infinitive construction can replace defining and non-defining relative clauses.

The bridge [...] **to be opened** by the President tomorrow took ten years to build.

### e -ing phrases

-ing phrases can replace defining relative clauses.  
The people [...] **applying** for the job are all over 25.

## 2 Fronting

### a Uses

Changing the 'normal' word order of a sentence can give more importance or emphasis to a particular idea.

**Tea I love** but coffee I can't stand. (I love tea but I can't stand coffee.)

### b Adverbials

Sentences can start with adverbial expressions.  
Place.

**Outside the flat** photographers and journalists waited, hoping for a story.

Time.

**On the morning of the wedding**, she decided she didn't love him after all.

Manner.

**Slowly and silently** one of the police officers aimed his gun at the door.

Frequency.

**Every week** police have to deal with incidents like this.

Comment.

**Amazingly**, no one noticed him leave the room.

### c Object

In spoken English, sentences can start with the object instead of the subject.

**Tony** I've hardly seen at all since the summer.

### d Inversion

After adverbial expressions of place and these verbs: *stand, come, walk, lie, sit, go*.

At the door **stood a tall mysterious-looking man**.

After negative and restrictive expressions (see p.43).

Not for a moment **did I suspect** anything.

After these adverb particles; *down, in, out, along, up*.

In **came the stranger** as if he owned the place.

## 3 -ing forms and infinitives

There is a large group of verbs followed by *to* + infinitive and another group followed by the *-ing* form. Often you simply have to remember the construction that follows each verb. There are lists of some of the commonest in each group at the end of this section: f-g.

Sections a-c focus on specific groups of verbs which take the same construction.

### a Modal verbs

Most modal verbs are followed by the infinitive without *to*.

You really **shouldn't smoke**.

► **Note** *Need* is followed by *to* + infinitive

I **need to get** more sleep.

I **don't need to tell** you how important this interview is.

but *needn't* is followed by the infinitive without *to*.

You **needn't tell** me if you don't want to.

*Need* can also be followed by an *-ing* form to give a passive meaning:

Your car **needs cleaning**. (= to be cleaned)

### b verb + object + to + infinitive

A few important verbs are followed by this pattern.

(See p.125.)

I can't **persuade her to come** to my party.

*Let* and *make* are followed by verb + object + infinitive without *to*.

**Let me help you. Don't make me laugh.**

### c Likes and dislikes

Most verbs which express liking and disliking are followed by the *-ing* form.

I absolutely **loathe working** in the evenings.

These verbs can be followed by *to* + infinitive or an *-ing* form: *like, prefer, hate, love*.

If they are used with *would* they are always followed by *to* + infinitive:

**I'd love to spend** the day with you, but I'm afraid it's out of the question.

### d Changes in meaning

Some verbs can be followed by *to* + infinitive or an *-ing* form with little or no change in meaning.

I've just **started / begun to learn / learning** Greek.

I'll **continue to phone / phoning** the manager until he gives me a proper answer.

Some verbs of perception (*watch, notice, hear, listen to, feel, see*) can be followed by the infinitive without *to* or the *-ing* form with a slight difference in meaning.

I saw the **ship sink**. (from beginning to end)

I saw the **ship sinking**. (the ship was in the process of sinking when I first saw it)

Some verbs have different meanings depending on whether they are followed by *to* + infinitive or an *-ing* form.

| Verb     | -ing form               | Infinitive                                    |
|----------|-------------------------|-----------------------------------------------|
| go on    | continue                | finish one thing and start another            |
| mean     | involve                 | intend                                        |
| forget   | fail to recall          | not do something                              |
| regret   | be sorry about the past | be sorry about something you are going to say |
| remember | recall                  | do something you have to do                   |
| stop     | finish                  | interrupt an activity                         |
| try      | experiment              | attempt something difficult                   |

### e Phrasal verbs

Some phrasal verbs are followed by the *-ing* form.

I'd love to **give up smoking**.

### f to + infinitive

Some common verbs are followed by *to* + infinitive.

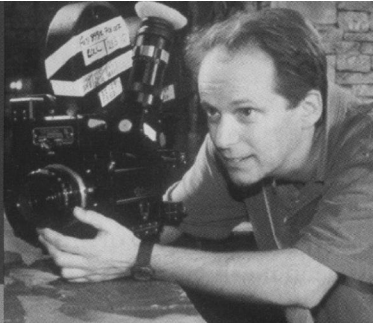
afford agree arrange appear attempt choose  
decide expect help hope intend learn manage  
offer pretend promise refuse seem

### g -ing form

Some common verbs are followed by the *-ing* form.

admit appreciate avoid can't help consider delay  
deny finish forgive imagine involve keep mind  
miss postpone prevent report resist risk suggest





# 16 Processes

## 16.1 Getting to sleep

### Lead in

Answer these questions about your sleeping habits, then compare answers with other students.

### SLEEP SURVEY



#### TIMES

- 1 What time do you usually go to bed and get up?  
..... / .....
- 2 Can you sleep at other times? (For example, in the early afternoon?) Yes / No
- 3 How many hours sleep do you need? ..... hours minimum

#### PLACES

- 1 Which of these places and situations do you sometimes go to sleep in?
  - travelling: in cars ..... / on trains or buses ..... / on planes .....
  - relaxing: watching TV ..... / at the cinema ..... / at parties ..... / on the beach .....
  - other situations: in the classroom ..... / at airports or stations .....
- 2 Have you ever fallen asleep in these situations?
  - standing up ..... / while talking to someone ..... / while driving .....

### Listening

- 1 **16.1** You are going to hear four people talking about their sleeping habits. Which speaker(s) does (do) these things if they can't sleep? (Some speakers mention several things.)
  - a listen(s) to music .....
  - b listen(s) to the radio .....
  - c read(s) a book .....
  - d send(s) e-mails .....
  - e think(s) of peaceful scenes from nature .....
  - f watch(es) TV .....
- 2 Listen again and answer these questions.
  - a What happens to the first speaker if he is not tired when he goes to bed? What does he have to do in this situation?
  - b What can keep the second speaker awake and what does she do about it?
  - c Why does the third speaker often have to work until late at night?
  - d What does the fourth speaker describe as being *bizarre*?

### Exploring natural speech

*Thing* and *stuff* are useful 'general meaning' words which we frequently use in speech.

- 1 How could *thing* and *stuff* be replaced in this extract from the recording?
 

... I can sleep absolutely anywhere, if I'm knackered enough, but I can also feel terribly vulnerable doing that and get off at wrong stops and drool\* and **stuff** so try not to but if I can't sleep I can panic because I do have a **thing** about getting enough hours and it'll affect me the whole next day – so it's a psychological **thing** probably more than physical.

\* drool: water at the mouth / salivate
- 2 What do *thing* and *stuff* mean in these sentences?
  - a Excuse me, are those your *things* over there?
  - b I'd love to come with you but the *thing* is I haven't got any money.
  - c *Things* are going brilliantly at work.
  - d I'm going for a shower, I've got some sticky *stuff* in my hair.
  - e Can you help me get my *stuff* from the car?

## Language focus: habits and predictable behaviour

1 How did the speakers refer to habits or predictable behaviour in these extracts? Put the verbs in the correct form – with the words in brackets in the correct order. (They did not always use the Present simple.)

a ... if I don't go to bed at that time, then (I actually stay) ..... awake for an awful lot longer when I actually do go to bed. (I have) ..... to make sure that I'm completely relaxed, and completely unwound erm before I actually go to bed, otherwise then, you know (I just lie) ..... awake for ages. Erm my mind (start) ..... to wander ...

b (I start off) ..... always on my left side er but that can switch. And what (keep) ..... me awake is usually either hunger or anxiety, so if I can't sleep (I either eat) ..... something or (I usually e-mail) ..... now actually ...

c If ever I can't sleep – which as I say isn't really often the case, (I often listen) ..... to music to try to get to sleep or (I just sit up) ..... and read a book ...

2 Check your answers on p.148.

3 Which of these sentences refer to the future and which refer to predictable behaviour?

- a If I catch the nine o'clock train, I'll probably be home by midnight.
- b If I listen to the radio, the voices will often send me to sleep.
- c If I have something important to do the next morning, it'll take me ages to get to sleep.
- d Don't disturb them now – they'll be having their lunch.
- e At weekends I'll usually have a lie in and get up at about 11 o'clock.
- f Phone her in the morning – it's late now. She'll have gone to bed already.

4 The Present continuous and *tend to* can also be used to talk about habits. Which of these sentences refers to a recent or temporary habit and which refers to typical behaviour?

- *I tend to get up and read or watch TV.*
- *I'm getting much more exercise than I used to.*

### Exploitation

1 Work in groups. Imagine a typical day in the life of the men and women in the photos. Because you don't know exactly who the people are or what they do, use your imagination. Use *will* and phrases from the list below.

(almost) certainly    it's quite likely that    maybe    perhaps    presumably  
probably

2 Think about someone whose habits you know well. It could be a friend or someone in your family. Tell a partner what you imagine that person will be doing now, or will have done by now. (If you're not sure, add the words *possibly* or *probably*.)

### Example

*My father will probably be drinking coffee and chatting to friends at work.  
My mother will have taken my little sister to school – now she'll be on her way home.*

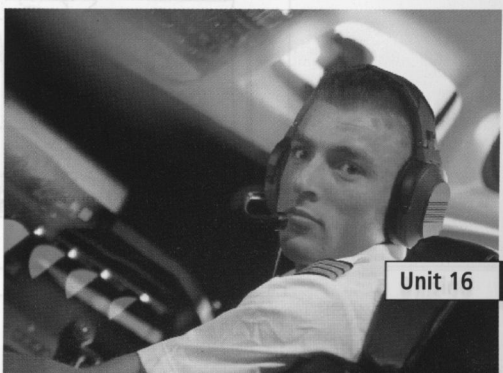
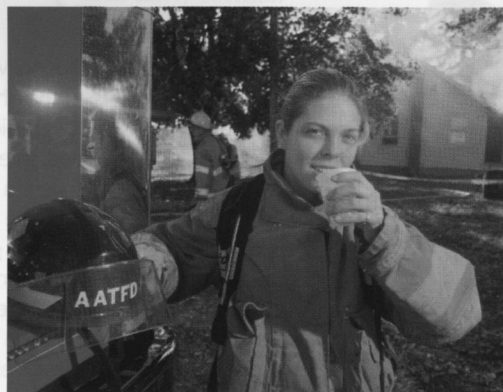
## Speaking

Work in groups.

1 Design a survey, similar to the *Sleep Survey* in *Lead in*, to find out about people's habits in one of these areas:

- keeping fit
- reading
- watching TV.

2 Try out your survey on other students in the class.





## 16.2 Animation

### Reading

- 1 Brainstorm in groups. Make a list of things you know about the making of animated films in general or of *Chicken Run* in particular.
- 2 Now read the article and check your ideas.

### Listening

**16.2** You are going to hear a description of the modelling process. Put illustrations A–F in order, then listen and check.

# Poultry in Motion

## 1 Appearances

Animation is an optical illusion. Where motion pictures with live actors capture events as they happen, animated films are a series of still photographs shot in rapid succession, which, when shown at 24 frames per second, give the appearance of a moving picture. Animation covers a variety of styles that have expanded in recent years with the advent of computers.

Broadly speaking, though, the genre can be divided between the two-dimensional, where the effect is achieved through flat images drawn onto transparent sheets, glass film or on the computer; and the three-dimensional, which involves articulated puppets or models built around a metal skeleton, known as an armature, and made of plasticine, fabric or latex.

## 2 Clay animation

While technology has revolutionized much of the animation industry, the time-consuming techniques of stop-motion clay animation, though refined, have remained essentially unchanged. Every detail of every frame has to be changed by hand. In numerical terms, there are 24 frames per second of film time, so depending on the action in a sequence, it is possible to have 24 separate poses to shoot per character for every second in a scene, each pose involving the tiniest increment of movement for body, head, arms, legs, hands, fingers, eyes, mouth, clothing and more. This needs to be repeated for every character in every scene and for any props that are also in camera. While making *Chicken Run* the makers sometimes had as many as 28 sets in full operation at the same time and were still only able to complete 10 seconds of film each day.

## 3 Creating movement

Most of the principles that create a naturalistic effect, such as anticipation, momentum and acceleration and deceleration have something to do with the transfer of weight and the animator's ability to make it believable. Above all, though, the movement should also give insight into what the character is thinking.

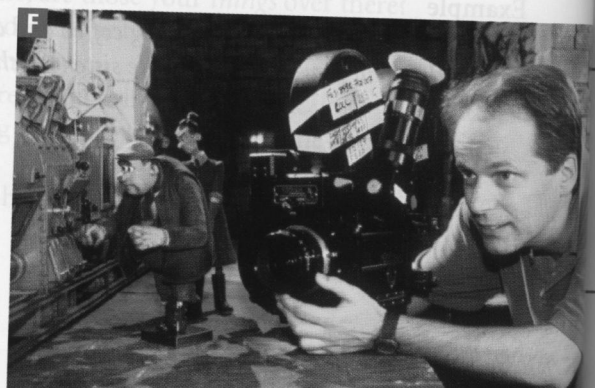
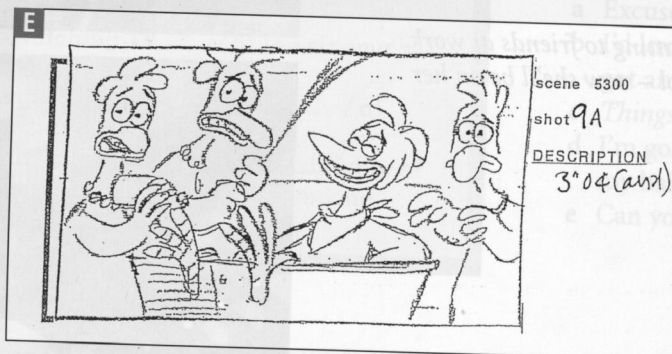
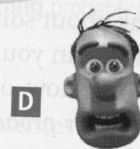
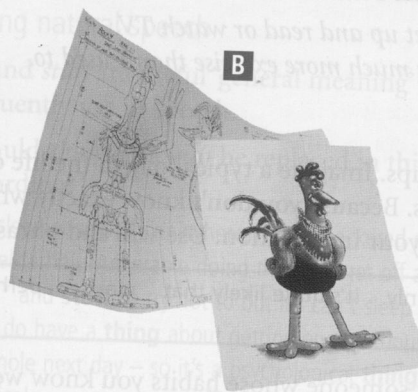
## 4 Creating a storyboard

Having created the basic look of the characters the film artist plans the film sequences of the animation through storyboards illustrating key frames throughout the movie. When shown together the animators can see how the models need to move during the filming and what camera angles will be used.

## 5 A star is born

Once rough sketches of the character have been made and it has been decided how the character will move, the modelling process begins.

John Crace, *The Guardian Education*



## Language focus: the passive

- Look back at the article and find these forms of the passive.
  - two infinitives (para. 2)
  - the future (para. 4)
  - two Present perfects (para. 5)
- Here are some more passive verbs. What forms are they?
  - The storyboard **is filmed** and the voices added ...
  - In its first week, the film **was seen** by over a hundred million people worldwide.
  - The creators **are being praised** for their imagination and their technical abilities.
- Why is the passive form used in preference to the active in examples a–c below? Choose one or more reasons from this list.

### The 'doer' of the action is

A unknown B a secret C obvious D irrelevant E not the most important element

- I had this strange feeling that I *was being followed* wherever I went.
  - The government *is being accused* of widespread corruption and fraud.
  - I *was fined* £50 for speeding on the motorway.
- In what contexts is the passive most frequently used? Where might you find these examples?
    - A man *was severely burnt* when a gas explosion ripped through his ground floor flat.
    - The technique *was invented* in about 100 BC probably in Syria. A mass of molten glass is gathered ...
    - Shoplifters *will be prosecuted*.
    - The best evidence that pleasure is not the basis or the objective of consumption is that nowadays *pleasure is constrained and institutionalized*, not as a right or enjoyment, but as the citizen's duty.

(Jean Baudrillard, *Consumer Society*)

## Exploitation

- We often use the passive to make language more 'formal' or 'official'. Transform this informal conversational language into formal (written) language using the passive.
  - You've got to wear smart formal clothes for meetings.
  - They blamed the party leader for the election defeat.
  - They opened the new town hall on 15 September 2001.
  - The judge sentenced the boy to six months in prison for 'borrowing' his father's car.
  - You can't blame the government for the recent increase in the price of petrol.
- Work in pairs.

Describe the various stages involved in one of these everyday processes. Use your imagination if you are not sure.

  - Making a film or video
  - Food or drink: making bread, wine, or pasta
  - Manufacturing: making cars; assembling computers

## Close up

- An *illusion* is something that is not real. What does *optical* refer to? Do you know any other words which start with *optic* ...?
- What kind of word is *live*? What does it mean and how is it pronounced?
- What is a human *skeleton* made of?
- Which single word could replace *by hand*?

## Writing

You are going to write a short report about the process you have been describing with your partner.

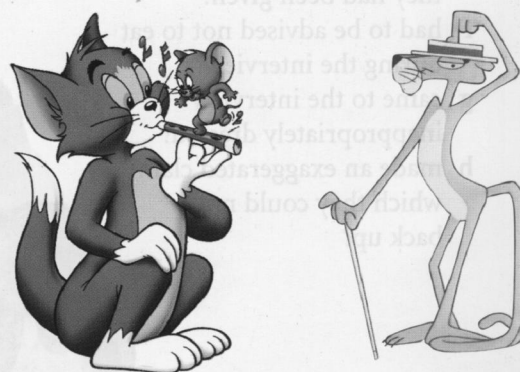
- Note down the information you want to include, then organize this into appropriate sections.
- Think of a suitable title and headings.
- Write the report in 120–150 words. Remember to keep the style factual and fairly formal.

► Writing guidelines p.155

## Speaking

Discuss these questions in groups.

- Do you prefer cartoons or animated films to other types of film?
- From a film-maker's point of view, what are the advantages and disadvantages of cartoons and animations?
- Who were your favourite cartoon characters when you were a child? And now? Think about TV programmes as well as cinema films.
- Imagine you had the money and facilities to make your own cartoon film. Who would be the characters and what situations would you put them in?





## 16.3 Interviews

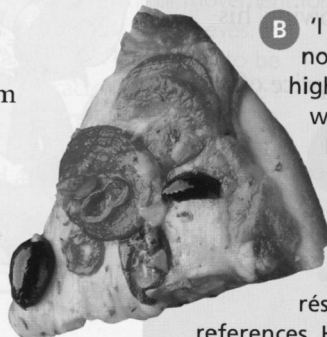
### Lead in

Work in pairs. Imagine someone you know is going for a job interview.

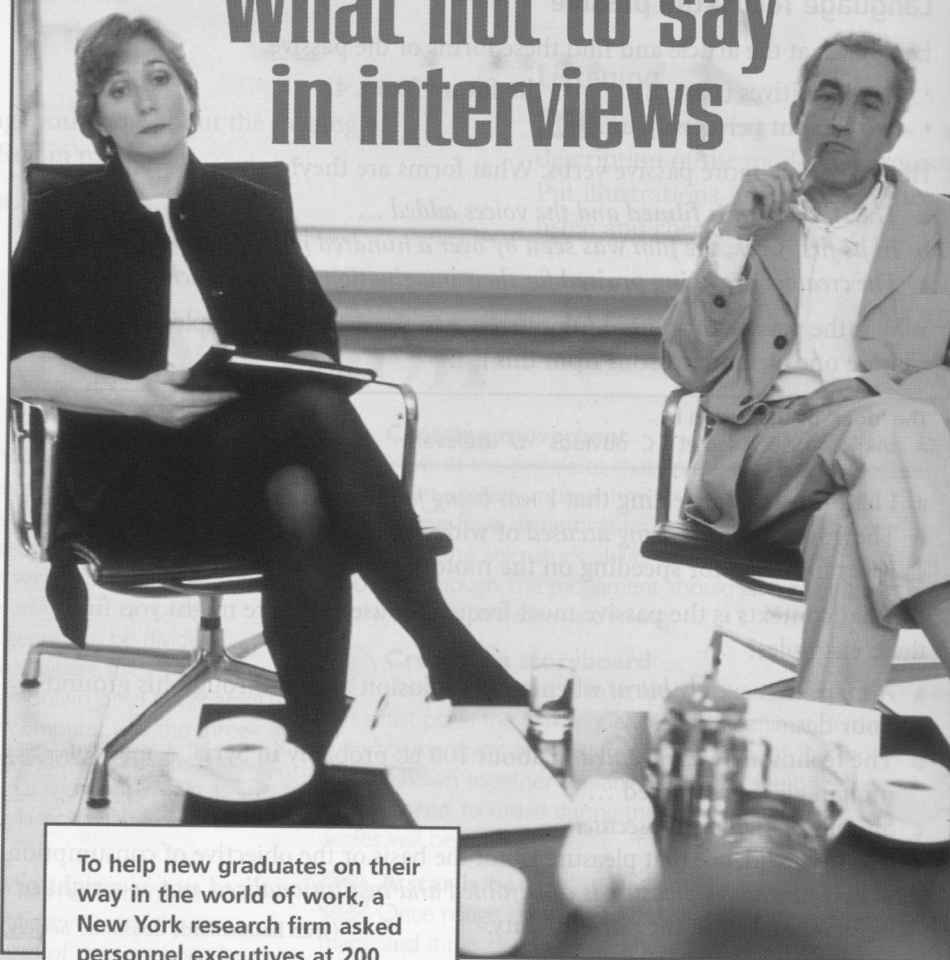
- 1 Think of some advice you could give that might help them get the job. Make a list of three *Dos* and *Don'ts*.
- 2 What's the worst thing they could say at an interview? Compare ideas. Vote for the best 'worst thing'.

### Reading

- 1 As you read the article think about these questions.
  - a Would you consider any of these applicants for a job?
  - b Who do you think makes the most serious mistake?
- 2 Compare your answers to questions 1a–b in pairs.
- 3 Which candidate, A–H
  - a had done insufficient research before the interview?
  - b admitted they did not have the personal qualities required for the job?
  - c was incapable of speaking?
  - d made an inappropriate written request?
  - e had misunderstood an instruction they had been given?
  - f had to be advised not to eat during the interview?
  - g came to the interview inappropriately dressed?
  - h made an exaggerated claim which they could not back up?



