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ПРАКТИКА УСТНОЙ И ПИСЬМЕННОЙ РЕЧИ АНГЛИЙСКОГО ЯЗЫКА

Учебно-методический комплекс
для студентов 5 курса специальностей
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Организован по блочно-модульному типу. Каждый модуль включает в себя задания, направленные на развитие навыков устной речи на уровне дискуссии, чтения с элементами анализа, аудирования. Большое внимание уделяется развитию навыков письменной речи в форме эссе и сочинений. Каждый модуль включает тексты для реферирования с русского на английский язык; лексико-грамматические тесты. В приложении имеются образцы тестовых заданий для уровня «proficiency».

Составлен с учетом типовой программы и делает упор на самостоятельную работу студентов.

Предназначен для студентов 5 курса языковых специальностей и направлен на овладение иностранным языком как средством общения на уровне «proficiency».

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ВВЕДЕНИЕ

Целью обучения английскому языку как специальности является овладение иностранным языком как средством общения в различных сферах общественной и профессиональной деятельности в условиях межкультурной коммуникации, как средством социокультурного развития личности и формирования ценностной ориентации через диалог культур родного и иностранного языков. Обучение иностранному языку преследует комплексную реализацию практической, профессиональной, образовательной, развивающей и воспитательной целей.

Практическая цель заключается в формировании у студентов коммуникативных компетенций (лингвистической, дискурсивной, стратегической, социолингвистической, социокультурной и социальной).

В процессе обучения иностранному языку реализуется также **профессиональная цель**, заключающаяся в формировании коммуникативно-методической компетенции.

Образовательная цель обучения иностранному языку состоит, с одной стороны, в лингвистическом образовании обучаемых, с другой – в расширении их общего кругозора.

Развивающая цель обучения иностранному языку заключается в развитии всех сторон личности обучаемых: их мировоззрения, кругозора, мышления, воображения, памяти, чувств и эмоций, потребности в дальнейшем познании, самообразовании и самовоспитании.

Воспитательная цель состоит в формировании системы нравственных и эстетических взглядов, расширении культурного плюрализма, усвоения межкультурных различий, воспитание чувства сопричастности к мировой культуре и истории, социальной ответственности, воспитание собственного достоинства и уважительного отношения к достоинству людей, способности понимать другие точки зрения на социальные и гуманитарные проблемы, умение достигать согласия и сотрудничества в условиях различия взглядов и убеждений.

Методологической основой практического обучения языку являются коммуникативный системно-деятельностный и коммуникативно-когнитивный подходы в преподавании иностранных языков.

Методической основой организации процесса обучения языку является личностно-ориентированный подход, при котором студент выступает центральной фигурой процесса обучения. Этот подход предполагает опти-

мальную комбинацию коммуникативных, исследовательских и традиционных методов обучения; индивидуализацию процесса обучения; использование потенциала «малых групп»; применение методики «обучение посредством преподавания»; активизацию самостоятельной работы студентов; рефлексивный подход к преподаванию.

Отбор и организация языкового и речевого материала для обучения определяется следующими принципами:

- коммуникативной целесообразности;
- информативной ценности;
- функциональности;
- аутентичности;
- профессиональной ориентированности печатных, аудио- и видеоматериалов;
- системности в организации языкового и речевого материала (сферы и предметно-тематическое содержание общения, системно-функциональная организация грамматики и лексики);
- взаимосвязи учебных материалов в обучении различным видам речевой деятельности;
- тематической, языковой и методической преемственностью на всех уровнях обучения.

СОДЕРЖАНИЕ ОБУЧЕНИЯ

Цель курса практики устной и письменной речи английского языка на завершающем этапе обучения – расширение и углубление знаний, навыков и умений студентов, полученных ранее, а также формирование умения типологически и стилистически дифференцированного использования английского языка в профессиональных целях. На завершающем этапе реализуются принципы **преемственности** и **концентричности** в обучении, ключевыми же выступают принципы **профессионализации** и **гуманизации** как самого учебного процесса, так и изучаемых материалов.

Основной задачей завершающего этапа является максимальная интеграция языковых навыков и речевых умений в рамках единого проблемно-тематического комплекса, направленного на активизацию речемыслительной, коммуникативной и профессиональной деятельности студентов на английском языке.

Осуществление этой задачи обеспечивается посредством комплексного использования проблемных учебных материалов и ситуативно-ориентированных видов работы, а также традиционных и нетрадиционных форм контроля.

Курс предполагает совершенствование умений подготовленной, дальнейшее развитие умений спонтанной речи в ситуациях, максимально приближенных к условиям естественной и профессиональной коммуникации. Решению указанной задачи способствует:

- обучение адекватным формам коммуникации в соответствии с экстралингвистической ситуацией на базе нового текстового материала, представляющего познавательную и воспитательную ценность и связанного с профессиональными интересами студентов;

- углубление и расширение культурологического, страноведческого, социального и филологического кругозора студентов за счет использования аутентичных текстов различной жанрово-стилистической принадлежности, содержащих информацию, имеющую профессиональную и общечеловеческую значимость;

- активизация ранее изученных языковых и речевых единиц, а также дальнейшее обогащение, углубление и стилистическая дифференциация словарного запаса студентов за счет работы над синонимическими и антонимическими рядами, фразеологией, политической, экономической и профессиональной терминологией.

ТРЕБОВАНИЯ К ПРАКТИЧЕСКОМУ ВЛАДЕНИЮ ВИДАМИ РЕЧЕВОЙ ДЕЯТЕЛЬНОСТИ

АУДИРОВАНИЕ

К концу завершающего этапа обучения студенты должны адекватно воспринимать оригинальную, в том числе спонтанную, монологическую и диалогическую речь разной жанрово-стилистической, модально-прагматической, коммуникативно-ситуативной и профессиональной принадлежности, в непосредственном общении или записи, включая теле- и радионовости, репортажи, интервью, дискуссии, лекции, беседы, переговоры, рассказы, сказки, отрывки из литературных произведений, а также учебные и художественные фильмы. Студенты должны понимать просторечную, диалектную, эмоциональную и иную стилистически окрашенную речь, извлекая из нее релевантную имплицитную информацию и используя эту информацию в процессе послетекстового речевого синтеза.

ГОВОРЕНИЕ

К концу завершающего этапа у студентов должны быть сформированы коммуникативная, социокультурная и профессиональная компетенции. Студент должен уметь свободно выразить свои мысли на изучаемом языке

в корректных и соответствующих ситуациях общения формах. Характеристики продуктивной речи выпускников на основе тематики всего курса обучения, а также спонтанной речи в ситуациях реальной коммуникации, должны максимально приближаться к характеристикам речи образованного носителя языка, включая такие ее параметры, как языковой диапазон, правильность, стилистическое соответствие, беглость, связность и интерактивность.

ЧТЕНИЕ

К концу завершающего этапа обучения студенты должны:

- адекватно понимать содержание англоязычного литературно-художественного, газетно-публицистического и научного текстов по специальности;
- уметь комментировать газетно-публицистические и научные тексты / их структуру, лексико-грамматические и стилистические особенности;
- на основе лингвистического и содержательного анализа уметь комментировать художественное произведение, определять особенности его формы и содержания (жанр, сюжет, тему, идею, лингвистические особенности, тональность и др.).

ПИСЬМО

К концу обучения студенты должны владеть умениями творческого письма. Студенты должны уметь грамотно писать краткий пересказ, аннотацию, реферат, рецензию, тезисы, доклад, комментарий, эссе (дескриптивные, повествовательные, аргументированные, информационные), логично и аргументированно излагая свою точку зрения и соблюдая стилистические особенности соответствующего жанра.

ПЕРЕВОД

В рамках изученной тематики студенты должны уметь делать последовательный перевод на слух, а также уметь в реферативной форме передавать содержание газетной статьи, написанной на русском / белорусском языке, используя при этом адекватные средства английского языка.

РЕФЕРИРОВАНИЕ ТЕКСТА

Студенты должны, не переводя русскоязычный текст газетной статьи на английский язык, конструировать логическое и последовательное изложение основных положений и идей, высказанных в тексте публицистического

характера, уметь комментировать газетно-публицистические тексты, их структуру, лексико-грамматические и стилистические особенности, адекватно строить умозаключения и выводы по прочитанному тексту на английском языке по тематике курса, проводить содержательный анализ прочитанного.

ЛЕКСИЧЕСКИЙ МАТЕРИАЛ

К концу 5 курса студенты должны усвоить **не менее 5000 лексических единиц** (включая лексические единицы, усвоенные на первом, втором, третьем и четвертом курсах), отобранных в соответствии с ситуативно-тематическими комплексами, включающими предметное содержание общения, ситуации социального контакта, речевые задачи и метаязыковые средства для адекватной реализации коммуникативных намерений в монологической и диалогической речи различных функциональных типов.