## What not to say in interviews



To help new graduates on their way in the world of work, a New York research firm asked personnel executives at 200 leading companies to describe the worst blunders they had witnessed in the interview room.

**A** 'He had arranged for a pizza to be delivered to my office during a lunch-hour interview. I asked him not to eat it until later.'

**B** 'I received a résumé and a note that said the recent high-school graduate wanted to earn \$25 an hour and "not a nickel less".'

**C** 'On the phone I had asked the candidate to bring his résumé and a couple of references. He arrived with the résumé and two people.'

**D** 'When I asked the candidate to give a good example of the organizational skills she was boasting about, she said she was proud of her ability to pack her suitcase "real neat" for her vacations.'

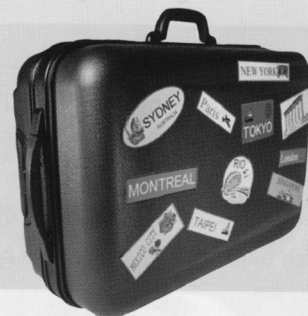
**E** 'She actually showed up for an interview during the summer wearing a bathing suit. Said she didn't think I'd mind.'

**F** 'The interview had gone well, until he told me that he and his friends wore my company's clothing whenever they could. At which point, I had to tell him that we manufactured office products, not sportswear.'

**G** 'Applied for a customer-service position although, as he confided, he really wasn't a people person.'

**H** 'He couldn't answer any of my questions because he had just had major dental work.'

Tom Kuntz, *New York Times*



## Vocabulary: applying for a job

Complete these instructions with the appropriate form of one of these words.

shortlist (vb) referee personnel interview CV candidate  
application applicant

.....<sup>1</sup> for this job should complete the enclosed form and return it to the .....<sup>2</sup> manager before the end of the month. You should also enclose a full .....<sup>3</sup> and the names and addresses of two .....<sup>4</sup>. If you are .....<sup>5</sup> for the job, you will be informed in writing and given a date and time to come for .....<sup>6</sup>. The successful .....<sup>7</sup> will be expected to start work immediately.

## Language focus: verb + object + to + infinitive

- 1 Various verbs can be followed by an object + to + infinitive. Which verbs do you think are missing from these sentences?
- a I ..... him not to eat the pizza until later.
  - b I ..... the candidate to bring his résumé and a couple of references.
  - c It doesn't matter what you do, you won't ..... me to change my mind.
  - d I've got a terrible memory. Can you ..... me to check my e-mail before I leave work?
- 2 Here are some more verbs followed by this construction.

advise allow ask beg enable encourage forbid get  
help invite order permit persuade teach tell want  
wish would like

- a List them in these meaning groups.
  - A Influencing: ordering/requesting
  - B Causing/helping
  - C Wanting/liking
- b These verbs are not the same. What constructions are they followed by?

discourage insist let make prevent prohibit suggest

## Exploitation

Complete these sentences so that they are true for you, then compare with a partner.

- a When I was a child, my parents encouraged me ...
- b People are always advising me ...
- c If I got a better job, it would enable me ...
- d I'd like to be able to teach ...
- e Unfortunately no one can help ...
- f If I were in a position of power, I would allow ...
- g When I have children, I won't permit ...

## Role play

Work in pairs. Read your roles and then take part in the interview.

Student A Interview candidate – turn to p.158.

Student B Interviewer – turn to p.159.

## Writing

Imagine you are interested in the holiday job as a waiter. Write a letter 'selling' yourself as a suitable candidate. Your letter could be:

- an informal personal profile  
or
- a more formal letter of application.

► Writing guidelines p.152



# Exploring words

## American and British English

1 How much do you know about the differences between British and American English?

a Do this quiz, then compare answers with a partner.

b **16.3** Listen and check your answers.



**A** How many more speakers of American English than British English are there?

a twice as many ☐ b three times as many ☐

c four times as many ☐

**B** The most noticeable difference between British and American English is:

a vocabulary ☐ b pronunciation ☐ c spelling ☐

**C** Where words are spelt differently in British and American English, the American spelling is usually shorter.

True ☐ or False ☐ ?

**D** There are no differences in grammar between British and American English.

True ☐ or False ☐ ?

**E** Words that have different spellings in American and British English usually have different pronunciations.

True ☐ or False ☐ ?

**F** Most British people understand American English without any problem.

True ☐ or False ☐ ?



2 Match these American English words with their British English equivalents.

- |                                          |                           |
|------------------------------------------|---------------------------|
| a <input type="checkbox"/> duplex        | 1 rubbish                 |
| b <input type="checkbox"/> line          | 2 pram                    |
| c <input type="checkbox"/> attorney      | 3 c.v. (curriculum vitae) |
| d <input type="checkbox"/> intersection  | 4 petrol                  |
| e <input type="checkbox"/> baby carriage | 5 semi-detached house     |
| f <input type="checkbox"/> eraser        | 6 corpse                  |
| g <input type="checkbox"/> gasoline      | 7 rubber                  |
| h <input type="checkbox"/> garbage       | 8 crossroads / junction   |
| i <input type="checkbox"/> cadaver       | 9 queue                   |
| j <input type="checkbox"/> résumé        | 10 lawyer                 |

3 There are also differences between British and American spellings.

a Complete this table which contains examples of five general differences.

| British     | American | Other examples |
|-------------|----------|----------------|
| 1 centre    | .....    | .....          |
| 2 .....     | rumor    | .....          |
| 3 offence   | .....    | .....          |
| 4 .....     | dialog   | .....          |
| 5 travelled | .....    | .....          |

b What other words do you know that belong to the five categories?

### Speaking

Discuss these questions in groups or pairs.

- 1 British and American English are just two of the many forms of English. Which others do you know? Do you have a preference?
- 2 Why are there so many different forms?
- 3 Do you think English will continue to be an important world language for the foreseeable future?

# Language commentary

## 1 Habits and predictable behaviour

### a Habitual behaviour

The Present simple is used to refer to habitual behaviour.

I **wake up** every morning at 6.30.

An alternative to the Present simple is *will*, especially if the behaviour is so habitual that it is predictable.

When I get home in the evening, I'll **be** so hungry, I'll **eat** a whole packet of biscuits.

Notice the use of *will* in this sentence, where *if* does not express a conditional, but means *when / whenever*.

If I can't sleep I'll either **eat** something or I'll **usually e-mail** ...

► Note This use of *will* is more common in speech.

### b Expressing probability

*Will be doing* is also used to describe what someone is probably doing at the moment.

Don't phone him now – he'll **be having** breakfast.

*Will have done* is used to say what they have probably done already.

It's too late to remind them – they'll **have left** already.

### c tend to

*Tend to* describes what usually happens rather than what always happens.

In the winter I **tend to read** more than in the summer.

### d Present continuous

The Present continuous describes changing situations, and so is used to describe a temporary or recent habit. I'm **drinking** less coffee these days.

The Present continuous with *always* means *too often* or *very often* and describes annoying habits or pleasant habits which are worthy of comment.

**She's always telling** me what to do. I'm fed up with it.  
Tony loves his girlfriend. **He's always buying** her presents.

## 2 The passive

The most important reason for using the passive is to focus attention on the person or thing that is affected by an action rather than on the person or thing who performs the action. There are a number of situations in which this is necessary or desirable.

### a Uses

- When the person who does the action is unknown.  
Our house **was burgled** last night.
- When the identity of the person cannot be revealed.  
I have it on good authority that **you were seen** in town at 3 a.m. in the morning last Friday. (This might be a police officer or a journalist protecting a source of information.)
- When we don't need to say who does the action because it is obvious.  
After the accident **he was banned** from driving for a year. (Judges or magistrates in courts are the only people who can ban someone from driving.)  
**He was arrested** for speeding. (Only the police have the power to arrest people.)

- When the person who does the action is unimportant or irrelevant.  
**We were interrupted** in the middle of a very intimate personal conversation.
- The passive is often used to describe technical processes.  
First the electricity **was turned off** and all wires **disconnected**.

### b Agent

If we know and want to mention who or what did the action (the agent), we can include this information by adding a *by* phrase.

I was questioned **by three police officers**.

### c It + passive

*It + the passive* is a way of expressing something in an impersonal or formal way.

**It was agreed** that wages should be cut by 10%.

## 3 Verb + object + to + infinitive

Verb + object + *to + infinitive* is a construction used with many common verbs.

Do you **want me to help** you with your homework?

The verbs that are followed by this construction can be grouped under four headings.

### a Influencing: ordering or requesting

---

|          |        |       |          |           |           |        |
|----------|--------|-------|----------|-----------|-----------|--------|
| advise   | allow  | ask   | beg      | command   | encourage | forbid |
| instruct | invite | order | persuade | recommend | remind    |        |
| request  | tell   | urge  | warn     |           |           |        |

---

### b Causing or helping

---

|        |        |       |        |       |     |      |
|--------|--------|-------|--------|-------|-----|------|
| cause  | compel | drive | enable | force | get | help |
| intend | permit | teach | train  |       |     |      |

---

### c Wanting or liking

---

|              |            |              |              |                |
|--------------|------------|--------------|--------------|----------------|
| want         | wish       | (would) like | (would) love | (would) prefer |
| (would) hate | can't bear |              |              |                |

---

### d Saying or thinking

---

|            |         |          |          |        |         |      |
|------------|---------|----------|----------|--------|---------|------|
| assume     | believe | consider | discover | expect | feel    | find |
| imagine    | judge   | know     | presume  | show   | suppose |      |
| understand |         |          |          |        |         |      |

---

► Note *Consider* and *understand* are more commonly followed by a *that* clause:

**We consider (that) he** is the best person for the job.

**I understand (that) you're** interested in buying my car.

### e Other patterns

Everyone tried to **discourage him from resigning** from his job.

I **insist on paying** for the meal.

Why won't you **let me help** you?

The teacher **made the students revise** for their exam.

His seat-belt **prevented him (from) being** injured.

Cyclists are **prohibited from riding** on motorways.

I **suggested going** to Brazil for our holiday.





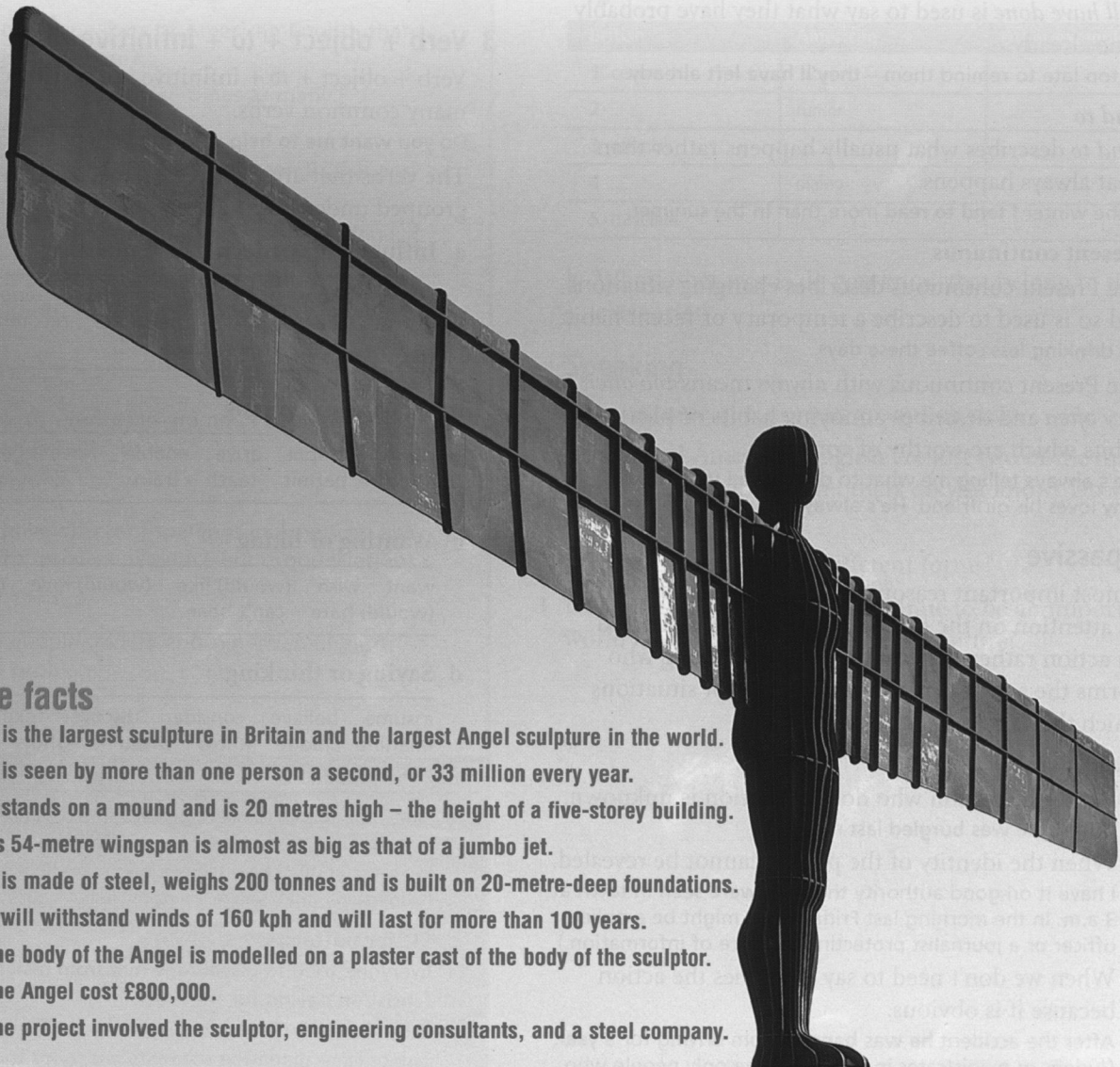
# 17 Creativity

## 17.1 Mr Gormley's Angel

### Lead in

- 1 Look at the three sculptures in the photos.
  - a What do you think of them?
  - b Would you want a sculpture like this near to where you live? Why / Why not?
- 2 Read the factual information about one of the sculptures, *The Angel of the North*, by Antony Gormley.

- a How do you think it is possible for so many people to see this sculpture?
- b We find out that the Angel will last for more than 100 years. Does this seem like a long or short time? What will affect the number of years it lasts?



### The facts

- It is the largest sculpture in Britain and the largest Angel sculpture in the world.
- It is seen by more than one person a second, or 33 million every year.
- It stands on a mound and is 20 metres high – the height of a five-storey building.
- Its 54-metre wingspan is almost as big as that of a jumbo jet.
- It is made of steel, weighs 200 tonnes and is built on 20-metre-deep foundations.
- It will withstand winds of 160 kph and will last for more than 100 years.
- The body of the Angel is modelled on a plaster cast of the body of the sculptor.
- The Angel cost £800,000.
- The project involved the sculptor, engineering consultants, and a steel company.

## Listening

- 1 **17.1** Listen to Antony Gormley talking about *The Angel of the North*. Match each extract to one of these four questions.

- Is it important to you that the public may not understand your ideas?
- How do you start work on a sculpture like *The Angel of the North*?
- What ideas does the Angel represent?
- What surprised you about the location?

- 2 In this second extract Antony Gormley says why showing his sculptures in public is important to him.

- a **17.2** As you listen, complete the extract with the words you hear.

What I'm more interested in is .....<sup>1</sup> people up you know on their way to the supermarket because I think that part of the problem with our .....<sup>2</sup> at the moment is that we deal in a culture of you know .....<sup>3</sup> basically er of highly-articulated, highly-hyped, almost predigested .....<sup>4</sup>.

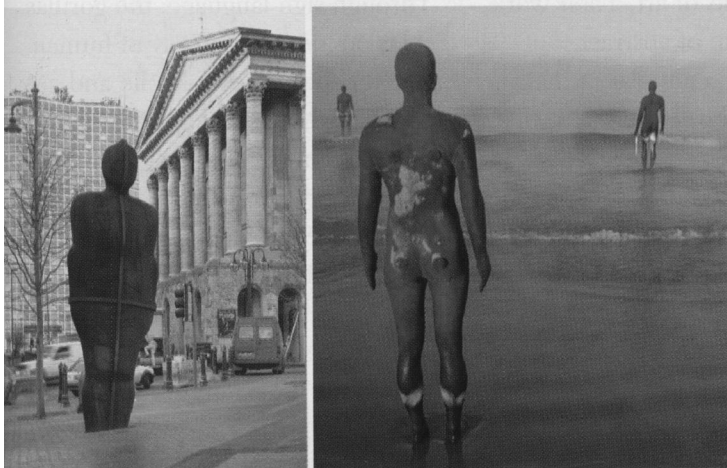
I hope the Angel makes you .....<sup>5</sup> of the time of the day, the shape of the .....<sup>6</sup>, your speed, erm, also, even though people wouldn't recognize that perhaps as part of their response to a work. The only .....<sup>7</sup> of art, I think, is as a instrument of reflexivity to make us feel more .....<sup>8</sup> – there's no intrinsic value to art.

- b Which of these statements best summarizes what Antony Gormley is saying in the extract you have just heard?

- He wants to help people to understand culture.
- He is trying to shock people.
- He wants his art to make people think and feel.

## React and discuss

Your city has decided to have a public sculpture. What kind of sculpture would you like and where would you locate it? Explain your reasons.



## Language focus: dependent prepositions

- 1 Complete these extracts from the recording with the correct prepositions. The prepositions are dependent on the verbs, adjectives, or nouns in **bold**.

- ... it's a long process, but I think it **starts** always ..... the place ...
- ... the actual piece came about from a **conversation** that I had ..... councillor Pat Murphy ...
- 'Well if you're **serious** ..... this Pat, it's going to have to be 65 foot tall.'
- ... this **relationship** ..... this mound and the road got me very intrigued ...
- ... each of them will have their own particular **relationship** ..... this work ...

- 2 Compare your answers in pairs and then check on p.148.

- 3 Some adjectives can be followed by more than one preposition. Different adjective + preposition combinations often have different meanings.

- a Complete these sentences with one of the prepositions.

### 1 angry about / with

- The car **behind** crashed into mine – I was really angry ..... the driver.
- I was angry ..... the length of time we were held up by the road works.

### 2 good at / for / with

- My sister is very good ..... learner drivers. She's so patient.
- I've never been very good ..... parking in small spaces.
- It isn't good ..... you to drive too long without a break.

### 3 sorry about / for

- After the accident he lost his job – I feel really sorry ..... him.
- I'm sorry ..... the damage to your car – I'll pay for it of course.

- b How did you decide which preposition to use? Compare ideas with a partner.

## Exploitation

- 1 Work in pairs or groups.

Talk about these subjects for 1–2 minutes each.

- Things I'm good and bad at
- People I'm envious of
- Things I feel angry about
- Things I can't get serious about
- Things I know are good for me – but I don't enjoy

- 2 Look at the lists of dependent prepositions on p.133 and test each other.



## 17.2 But is it art?

### Lead in

- 1 Describe the painting opposite.
  - a What is the style?
  - b What techniques and materials did the artist use? You might find these words useful.

#### Styles

abstract classical expressionist  
impressionist modern  
representational surrealist  
symbolic

#### Techniques and materials

brush-stroke canvas colour(s)  
depict (vb) draw (vb) frame  
lines oil paint paintbrush paper  
water colours

- 2 A well-known art critic described the painting as 'worthless junk'. Do you agree? Why? Why not?

### Reading

- 1 Read the article. What do you find out about the painting?
- 2 Read the text again and answer these questions.
  - a Why have some artists been annoyed by Michael and Koko's paintings?
  - b In what ways are Michael and Koko's paintings different from earlier 'monkey' paintings?
  - c What do Michael and Koko show through sign language?
  - d How does Dr Patterson compare sign language and painting?
  - e Can you think of any reasons why the gorillas might eat the paintings?

### Close up

- 1.4 How is *dress up* different from *dress*? What is the purpose of *dressing up*?
- 1.10 What does *struggling* mean here? What other meanings does it have?
- 1.18 What kind of animals does a *primatologist* study?

# Struggling artists

There was once an artist who could not sell his work. One day, a friend paid him a visit and said, 'I know what you should do. Dress up in this gorilla suit.' So he did. He created abstract pictures and became an overnight success as the original ape artist. He became rich and lived happily ever after.

This tale will not amuse struggling artists in California. Recently, much to their indignation, they have seen several well-publicized exhibitions of artwork by two gorillas called Michael and Koko. These great apes have been raised and taught to speak using American sign language (ASL) by primatologist Dr Francine Patterson. Their paintings have achieved critical acclaim many human artists only dream about.

There's nothing new about art galleries adorning their walls with monkey pictures. There was a brief craze for ape art in the late 1950s when chimps were encouraged to paint by biologists trying to shed light on the origins of art. Their work was seen as a form of abstract expressionism, also popular at that time, and fetched prices close to that of non-ape artists.

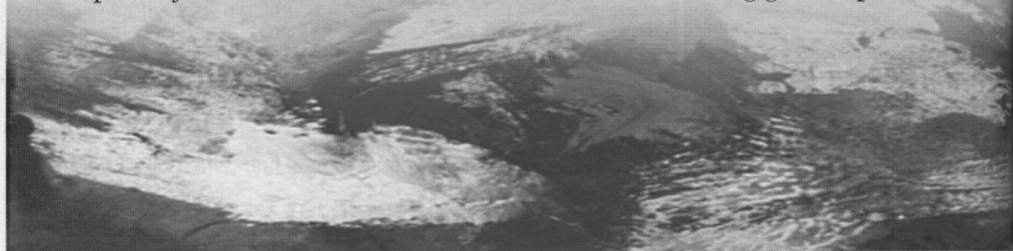
What is new today, however, is the representational quality of pictures by apes like Michael and Koko. Instead of random brush-strokes and splattered paints, they appear able to depict objects from the world around

them. 'I noticed when they were quite young, they were doing pencil drawings that were realistic,' says Patterson. 'Koko, for instance, drew a glass, a banana, a spider and a bus.' This was a first. Never before had non-humans been recorded creating pictures with form.