ПРЕДМЕТНО-ТЕМАТИЧЕСКОЕ СОДЕРЖАНИЕ ДИСЦИПЛИНЫ

В соответствии с принципом концентричности в усвоении материала часть проблем, предлагаемых для обсуждения, представляет собой развитие и углубление тем, пройденных на предыдущих этапах обучения.

Сфера социально-познавательного и социально-культурного общения.

Духовное развитие общества: роль литературы и искусства в духовной жизни общества, возрождение нации, моральное и физическое здоровье нации.

Сфера профессионально-трудового общения.

Воспитание и формирование личности: роль семьи в воспитании и формировании личности; отношения между людьми; чувства и эмоции; эмоциональное состояние человека и его отношение с окружающим миром.

Сфера социально-личностного общения.

Мужчина и женщина: роль семьи в формировании устойчивых социально-половых ролей в обществе, семья как гармоничная составляющая общественных отношений, социальное, семейное и деловое партнерство, проблемы отношений между партнерами.

Развитие личности: сфера социальных и индивидуальных интересов человека, хобби и профессиональная деятельность; пересечение природного и социального: напряженность жизни человека и социальная значимость природы.

Сфера социально-познавательного и социально-культурного общения.

Средства массовой информации: роль средств массовой информации (газет, журналов, телевидения, Интернета) в жизни личности и общества в целом; цензура и идеалы демократии; СМИ и глобальные проблемы современности: экология, ядерное оружие, международная безопасность.

Проблемы, освещаемые в СМИ: визиты, конференции, переговоры; политика и личность; выборы; торговые отношения; катастрофы и катаклизмы.

Современные европейские языки: язык и его место в жизни личности и общества; акцент, вариант и диалект языка; британский и американский английский; изучение иностранного языка и его значимость для межкультурной коммуникации и межъязыкового диалога.

Потребление и реклама: потребление и проблемы потребительства в современном обществе, рынок товаров и услуг – проблемы, ассоциируемые с наполнением рынка, с несоответствием спроса и предложения; реклама и выбор продукта, социальная и коммерческая значимость рекламы, положительная и отрицательная сторона рекламы.

Современная технология: техника, технология, ноу-хау и технический прогресс; цивилизация и природа: осложнение отношений между природной и социально-технологической сторонами жизни человека; проблема глобализации и технологического ускорения; отношение человека к производимому технологическому оборудованию и к использованию техники в быту. Компьютерные и коммуникационные технологии как передовая отрасль экономики и неотъемлемая часть социально-культурной жизни человека и его технологического самосовершенствования.

В УМК использован опыт отечественных и зарубежных специалистов, работающих в данной области.

ФОРМЫ КОНТРОЛЯ

Данная программа предусматривает текущий контроль в форме письменных и устных тестов по всем видам речевой деятельности, семестровый зачет и курсовой экзамен в письменной и устной форме. После всего курса обучения студенты сдают государственный экзамен по дисциплине «английский язык», проверяющий знания, полученные студентом за весь период обучения по специальности.

СОДЕРЖАНИЕ ЭКЗАМЕНА

Экзамен включает письменную и устную формы тестирования, по результатам которого выставляется общая оценка по практике устной и письменной речи.

Письменное тестирование:	1. Комплексный лексико-грамматический тест. 2. Тест по аудированию. 3. Эссе.
Устный экзамен:	1. Анализ содержания и языка текста, принадлежащего к одному из жанров. 2. Вопрос по теории английского языка. 3. Реферирование русскоязычного газетного текста на английском языке.

СОДЕРЖАНИЕ ГОСУДАРСТВЕННОГО ЭКЗАМЕНА

На государственном экзамене проверяется владение всеми видами речевой деятельности: аудирование, говорение, чтение и письмо.

Владение письменной речью и навыками аудирования проверяется на основе письменных экзаменационных работ – проблемного сочинения по одной из предложенных тем объемом 500 – 600 словоформ, а также теста по аудированию.

Другие виды речевой деятельности выпускника проверяются на устном экзамене, который включает:

1. Чтение и интерпретация иноязычного текста.

Студентам предлагаются цельные по содержанию и структурно законченные тексты широкого тематического и жанрово-стилистического спектра (художественные, публицистические, общенаучные и общепрофессиональные) объемом 2,5 – 3 страницы. Студент должен:

а) представить текст, обозначить его проблематику и резюмировать содержание прочитанного;

б) проанализировав текст с точки зрения смыслового и языкового наполнения, представить собственную интерпретацию прочитанного, опираясь на изученные концепции литературной критики, а также на собственный опыт, социокультурный кругозор и экстралингвистические знания выпускника.

2. Реферирование статьи.

Для реферирования предлагается статья на белорусском / русском языке объемом до 2000 знаков. Студент должен (а) создать вторичный текст на английском языке, стилистически соответствующий исходному; (б) представить вторичный текст в устной форме.

3. Вопрос по теории английского языка.

Студенту предлагается изложить свои знания по одной из проблем теории английского языка, изученной по следующим курсам в соответствии с учебным планом: теоретическая фонетика, теоретическая грамматика, стилистика, лексикология, история английского языка. Студент должен показать владение теоретическими аспектами английского языка и продемонстрировать общую лингвистическую подготовку.

НОРМЫ ОЦЕНКИ

Коммуникативные умения по иностранному языку в объеме, предусмотренном программой, предполагают соответствие критериям для каждого вида речевой деятельности:

СОЧИНЕНИЕ / ЭССЕ

Оценка	Содержание	Словарь и структура предложений
10	Точное соответствие коммуникативной задаче. Абсолютно полное, аргументированное повествование, описание предметов, событий или изложение точки зрения. Логичное и последовательное развитие идеи и сюжета. Полное соответствие жанру и стилю письменного произведения. Уместное и точное употребление разнообразных художественных средств выразительности.	Богатый идиоматический словарь, соответствующий нормам современного языка. Отсутствие орфографических ошибок. Абсолютно правильное и уместное употребление грамматических структур.
9	Соответствие коммуникативной задаче. Полное, аргументированное повествование, описание предметов, событий или изложение точки зрения. Логичное развитие идеи и сюжета. Соответствие жанру и стилю письменного произведения. Уместное употребление разнообразных художественных средств выразительности.	Насыщенный идиоматический словарь, достаточно соответствующий нормам современного языка. Менее одной лексической (в том числе орфографической) или грамматической ошибки на 100 словоформ. Незначительные отклонения в употреблении грамматических структур.
8	Достаточно точное соответствие коммуникативной задаче. В целом полное и убедительное повествование, описание предметов, событий или изложение точки зрения. Некоторые отклонения от логики и последовательности развития идеи и сюжета. Отдельные случаи несоответствия жанру и стилю.	Хороший словарный запас, в основном, употребляемый уместно. Не более одной лексической (в том числе орфографической) или грамматической ошибки на 100 словоформ. Наблюдаются отклонения в употреблении грамматических структур.
7	Соответствие коммуникативной задаче. Наблюдаются отклонения от логики и последовательности развития идеи и сюжета. Ограниченный выбор художественных средств выразительности. Отклонение от норм жанра и стиля.	В целом выбор словарных средств удовлетворительный. Однако словарь ограничен, наблюдаются ошибки в выборе слов. Не более двух лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ. Отдельные случаи в употреблении грамматических структур затрудняют точное понимание смысла.

6	Идея, представленная в коммуникативной задаче в целом отражена, однако не полностью реализована из-за отсутствия убедительных аргументов и ясности изложения точки зрения. Наблюдаются отклонения от логики и последовательности изложения, смешение стилей и несоответствие жанру.	Словарный запас ограничен. Наблюдаются значительные ошибки в выборе слов и их употреблении. Не более трех лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ. Достаточно серьезные нарушения в употреблении грамматических структур.
5	Присутствует попытка реализации коммуникативного намерения, но основные идеи недостаточно полно раскрыты. Отклонения от логики и последовательности изложения затрудняют понимание содержания и точки зрения автора.	Словарный запас и выбор синтаксических структур сильно ограничены. Наблюдается большое количество ошибок в выборе словаря и употреблении грамматических структур. Не более четырех лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ.
4	В работе намечены основные идеи, но они недостаточно полно раскрыты. Выраженные логические разрывы. Слабо прослеживается содержание и точка зрения автора.	Скудный словарный запас. Много случаев неадекватного употребления слов и нарушений грамматических норм. Не более пяти лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ.
3	Представленные в работе идеи не полностью соответствуют коммуникативной задаче. Отсутствует последовательность и логичность изложения.	Неадекватный и скудный словарь. Не более шести лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ.
2	Несоответствие коммуникативной задаче. Объем работы сильно ограничен.	Более шести ошибок на 100 словоформ.
1	Коммуникативная задача не выполнена. Работа полностью, или почти полностью списана с источника информации.	Обилие грамматических и орфографических ошибок.