Patterson's pioneering project with gorillas is the longest interspecies communication study ever. It began in 1972 when she started teaching ASL to Koko, then a one-year-old living at San Francisco Zoo.

At three years of age, Koko began to draw using pens and pencils placed in her environment. By then she had learnt about 70 signs. 'This seemed quite natural,' Patterson remembers. 'But she was private about her pictures and did not want me to look at them.' After the Gorilla Foundation was set up in 1976, Michael was adopted from Vienna Zoo. He hasn't learnt as many signs but prefers to express himself through painting.

Through sign language, the gorillas display an incredible array of human characteristics. They joke, lie and get embarrassed, but perhaps the greatest proof of their insight is they give their artwork titles. One of Michael's pictures was inspired by a bouquet of flowers. When asked afterwards what he'd call the painting, he signed 'Stink Gorilla More', 'stink' being gorilla-speak for





'flowers'. Could it be that language acquisition has moulded the apes' ability to create form in their paintings? 'It's possible,' says Patterson. 'Language and art are both examples of symbolic representation so the two may be paired. But I think all apes have the capacity to do representational art on some level whether they can speak or not.' But is it really art? 80

Studies show that primates do have an aesthetic sense. Patterson herself is convinced Koko has a judgement of beauty and ugliness that's virtually the same as ours. But it's clear that Michael and Koko do not create their paintings to have a lasting presence. After laying their paintbrushes down, they like to eat their works of art. 85 90 100

Emma Bayley, *Focus*

## Language focus: reference words (2)

When we speak or write, we use a variety of words and phrases which refer to something we have already mentioned.

What do the reference words in **bold** in these extracts from the article refer to?

- This tale** will not amuse struggling artists in California. Recently, much to **their** indignation, **they** have seen several well-publicized exhibitions of artwork by two gorillas called Michael and Koko. **These great apes** have been raised and taught to speak ...
- There was a brief craze for ape art in the late 1950s **when** chimps were encouraged to paint by biologists trying to shed light on the origins of art. **Their** work was seen as a form of abstract expressionism, also popular **at that time**, and fetched prices close to **that** of non-ape artists.
- Koko, for instance, drew a glass, a banana, a spider and a bus. **This** was a first.
- At three years of age, Koko began to draw using pens and pencils placed in her environment. **By then** she had learnt about 70 signs.

## Exploitation

Complete the article with reference words or phrases from this list.

she something the same their them them  
these similarities they they this who

Perhaps it doesn't matter that these apes eat their paintings. It's remarkable enough .....<sup>1</sup> create .....<sup>2</sup> in the first place. Most extraordinary are the pictures .....<sup>3</sup> made to illustrate emotions. Koko chose red and pink to paint love; green and brown for hate. 80–90 per cent of the colours Koko chose to represent emotional states were .....<sup>4</sup> as a human would select. As Patterson says, .....<sup>5</sup> shows an incredible similarity in the way brains process information.

Sadly, we may not have much longer to study .....<sup>6</sup>. There are only 600 mountain gorillas and a few thousand lowland gorillas left in the world. Patterson is working hard to raise money to move .....<sup>7</sup> to a reserve in Hawaii. Top priority will be encouraging Koko to have a baby. Could Koko teach her baby how to sign? 'Yes, because .....<sup>8</sup> teaches her dolls', says Patterson. She takes .....<sup>9</sup> hands and makes the sign.' Gorillas are born with a knowledge of communicative gestures, .....<sup>10</sup> first realized by Patterson when studying video footage of gorillas, .....<sup>10</sup> had never been taught to sign.

Emma Bayley, *Focus*

## Speaking

Work in groups.

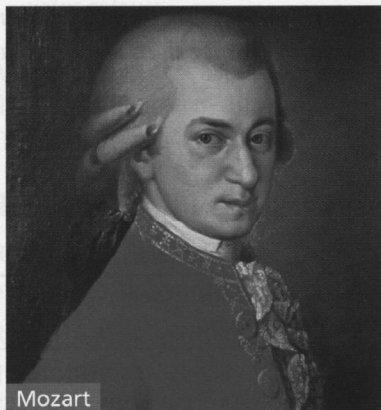
- Is there any value in animal experiments like the ones involving Koko and Michael?
- For what purposes do you think humans should experiment on animals?



## 17.3 Women in the arts

### Lead in

- Think of two famous people in each of these branches of the arts:
  - writing: novels, poetry, or plays
  - music: composers, instrumentalists, or singers
  - visual arts: painters, sculptors, or film-makers.
- How many of the people you thought of:
  - are still alive?
  - are women?
- What branch of the arts do you associate with these people?
  - Pablo Picasso and Berthe Morisot
  - Clara Schumann and Mozart
  - Charles Dickens and Jane Austen
- What, if anything, do you know about these men and women?  
Exchange ideas, then check on p.158.



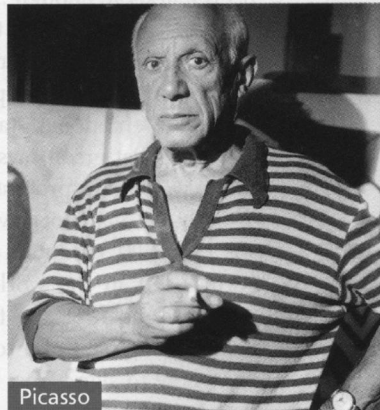
Mozart



Jane Austen



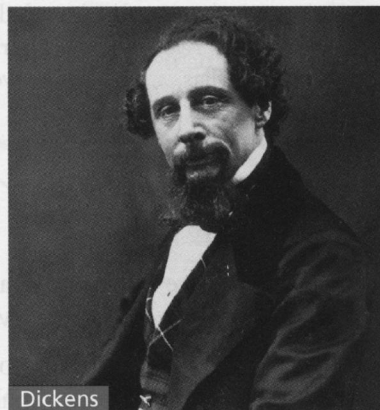
Berthe Morisot



Picasso



Clara Schumann



Dickens

### Listening

- 17.3** You are going to hear a group of people talking about men and women in the arts.
  - Which art forms and artists do they mention?
  - Why do they think women in the past were less likely than men to be involved in the arts?
- Explain what the speakers mean by these statements.
  - They (women classical painters) may have been edited.*
  - Women had to put a male pseudonym on their books.*
- 17.4** Now listen to another group of people talking about the same subject.
  - Which art forms and artists do they mention?
  - What comparison is made between the world of art and the world of business?
- Explain what the speakers mean by these statements.
  - There are a lot more women who have risen to the top ...*
  - No one is that high profile ...*

### React and discuss

- How many famous women artists can you think of? Include as many different 'arts' as you can.
- How would you explain the fact that, historically speaking, there are more prominent men than women in the arts?

## Exploring natural speech

Look at these extracts from the recordings. What do the words and expressions in **bold** mean?

a **W1** But, you know, it's a question of if you ask, are there more famous men in the arts than women – famous in the sense that we probably know about more men than women in the arts, **do you know what I'm saying?**

**M** Well as far as classical painters, you know, you certainly don't think of women.

**W1** That's true, but does that mean they didn't exist?

**W2** Good point ...

b **M** Well, look at authors like Georges Sand – women traditionally for a good number of years had to put a male pseudonym on their books (**Right, exactly, yes**) or they were not going to sell.

**W2** Smart women who did that, boy.

c **W2** I think more and more although I heard a statistic in this documentary that, I think last year, out of the 200 or so sort of feature films, you know big feature films not independent films that were made, maybe 20 of them were directed by women.

**W1** Wow!

## Vocabulary: male and female words

Certain words used to have male and female forms. For example *poet (m)* and *poetess (f)*. A few pairs of words like this are still in common use, for example *waiter/waitress*. Now, we tend to use one word to refer to both men and women, for example *manager*. Similarly, we used to use the suffixes *-man/-woman*, for example *spokesman/spokeswoman*, whereas now we use *-person*, as in *spokesperson*. The distinctions are now regarded as sexist and possibly insulting, so we avoid them where possible. If we need to make a distinction, we can use the words *male* or *female* with a neutral noun, for example *female film producer*.

1 Which words could you use instead of these 'old-fashioned' words?

a barmaid b chairman c authoress d fireman e policewoman f businessman  
g headmistress h cameraman i air hostess j statesman

2 There are also alternatives to other words which include the word *man*. Replace the words in **bold** in these sentences with the appropriate forms of non-sexist equivalents from this list, making any other necessary changes.

artificial human being people staff (n) staff (vb)

- a **Man** is the only living creature to use highly-developed language.  
b Despite high unemployment, some industries are suffering from **manpower** shortages.  
c There's a huge **man-made** lake near here where you can go sailing or wind-surfing.  
d **Mankind** has always been interested in scientific progress.  
e Our phone lines are **manned** twenty-four hours a day, seven days a week.

## Exploitation

Rewrite these news reports replacing any sexist language with acceptable alternatives.

1 Two policemen and two policewomen went to a club in central London last night after a barmaid had phoned to report a disturbance.

2 A meeting took place yesterday between a group of air stewards and stewardesses and representatives of the management. The chairman reported that there was overmanning in the company and that redundancies were inevitable.

3 Before leaving, the manageress of the shop made a thorough search of the burning building to check that all the staff were safely out. Firemen who attended the blaze praised her for her bravery. A spokesman said, 'Lives could so easily have been lost.'

## Speaking

1 In your country, which of these jobs are more likely to be done by women and which by men? Compare your ideas in groups.

accountant doctor hairdresser managing director of a company nurse politician  
primary school teacher social worker soldier train driver vet

2 Discuss these statements. Present your conclusions to the rest of the class.

- Men are better at practical, manual work than women.
- Women are better than men when it comes to working with people.
- I don't mind whether my doctor is a man or a woman.
- If women become soldiers, they should be able to train and fight alongside men.
- Women are more naturally creative than men.



# Exploring words

## Metaphorical language

A metaphor is the imaginative use of a word or phrase to describe something else. Words and phrases can have both literal and metaphorical meanings.



### 1 Work in pairs.

Talking about his art, Antony Gormley used several metaphors. He talked about:

- **tripping** people **up** on the way to the supermarket
- a culture of **snacking**.

What are the literal 'normal' meanings of the words in **bold**?

### 2 a These sentences all contain commonly-used metaphors related to *fire*. Identify the metaphor in each sentence.

- 1 After a month of peace, violence flared **up** again last night between the two communities.
- 2 In my opinion this new first novel will set the literary world **alight**.
- 3 The world's most popular footballer arrived yesterday in a **blaze** of publicity.
- 4 When I was a teenager, my **burning** ambition was to become an airline pilot.
- 5 The rise in the price of bread was enough to spark off a weekend of rioting.
- 6 Tim and Ella never have **blazing** rows but there's always an atmosphere of **smouldering** discontent in their house.

### b Decide the metaphorical meanings of the words and phrases. Then choose three of the metaphors and use them to refer to different situations.

#### Example

*He's quite an interesting politician but this speech is not going to **set** the election campaign **alight**.*

### 3 a The words and phrases in *italics* in these extracts from newspaper stories are metaphors. What do you think they mean?

**1** The *poaching* of nurses from developing countries *to shore up* Britain's *crumbling* health service has been condemned at a national conference of nurses.

**2** The government's record on education was *savaged* yesterday by the head of one of the country's top schools.

**3** A murder inquiry has been *launched* after a man died following a knife attack outside his home.

**4** In a *feverish* day of electioneering yesterday, the opposition party *turned the spotlight* on Labour, claiming there was a £10 billion hole in their finances.

**5** *Farmers in the north are being urged not to drop their guard against foot-and-mouth disease after two new cases were discovered.*

- b** Work with a partner. Rewrite the extracts, replacing the metaphorical language with 'normal' words or phrases.
- c** How do the two versions compare? What is the effect of using metaphorical language?

### 4 a **17.5** You are going to hear five extracts of conversation. Identify the metaphors.

- b** Discuss their meanings with a partner.
- c** What is the effect of using these metaphors? What literal words and phrases could be used instead?

# Language commentary

## 1 Dependent prepositions

### a Verb + preposition + noun / Verb + object + preposition + noun

(Verbs marked \* can also be followed by *-ing* forms.)

**at:** aim (something) at\* point at point (something) at

**for:** apologize for\* apply for hope for send for  
arrest someone for\* blame someone for\*  
criticize someone for\* exchange one thing for another  
praise someone for\* thank someone for\*

**from:** refrain from\* suffer from borrow something from  
discourage someone from\* learn something from\*  
save someone from\*

**in:** believe in\* participate in succeed in\* invest money in

**of:** consist of\* dispose of accuse someone of\*

**on:** concentrate on\* decide on depend on\* insist on\*  
rely on\* spend money on\* congratulate someone on\*

**to:** admit to\* belong to happen to object to\*  
occur to refer to resort to\* invite someone to  
compare something to (or with) lend something to someone  
prefer\* one thing to another

**with:** collide with cope with\* deal with\* interfere with  
start with replace one thing with another thing  
share something with someone

### b Noun + preposition

**between:** a contrast between a difference between  
a link between

**for:** time for lunch no room for you the reason for the  
delay no need for rudeness a desire for peace  
a substitute for tobacco respect for the police

**in:** pride in my country an increase / a rise in employment  
a decrease / fall in interest rates belief in democracy

**of:** a good example of modern art

**to:** an alternative to walking the answer / solution to the  
problem your attitude to children my reaction to the  
situation

**with:** the trouble with problem with motorways  
What's the matter with you? a conversation with a friend

### c Adjective + preposition

absent from accustomed to afraid / frightened of  
ashamed of aware / conscious of bored / fed up with  
confident of curious about dependent on different  
from / to excited about famous for fond of guilty of  
harmful to involved in jealous / envious of kind to  
late for made of nervous of popular with present at  
proud of safe from serious about short of similar to  
successful in suitable for superior / inferior to  
sure / certain of surprised by / at tired of typical of  
wrong with

### d Adjectives which can be followed by more than one preposition

*afraid of / for*

I'm afraid **of** dogs. (= frightened of)

I'm afraid **for** the future. (= worried about)

*angry with / about*

I'm angry **with** her. (= anger at a person)

I'm angry **about** poverty. (= to direct anger at the cause of a problem)

*good with / at / for*

She's good **with** people. (= capable of dealing effectively with)

He's good **at** maths. (= to do something well)

Exercise is good **for** you. (= beneficial for)

*grateful to / for*

I'm grateful **to** you. (= to a person)

I'm grateful **for** the present. (= for a thing)

*pleased with / about*

I'm pleased **with** my new car. (= personally satisfied with something that has to do with me)

I'm pleased **about** the improvement in the economy. (= happy about a general situation)

*responsible to / for*

I'm responsible **to** the Managing Director. (= to a person)

I'm responsible **for** internal security. (= it's my job)

*sorry for / about*

I'm sorry **for** you. (= feel sympathy)

I'm sorry **about** the delay. (= regret)

## 2 Reference words and phrases

### a Use

Reference words and phrases refer to something in another part of a conversation or a text. Some references are backwards, to something already mentioned; some are forwards, to something to be mentioned.

We decided to spend the day in London. We went **there** by train. (**there** = to London)

You know my address. **This** is my phone number: 0293 453465. (**This** = the phone number which follows)

### b Pronouns as reference

I've just bought a new computer. **It** cost less than £1,000. (**It** = the computer)

I've just seen Elaine. I told **her** I couldn't go to her party. (**her** = Elaine)

That's not your coffee. It's **mine**. (**mine** = my coffee)

She's giving me a lift to work tomorrow, **which** is fantastic. (**which** = the fact that she's giving me a lift)

I'm sorry I woke you up so early. **That** wasn't what I intended. (**That** = to wake you up early)

My sister has just had a baby. **Both** are doing well. (**Both** = my sister and her baby)

### c Time and place words as reference

My grandparents were born in the 1920s. At **that time** hardly anyone owned a car. (**that time** = in the 1920s)

They're upstairs having a rest. They only got **here** ten minutes ago. (**here** = to this place)





# 18 In the public eye

## 18.1 Infamy

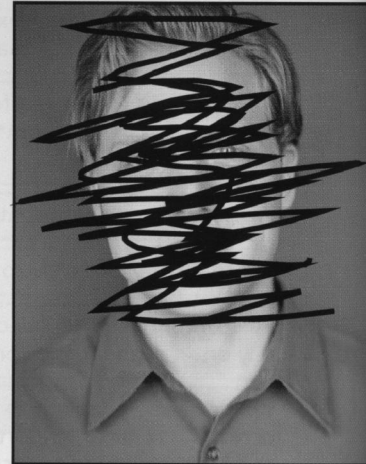
### Vocabulary

- 1 a Look at these abstract nouns. Do they have positive, negative, or neutral meanings?
- 
- celebrity fame glory heroism infamy notoriety  
renown reputation villainy
- 
- b Which three words have similar meanings?  
c Find two words with opposite meanings.  
d What are the adjectives formed from these nouns?
- 2 Who do you particularly associate with the idea of *infamy*?

### Reading

- 1 Read the title and subtitle of the article. Why might the writer not want to give the killers notoriety?
- 2 Now read the article and check if your ideas were correct.
- 3 Answer these questions.
- a Which of these sentences best summarizes the writer's ideas?
- 1 We should publicize the names of criminals so as to deter other people from committing crimes.
  - 2 Denying criminals the possibility of winning fame and glory may help to reduce crime.
  - 3 Most serious criminals would prefer to remain anonymous.
- b Why does the writer mention Buford Furrow, Theodor Kaczynski, and Kevin Mitnick? What do they have in common?
- c In what way is Erastratos similar to these three men? How is he different?

## Names that live in infamy



### Killers want notoriety. Let's not give it to them.

Now it's 'Buford Furrow,' another name we'd much rather not know. By firing 70 bullets toward a bunch of defenseless children, he seized our attention and far more than his fair share of our collective memories.

- 5 In the recent spate of highly visible hate crimes the emerging pattern seems to be less about specific hates than frenzied tantrums staged by a string of losers with a common goal – to grab headlines. 'The reason they are doing this is for their moment of glory,' says Marvin Hier, who has studied the subject intensely, 'when they feel the whole world is stopping to take notice of them.'

- It's an all-too-familiar pattern. The Oklahoma City terrorists, cyber-vandal Kevin Mitnick and Unabomber Theodor Kaczynski all showed a yearning for attention, both in the headline-grabbing nature of their crimes and after capture.

Society appears to be trapped, obliged to pay madmen the attention they crave, in direct proportion to the hurt they do.

- This is not a new problem. Two millennia ago, in Ancient Greece, a young man torched one of the seven wonders of the ancient world – the Temple of Diana at Ephesus. When caught and asked why, he then admitted that he really wanted to make a mark, to be remembered. Since he wasn't a great warrior, or creative person, his best chance was to gain infamy by destroying something.

- 25 Conditions are ripe for more of this. Not only has fame itself been made sacred, but films and novels feed a culture of resentment by extolling the image of romantic loners battling vile institutions. When exaggerated, it becomes one of the most toxic of all modern clichés – preaching contempt for all institutions.

### Close up

- 1.3 What is the meaning of *fair* in this context?
- 1.29 What does *toxic* mean? What effect might a *toxic idea* have?
- 1.47 If you are *teetering in indecision*, have you made up your mind about what to do or not?

## Language focus: sentence structure

The article contains many complex sentences.

- 1 What is the main difference between a complex sentence, a compound sentence, and a simple sentence? What are the structural differences between these three sentences?

- a Simple *This is not a new problem.*
- b Compound *This is not a new problem and it is not easy to solve.*
- c Complex *This is not a new problem although people have not thought about it seriously before.*

- 2 Underline the main clauses in these complex sentences from the article. (The main clause is the part of the sentence which can stand alone. It makes sense without the other clause or clauses.)

- a *Since he wasn't a great warrior, or creative person, his best chance was to gain infamy by destroying something.*
- b *To punish his selfish act and deter others, the city banned speaking of him.*
- c *By harming innocents, you're only destroying your own name.*
- d *Some of those angry ones out there, who are teetering in indecision with each desperate day, may even decide that it's better to help lay a few bricks.*
- e *If they choose to join us, we should try to welcome them.*

- 3 How could you describe the other clauses – the parts which are dependent on the main clause and make no sense on their own? Choose one of these descriptions for each dependent clause.

- a a relative clause
- b a clause introduced by a participle expression
- c a conditional clause
- d an adverb clause expressing reason
- e an infinitive clause

We just don't need this trend further reinforced by the seductive lure of renown. Are there solutions?

One answer is suggested by that fellow who burned the temple at Ephesus. He is often called Erastratos. But in fact, many scholars think that is a made-up name, used to replace his true identity. To punish his selfish act and deter others, the city banned speaking of him.

Were the ancients on to something? If people are attracted to villainy partly because they are hoping for celebrity, an 'Erastratos law' might take away some of the allure, by ensuring the opposite.

However it's done, won't it make sense for ridicule to replace the fashionableness that's now attached to terror? It would reflect society's determination to allocate fame to those who earn it. We would be saying – 'You can't win celebrity this way. By harming innocents, you're only destroying your own name.'

Who knows? Some of those angry ones out there, who are teetering in indecision with each desperate day, may even decide that it's better to help lay a few bricks, alongside the rest of us, than to claw after infamy by tearing the walls down.

If they do – if they choose to join us – we should try to welcome them. And learn their names.

David Brin, *salon.com*

## Exploitation

Rewrite these profiles of famous film villains in complex sentences. Try to tell each story in one or two complex sentences. You can change some of the words and the order of the information.



### 1 Catwoman from *Batman*

This feline queen of crime is protected by her nine lives. The sexy cat constantly has her evil eye on Batman. She tries to get him to turn to crime. Then he will be hers forever!



### 2 Cruella De Vil in Disney's *101 Dalmatians*

Cruella De Vil always gets what she wants. She lies, cheats, and steals for it. She wants the fur of Dalmatian puppies! The puppies' owners, Roger and Anita, say the pups are not for sale. Cruella is angry and swears she will get her hands on the dogs somehow.

## Speaking and writing

Work in groups.

- 1 Tell each other about your favourite villains. They can be real people, still alive or dead, or fictional characters from books, films, TV programmes, etc.
- 2 Write a profile of one of the villains you have talked about. Use complex sentences where possible. Write your profile in 40–60 words.

► Writing guidelines p.150



## 18.2 A year in the public eye

### Lead in

Imagine you saw this advertisement in a magazine or newspaper. Would you be interested in taking part? Why? Why not?

### Listening

- 1 **18.1** You are going to hear a group of people discussing the *Castaway* project. First they give their initial reactions.
  - a Are their general reactions positive or negative?
  - b What are their main objections to the idea?
- 2 Next the group discussed what skills they have.
  - a **18.2** Listen to the recording. What skills do they mention?
  - b Which of these skills do you think is the most useful? Rank the skills mentioned in order of importance.
- 3 Finally the speakers think about the problems of organizing a group of people on an island.
  - a Before you listen, think about how you would do this. Do you think you would need to have a leader? If so, how would you decide who should be leader?
  - b **18.3** Now listen. How would the speakers solve this problem?

### Exploring natural speech

- 1 When we express opinions which other people might not agree with, we may want to sound tentative and not too forceful.

Look at this extract from the recording and complete it with tentative words and phrases from this list.

certain    don't you think?    I don't know    I mean    maybe (x 2)  
perhaps    sort of

- R So, if we're on the island – we're all faced with having to deal with new people and we all are faced with the fact that we're going to be with these people for the next, .....<sup>1</sup> six months, where do you start? .....<sup>2</sup> how do you, how do you put everyone into their, into their .....<sup>3</sup> hierarchal positions, and, and does it happen by itself or do you think it ...?
- K I don't like the sound of hierarchical – I think that would be one of the things you'd want to try and avoid, .....<sup>4</sup>? To try and find some sort of er some sort of society that isn't built on hierarchy – that's built on skill .....<sup>5</sup>.
- R Yeah – I suppose that's, that's an ideal, but .....<sup>6</sup> things would just happen.
- P I think they would. I think the idea would be to .....<sup>7</sup> all sit down, have a meeting and I suppose talk about what skills you have and try and share out .....<sup>8</sup> responsibilities based on that.
- 2 **18.4** Now listen again and check your answers.

## Castaway

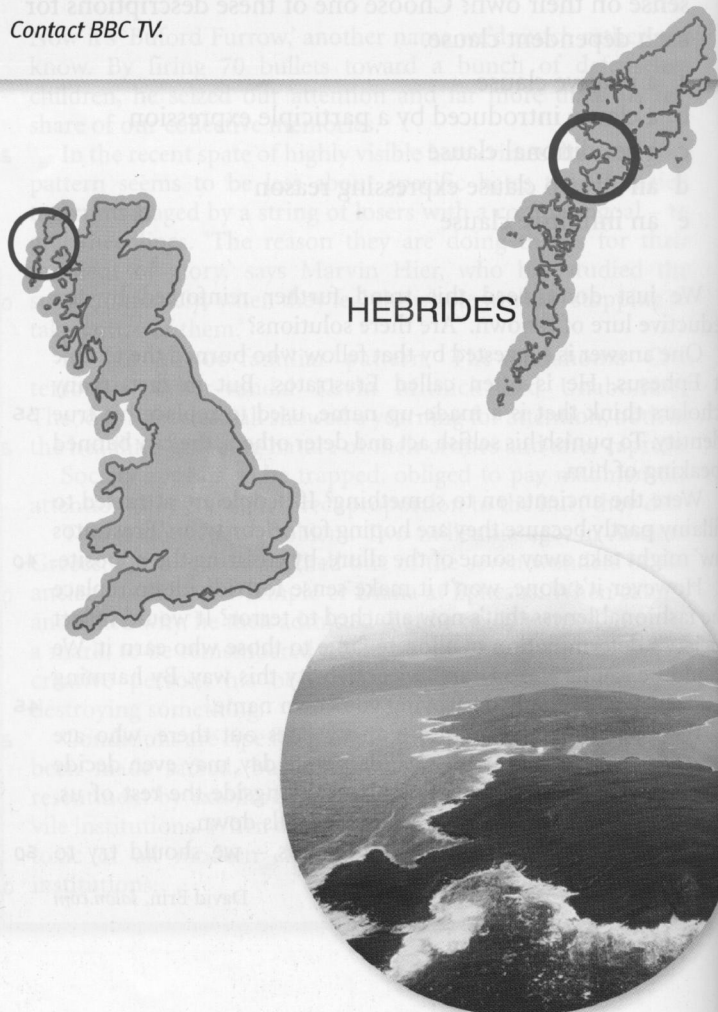
### WANTED

### Robinson Crusoes and Swiss Family Robinsons

*Sick of the City? Want out of the rat race?  
In need of adventure and a challenge?*

*Castaway 2000* is an experiment to examine what aspects of life are really important in society at the start of the new century and what aspects could be disposed of. Do we work too hard? Are we defined by our jobs too much? Are our children getting the right kind of education? What luxuries are actually essentials and what essentials are actually unnecessary? Is there a difference between the priorities of the old and younger generations? How will a range of people who previously didn't know each other, and perhaps wouldn't choose to be together in normal circumstances, get on together when they have to depend on each other?

Contact BBC TV.



HEBRIDES

## Language focus: get

*Get* is one of the most useful verbs in English. How much do you know about its uses?

- 1 In the advertisement for *Castaway*, the producer wrote
  - a Are our children **getting** the right kind of education?
  - b How will a range of people who previously didn't know each other ... **get on** together ...?

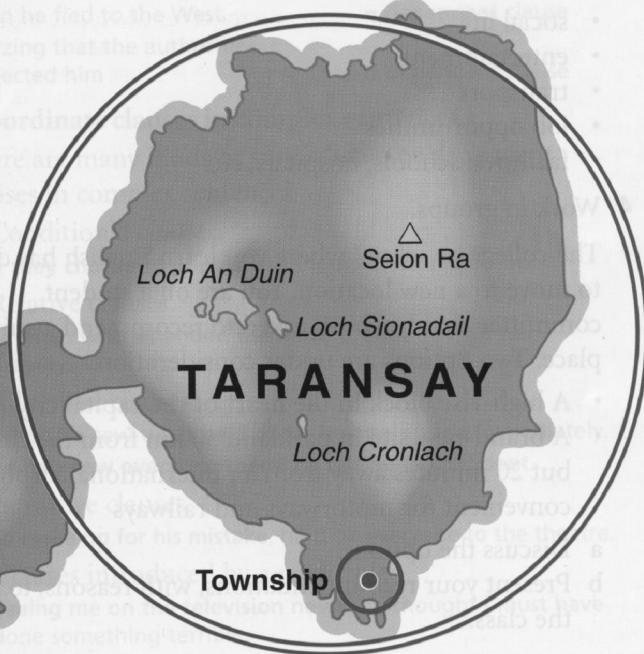
What do *get* and *get on* mean in these two extracts?

### 2 *Get* as a main verb

Match the uses of *get* in these sentences with meanings in this list.

achieve arrive become bring or fetch buy catch (x2)  
understand

- a Our cat seems to be **getting** thinner – I hope it's not ill.
- b My grandmother's in hospital – she **got** flu on holiday.
- c What time did you **get** home last night?
- d Can you **get** my glasses for me? – I left them on the desk.
- e I **got** a first-class degree from Southampton University.
- f I've decided to **get** my mother a parrot for her birthday.
- g We had to run, but luckily we managed to **get** the last train.
- h I don't quite **get** what you mean. Can you explain again?



### 3 *Get* + past participle in causative constructions

What is the difference in meaning between these sets of sentences?

- a *My jacket's filthy. I'll have to get it cleaned.*  
*My jacket's filthy. I'll have to clean it.*  
*My jacket's filthy. I'll have to have it cleaned.*
- b *I've got an essay to write. I must finish it by tomorrow.*  
*I've got an essay to write. I must get it finished by tomorrow.*
- c *I got my finger trapped in the car door.*  
*My finger was trapped in the car door.*

### 4 *Get* as a phrasal verb

Replace the phrases in *italics* in these sentences with the correct form of one of the phrasal verbs from this list. (You may need to make other changes to the original sentences.)

get at get by get on get out of get round to get up to

- a I'm enjoying my new job but I don't *have a very good relationship* with my boss.
- b I wish you'd stop *criticizing* me. I'm doing the best I can.
- c The children have been very quiet all morning – I don't know what they're *doing that they shouldn't be doing*.
- d Since my dad lost his job, life hasn't been easy. But we've managed to *survive*.
- e It took me a week to *find the time to answer her phone call*.
- f When I was at school, I did everything I could to *avoid doing athletics*.

## Speaking

Work in groups.

- 1 You have been given the job of suggesting a new reality TV programme. Decide on the following points.
  - What is the basic situation? Is the programme located in a particular place?
  - Who is involved? How will you attract the people you need for the programme?
  - What have they got to do?
  - Will the TV audience get involved in any way in the programme?
  - How does the programme end – or what happens at the end of the programme?
- 2 When you have thought out your programme, present your ideas to the rest of the class.



# Exploring words

## Getting away from it all



- 1 a Which of these words and phrases do you personally associate with city life and which with rural life? Some could be associated with either.
- backward bad transport bright bustling close to nature  
conservative cut off dangerous at night dull exciting  
isolated lonely no nightlife noisy overcrowded  
peaceful polluted poor public services poverty relaxed  
secure stressful traffic tranquil uncrowded unpolluted  
unreliable public transport
- b Which words on your two lists have positive and which have negative meanings?
- c Find as many pairs of opposites in the list of words as you can.
- d Compare lists with a partner. How similar are your lists?
- 2 a Match a word or phrase from A with another from B to make noun phrases which are places found in the city or the country.

| A              | B              |
|----------------|----------------|
| 1 agricultural | a blocks       |
| 2 farming      | b car parks    |
| 3 high-rise    | c communities  |
| 4 multi-storey | d congestion   |
| 5 narrow       | e land         |
| 6 one-way      | f lanes        |
| 7 open         | g malls        |
| 8 parking      | h restrictions |
| 9 shopping     | i fields       |
| 10 traffic     | j systems      |

- b Where would you be more likely to find each place, in the city or the country?

- 3 Talk about the main differences between living in the city and living in the country. Here are some points to consider:

- the quality of life
- the environment
- financial considerations
- social life
- entertainment
- transport
- job opportunities
- facilities: schools, hospitals, etc.

- 4 Work in groups.

The college or school where you learn English has decided to move to a new location. You are on a student committee that has been asked to recommend a suitable place. Two options are under consideration.

- A high-rise block in the heart of the capital city
- A brand-new site in parkland 50 km from the capital but 20 minutes away from an international airport and convenient for motorways and railways

- a Discuss the options.  
b Present your recommendations, with reasons, to the class.

Now listen again and check your answers.

# Language commentary

## 1 Sentence structure

There are three main types of sentence.

### a Simple sentences

These consist of a single clause with one main verb.  
5,000 people **applied** for the job.

### b Compound sentences

These consist of at least two clauses which make sense on their own. They are independent of each other. Clauses in compound sentences can be joined by these conjunctions: *and (then), but, either / or, neither / nor, or, so, yet*.

The radio crackled **and then** (it) went quiet.

The castaways have to be as self-sufficient as possible, **so** they grow their own vegetables and keep farm animals.

### c Complex sentences

These consist of more than one clause. One of these is the main clause; other(s) are dependent on (or subordinate to) the main clause.

He worked as a spy until the mid-1950s when, realizing that the authorities suspected him, he fled to the West.

This sentence has three clauses.

|                                              |                    |
|----------------------------------------------|--------------------|
| He worked as a spy until the mid-1950s       | = main clause      |
| when he fled to the West.                    | = dependent clause |
| realizing that the authorities suspected him | = dependent clause |

### d Subordinate clauses in complex sentences

There are many kinds of subordinate or dependent clauses in complex sentences.

- Conditional clauses.  
If they choose to join us, we should welcome them.
- Relative clauses.  
Firemen **who attended the blaze** praised her for her bravery.
- Adverbial clauses.  
When he saw what he'd done, he apologized immediately.  
As he knew everyone there, he felt quite confident.
- Infinitive clauses.  
To make up for his mistake, he took everyone to the theatre.
- Clauses introduced by a participle.  
Seeing me on the television news, he thought I must have done something terrible.

## 2 get

### a As a main verb – meanings

*Get* is a very useful verb because it has many different meanings, although some native speakers of English prefer to avoid it by using more specific verbs instead.

*achieve*

My sister **got** 95% in her English exam.

*arrive*

We **got** home at 3 o'clock in the morning.

*become*

I'm **getting** hungry – it must be nearly lunchtime.

*bring / fetch*

Shall I **get** you a cup of coffee?

*buy*

I'm going to **get** a new car next year.

*catch*

My friend **got** the 10 o'clock bus into town.

I hope I don't **get** a cold this winter.

*prepare*

Shall I **get** dinner tonight?

*receive*

He **got** a car for his eighteenth birthday.

*understand / hear*

I didn't **get** that. Can you say it again – more slowly this time?

### b get something done – causative use

This is an alternative to *have something done*. Both *have something done* and *get something done* are used to refer to actions that the subject initiates, or causes to be done, but does not do personally.

I'll have to **get my shoes repaired** soon.

### c get something done – non-causative use

In these examples something unfortunate happens to the subjects – through no fault of their own.

He **got stuck** in a traffic jam on the way home.

They **got** their new car **stolen**.

In these examples *get* is used informally to mean 'do something that has to be done'.

We'd better **get** the flat **cleaned** and **tidied**.

I can't **get** my work **done** – it's too noisy in here.

### d Other expressions with get

It takes me about 10 minutes **to get washed and dressed**.

---

get changed   get shaved   get undressed

---

Last year I **got divorced** – next year I'm **getting married** again.

### e Phrasal verbs with get

Stop **getting at** me. (= criticize)

We're not rich but we **get by**. (= survive)

Do you and your brother **get on**? (= have a good relationship)

I'll do everything I can **to get out of** going to the dentist. (= avoid)

I don't know when I'll **get round to** writing back. (= find the time to)

It's about time we **got down to** business. (= start doing seriously)

He's managed **to get in with** all the right people. (= become friendly with someone because you think they may help you)

Can we just **get** the interview **over with**? (= complete something unpleasant that has to be done)

I've tried explaining but I just can't **get through to** him. (= communicate, make someone understand)



# Tapescripts

## 1.1

### Speaker 1

For me the key event of the 20th century would have to be the erm, the coming down of the Berlin Wall. ... Worst idea of the 20th century must be the the motor car, I think.

### Speaker 2

I think the most important event of the 20th century was the er breaking down of the Berlin Wall and the er union of the two Germanies and the integration of the ex-Communist countries into the erm shall we say 'free world'? And I think one of the worst ideas of the 20th century was beside Cold War was Communism, state socialism.

### Speaker 3

Erm I would say some of the key events of the 20th century would be erm, the first things that spring to mind are the wars, so the First World War and the Second World War and the Vietnam War erm, man on the moon, and scientific advances, the discovery of DNA which has huge implications now ...

Erm I don't I don't know if I'd call it really the worst idea of the 20th century but but I think possibly cars or or motorized transport would come fairly close ...

### Speaker 4

... I think I would list all the wars – the First World War, the Second World War, Vietnam, I think all the wars. Erm ...

Intertwined with the hundred key events, cos although er the First World War the Second World War were key events, they were also bad ideas, er Hitler's idea to eliminate the Jews, for example, would be one of the worst ideas ...

## 1.2

### Speaker 1

I'd say one person that really influenced me when I was growing up was erm a teacher. Now I'd moved schools at a time when not many children were moving across to to a new school – it was sort of in the middle of a, in the middle of a term, I think it was and erm, I didn't know anyone obviously and I was feeling a little bit unsure of myself and er the physical education teacher was called Ralph which is my name and er he was very popular – he was a really sort of tall guy, you know, er he was er ranked in the in the country for his tennis playing and I loved tennis and I really sort of admired him and because I had the s..., the same name I thought that there may be some connection and erm you know, I sort of you know would watch him and see what he was up to and then he actually took me under his wing a little bit and gave me some extra coaching, tennis coaching, and erm it was great, but it taught me a lot about sportsmanship and a lot of values and things that were to do with with sport and sport-related which was you know something I was very much into when I was a child and er it was really useful and very beneficial even now.

### Speaker 2

... erm well, I'm influenced I suppose by by my parents and friends and stuff and I base, well my role model might be, I think probably my brother because he's he's always erm really confident and relaxed and I seem to get a bit stressed and I dunno, tied up and he'll come home and watch TV and phone up his friends and stuff and if he's got an exam he won't really care – he'll just go out and enjoy himself and I'm a bit more

conscientious so I sort of look up to him and I see that he's always enjoying himself – but he's still got time to, you know he still does well, and he he's got a good job and he he works hard, so he he is probably the person that I look up to most ...

### Speaker 3

I'd have to say er one of the people who has has had a great influence on me would be Barbara Walters, believe it or not. Erm I just remember as a little girl er turning on the TV and there not being a whole lot of women er giving the news, I mean hard-hitting news, and I remember watching Barbara Walters be right up there with all the the other male news anchors and thinking 'Wow if she can do it then then I can definitely do it!' and er I just always loved er watching her stories and the questions that she would ask and for me she was just a smart woman erm that I could you know flip on the TV and see her and she was a real inspiration and made me feel like as a woman as a young girl I could really do whatever I wanted to do – so she was a role model for me in that way.

## 1.4

1

W1 Well, I'd like to think that I'm a quite strong person, would you say?

W2 Yeah, yeah, you know your own mind.

W1 Good, I'm glad you agree with me on that. Erm I have been accused of being I suppose, a bit self-centred sometimes.

W2 Everyone's like that though. OK.

W1 OK. Erm, the last two.

W2 Ah, you're dependable.

W1 Yeah. I'd say (definitely). I'm always there on time, aren't I?

W2 Yeah.

W1 Yeah, dependable.

2

M Er, I'd say, I'm I'm quite an excitable person actually.

W Definitely, you do get a bit overexcited at times.

M I do, I do get a bit carried away. I'm maybe I should try some meditation to calm down.

W Maybe, what about, what about the second two?

M Oh all right, erm ...

W You're quite easy-going, though.

M I'm very easy-going ...

W Quite laid back.

M Yeah very laid back. I I should learn to be more difficult, really. I (should) go to difficult classes or something.

W Erm.

M I'd like to be more passionate about things. (Yeah, yeah) I think, erm I think more oomph ...

W Yeah, you lack a bit of passion. Bit of ambition.

M I'm a bit too cautious perhaps.

W So, I suppose cautious will do.

M Yeah. I am cautious.

3

W1 Erm ...

W2 Well, I think that's answered it really.

W1 What? Timid?

W2 Yes. Timid, definitely. We'll choose timid.

W1 Timid. And – er oh, I'm not gloomy.

W2 No, definitely not, you're always in a good mood.

W1 So ...

W2 Sunny.

W1 Sunny.

W2 Definitely, yeah.

W1 OK.

W2 And, agreeable or moody?

W1 Do you think I'm moody?

W2 Not at all, no.

W1 Really? I'm not moody, am I?

W2 No.

W1 No, I think I'm quite agreeable.

W2 Definitely.

W1 OK.

4

W So, what sort of mood are you in then?

M I am in a good mood.

W Good.

M Definitely in a good mood.

W OK.

M I have a smile on my face.

W Right, and are you, do you think you're in a carefree mood or a thoughtful mood?

M I would edge towards carefree, but ...

W Right.

M ... that sounds a bit lacksadaisical, but no I do, I'm not feeling terribly pensive or thoughtful.

W OK.

M And ...

W And well obviously if you're in a good mood, you're probably feeling optimistic.

M I am ...

W Yeah.

M No definitely feeling optimistic. It's it's the middle of the week, there's lots of things happening. It's good.

W Good.

## 2.1

### Speaker 1

Erm computers really equal work in my mind, erm. That's not to say I don't like them. I do. I love, love using them and I can't believe the sort of progress I personally have made in my use of it in the last, well, two years, since working here. Erm, I would like one at home in some ways, I mean, mainly just as an information source, rather than having to make phone calls all the time – I'd much rather be on e-mail or Internet, erm – I really like using the Internet actually and would like to to do it more erm. I wonder what else I'd use it for if I had one at home. I probably would end up working at home which is not a good thing in my mind – so not in that sense erm, but yeah, I'm not really into computer games or anything like that, but I guess I could be converted.

### Speaker 2

Computers – incredibly important for work erm – where I just completely take them for granted – if one went wrong I wouldn't know what to do with it at all erm, but basically I just use it as a sort of glorified typewriter erm and for sending e-mails to friends erm and I have got a computer at home which probably hasn't been turned on, I would guess for at least a year now erm and is under a blanket.

### Speaker 3

I suppose the most of the contact I have with computers is at work. Erm and they are vital for for the kind of work I do – erm communication between different people via e-mail, erm writing up documents, erm and researching on the Internet – I suppose these are, are the main uses. I really only use Word erm when I'm creating a document myself because I'm not, I'm not a computer wizard. Erm at home I do have a computer but I use it very little erm, I suppose erm the most it's used for at home is is games and I'm not very good at them, so so I don't play.

### Speaker 4

Computers are very important to me, cos I couldn't do my job without one really – I'm a designer and I basically sit in front of a computer for most of my working day and then I haven't got my own computer at home but my housemates do and I have used them at home as well, so my life is erm pretty much revolving round computers some of the time but I could live

without one and erm maybe I quite appreciate living without one some of the time.

### Speaker 5

I'm not sure how important computers are to me really. I think I need to use one at work but only really for word-processing. I tend not to use one at home although we've got one. E-mail clearly is a very important part of what you can do with a computer at the moment and I must say that I think it's a wonderful invention, but if we didn't have e-mail then I'm sure I'd go back to communicating in the ways we used to and in fact I think in a way it would almost be good if I did and chose to write letters to people and telephone people rather than rely on e-mail which is very easy in a way – it's a very good thing to have but it also makes you fairly lazy, I think.

### 3.1

W Oh I know I got absolutely soaked – I wish I'd brought my umbrella – I can't believe it, but I ...

M1 Oh – what this morning?

W Yeah yeah – but it occurred to me actually – cos I was running down the street to try and get into the office and erm, as I say, I arrived drenched but erm someone said to me – when I got into the office – was saying oh well, you know, I mean you don't achieve anything more by running cos you're still going to get just as wet ...

M2 Yes.

M1 Well it's about a ten-minute walk isn't it, so ...

W Well, no no, that's not the ...

M1 ... by running you'll do it in five, so you're not going to achieve anything – you're still going to be wet.

M2 Yeah.

W Yeah, but no the idea that, you know, you're by running in it you're, you're still – as much rain is falling on you as if you were walking – mind you it would have gone totally against the grain just to have strolled down the road.

### 3.2

#### Speaker 1

First of all, I'd like to go back to around the turn of the century, 1900 I'm thinking – 1899–1900 in England cos I'd really like to see what it was like before the First World War, before things really started to go wrong.

#### Speaker 2

I'm very curious about the very very early time of the sort of the beginnings of humans when we first came down from the trees, if if that's how we started, so I'd be very curious to see what ... how we lived ...

#### Speaker 3

Perhaps the time of the the pharaohs in a in a sort of Egyptian – yes I I quite fancy the idea of being an Egyptian.

#### Speaker 4

I think I would go back to the time of Jesus, I think – first century Palestine ...

#### Speaker 5

Erm, I dunno, I think the Renaissance would just be absolutely amazing – to go to Florence and sort of walk through those narrow streets and see the workshops, hear hear the noise of people working on these huge canvases and furniture and stuff, I think that would be great.

### 3.3

M1 The problem with making choices about time travel is you have to lay down the ground rule of 'Can I change things?' – (Oh) or do you have to

leave everything – tell people not to get on the *Titanic* or yeah, ... (Right, yeah) and can I make bets on, you know, can I sell short on Wall Street just before the Crash? If you can't it's not worth bothering to go back ...

W1 Oh no, but I think it'd be interesting to go back and just sort of be a fly on the wall, cos it's one thing to read it, but it's another thing to actually be there and see it and smell it and (Yeah) taste it, you know.

M1 And yeah, you wouldn't realize like if you went back in time in New York and you're so used to New York now that first of all there's going to be horse dung everywhere, you know and multitudes of flies and it must smell and the the noises the sounds you hear are not horns – it's clip-clop, clip-clop. (Right) Things you don't necessarily think of – you just look at photographs and you don't get that sense of like smell and hearing. (Yeah)

W2 Oh that's true and also on a much more personal level, I would love to go back and see my parents as children – see what their lives were like – see how they interacted with their family.

W2 That's a scary thought to me.

M1 No, that's too personal, I wanna go back and look at strangers at a time before anybody I know existed.

M2 I I think it might be more fun to project a thousand years into the future.

W1 You would, you'd want to go ahead?

M2 Yeah because we have books and movies to ... you know and now the Internet is like a library in your home, you know to explore the past, but er (To go into the future) the absolute unknowable ...

W1 What would it be like to come back? You know to go somewhere and find out – yeah all this stuff to come back – do you think you'd be able to live in today's world knowing how much it's ... I mean I assume it's going to change a great deal.

M1 Well, if I had no choice I – would I want to come back? I don't know till I go into the future.

M2 Yeah, it might be great there. (Yeah)

W1 Or, you know what – it might not exist.

M1 That's the thing that I'd fear, (That's scary) like – or the world ended ten minutes (Yes) before the time I decided to visit.

### 4.1

M1 ... late at night on the motorway when I was, erm, I was driving home from London to Oxford, erm about, I don't know, about 11 o'clock at night or something like that on a Saturday night and the motorway was quite deserted – it was a very clear night, very good visibility and I noticed these lights coming up very very fast behind me ...

M2 UFO!

M1 Well, it wasn't, it wasn't. I only wish it had been erm and er we were approaching a junction and I thought well this car's coming up very close behind me obviously he's going to go off up the slip road to the junction but he didn't – he came right up behind me and at the last minute swerved out to overtake me, hit the back of my car erm but not enough to to to send either of us off course, and sped off up the motorway, so I thought well, you know, I'm not having this, so I chased him and flashed him and he pulled over on to the side of the road erm when I caught up with him and and I pulled in behind.

M2 Do you think he hadn't noticed or something?

M1 Er well, it's difficult to imagine he couldn't have noticed cos there was a big bang and there was actually quite a lot of damage to both cars when

we actually got out and had a look, but I got out of the car erm and of course I could see the car in front in my headlights and erm both doors opened ... (Ah) ... and two very large guys in baseball caps and big Puffa jackets got out ...

M2 Oh no, big Puffa jackets is fine though, T-shirts would be more dangerous ...

M1 ... all right well, there were two two big guys in baseball caps and I suddenly realized that I was completely alone on this motorway, it was just me and them and they looked extremely ...

### 4.2

M1 And er I suddenly realized that I was completely alone on this motorway, it was just me and them and they looked extremely intimidating ...

M2 Sorry were you still in your car at this stage?

M1 No no, I was out of my car but I was wishing I was back in the car.

M2 No baseball cap I presume?

M1 No baseball cap. No baseball bat – anything like that. Erm, and they they sort of approached me, one from either side of the car erm and there were a couple of minutes when I thought mm yeah this was a bad idea – I really wish I was anywhere but here, erm but in fact they were very apologetic and and said sorry we didn't realize you were going so slowly, erm but it's OK – here's our insurance details and sorry about the damage to your car and everything was fine, but just for those two seconds, you know ...

### 4.3

W ... it was in Italy and I went to erm this er station which was well outside the city and erm the friend that I'd met there took me to the station and I missed the train before last back so I was, I had to catch a very late train back – there were two people on the platform and when I got into the carriage there was only one other person in there and there were about eight stops on the train, erm and halfway through the journey the other person in the train got out so I was on my own in this train late at night ...

M With the lights on?

W With the lights on, with the lights on, but erm I was thinking to myself, well this is all right because when I get to the end when I get to the station it'll be fine because I can just jump out and get into a taxi and I'll be back in the hotel and everything'll be fine. Erm, when I got to the the end of the, when I got to the station, erm because it was the last train, everybody had gone home there was nobody there, it was virtually deserted erm and I grabbed this person I said 'Where's the taxi rank?' and they pointed over to this sort of clump of trees in the middle of this sort of like very dark patch ...

### 4.4

M My only experiences of road rage or potential road rage have been with me on a bicycle and other people in cars which instantly puts you at a fairly large disadvantage erm ...

W Have you been knocked off?

M I've never been knocked off, no, no. I made an angry gesture at a car driver once ...

W Oh did you?

M Yes, cos I was sort of cycling along as I thought I was in the right as cyclists always are, (Yes, definitely) erm and he didn't think I was in the right and he opened his window and shouted abuse at me, (Yeah) erm so I made an angry gesture as they call it in the newspapers (Uhh) erm and he actually



followed me (Oh) and erm pulled alongside and stuck his head out of the sunroof while driving along which was slightly odd, stuck his head out of the sunroof and and (He was big enough to do that) basically said you know if you do that again I'm going to knock your head off – he was just absolutely furious, so I said I was sorry erm ...

W Like you do.

M Like you do, yes, erm and he drove off and he scowled at me in a very nasty way. But it was quite unsettling.

## 5.1

P All right. I have another e-mail here. This one's from Jo. Er, let's see what you think of this. She says that somebody she sits near at work is always on the phone – he has a very loud voice and she can hear everything he says. Now she wants to know, does she treat his conversations as public property? You know passing on bits of gossip or even interrupt his conversations – adding her own comments, you know. So, what do you think she should do about that?

W I don't think she has the right, I'm afraid, I just don't think she has the right – she has to put up with it. She's got to concentrate on what she's doing and erm let him get on with it – maybe talk to him about it, but it's absolutely not her right to get involved.

M I completely disagree. I think that erm if he is going to be so rude as to, you know, have conversations like that – at that tone and interfere with her work – there's no way that he can expect her to not take what he's been saying and erm and use it or to refer to it. I think it's the most annoying thing to be in a work environment and have someone shouting down the phone to them so ..., you know to to whoever.

W I agree, but why not rise above it? Why sink to their level?

P I would imagine it would be very distracting. What do ... when you say rise above it, what do you think she could do to sort that out?

W Possibly try and talk to him about it, but to start gossiping and using his conversations as public property is being absolutely no better than what he's doing – erm I think that would be an appalling way to behave.

M But perhaps by doing that he would stop, he would get the hint. He'd start maybe being a little more considerate with his conversations.

W But why not simply talk to him in an adult manner?

M Yeah, you're probably right. That's probably the first thing that she should do, but erm I think that she should definitely confront it, either by speaking to him or by just making it completely obvious that she's heard everything he's said.

P Well, Jo, hopefully you're listening and hopefully that can be of some help.

## 5.2

P Well, let's move on to our next e-mail from someone in London. They don't give us their name and we don't know if they're a man or a woman, so we'll call them Sam. Let's hear what Sam says. 'My boss has asked me to book him a double room at a hotel for a conference. The thing is he's not taking his wife with him. I feel like protesting – but I know that if I do he'll just tell me to mind my own business.' So, do we have any advice for Sam?

M Well Sam, erm, I think this might be a case of jumping to conclusions because erm ...

## 5.5

M Have you read about the progress they're making with the whole mapping of the of the genes for for humans?

W No, I mean a little bit about that it could help them solve some er diseases and things like that or understand them ...

M Right, that's the good part ...

W ... which I think is great yeah.

M Sure, I mean I guess probably like most people I have incredible ambivalence about this, because you know we we, no matter what your religious faith is, you know, we move into sort of playing God if we can actually pinpoint, you know what gene in the body does what in effect ...

W Definitely, and then if we start to choose 'Well we want this or we want that', it's I think you're right, I think the whole issue of God and erm creation really comes into play and I think it's actually a scary area, I think as far as, you know, helping the medical field, I think that's wonderful, (Sure) but when we get into actually changing things (Right) – that's a little scary to me.

M Right – well I'm a Star Trek fan (yeah) and that's always amazing when one of the crew people, you know, are sent to the erm, you know, the doctor and they just do a (Noise) you know ...

W Right right and they're all better right.

M Right, and and they're they've been scanned and you know and somehow they're they're better within seconds usually, you know. (Right) So in terms of eradicating disease, you know, that's that's a wonderful thing, although I guess if we all lived to two hundred years old because so many natural cause diseases, if you will, have been eradicated (Right) – that cause a natural death is what I'm trying to say (Right), then then we have economic issues to deal with, you know.

W Well, right and I guess what, what scares me is where does it all end? (Sure) You know where does it stop and how do we control it (Right) and I really don't know how we do. Who in the end says 'OK, enough,' or you know, what can actually happen in these labs? What what can they create?

M Right, right and er the expense of all of it is just astronomical and er it it could be very exciting to finally find cures for cancer and to and to be able to pluck out those genes or modify them so so that people don't have these horrible diseases ...

W Right, but I think choosing whether your child has blue eyes or brown eyes, whether it's male or female I, I really, I don't agree with that personally. I think you know, I think that should be left up to God.

M I agree.

## 6.1

### Speaker 1

Yes, wordgames, I'm quite good at, I'm quite quick about words and visually, I'm good at crosswords and I can spot an anagram very very quickly – and I always impress the children with these quiz games on the television where you have a couple of letters and and you have to think of the word or the phrase and I always get it straightaway and they, they're open-mouthed in amazement and tell me I ought to go on the telly.

### Speaker 2

A natural asset I have which I didn't realize I had until relatively recently is incredibly good eyesight. Erm, I haven't had my eyes tested for about 20 years,

probably more, erm but I was driving along with a friend one day, who's got particularly bad eyesight and we were doing the kind of the classic driving-test test, where you to read somebody's number plate from, I dunno, X metres behind you erm and I could see, sort of four or five cars in front on the motorway and this friend of mine was completely astonished and then she was testing me all the rest of the the weekend as to what I could see and what I couldn't see.

### Speaker 3

Yes, bizarrely enough, I do have this ability to remember things like phone numbers and birthdays and dates of all kinds – erm I've no idea where the ability comes from – er it's not something I cultivate consciously erm but I don't actually need to carry people's phone numbers around with me – I've got them in my head.

### Speaker 4

Erm I've always been, I've always been fiendishly fiendishly good at mental arithmetic erm, which goes back an awfully long way, erm I mean even when I was at primary school at the age of eight I used to come erm sort of top in the mental arithmetic tests, which were probably, just things like you know eight plus seven and you'd have a roomful of seven-year-olds scratching their heads and I would get 15 straightaway.

## 6.2

W1 Oh gosh there are all kind of gifts that people can be born with – you know mental gifts, intelligence, physical attributes – beauty – strength

W2 Definitely, yeah. Talent ...

W1 Talent absolutely, musical inclination.

W2 And I definitely believe that people are born with certain talents – I think that they can also, er you know they can grow depending on the environment that they're in, but ...

W1 Yeah, but I think you either have an affinity for something or you don't.

W2 Definitely.

W1 Two children take piano lessons – one's going to be amazing and the other ...

W2 ... the other is just OK, I agree and I ...

W1 Do you think it comes from the parents?

W2 I think, you know, maybe partly, like I said, I think that it can influence a talent, but I think er I think some people are born with certain talents and some people aren't.

W1 And the people that are born with it, is it because their parents, like were their parents musically gifted so they have an inclination?

W2 I think so, yeah ...

## 7.1

M1 Well now, you see, the thing, what I think is, is the reason that the five senses are called senses is because they are in effect tangible in that there's something that we can either agree on or disagree on – if you start talking about erm intuition or instinct as a sense, you're into a vaguer area, you know – your instincts – your both your instincts are different to mine, whereas if I say 'Do you think this feels like cat's fur or whatever', then there's there's a point that we can agree on – we can use our tangible senses, but I I don't think instinct and intuition is something that's – I think some people have more intuition than ...

W I was going to say – there does seem to be, which is peculiar, I mean why that should be.

M2 There's a heck of lot that we don't know about the human mind though, isn't there, (Yeah) when you you go into the situation where you think 'I've been here before, I know I've been and I know

what's going to happen next.' How can you explain that?

**M1** Well exactly – it's a vague area. I mean it's the way I always feel about, you know, psychology and therapy and psychiatry because, you know, you're supposed to be dealing with something that is tangible or recognizable, but there's nothing to go on and I think instinct and intuition is much the same thing – it's different for all of us, you know.

**W** Would you agree that there is such a thing as female intuition?

**M2** We know there is.

**M1** Well if I do, I could only take that, I could only accept it as a female point of view, so we could, yeah, we could debate that all night. I mean, yes, I'm prepared ... Convince me.

**W** Well, I have to say I feel that there is, but erm I might just be just a little bit biased.

## 7.3

**Number 1** is false. Paying someone to do something they already like to do will not lead them to enjoy the task more.

**Number 2** is false, too. The majority of employees prefer non-challenging jobs that allow them to socialize.

**Number 3.** Again, this is false. Most people get upset about inequity in pay rather than their own low pay. People can be happy with low pay when everyone in the company is the same.

**Number 4.** False again. It is better to start with the most extreme position you can take. Most negotiations end up in the middle of where the two parties started. The more extreme your starting point the more likely you are to end up with the better side of the bargain.

**Number 5.** This is true. The essence of leadership is sticking to a position despite appearances. By changing their position too often, leaders create confusion in the organization.

**Number 6.** True again. Groups do not bring out the best in people unless they are well-structured and individual contributions are clear. Most people, it seems, need to be held accountable.

**Number 7.** False. The data does not support the idea that happy workers are necessarily better, more productive workers. Unfortunately, while angry workers may be unproductive, satisfied workers are not necessarily productive.

**Number 8.** Once more, this is false. Employees do better when they are told what is expected.

**Number 9.** False again. All the data shows that groups can make more extreme and less accurate decisions than individuals.

**Number 10.** This one's true. Give your feedback immediately. Don't wait. This has been shown on mice and men alike. Tell them what's wrong right away.

## 8.2

### Presenter

Gun control is a subject which concerns most people in the United States – whether they want to defend their right to own and use weapons – or whether they see them as the curse of modern America. And it's easy to see why it's such an emotive issue when you study the statistics. Each year half a million gun-related crimes are committed in the US – including thirteen thousand murders. And with nearly two hundred and fifty million firearms in circulation it's clearly not an easy task to keep track of who has a gun and why they want to keep it.

[Radio extract The Million Mom March flooded the national mall today with a call for tougher gun control. 'I was eight years old when my father ...']

### Presenter

The Million Mothers March, when tens of thousands of people converged on Washington to call for tighter gun laws, was an example of how strongly many campaigners feel about the issue. But while tragedies like Columbine – when two teenagers shot dead twelve of their classmates and a teacher – have heightened public concern about guns, many people want to keep their right to own one. Trish Gregory is a member of the NRA – the National Rifle Association.

### Trish Gregory

I am a law-abiding American – I've never broken a law. I'm a single woman who lives alone and I feel like I have a right to defend myself. For instance if someone was stalking me or I was fearful about myself or my family, I have a right to own a firearm.

### Presenter

The gun lobby argues that the second amendment gives everyone the right to carry a firearm. But as with most things to do with the gun debate, it's not that simple. The amendment is actually open to a variety of interpretations – as Yan Vernick, the Assistant Director of the Centre for Gun Control in Baltimore, explains.

### Yan Vernick

One of the primary controversies is whether the second amendment protects an individual right to own a gun, or whether, instead, the second amendment protects only a collective right, that's closely related to the old-fashioned idea of state militias – groups of citizens who collectively were there to help to keep the peace.

### Presenter

And while campaigners on both sides of the argument will continue to put as much pressure on politicians as possible, the battle is increasingly being fought in the courts. Not only are people testing out what the second amendment actually means, but more than thirty cities and states are trying to sue gun manufacturers for medical costs that stem from the misuse of firearms. Barbara Holt of the group New Yorkers against Gun Violence explains the basis of the cases being brought.

### Barbara Holt

When you are making and distributing a product that is particularly dangerous, you have a duty as a manufacturer to take particular care in how you distribute it – whose hands it gets into. And **what they're arguing is that the gun manufacturers have not taken care.**

### Presenter

While similar law suits have been successful against other industries, it's far from clear what the results of the ones against the gun manufacturers will be. **What is certain is that the process is being watched closely by campaigners and politicians alike, to see what it will mean for the future of gun law in America.**

## 8.4

### Speaker 1

The rubbish in my house consists of food, packaging, paper, cardboard, plastic, newspapers, bottles, that kind of thing. Erm, I don't really sort it into different types, I'm afraid. I'm not a very green person – I try to put the bottles in the bottle bank er when I've got the energy and I do put the newspapers into a collection box that we have for newspapers, but apart from that I don't sort the rubbish. Erm I use about one large plastic bag a week, not very much, because I live by myself, and the local council takes the rubbish away. I don't know where it goes. I presume it goes to a local rubbish dump. Erm, I presume that when it gets there – I hope they sort the newspapers and the bottles and things like they say they do, but I'm not convinced and

I think the rest of the rubbish just goes to erm fill in the land.

### Speaker 2

Rubbish that we regularly get rid of in our household, erm is normally paper, erm paper packaging and plastic packaging for food, cardboard, newspapers, bottles, tins, and we do sort them into different types. Erm we sort out the bottles and the paper which we leave out for recycling and that's collected once a week. We probably use about three to five bags a week, I should say, for getting rid of actual rubbish, er but that obviously depends – over Christmas we certainly got rid of a lot more. The rubbish is taken away by the local council refuse collectors or dustmen, whatever you like to call them, and the recycling is also taken away on a weekly basis by the same council. I would imagine that the rubbish goes to landfill sites and is buried there and the bottles and the paper are taken away and recycled into some other form.

## 9.2

### Speaker 1

I have quite specific music tastes. If I'm working, I have to listen to classical music because if ... anything with words I start singing along and then I can't work. So I like Fauré's Requiem and Mozart's Requiem and depressing things like that – a bit of Debussy. Er, otherwise I like acoustic rock, as everybody laughs at me. I like acoustic guitars and Jeff Buckley and Tom Waits because it's fairly depressing but very soothing kind of music. I like Radiohead, makes me quite mellow cos otherwise I am quite an intense person. So my music calms me down.

### Speaker 2

I've always loved Michael Jackson music and sort of really poppy stuff – everything that's in the charts. I know that it's cheesy but it's erm, I don't know, it's fun to dance to and it's catchy – you you hear it once and I dunno next time you hear it, you sort of know know the lyrics and you want to sing along erm. And then when you go to night clubs or wherever, it's fun to dance to. Erm, but more serious stuff, I, I really like Ella Fitzgerald and jazzy stuff but yeah, that's about it.

### Speaker 3

Well I'm actually a bit of a classical music buff myself and I like all the Classic FM Standards by sort of Mozart and Elgar, and people like that. The really sort of clichéd ones. I think my favourite piece of music is probably Bach's Brandenburg Concertos. Erm, I like listening to that and it helps me unwind and relax at the end of a day, something like that. Erm, I also quite like erm, erm classical music when it's adapted in films, I particularly like the way someone like Stanley Kubrick uses it sort of in an undermining way, sort of, in *A Clockwork Orange* – the Beethoven scenes in that, I think that there ... that's very clever and very moving and erm, yeah.

### Speaker 4

Erm, my favourite music is kind of older music. The sort of erm, the sort of standards, I think they're called – jazz standards, which are sung by people like Ella Fitzgerald and er people like that. I like it because erm, I like singing it myself. Erm, I used to sing in a band where we did a lot of stuff like that. Erm, I find it very relaxing, erm and it's just very calming music. It's something that you can just sort of lie down and listen to. Erm I like having it on in the car cos I sing in the car a lot which is quite embarrassing at traffic lights because it's quite obvious that I'm singing very loudly. Erm and er it's just nice – it's nice music to go to sleep to, it's nice music to sort of just relax to, it's nice music to drive to, erm and they're just they're they're classic pieces, they're sort of classic melodies.



## 9.4

- W1 Right, well. I've got to have my boys – my Back Street Boys.  
M Oh no.  
W2 Oh Ellie.  
W1 We've got to have some pop in the car to sing along with.  
M OK, but just short bursts of that, please.  
W1 Oh all right. Well what do you want?  
W2 Well, I like to sing in the car ...  
W1 Exactly!  
W2 So, I think some sort of, I dunno, girl with a guitar, some Joni Mitchell, Suzanne Vega.  
W1 Yeah but nobody knows them.  
W2 I know it.  
W1 God, Mum and Dad'll probably know that more than you.  
W2 Shut up. It's better than Back Street Boys.  
M I definitely want ... I want some quite chilled-out stuff, some instrumentally kind of trip-hoppy stuff, so when we've got the nice vistas, the nice things to look at through the window ...  
W1/2 All right. OK  
M ... we can all feel very relaxed.  
W1 Well Back Street Boys do a really chilled-out one on their album.  
W2 No.  
M Leave the Back Street Boys, honestly.  
W1 OK.  
W2 You wanna bring Kylie as well, don't you?  
W1 No.  
W2 You did last time.  
W1 That was last year.  
M Do we want any rock?  
W2 Yeah.  
W1 Really?  
M So we can rock out ...  
W2 Yeah, maybe some classics.  
W1 Yeah maybe a bit of Queen classics. What else?  
W2 How about some classical stuff?  
M/W1 Hmm.  
W2 OK. Write that off. That says it all.  
M Not too sure. Maybe.  
W1 Erm.  
W2 How about some songs from the musicals?  
Come on we all love that ...  
W1/M No, No.  
W2 ... we can all sing ...  
W1 No we don't want ...  
W2 Pleeese.  
M1 We should have some Motown.  
W1 Yeah, definitely.  
W2 Some Diana Ross, some Stevie Wonder, ...  
M Stevie Wonder, yeah stuff like that.  
W1 Jackson Five, we'll have some of the old ...  
M Ah, (I) like (the) Jackson Five, very good.  
W1 Yeah, definitely.  
M That'll keep us awake.  
W1 Sing along with that.  
W2 Yeah, sing along with Stevie, that would be good ...  
W1 ... show off your musical voice.  
W2 It passes the time, doesn't it?  
W1 All right, OK what else, what have we got here?  
W2 Eminem?  
W1 Could have a bit of that.  
W2 Yeah, we like that.  
W1 Yeah.  
W2 You don't like that, do you?  
M Well, no, it's all right. I don't mind.  
W1 You'll just start getting all political, and contro..., d'you know what I mean?  
M I'll bite my tongue.  
W1 Controversial.

- M It's fine.  
W2 So, so far we've got Joni Mitchell, the Back Street Boys ...  
M Yeah.  
W1 All right.  
W2 Some chill-out stuff,  
M Yeah.  
W2 Some Queen ...  
M Some Queen, some Motown ...

## 9.5

### Speaker 1

(A) piece of music that I was actually given, not a piece of music that I bought recently erm was a CD by someone called Badly Drawn Boy, which I'd heard of but I assumed that I wouldn't like and in fact it's one of the best CDs that I've heard in a very long time – and the reason why I like it is that it's got some excellent tunes and some very sensible and meaningful lyrics which I think is quite a rarity nowadays and since we were given it at Christmas we've played it non-stop, so we obviously like it very much.

### Speaker 2

I went to this concert in Oxford a couple of months ago. It was Elgar's the Dream of Gerontius, which is a choral piece and I'm not a big fan of choral music but it surprised me. It was fantastic. It had some really really surprising stuff in it that I didn't expect – it sounded like erm a movie soundtrack ...

### Speaker 3

I went to a concert last year which I thought was really fantastic, erm it was a violinist who I'm quite keen on in any case and it was just really good to see him perform. He was conducting the orchestra as well so as well as seeing him perform I can't remember what piece he did, erm as well as seeing him perform that, we were able to get an idea of how he felt erm music should be interpreted. The atmosphere was really nice erm it was at the Albert Hall which is, er, an interesting place to go to a concert – although the acoustics aren't that good the actual atmosphere in the audience is is excellent.

## 10.1

### Presenter

You work hard all year and your few weeks of holiday are precious – so surely the last thing you'd want to do during them would be to give up your creature comforts? But in fact that's exactly what a growing number of people are choosing to do. Travel companies which specialize in anything from deep-sea diving or trekking to camel-riding are reporting a year on year growth in customers. Michelle Cook, who's worked as a tour leader with an adventure holiday firm for more than ten years, says the interest doesn't just come from students or twenty-somethings.

### Michelle Cook

We actually take people from fourteen to seventy-nine years old. In the past I've led tours with people in their eighties and they've been the life and soul of the group. And the people that travel with us are people that have the right attitude, a sense of adventure, a sense of humour – they're people that want to go on holiday, have some fun, but they also want to learn about the country they're travelling in. They really are all different types of people, from different backgrounds, different nationalities, all ages.

### Presenter

Michelle's company regularly holds information evenings for people who want to find out more about their holidays. Some of the potential clients explained why they were interested in trying out something different.

### Woman 1

I think because I want to be a traveller rather than a tourist – or I want to believe that I am and I want to understand a bit about the culture and where I'm going to – and lying on a beach is kind of boring by comparison.

### Woman 2

I'm just really interested in getting to know exactly what's going on in the country and really seeing the place rather than going out and just having a relaxing time. I just think this gives a more comprehensive look at a country rather than just going to relax really.

### Man

You're not staying in a you know always a British or in an American mentality, I mean anyone can be a tourist – see all the pictures you know when you get home, but to really experience the food, and the experience and the way they dress and how they treat one another ...

### Woman 3

Cos life's too safe at times. I'm mean not going to be doing anything very adventurous but I think riding a donkey is going to be adventurous for me and for the donkey so um I think it's a challenge cos, yeah, we live very safe lives, and it keeps you lively if you try something new.

### Presenter

And as tour leader Peter Crane points out, this trend towards adventurous holidays is likely to continue. As people's disposable incomes increase, more are encouraged to experiment with their holidays – just as with the first foreign holidays a generation ago.

### Peter Crane

The beach holiday in itself is a relatively new phenomenon – it began in the nineteen sixties with the advent of air travel. It may be the case that after a generation of beach holidays people are just finally getting a little bit bored with lying on beaches. It's not as fulfilling and as exciting as erm as many people want their holidays to be. They want to know what happens away from the tourist hotels, how the local people live their lives, where the children go to school – really just understanding the real country as opposed to the tourist version of it.

### Presenter

So it looks as if the quest for challenge and excitement and the desire to be a traveller rather than a tourist, will continue to shape the kind of holiday many people decide to take.

## 11.1

- B OK, so what are your earliest memories?  
G Erm, well, I think probably one of my very earliest memories was when I was in Canada. Erm, I must have been about five or six years old at the time ...  
B Right OK ...  
G ... and erm, basically, I was on a family holiday with my mum, my dad and my brother and we were staying with erm my uncle and his wife and they erm had some very strange rules of their house that you had to abide by if you stayed with them, and I was quite sort of fussy as a kid. Anyway, they had these rules and we had to stick to them, as we were staying there, and we sat down to dinner one one night and one of his rules was that you had to eat everything that was on your plate ...  
B No.  
G Yeah, you had to completely finish your food.  
B What if you didn't like it?  
G Well, you weren't allowed to not like it, basically.

B OK ...  
 G Erm, and anyway I was quite fussy and my mother made sure that he did make something that I liked, so I had this hamburger. Anyway, I was talking to my uncle, telling some kind of story and basically I was putting ketchup on my hamburger and I was talking and I didn't basically realize how long I was talking for, and turned to look at my meal and there was ketchup everywhere all over my plate.

B Oh no!  
 G And, basically, I had to eat everything that was on my plate and my uncle, cruelly, actually made me sit there and finish it, and I was sick afterwards for about two days.

B Oh my.  
 G So, yes, that's mine ...

B Well, let me see.

G ... not a pleasant one.

B No, I don't think mine was good either, erm.

G Go on then.

B I can only have been about four, maybe slightly older.

G Yeah.

B And, er, I was in my mum and dad's house and I was messing about on the stairs and of course my mum was, like, you know 'Be careful, you'll fall down the stairs' (Yeah). But I didn't really listen to her, and of course I did, fell down the stairs and tumbled all the way down the stairs and cracked my head open on the radiator at the bottom of the stairs.

G Oh dear.

B Yep. So of course I was crying and screaming ...

G Did you go to hospital?

B Yeah, my head was bleeding and I had to go to hospital and have thirteen stitches.

G Err!

B 'Unlucky for some,' my mum said. So that's another bad memory as well.

G Yeah.

B Can you think of any ...

G good ones?

B Erm, not ...

G So we've both had really bad childhoods.

B I think I think you tend to remember the bad things, more than the good things.

G Yeah.

## 11.3

### Speaker 1

I think I'm at the age when I'm starting to for... realize that I'm forgetting more things than I used to. Erm, I cert..., I've always found it very difficult to remember directions how to get to places. Erm, but I've now, I've had to start to use a diary which is an admission I think that I'm forgetting more than, than I used to or maybe I'm just doing more things, erm, so using a diary really is how I try to remember things as much as possible – maybe repeating things to myself that are very important just so I realize how important they are.

### Speaker 2

I'm very good actually. I don't forget many things – I'm one of these people that's quite good at remembering birthdays, anniversaries, friends and family. I tend to remember most things and I remember because I am a compulsive list-writer, which is very tragic in my life ...

### Speaker 3

I'm quite proud of never forgetting anything – erm I have a system erm which revolves around post-it notes erm which, depending on what I have to remember, I'll write it down on a post-it note and stick it to the inside of my front door, erm so I never forget anything – amazing.

### Speaker 4

I always forget when I have to pay my bills, and I always forget to water the plants. With bills I have to leave them sitting in front of me so that I actually remember to pay them, but most other things, birthdays, names, phone numbers, useful things I can remember, but just not the bills, the serious stuff.

### Speaker 5

My memory's getting worse and worse and worse and it's very difficult to say what kind of things I forget because I forget everything, erm I used to have an extremely good memory for numbers and faces and dates and people and general information and now that's just got worse and worse and because it is something that I didn't use to have problems with, I actually find it quite difficult to find a good way to remember things. I, I write lists and keep books and leave myself notes, but none of those works as well as actually having a memory that works and unfortunately mine doesn't do it so well any more.

## 11.4

- a After the performance the star was presented with an enormous bouquet of roses. **bouquet**
- b Many of the friends I was at university with now live very bourgeois lives. **bourgeois**
- c It took undercover police officers three months to find the terrorists' cache of weapons. **cache**
- d The televised debate between the two presidential candidates was full of political clichés. **cliché**
- e It's very convenient – they're going to start a new crèche at the place where I work. **crèche**
- f People like living in cul-de-sacs because they're usually quiet and traffic-free. **cul-de-sac**
- g We have two duvets – a light one for the summer and a heavier one for the winter. **duvet**
- h Paul Getty was one of the twentieth century's most successful entrepreneurs. **entrepreneur**
- i I'd love a slice of that chocolate gâteau. **gâteau**
- j Novels and poems belong to different literary genres. **genre**

## 12.1

### Speaker 1

When I was a girl I suppose I was completely ballet-mad – erm I used to go to ballet classes two or three times a week, erm used to get books about ballet from the library, used to read novels about ballet and always wanted to be a ballerina and of course never managed to do that – but I was absolutely obsessed with ballet and all my friends were as well.

### Speaker 2

Actually one time, I had a birthday party and I invited about twenty kids and I told them all what I wanted was a stuffed animal and every single one of them got me a stuffed animal and my mother was so mad and it was like 'What are you doing?'

### Speaker 3

Slightly embarrassing childhood, not exactly an obsession, but I used to be a great fan of heavy metal music erm which now seems incredibly embarrassing – I was about 14 years old and wore blue jeans and a sort of blue anorak with a grey rabbit fur hood and went around listening to what now seems to be the most awful music in the world ...

### Speaker 4

When I was really young I was really keen on playing with Lego® and I had to have every set and I really wanted to go to Legoland in Denmark, but never made it and then I was too old and when it came over here and there was one in Windsor, but erm I was a member of the Lego® club and I had lots of sets and I

used to play for hours and hours with it making different buildings and houses and cars ...

### Speaker 5

I think probably from about the age of 7 or 8 until 11 or 12, I was completely obsessed with football – erm all my spare time was spent playing football with friends. Every break time every lunchtime at school we would play football in the playground. Erm it had a disastrous effect on my shoes – my mother was having to buy me shoes, I remember, every, every three or four months or so cos I wore them out so quickly erm I used to buy regularly a football magazine which I would read avidly every Saturday morning – I knew the names of all the teams in the football league, I knew their grounds, I knew their colours, I knew the names of most of the players in all the teams – it was a complete obsession and the odd thing is that now I have absolutely no interest in football whatsoever ...

## 12.2

I think in the past obviously classic films, things like *Casablanca*, things that have endured over the years, but I think also films in the past that were popular were very strict to their genre, things like Westerns, which had a very strict set of rules that were always followed. They were based around the same thing – that actually have a fairly universal appeal. I think a western is actually an example of sort of myth, a legend, almost like a fairy tale – the good guy and the good guy always wins, and the bad guy. But the good guy never quite integrates into society – the good guy always goes off riding into the sunset and these rules are very very strict, but I think that that's part of the appeal, but that that genre really, I think, has had its day, erm I think it's being eclipsed by other things and I think an example of that is *Crouching Tiger, Hidden Dragon*, which is a similar sort of thing actually, in some ways.

Looking at things in the cinema at present and I think there's the two main types of film erm there's blockbusters, box-office smash films, romantic comedy, there's, you know, things, I don't know, any Julia Roberts films, anything, you know, some of the Michael Douglas films, whatever, erm and then there's the big action films, things like *Braveheart*.

## 12.3

As for where films are going, I think the idea that the genre is no longer applied as strictly as it was once that erm genre is something which is increasingly you know that and a good example of that is *Crouching Tiger, Hidden Dragon*, that what kind of movie is it? Well it's a feminist, art house, martial arts movie – very very difficult to pigeonhole. It comes across much more like something like a computer game than a film in some ways, the fighting scenes and the flying scenes and the treetops and the canopy of the forest, you know it's an incredible mixture of different influences and yet it's got this nineteenth century China, star-crossed lovers erm, and the honour code and you know this this amazing story behind it that it's a really interesting film and I think what's interesting about it is that it doesn't fit into the rules of any one genre.

I think that actually is the key to what makes a good film is if it really carries you into that film and involves you in it and has you somewhere else for two hours and I think that's what film does probably better than any other art form. A book does but you're still having to read it and yeah I love books, don't get me wrong erm, but I feel that a film really can do that – it transports you it's the, the whole atmosphere, the music and that especially when you see it at the cinema and you have to go and make an effort to go see it, erm and you sit there in the dark and this massive



movie is playing – and you know there's the music and the effects and the sound and the pictures and it's just the whole experience.

I really think that's the essence of a good movie is a movie that carries you away that takes you from your normal life for a couple of hours – it's an escapist thing.

## 12.4

T There's that bit in *Psycho* when I think there's a girl hiding under the staircase, isn't there, and whoever it is, is coming in, he runs up the stairs and you're you're not quite sure if he's noticed her or not and he's sort of looking around the house and you know that he's about to come down and find her and then obviously the shower scene.

R Hitchcock is always good for suspense really.

K Definitely.

R I love the bit in I think it's *Misery*, is it called *Misery*? with Kathy Bates (Yes) where where she's she's gone out for a drive and he's in the house and he has to try and get out of the room which she's locked him in and, you know, he gets all the way ...

K (Does it) with hairpins or something? He finds ...

R Yeah, he has to unlock all sorts of doors and of course he's wheelchair-bound as well and then she ... you see the car coming back and the camera keeps cutting to the car coming back and he's got to get back into the position that she expects to find him in.

J And obviously, he just makes it.

R Just in the nick of time.

J In an amazingly short period of time. Apart from the fact that when she comes back in, one of her china arm ornaments is the wrong way round.

R That's right, she notices something's just slightly been moved.

J Total psychopath because she's noticed that.

R Picks up the sledge hammer and breaks his legs.

J That is an absolutely horrible scene.

## 12.5

1

M1 This looks kind of office wear.

W1 Quite conservative, isn't it?

W2 Yeah. It's a bit sensible.

M1 I like her red dress though.

W2 Really?

W1 Yeah, but you wouldn't actually wear it. I wouldn't.

W2 Remind me not to go shopping with you.

M1 No I wouldn't wear it either, actually, funnily enough.

M2 I prefer the one in the middle – she looks kind of ...

W2 Yeah, she's a bit more snazzy.

M2 Yeah, definitely.

W1 Yeah, OK.

M2 Whereas the one on the right – not very flattering.

W2 No.

M1 Well, she's chosen pale colours, hasn't she, ...

2

W2 Right what about him? Now that's very office.

M2 Very office.

M1 But it's kind of casual office.

W1 It works.

W2 It's kind of special, but in a stylish way.

W1 I think he looks neat.

M1 Nice tie.

M2 Presentable.

W2 Definitely – if you're going for an interview, you know – it's fine.

W1 You could take him home to your mum ...

3

W1 Ooh look at her!

M1 Now that's saucy secretary, isn't it?

W2 That's kind of air hostess actually, isn't it?

W1 It's quite scaring.

M2 She looks quite powerful – you know bit of a power suit there, powerful suit ...

W2 It is powerful definitely – yep, she knows where she's going – she knows what she's doing ...

4

W2 So, what about this guy?

W1 Hello.

W2 No, he does look pretty fit, do you know what I mean?

W1 Yeah, but what about the clothes?

W2 OK, let's look at the clothes.

M2 That's classic.

M1 Chinos, black T-shirt.

M2 Yeah.

W2 Casual again.

W1 Quite neutral.

W2 Yes.

M2 Uncomplicated.

W2 Definitely.

M1 Smart.

W2 Classic.

W1 Yeah.

M1 That's it, really, isn't it?

W2 Yeah.

M1 And I think everyone likes it.

W2 You could wear that anywhere, really, couldn't you?

5

W2 OK, let's move on to her.

W1 Oooh.

M2 Right. Action.

W1 I like the colour.

M2 It's bright.

W1 I know.

M1 It's sporty-ish.

M2 Yeah. That's what I'm thi... I'm thinking outdoor wear.

All Yeah / Definitely.

M1 Could be good snowboarding ...

W2 All weather, all weather.

M2 Yeah it's kind of got that snowboard look, hasn't it, it's sort of ...

W1 Yeah – it's still trendy, it's cool.

M2 Yeah.

W2 Like the boots.

M2 Yeah good boots.

W1 Hiking.

M1 Sturdy boots. She's got sunglasses on her head, as well.

W2 Has she?

M1 Yeah. I think she's thinking she's ...

W1 She's quite trendy.

M2 She could be going sailing. ...

## 13.1

Speaker 1

Well it's very different in personal and professional, but erm I think I probably find it easier to deal in a professional context because you have some sort of structure that you can you have recourse to, but in personal life I find it very stressful.

Speaker 2

Conflict – I'm getting better at it – much better than I used to be, but it's not enjoyable, it's never enjoyable having to deal with conflict, erm but I can stay much calmer now than I used to be in those kinds of situations, which always helps, because then you can step back from it and decide what's really happening

without getting upset or excited or angry or any of those things.

Speaker 3

Absolutely impossible I would always avoid conflict whenever I possibly could, which I think is always, if if you want to avoid conflict badly enough you can avoid it. Which is cowardly I know, and I see it as a failing I think, because I think some people can make something constructive out of conflict but I can't. I don't like it at all.

Speaker 4

In my personal life I find it erm probably a bit easier than in my professional life. I would say that, erm I like to deal with it absolutely immediately and er can't rest until it is dealt with whereas professionally although I would like to do that it's not quite as easy to do that.

Speaker 5

I find it very difficult, but you need to be able to deal with conflict in order to progress.

*So how do you approach it – what do you do about it?*

You've got to be sure of your facts before you start, and I think you've also got to be aware of some position of compromise.

Speaker 6

... I feel professionally I deal with it pretty well, but personally that's a whole nother ball-game for me – I really have a problem with it personally – when someone yells at me, even if it's totally unjust, rather than argue back or yell back, I cry which isn't very helpful in resolving the conflict, but I just, I get so upset I ...

Speaker 7

Well conflict – I'd rather not talk about it, that's basically how I deal with conflict. I'm I'm very uncomfortable with conflict quite honestly and – personally and professionally – and I'll do just about anything to avoid it. I like to be an easy-going laid-back kind of person and it really takes a lot for me to confront someone on something even if they've treated me badly – it's actually an area that I'd like to get better at, but erm I have a boyfriend who is, loves conflict so we actually make a great pair because ...

## 13.2

M1 What do you think you're doing?

M2 I was following you. I wasn't that, I wasn't that far behind – you stalled ...

M1 You, yeah, you wait till I move off, right? The lights turned green. You are behind me and you wait till I've moved off.

M2 Yeah, all right, all right.

M1 Look at this.

M2 I know, well look at my headlight mate.

M1 Well look at my rear lig... They're not even working.

M2 All right. We're not going to get anywhere by shouting, are we? (I've got to go) We're not going to get anywhere by shouting.

M1 I've got to go and pick my kids up and it's getting dark.

M2 All right. You gonna get, all right look I've got a mobile phone if you wanna use it. It's fine, you can call, you can tell em you're gonna be late.

M1 I don't believe this.

M2 Look there's no point getting upset. Look – you've lost a bit out the back. I've lost me headlight. It's fine. It's not serious. It's absolutely not serious. If you've got your insurance ...

M1 It's your fault mate.

M2 I don't ...

W Excuse me.

M2 I don't think it's right to start blaming people.

- M1 It is.  
 M2 I mean this is, this is it's easily remediable.  
 W Look, excuse me, but you're really causing quite a tailback, back here.  
 M1 What's it got to do with you?

### 13.3

#### Speaker 1

Mess, I think is the biggest cause of arguments in our house, erm, who made it, whose turn is it to clear it up, who makes more mess, who clears up more mess, erm, can't think we argue about anything else really, just general tidiness, organization and mess.

#### Speaker 2

Me and my family have argued about very few things really. Erm, I mean, I suppose the only things I can remember would be playing Scrabble and arguing over whether a word was actually a word, but that's always sorted out by getting the dictionary, and occasionally what to watch on TV, but that's pretty much it really.

#### Speaker 3

Erm – my family and I have argued a lot about food, erm. My mother likes meat and my sister's a vegetarian so often we have to cook more than one meal – causes a lot of problems.

#### Speaker 4

We tend to argue about really silly things, I think. It's very often something and nothing and the argument is is basically simply because somebody feels in a bad mood and just needs to have the release of possibly picking a fight of some kind, so erm we can argue about anything and everything. It really is impossible to say whether there is anything specific that we we argue about.

#### Speaker 5

My family always argue about holidays. My mum always wants to go abroad, but my dad doesn't like to fly, so he always wants to stay in the country. My brother and sister like a seaside-type holiday, but my mum likes to do sightseeing and I always argue, because I never get an opinion.

### 14.1

I think one of the most common problems people have is that they simply just try to do too much. They have too many tasks on the go at once. Rather than concentrate on one task at a time. So at the start of the day they might have several things on their 'to do' list but they'll try and do a bit of everything all in one go. So they'll try and be writing a report and answering the phone and talking to people at the same time. Secondly I think we tend to take on too much in the first place because we are not very good at saying no to other people. Particularly it is hard to say no if it's our boss or other managers asking us to do a task and that doesn't help because we're too quick to give their task priority over our own. Thirdly I think interruptions are a big time management problem for people. There's two types of interruptions, firstly, interruptions caused by other people either dropping in for a chat or dropping in to get some information, or ringing you up to see if you've got their e-mail. And the second type of interruption is the interruptions that we cause ourselves, so procrastination, which is the art of putting off till tomorrow the things that we should be doing today. And we are our own worst enemy because we tend to put off particularly large or difficult tasks and instead we do easy short tasks to avoid doing the long ones.

### 14.2

*What would be your top tips for improving time management?*

Well I think leading on from what I was just saying about using your time well, is first of all to be really clear about what it is you want to achieve. Not only at work but in your home life as well. And then focus your time and effort on those things. The principle being that if you don't know what you want to achieve, it's much more easy to get side-tracked. Secondly I think, be realistic about how long things really take. When we're planning tasks I think we assume that they'll only take an hour or two hours, when in reality, once you have been interrupted several times they might actually take three or four hours. And then, once you have decided how long tasks really will take, put them in your diary, and I think people could use their diaries more effectively to make appointments with their tasks not just appointments with other people. And my last tip I think, is to break down big tasks into manageable chunks. It makes it much more easy to get started if you if you break it down into short steps and then start with an easy one to get the ball rolling.

### 14.3

- T I'm just worried that I'll get stuck in some sort of boring job or that I won't get a job and I won't have enough money and that I'll have to pay off my student debts and it will be impossible and stuff like that. Hopefully something more exciting will happen.  
 K Meaning what?  
 T I'll get a great job, I don't know, maybe, I don't know something in theatre or TV, or something fun but everyone wants to do that.  
 R Everyone's dream.  
 T Totally.  
 K It's everyone's real hope, isn't it? To be able to be paid for something that they really enjoy doing.  
 K Yeah.  
 T A hobby.  
 K Yeah.  
 J I can't work in an office. I mean at the moment my major hopes and fears are that I won't get kicked out of university but beyond that, I could not work in an office. (Yeah)  
 K You might have to.  
 J I have to do something where I stand up.  
 K Where you stand up?  
 J Or move around at least.  
 T You are allowed to move around in an office, you can go to the photocopier, get some tea.  
 J Yeah, (four walls) it is those first sort of couple of years of making tea, isn't it that just seem a bit ...  
 R It's just immediately what you are going to do once you leave university really, what really scares me – the big wide world.  
 K I work in a café – I make coffee all the time.  
 J You make coffee all the time?  
 T We keep on getting leaflets at college or posters and things saying wouldn't you just love a job in the City? – which is not what you want at all.  
 K Well, (It's a lot of money) everyone I know who's started working in the City within a year they absolutely hate it.  
 J But it's the kind of thing that you don't need to really love, I mean it would be amazing to do it for a year. It, it's hard work but it's an awful lot of money.  
 T But once you start having that sort of lifestyle, like a really nice flat and a mobile phone and everything then you want to keep it.  
 R And you probably get sucked into it, don't you?

- K Yeah, you stay there for two or three years.  
 J Everybody says that and maybe it's just very naïve of me not to believe it but why can't you just save?  
 K Because you are so miserable, your work makes you so miserable that you you are desperate to go out.  
 J Because it's the perfect way, yeah but you can go out I mean it's not as if anyone's saying that you can't spend any money. You've got double the amount of money that you'd have in any other job.  
 T I think that if you tell yourself that it's just going to be for a year or two and that you've got better things you want to do.  
 K Yeah.  
 J Everybody says that, though, don't they?  
 T It's dangerous.  
 J And then stays there.  
 R And then you get head-hunted. (Yeah)  
 J Yeah, and that's probably very flattering but it's the perfect way to make a lot of money and then go and be an actor. Do you know what I mean? Because, you know ... (You make it sound so ...)  
 K Yeah, and then I'm going to go and be an actor.  
 J No, but you, but you've sorted out enough money to ...  
 R Fund yourself.  
 J Yeah, to be able to maybe go to drama school or to not have to worry about things.  
 K Yeah. Someone said to me a couple of months ago, 'Oh isn't it so scary you know going out and going into your first real grown-up job in a couple of months' – and I was ... 'Well it's actually more scary that I'm not going into my first adult grown-up job in two months because I don't have a job at all.'  
 J What are you gonna do?  
 R What are you doing at the moment?  
 K Well, I am working at the moment but I'm saving up to go away over the summer. (On holiday) Yeah. Six weeks in China.  
 All Wow!  
 K That's what I am hoping to do.

### 14.4

- A If anything happens to me, I'd like you to take over the business.  
 B I'm sure everything will be OK – it's only a minor operation.
- A The papers accuse you of being tired and emotional after the party, Minister. Is that true?  
 B No, certainly not.
- A The figures clearly show that the economy is doing very well. Incomes are up and inflation is down.  
 B Yes, but everyone knows that figures can prove anything. Our party thinks the government has been involved in creative accounting here.
- A I was sorry to hear about your grandmother. Had she been ill long?  
 B No, only a couple of weeks – she's always been very healthy.
- A You wanted to see me, Mr Birch.  
 B Yes, John. I'm afraid your work has not been satisfactory recently. We're going to have to let you go at the end of the month.

### 15.1

#### Speaker 1

I don't think I'm a particularly competitive person. I suppose like most people I don't like it if I feel something good or worthwhile that I've done hasn't been recognized, but I'm not actually competitive, I'm not particularly bothered about being the best or being number one or getting to the top, being the star and being the boss and all those sorts of things ...



### Speaker 2

I don't think I'm very competitive, although I find lately that in some ways I am, but I never did any sports I never got into the habit of beating other people or being defeated. I always just try to achieve things or be good at what I do on my own and not compete with others.

### Speaker 3

I'm very, very, very competitive – having an older brother definitely is why, erm. We had a pool table – it was my brother's and he could always beat me – he's three years older. I thought 'Right! I'm going to beat him,' and I used to practise on the pool table, for like, three hours a day and I beat him finally – it was brilliant and now I'm quite good at pool actually.

### Speaker 4

I wouldn't say I'm particularly competitive – only at things like games and quizzes where I do like to win, but that's just showing off ...

## 15.2

### Speaker 1

Yeah, I did cheat once – it wasn't an exam exactly – it was a course I was doing – a sort of training course where in preparation for the exam we had to do a timed essay – like a little mock exam and we had one hour to do this timed essay and I wasn't very well prepared for it and I decided that I would get more out of it if, instead of writing an essay that was complete rubbish – because I hadn't particularly studied the topic we were writing about – if I took a little crib sheet in with me and wrote a very good essay – and so that's what I did – I mean it was one of these subjects where there are basically ten major points, so rather than desperately try to remember them in the two minutes before the exam, I just wrote them down on a little piece of paper about the size of cigarette packet and took it in – it wasn't it wasn't sort of (a) sneaky childhood thing – I was probably in my mid-twenties and cheated in a very sort of mature kind of a way and wrote quite a good essay – not surprisingly ...

### Speaker 2

Cheating, erm, have I ever cheated in anything? I think as a very young child I found it very hard to lose at Monopoly and I did cheat once and my family has never forgotten erm – they mistakenly put me in the bank and I must have been about seven and I thought the bank was there to give me money and erm I took it. I think apart from that I'm too cowardly to cheat in an exam I was given a very stern warning at age seven that my exam would go in the bin if I smiled or talked to the person next to me and since then I, I haven't risked it. Sports I don't want to win that badly and competitions I'm probably not competitive enough.

### Speaker 3

I haven't actually cheated in anything that I can remember – the only very very small thing I did was in the first year there used to be about four of us who sat round a table and we had a science test – and (we'd) all sort of copy each other, sort of – that's the only sort of thing I can remember but erm, no I've never tripped anybody up in a sports event or anything – would have liked to, would have broken my ankle or something.

### Speaker 4

I haven't ever cheated in an exam or any other kind of competition and I think the main reason for that is that I haven't really had an opportunity to do that but I probably wouldn't if it came to the crunch.

### Speaker 5

I've never cheated in an examination and never would erm but that I think is to do with the fear of being found out as much as anything else. I occasionally

slightly cheat at sport, I think, and in fact I don't know anybody who doesn't, so when you're playing a game where it's a very close decision where something is 'in' or 'out' – depending on how I'm feeling and whether we're winning or losing – I might say something was 'in' when it was 'out' or vice versa, but not very often – maybe once in every five or six games and it doesn't worry me at all – I think it's part of the game.

## 16.1

### Speaker 1

If I don't go to bed when I'm completely and utterly exhausted like when your head is about to, you know, just drop off regardless of where you are – if I don't go to bed at that time, then I will actually stay awake for an awful lot longer when I actually do go to bed. I have to make sure that I'm completely relaxed, and completely unwound before I actually go to bed, otherwise then, you know I'll just be lying awake for ages. Erm my mind starts to wander and I start thinking about all the things that I haven't done or that I've got to do, so I have to sit in front of the television for an hour or something or two hours and er just make sure that I'm completely exhausted and completely tired and my eyes are closing before going to bed, otherwise I just stay awake for hours. In terms of position, well, I mean, if I'm that tired I, I just go to bed in any position and I'll probably sleep anywhere when I get to that stage – on a bus on a train, you, you name it erm and if I can't get to sleep, well, I dunno I try all sorts of things of, try to think of erm, relaxing thoughts of you know waterfalls and fields ...

### Speaker 2

I don't have a fixed routine of going to bed – I panic if I'm going to get less than about eight hours – I always have done and always will. I sleep always on my left side – I start off always on my left side er but that can switch. And what keeps me awake is usually either hunger or anxiety, so if I can't sleep I'll either eat something or I'll usually e-mail now actually which'll, which is very bad because then I definitely get at least an hour less sleep than I should have, but I'm addicted to it, or I'll read a novel or listen to Radio 4 and yes I can sleep absolutely anywhere, if I'm knackered enough, but er also feel terribly, terribly vulnerable doing that and get off at wrong stops and drool and stuff so try not to but er if I can't sleep I can panic because I do have a thing about getting enough hours – and it'll affect me the whole next day – so it's a psychological thing probably more than a physical.

### Speaker 3

To be honest, being an English student sleep isn't really much of a problem for me – I spend a lot of time sleeping. Erm I often lie in till about 2 o'clock in the afternoon when I'm supposed to be writing an essay or making notes or something and then just end up working really late – so get into sort of bad patterns anyway. If ever I can't sleep – which as I say isn't really often the case, I often listen to music to try to get to sleep or I'll just sit up and read a book if, basically if I can't sleep, then I don't try.

### Speaker 4

I tend to drink quite a lot of coffee, so sleeping is often quite difficult, and it drives me mad. If I can't sleep I tend to get up and read or watch TV. Some nights I just don't go to sleep at all, which is very bizarre and then just continue the next day as if I have been to sleep, cos once it gets light I then can't get back to sleep – like I went to a ball the other day and we didn't go to sleep all night and then by nine o'clock the next morning as far as I was concerned it was the next day so I just carried on which is quite bizarre.

## 16.2

So, once rough sketches of the character have been made and it's been decided how the character will move, the modelling process begins.

First of all a detailed drawing is made showing the model's armature or skeleton.

Then the armature is made using twisted wire or ball and socket joints.

This enables a basic clay model to be created and this in turn becomes the finished character.

Next the storyboard is filmed and the voices are added, allowing the director to check that the scenes, and the movie as a whole, work. This stage is followed by a very simple animation known as a 'blocking rehearsal' where the director checks characters' movements and how they look on set.

Once the voices of the characters have been recorded the animators are able to match the shape of the mouth to the dialogue. The mouth forms different shapes depending on what sound is coming from the character. This process is called lip-synch.

Then finally there's the actual filming of the movie. This is a painstaking process. The final action may be fast and furious but *Chicken Run* took four years to make. Every aspect of the character has to be carefully adjusted for each frame, 1,400 times to produce one minute of film time. This means that actions like the blinking of an eye can take hours to film.

## 16.3

OK, here are the answers to the quiz. Give yourself a point for each correct answer.

A. How many more speakers of American English than British English are there?

The answer is C – there are actually four times as many speakers of American English.

B. The most noticeable difference between British and American English is in fact B – pronunciation. There are relatively few differences in spelling and vocabulary.

C. The statement 'Where words are spelt differently in British and American English, the American spelling is usually shorter', is true.

D. The statement 'There are no differences in grammar between British and American English', is false. But there are only a few, for example in American English it is possible to use the time adverbs *already* and *yet* with the Simple past.

E. This statement is false. Pairs of words with different spellings in British and American English are usually pronounced in the same way.

And finally F. It is true that most British people understand American English without any problem. This is probably because British people are used to seeing lots of American films and TV programmes.

## 17.1

### Extract 1

Well it's a long process, but I think it starts always with the place, the location. The actual piece came about from a conversation that I had with councillor Pat Murphy who had been a miner himself – he was Irish – and er he said 'What we need Mr Gormley is is one of your angels,' and I said 'Well if you're serious about this, Pat, it's going to have to be 65 foot tall,' and that was the beginning of the whole thing.

### Extract 2

I had told the people that I wasn't interested in making motorway art erm rather snobbishly – but, as it turned,

out this relationship **between** this mound and the road got me very intrigued. There is always cars on it and we know that 90,000 motorists pass that point a day.

#### Extract 3

You would expect a work of that scale to perhaps express some heroic ideal or anyway monumental certainty and it doesn't – I think it expresses as much anxiety as it does succour.

#### Extract 4

Not at all. Couldn't matter less. I mean I think these are the, these are the thoughts and feelings that I had in the process of making it, having made it or looking at it as a work amongst my other works erm, but for the average person I wouldn't even imagine they would begin to think in these terms, so that you know an ex-ship builder or an ex-miner or a housewife or the train driver or the schoolboy that passes every day – each of them will have their own particular relationship **with** this with this work.

### 17.2

What I'm more interested in is tripping people up you know on their way to the supermarket because I think that part of the problem with our culture at the moment is that we deal in a culture of you know snacking basically, er of highly-articulated highly-hyped, almost predigested experience. I hope the Angel makes you aware of the time of the day, of the shape of the landscape, your speed, erm, also, even though people wouldn't recognize that perhaps as part of their response to a work. The only value of art, I think, is as an instrument of reflexivity to make us feel more alive – there's no intrinsic value to art.

### 17.3

W1 But, you know, it's a question of if you ask, are there more famous men in the arts than women – famous in the sense that we probably know about more men than women in the arts, do you know what I'm saying?

M Well as far as classical painters, you know, you certainly don't think of women.

W1 (That's true,) but does that mean they didn't exist?

W2 Good point ...

M They may have been edited, who knows?

W2 ... or not had, you know, the kind of exposure that a male painter had.

M Well, look at authors like Georges Sand – women traditionally for a good number of years had to put a male pseudonym on their books (Right, exactly, yes) or they were not going to sell.

W2 Smart women who did that, boy.

M Yeah, also women were not historically given the educational advantages that men were – women were, you know, to grow up and marry off and men were sent to the universities where they were exposed to art. (Right)

W Do you think it's changing, now? Do you think more women are getting positions of prominence in the arts?

M Not in the business of art.

W2 Yeah, I mean what do you mean – in what field of art are you talking about?

W1 Well all different fields – let's talk about the media – what do you think about like film and TV? Do you think more and more women are ...

W2 I think more and more although I heard a statistic in this documentary that, I think last year, out of the 200 or so sort of feature films, you know big feature films not independent films that were made, maybe 20 of them were directed by women.

W1 Wow!

### 17.4

J It's funny, though. If you look at say, composers, directors, theatre directors, film directors, how many of those could you name who are women?

K You mean the people who are in charge?

J Yeah. How many female composers? There are, I would say there are less female ...

R (I can) Think of a few directors, a few producers.

J There are very few female, well-known female theatre directors or film directors.

R Oh yeah, comparatively.

J Comparatively.

R Of course you're right.

J Which is bizarre, because that is nothing that need be dominated by men, (No) but it just is. And I mean, even I feel that ...

R But that's you ... There's a parallel there with sort of I don't know, sort of business as well, do you know what I mean?

J Except that busi...

R Like the director is sort of the head of the theatre business in a sense, or the director and the producer.

J But that's become quite controversial and there are therefore a lot more women who have risen to the top because a few years ago there were a lot of people who made a lot of fuss about women being on average being paid less, and a lot of women did go to the top of businesses. But going back to art, er musicians, what about musicians? How many famous female musicians do you know?

T There are just thousands. Do you mean ...?

J Of female?

T Umm.

J Female famous musicians?

R That can play instruments or singers?

K Classical musicians?

J Classical musicians ...

K Well it's interesting, isn't it because ...

J ... or jazz musicians.

K Well I don't know I think classical music is always perhaps, well not always but is rather more balanced. It's just no one is that high profile. I mean I could, you could name classical musicians, you could name Vanessa Mae, you could name Jacqueline Du Pré, you could name, you know, there are quite a lot of people.

### 18.1

P So what did you think about that Castaway 2000 documentary – have you seen anything of it?

R Yeah – it was scary.

K I think it's awful.

J Yeah, I couldn't do that.

K No way!

J Never! Just to be thrown on to an island in the cold north of Scotland with a whole group of people that you don't know.

K Awful people, though, awful people!

P Is it the idea of being filmed? Is that the problem? Or, or just the experience?

J It's the fact that you can't choose who you're who you're spending time with – I think that's what I would find difficult.

K Then it's too late because you're stuck there – and there's no going back – and it's such a risk.

### 18.2

R I did two years of agriculture at my school.

K Did you?

R Because the choice was agriculture or Latin.

K Wow!

R And my father said in his very practical Dutch way 'You'll never learn ..., need to learn Latin – why learn Latin – learn about sheep.'

J So can you, do you know about farming? – I mean would you know how ...

R I did then.

K But I'm sure that must still be there.

R Yeah, I'm sure it's all there, yeah.

K I think we need a therapist as well – a group therapist. (Yes)

R And do you think that you could bring that to the group?

K That would be a laugh, I'd love to try that, yes absolutely.

R I think you'd need one.

K I think definitely – definitely something.

R So we've got farming, we've got therapy covered.

J I'm very good at DIY.

P Yeah, me too.

K/R Well, that's fantastic! / Great!

R So we don't eat anything, though at this stage.

J Eat?

R Mmm. (Can) anyone cook?

K Oh yeah, yeah, cooking – I'm sure we can all cook, can't we, I can cook, (Yeah) yeah. Grow things, I mean grow vegetables and – (Yeah) we could do that.

P Did they ... Did they have to do that? Grow their own food?

K I think so, I'm sure.

R/J I don't know.

K I'm sure they did.

### 18.3

R So, if we're on the island – we're all faced with having to deal with new people and we all are faced with the fact that we're going to be with these people for the next, I don't know, six months, where do you start? I mean how do you, how do you put everyone into their, into their sort of hierarchal positions, and, and does it happen by itself or do you think it ...?

K I don't like the sound of hierarchical – I think that would be one of the things you'd want to try and avoid, don't you think? To try and find some sort of er some sort of society that isn't built on hierarchy – that's built on skill maybe.

R Yeah – I suppose that's, that's an ideal, but maybe things would just happen.

P I think they would. I think the idea would be to perhaps all sit down, have a meeting and I suppose talk about what skills you have and try and share out certain responsibilities based on that.

J Yes.

K And there are natural leaders and natural followers which would inevitably happen – and some people might not like that, they might not like being a follower or ...

J ... or being led by somebody that they don't particularly like.

K Absolutely and how many leaders do you have? And ... that could be very difficult.

R But what if you were in a situation where there were, you know, six people – three people considered themselves or felt that they were natural leaders, I mean, there's immediately a conflict there with the three of them and three people underneath not really knowing what to do, I mean – in some ways it's almost better to say 'OK – you're our spokesman or spokeswoman'.

P What elect somebody?

R Yeah ...



# Writing guidelines

## Personal profiles

Units 1, 18

Personal profiles are written for a variety of purposes. They could be

- an informal description of someone in a letter to a friend
- a formal character reference in support of someone's application for a job or an education course
- a biography or an obituary
- a profile of yourself, for example as part of a letter of application.

### Analysis

Read the extracts from four profiles and answer these questions about each one.

- 1 Where do you think it comes from? (Where might you read it?)
- 2 Why was it written?
- 3 Who do you think wrote it?
- 4 Who might read it?

**A** She is a highly-motivated student who participates in class discussions and regularly produces written homework of an excellent standard.

Although she is rather quiet and reserved, her spoken English is fluent and colloquial. This enables her to communicate effectively in a range of situations. She has worked hard on her pronunciation and the slight accent which remains does not interfere with her ability to communicate. She has a wide vocabulary and makes few errors.

She is an excellent student in every way and I can recommend her for the course at your college.

**B** *I've never met anyone like him before. He's nothing special to look at – tall and slim with short dark hair – but he's got such a lovely personality. He's just so kind and he makes me laugh. I can't believe I've only known him since last week.*

*We actually met at the station last Friday morning. The train was late as usual and this guy asked me if I had the time. We got talking and spent the whole train journey telling each other our life stories. It was amazing.*

**C** **PERSONAL PROFILE**

Reliable, enthusiastic, committed, with a wide range of skills. I am conscientious and can work to deadlines. I work well as part of a team and am keen to learn from others.

**D**

TURNEY was a professional musician all his working life. His polished musicianship ensured that he was rarely out of work, but it was not until his forties, when he had moved permanently to New York, that his name became known to the wider jazz public.

Norris William Turney was born at Wilmington, Ohio, on September 8 1921. He showed early promise in music and longed to learn an instrument. 'Back in those days, no black person ever had music lessons in high school. There were good athletes, football and basketball players, but no musicians.'

His father bought him a second-hand saxophone ...

*Electronic Telegraph*

### Useful language

Read the extracts again, and underline or make a note of any words or phrases you may find useful in your own writing. Look particularly for descriptive words and phrases.

### Checklist

Ask yourself these questions when you are planning a profile.

- 1 What is the appropriate balance of fact and opinion? Are your feelings and opinions about the person relevant?
- 2 How much detail is necessary? Is it important to include detailed facts or are approximations acceptable? (Could you use 'vague language'?)
- 3 How important are these aspects of the person?
  - their physical appearance
  - their character and behaviour
  - their background and experience.
- 4 Is it important to mention your own relationship with the person? What information should you include?
  - How long have you known the person?
  - What is the nature of your relationship – intimate? personal? professional?
  - Has this person had an influence on you (or vice versa)?
- 5 What style is appropriate?
  - What is the context of the profile?
  - Who is it for?
  - Is there a standard format for the kind of profile you are writing?
  - Are you writing as a friend, a colleague, a teacher, an employer?
  - Who is going to read the profile?

Generally speaking, the more public the profile, the more formal the style should be.

Stories and narratives include not only fictional writing – novels, short stories, etc. – but accounts of events that actually happened. They could, for example, be part of a letter or an e-mail.

### Analysis

Read the extracts from three different narratives and answer these questions.

- 1 Which extract(s) is/are probably fictional? What evidence is there for this?
- 2 Where do you think the other extract(s) is/are from?
- 3 Which extract includes descriptions of people and locations? What effect do these descriptions have?
- 4 How does the writer of extract B convey his excitement?

A

IT WAS JUNE 1976. My wife and I were staying in Rosas on Spain's Costa Brava. Driving along a coast road we passed a black Cadillac with black windows. Was it the local Mafia, I joked to our English friend, who lived locally. No, it was Salvador Dali's chauffeur-driven car – 'He lives a few miles from here in Port Lligat.'

Next morning, of course, we set off for the fishing village of Port Lligat. The Dalis' villa, screened by a high wall, was dominated by four enormous shapes on the rooftop: two white eggs and two metallic-grey human heads, both bald. Suddenly two bodyguard types came out of the house. Then the great surrealist himself emerged wearing a wide-brimmed straw sunhat, pale blue bathrobe and sandals ...

B

*You probably won't believe this, but I jumped out of a perfectly operational plane at 12,000ft above Lake Taupo!!! The view was fantastic. Mountains all around and the lake right below us. We were in freefall for about 45 secs and going at 200 kmph. Then the chute opened up and we had a nice journey down to the ground. I even landed on my feet. The worst bit was leaving the plane. I have to admit that I closed my eyes and just let the instructor jump. I opened them once we were out though, and it was absolutely fantastic.*

C

There was no point in writing letters; he was too busy to answer them, except by occasional postcards that arrived without stamps.

'Surely it's nicer to talk to each other properly?' he said, and made sure she had extra pocket money to pay for the calls.

'It's not talking properly,' she protested. 'It's just noises that sound like us.'

During the first weeks at school she had rung her father every evening, weeping into the receiver and begging to be fetched home again. Now the telephone was ringing in Richmond instead of Balham. He did not answer the summons instantly, as her mother would have done ...

### Useful language

Read the extracts again, then underline or make a note of words or phrases you may be able to use in your own writing. Look particularly for language used to show how events are sequenced or structured.

### Checklist

Ask yourself these questions when you are planning a story or narrative.

- 1 Who will read your story? What will your reader(s) find interesting?
- 2 What are the central event(s) you want to describe?
- 3 Who are the people or characters involved? How much do readers need to know about their personalities, behaviour, and background?
- 4 How important is background information? Should you include the time and place when the action takes place? If you are writing a detective story, for example, a detailed description of the location may be essential.
- 5 How will you structure your narrative?
  - How could you lead up to and follow on from the central event(s)? How could you start and finish the story effectively?
  - How could you link the events in an interesting way?
- 6 What style is appropriate?
  - If the story is fictional, are you going to write in the third person or could the first person make the story more immediate?
  - Can you use direct speech, rather than reported speech, to bring your story alive?



## Analysis

Read these examples of four different kinds of letter and answer these questions.

- 1 Why was each letter written?
- 2 Who do you think wrote each letter? Who was it written to?
- 3 Which is the most formal letter and which is the least formal?
- 4 Answer the questions after each letter.

A

Hi Matt,

We spoke on the phone a couple of days ago, so I haven't really got much news, but your friend Tina rang me last night to ask if there was anything I wanted her to take to give you when she went to see you in Australia next week - very kind of her. We've arranged to meet outside the Playhouse today. I said she could recognize me by my yellow gloves. 'Cool,' she said.

Did I tell you we were thinking of moving again? We haven't actually seen anything we fancy yet but we're looking. There are loads of fantastic big houses, but they all cost a fortune. Val quite likes the idea of getting out of town, not too far, just a place we can park the car and have a bit of peace and quiet.

Better stop now. Becky's just rung to say her car's broken down. I've said I'll go and help her out.

- What do you think is the relationship between the writer of this letter and Matt, Tina, Val and Becky?
- What ending would you use for a letter of this kind?

B

Dear Sir,

We are writing to comment on our stay in your hotel last weekend.

My wife and I decided to have dinner in the restaurant on the Friday evening. Although the food and service were satisfactory, the music coming from the karaoke bar made normal conversation quite impossible. There was apparently no way of keeping this noise out. What was worse, there was no quiet area away from the restaurant where we could spend the rest of the evening.

Breakfast the following morning looked very appealing, but the food was almost cold; the bacon was so overcooked that it was almost impossible to eat. We had to wait for nearly twenty minutes for our coffee and toast.

In addition to this, there were problems in our bedroom. It was impossible to close one of the windows, which made the room cold and noisy. Also, it was very difficult to control the temperature of the water in the shower.

We will be very interested to hear your response to our comments.

- What are the purposes of the first and last paragraphs of this letter?
- What ending would you use for a letter of this kind?

Who is going to read the profile?

Generally speaking, the more public the profile, the more formal the style should be.

## Analysis

Read the beginnings of four articles A, B, C, and D, and answer these questions.

- 1 What is the subject matter of each article? What kind of reader is it aimed at?
- 2 Which subject do **you** know most about already? Which is the most relevant to you?

A

## Is this paradise or a hell of a challenge?

**WITH** Cambridgeshire woman Joleene Drage appearing on our television screens trying to survive the jungles of Peru, reporter JO KOWALSKI takes a look at why we suddenly seem to be so keen to get close to Mother Nature.

I am definitely a four-star hotel kind of girl who cannot do without the latest conveniences and luxuries of modern living.

Having been forced to camp out on the side of a Welsh mountainside as part of a team-building exercise at school, I have come face-to-face with the elements and hated it.

But if the recent glut of television survival programmes is anything to go by, there is a growing appetite among people to pit their wits against the wilds.

*Cambridge News*

B

## Are we really about to die?

by David Rowan

If you've read this far, the huge tidal wave that will flatten Britain has, mercifully, spared us for another day. But don't relax too much: according to headlines yesterday, the 'mega-tsunami' due to hit us from the Canary Islands will get us sooner or later, destroying everything in its 500 mph path. According to scientists at University College London, there's no question that the tidal wave will wreak devastation – it's simply a matter of when.

*London Evening Standard online © Associated Newspapers Ltd*

C

## Fishing around for Mr Right

I HAVE never been a Brad Pitt, Tom Cruise or Pierce Brosnan type of girl. Don't ask me why, but pretty boys just don't do it for me.

On the other hand I've always found the French actor Gerard Depardieu thrillingly attractive. Yes, that's right, the big fat guy who looks like he's been beaten about the head with a bag of baguettes.

*The Sunday Mail, online © 2001 Queensland Newspapers*

- 3 Which article, A, B, or C, has the most effective title? What makes it effective?
- 4 How does the writer of each article try to capture and keep the reader's attention?
- 5 Extract E is the last paragraph of one of the beginnings A–D. Which? What makes this an effective ending?

D

Sooner or later you're going to encounter a problem with your iMac. It could be a system freeze, a crash or other unexpected behaviour that makes you think: 'Uh-oh, trouble.' This isn't unusual and it certainly isn't something to panic about. It's probably not your fault, and it's most likely that it will be fixable.

*Your iMac Magazine*

E

'These global geophysical events are real,' he says. 'They're going to happen, and are not necessarily a long way in the future. Maybe a thousand years away – or maybe tomorrow.'

'Though,' he admits, 'I don't lie awake thinking about it.'

## Useful language

Read the extracts again and underline or make a note of any words, phrases, or techniques you think you may find useful in your own writing. Look particularly for ways the writers keep your attention as a reader.

## Checklist

Think about these points when you are planning an article.

- 1 Who are the readers? What will interest them?
- 2 What title can you use to attract the reader's attention? Could you use sub-headings to help readers see at a glance what topics are covered in the article? Could you use an introductory paragraph to summarize the article?
- 3 Think about using one of these ways of starting your article:
  - an unusual or surprising fact
  - a provocative statement: the writer's opinion
  - a question to involve the reader in the topic.
- 4 Bring the article to a definite conclusion. You could:
  - summarize the main points of the article
  - give a final personal opinion on the topic
  - leave the reader with something to think about.
- 5 The content, tone, and style of writing should suit the likely readers of the article.
  - How much are readers likely to know about the topic?
  - Are opinions as well as facts appropriate in the article?
  - What are the appropriate style and tone for the topic and the readers: formal or informal? serious or humorous?



## Analysis

- Read the three reviews below and answer these questions.
  - Which review contains the most factual information?
  - Which expresses strong personal opinions?
  - Which do you think is the most balanced?
  - Which review is the most formal? How could you describe the style of review A?
- If you have actually heard the CD, seen the film or read the book, do you agree with the reviewer's opinions? Would you take any notice of reviews like these?

## A

**Kid A (CD) Radiohead**

KKKKK

Well, what can I say? Just when I was beginning to get bored of all that guitar band release-the-same-thing-over-and-over-again nonsense, *Radiohead* come along with something completely new and magnificent. I firmly believe that this is one of the best albums ever released, so if you haven't bought it yet, then you should. And if you have bought it but don't like it, then listen to it again. I can't work out exactly what about the album makes it so good; my favourite track changes on every listen. The only bad thing about it is that it's not long enough! I love the variations in time signature, and the overlapping rhythms. If you liked the mini-album '*Airbag/How am I Driving*' then you'll love '*Kid A*'. I just can't wait for their next album.

Tom Price

## B

**Titanic** (James Cameron, 1997, US)

Leonardo diCaprio, Kate Winslet

195 mins

Despite the enormous cost of making this film – \$200m – *Titanic* is a disappointment. The main problems are the characterization and the structure. Too much time is spent on the romance between the upper-class Rose (Kate Winslet) and the poor artist Jack (Leonardo diCaprio). What the audience really wants to see is the collision between the world's greatest ship and the iceberg. Having said that, once the ship starts to break up and sink the special effects are incredible and certainly kept me on the edge of my seat. Unlike the ship, this film will not sink – it will go on making millions at the cinema and on video. Go and see it – if only to try to work out how they spent that \$200m.

## C

**Harry Potter and the Chamber of Secrets**, J.K. Rowling,  
Bloomsbury (Ages 9 to Adult)

J. K. Rowling's sequel to *Harry Potter and the Philosopher's Stone* carries on where the original left off. Harry is returning to Hogwarts School of Witchcraft and Wizardry after the summer holidays and, right from the start, things are not straightforward.

Unable to board the Hogwarts Express, Harry and his friends break all the rules and make their way to the school in a magical flying car. From this point on, incredible events happen to Harry and his friends – Harry hears evil voices and someone, or something, is attacking the pupils. Can Harry get to the bottom of the mystery before it's too late?

As with its predecessor, *Harry Potter and the Chamber of Secrets* is a highly readable and imaginative adventure story with real, fallible characters, plenty of humour and, of course, loads of magic and spells. There is no need to have read *Harry Potter and the Philosopher's Stone* to enjoy this book. However, if you have read it, this is the book you have been waiting for.

Philippa Reece

## Useful language

Read the reviews again, then underline or make a note of any words or phrases you think you may find useful in your own writing. Look particularly for language which expresses positive and negative opinions.

## Checklist

Think about these points when you are planning a review.

- Who will read your review? What style is appropriate for your readers?
- Is your main purpose to provide factual information or to express personal opinions? Or do you want to combine these two purposes?
- Which of these factual details do you need to include?
  - the title of the book, film, CD, concert, etc.
  - the type of book, film, CD, etc, for example, love story, thriller, Rock 'n' Roll
  - the intended audience, for example adults, teenagers
  - the author, director, main actors, singer, group, etc.
  - the publisher, cinema, channel, label, venue, etc.
  - the price.
- Will you give a summary first, or will you simply give your opinions? When you give your opinions, support them with clear examples.

To make your review balanced, you could include *good points* (What I liked) and *bad points* (What I disliked).

- Make your recommendation clear in the final sentence or paragraph.

# Interaction and check

## Unit 3 Stage 2 p.23

Student A

- 1 You are a time traveller who has just returned to the present after a visit to the future. You have agreed to give an interview about your experience to a journalist.
- 2 Prepare for the interview.

Note down some details of your journey to the future. You know that many people will not believe your story, so try to think of evidence that will convince the interviewer that your story is true.

Here are some of the subjects the journalist may ask about

- a the time and place you travelled to
- b your method of travelling
- c the length of your stay and what happened to you
- d the people you met and what they were like.

## Unit 3 Stage 3 p.25

Student A

You are passionate about wildlife conservation.

An isolated wooded area on the island is the nesting place for a small colony of birds which are native to the island. Without active support and protection this type of bird will become extinct within five years. There is strong international support for this project and the possibility of financial aid from other countries.

## Unit 3 Exploring words p.26

More information

- The farmer had frequently been burgled in the past. He kept three large dogs in a nearby cottage and had built lookout posts around his property. He kept a loaded shot gun in his house. (He had no licence for this gun.)
- At no time did the farmer warn the intruders or give them a chance to surrender.
- The boy who was killed was a serial offender. He had previously been in court many times for crimes that included theft, offences against property, and public disorder.
- The law states that every citizen has the right to use reasonable force to prevent crime.
- The farmer received massive support from local people who had been complaining for some time about the lack of effective policing in remote rural areas.

## Unit 3 Stage 3 p.25

Student B

You are an expert on the history of the island.

One of the original languages spoken on the island is on the brink of extinction. The language is still spoken by the older people in three villages in a poor area. Without a special education programme, the language will die out within 20 years. There is widespread support among islanders for saving the language, but the younger generation in the two villages prefer to use the dominant language.

## Unit 4 Stage 3 p.32

Student B

### Johnny explains why he is a virus writer

'Why do I write viruses? Why do I spend nights without sleep, fuelled by caffeine, cigarettes and sugar? Why do I buy, borrow and read technical manuals that the average person would classify as boring? Or even consider doing something that can result in the loss of a job or an investigation by the police? Well, here are my philosophical reasons for writing viruses. It allows me to play god in my own little microcosm. I can pretend to be a dark villain, or some sort of cyber-terrorist. Not that I'd seriously pose as one. Oh, and for the record, I'm not antisocial, nor do I wear centimetre-thick glasses.'

How about ethics then? Aesthetically, a virus can be a piece of art. Think of graffiti. You can use it as a means to send some sort of message to the world. Like guns, viruses are fun to play with. In irresponsible hands they can be dangerous.

I will make this clear though – I don't believe that the average person does deserve to lose data. So, I've never written a destructive virus, nor have I ever intentionally spread one.

Those are my thoughts if anyone cares.'

Johnny The Homicidal Maniac

*The Guardian*

### Close up

- 1.3 A *manual* is a handbook, but what does the adjective *manual* mean in phrases like *manual work* or a *manual typewriter*?
- 1.8 A *microcosm* is a small-scale society or situation. What other words start with the prefix *micro-*?
- 1.12 *Ethics* is a singular word which means the study of moral principles. What other singular study words do you know with this ending?



## Unit 3 Exploring words p.26

The farmer was found guilty of murder and sentenced to life imprisonment. On appeal his conviction was reduced to manslaughter.

## Unit 4 Stage 3 p.33

Student A

Read this e-mail from the Head of English at a language school. Imagine it is your school.

To All students  
From Director of the English Department  
Subject Fun

I have recently received a number of complaints about the behaviour of certain students in the Advanced English classes. It seems that a small proportion of you have been enjoying your English lessons. This unrepresentative minority is making it difficult for other, more serious students to concentrate on their lessons.

It has even been suggested that some of the teachers have been making their lessons interesting. Obviously this situation cannot continue.

In the next few days, I will be visiting classes to make sure that there is no unnecessary fun.

## Unit 5 Exploring words p.42

We could not let this death threat affect our judgement, however, and we decided to publish. After the story appeared, the public supported Tim and was very critical of me and my newspaper. Tim lost his job and went to work for his mother's business in another town. He didn't commit suicide.

## Unit 9 Stage 2 p.69

Student A

- 1 Rewrite this story in a more formal style. Incorporate some of the features listed in the Language commentary on p73.

We got to the concert hall about two minutes before they opened the doors. There was a massive queue all down the main street. So, Maria got out of the car and stood in the queue. I went to find somewhere to leave the car.

- 2 Rewrite this continuation of the same story in a more informal, conversational style.

Owing to the fact that we were late, all the seats were occupied and we were obliged to remain standing throughout the performance. But, having come to hear the music, which was brilliant, this did not worry me in the slightest.

## Unit 3 Stage 3 p.25

Student C

You are the owner of an important tourist hotel.

An ancient monument in the island's capital town has been damaged by the weather over the centuries and is now in danger of collapsing. The monument has religious and cultural significance to the islanders and is an important tourist attraction. (Tourists are essential to the economy of the island.) It will not be possible to repair the monument if it collapses.

## Unit 16 Stage 3 p.123

Student A: Interview candidate

- You have applied for a holiday job as a waiter at a local fast food restaurant. You are well qualified for the job and have some experience of this kind of work.
- Soon after the interview has begun, you change your mind about the job. You decide you're no longer interested.
- Do and say whatever is necessary to make sure you do NOT get the job.

## Unit 17 Stage 3 p.130

**Jane Austen (1775–1817)**

English novelist. Famous for *Pride and Prejudice*, *Emma*, *Sense and Sensibility*.

**Charles Dickens (1812–1870)**

English novelist. Famous for *Oliver Twist*, *Great Expectations*, *David Copperfield*, *A Tale of Two Cities*.

**Berthe Morisot (1841–1895)**

French impressionist painter. Famous for her paintings of women in domestic and social settings.

**Wolfgang Amadeus Mozart (1756–1791)**

Austrian composer. Famous for his symphonies and operas.

**Pablo Picasso (1881–1973)**

Spanish painter. Famous for his cubist style and Spanish Civil War painting *Guernica*.

**Clara Schumann (1819–1896)**

German composer. Famous mainly as an international pianist.

Student D

You are a patriotic islander, but have no strong views yet.

This is all you know about the three projects:

Project 1 to save a colony of rare birds from extinction.

Project 2 to teach young people one of the island's minority languages.

Project 3 to repair a monument in the capital that has been damaged by the weather.

## Unit 15

Stage 1 p.110

Student A

Read the news story below. Make a note of key facts so that you can tell your partner the story later.

- What did the person actually do?
- How would you explain their motives?

## Buried alive for five months

Geoff Smith was buried alive for five months in a wooden box in the back garden of a pub. It had been his ambition to get the family name back in the Guinness Book of Records after his mother – who was buried for 101 days in 1968 – lost the record to an American.

Geoff tells his story. 'What they actually did was they lowered the box into the hole, I climbed into it and they put the lid on, screwed it down and covered me in. It didn't bother me when they first buried me because it's what I expected. I had a little television, a CD and radio and a mobile phone. I'd got enough room to turn round in it and do basic exercises. I got a lot of different reactions from people. Some were 100% behind me. Some called me a lunatic. It was a fantastic feeling when they did actually take the lid off. I could see the sky, ... it was an unbelievable feeling.'

Geoff was buried for 147 days, and took the record, only to discover that the Guinness Book of Records had removed the human endurance category for safety reasons.

The Guardian

## Close up

- What is the name for the wooden box that people are buried in when they are dead?
- What is the meaning of *behind* here?
- A *lunatic* is a person. What related noun means the condition a *lunatic* suffers from?

Student B

Read this e-mail from the Head of an English Department.

To All staff and students  
From Director of the English Department  
Subject Spelling / Grammar

I am pleased to tell you that I have just received a letter from the British Government detailing some official changes to the English language. The most important changes will be:

- All verbs will be regular with the exception of *to be*. (So instead of *drink, drank, drunk*, the verb will be *drink, dranked, dranked*.)
- All words will be spelt in the same way as they are pronounced. For example: *enough* will be spelt *innuf*.
- All question tags will be replaced by a single new tag: *innit?*

These changes will come into effect from January 1st.

## Unit 9

Stage 2 p.69

Student B

- Rewrite this formal story in an informal, conversational style.

We arrived at the concert hall approximately two minutes before the doors were opened. There was a long queue of people stretching the length of the main street. So, while Maria got out of the car and joined the queue, I went to find a car park.

- Rewrite this continuation of the same story in a more formal style. Incorporate some of the features listed in the Language commentary on p73.

Because we were late, all the seats in the hall were taken and we had to stand right through the show. It didn't really bother me – I mean, I'd come to hear the music and that was brilliant.

## Unit 16

Stage 3 p.123

Student B: Interviewer

- You are interviewing applicants for a job in your fast food restaurant. You have interviewed several people already, but found no one suitable.
- Soon after the beginning of the interview with A, you decide he/she is the right person for the job.
- Do everything possible to make the interview a success.