Письменные тесты по **аудированию, лексике и грамматике** оцениваются по **десятибалльной системе (от 1 до 10)**, согласно которой 10 баллов выставляется при условии правильного выполнения 95 – 100 % работы, а 1 балл соответствует менее 67 % (т. е. 2/3) правильно выполненных заданий.

ГОВОРЕНИЕ

10	Адекватная и полная реализация коммуникативного намерения в рамках широкого диапазона ситуаций. Беглая, хорошо композиционно организованная речь. Правильное и уместное употребление словаря и грамматических структур. Отсутствие выраженного акцента.
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9	Полная реализация коммуникативного намерения. Беглая речь с незначительными композиционными отклонениями и хезитационными паузами. Богатый словарь. Правильное употребление разнообразных грамматических структур. Только незначительные и редкие оговорки и ошибки, не снижающие эффективность речи. Незначительный акцент.
8	Уверенная реализация коммуникативного намерения в ситуациях, предусмотренных учебной программой. Хорошая беглость речи с некоторыми композиционными отклонениями и хезитационными паузами, вызванными затруднением в формулировании содержания речи или в выборе средств его выражения. Наличие некоторого количества оговорок, ошибок словоупотребления или использования грамматических структур, в целом не мешающих достижению коммуникативной цели. Заметный акцент.
7	Достаточно адекватная реализация коммуникативного намерения в ситуациях, предусмотренных учебной программой. Удовлетворительная беглость речи. Некоторые нарушения композиционной структуры текста. Наличие хезитационных пауз. Заметные оговорки и ошибки в употреблении слов и грамматических структур. Нарушение норм произношения, в отдельных случаях затрудняющих понимание.
6	Недостаточно полная реализация коммуникативного намерения. Ограниченный объем высказывания. Довольно частые логические и композиционные разрывы повествования. Недостаточная беглость и наличие значительного числа хезитационных пауз. Часто встречающиеся оговорки и ошибки в употреблении словаря и грамматических структур. Нарушение норм произношения, иногда затрудняющие понимание.
5	Реализация коммуникативного намерения осложнена значительными затруднениями в выборе языковых средств и формулировании содержания речи. Нарушения логики и композиционной организации речи.
4	Неполная реализация коммуникативного намерения. Ограниченный объем высказывания. Большое количество пауз. Много ошибок в употреблении словаря и грамматических структур. Значительные нарушения произносительных норм, затрудняющие понимание речи.
3	Ограниченный словарный запас и недостаточное владение грамматическими структурами затрудняют реализацию коммуникативного намерения. Объем высказывания ограничен. Речь слабо структурно организована. Наличие лексических и грамматических и фонетических ошибок сильно затрудняют понимание речи.
2	Крайне ограниченный словарь и плохое владение грамматическими структурами препятствуют реализации коммуникативного намерения. Объем высказывания ограничивается набором кратких предложений. Нарушена связность речи. Речь осложнена длительными паузами, большим количеством лексических, грамматических и фонетических ошибок.
1	Полная неспособность реализовать коммуникативную задачу. Произнесение бесвязных фраз, изобилие ошибок.

УЧЕБНЫЙ ПЛАН

IX семестр

№ п/п	Тема занятия	Часы
1	Interests and Hobbies. Sport.	14
2	Adventure and Travelling.	18
3	People. Relationships.	24
Итого:		60

X семестр

№ п/п	Тема занятия	Часы
4	Shopping. Consumption and Consumers. Advertising.	18
5	Mass Media and Politics.	16
6	Technology. How things work.	16
Итого:		50

Условные обозначения:

 – задание с использованием аудиозаписи;

 – письменное задание.

Word List for Unit 1

antenatal (<i>adj</i>): ~ care / classes / screening	fallacy (<i>n</i>)
accomplishment (<i>n</i>) (= attainment): a sense of ~	fee (<i>n</i>): membership / club fees
against the clock (<i>idm</i>)	feedback (<i>n</i>) [U]: get ~ from sb, give ~ on sth
alleged (<i>adj</i>) [only before n] (fml)	fiendishly (<i>adv</i>)
amplifier (<i>n</i>)	flab (<i>n</i>) (= fat; soft, loose flesh) (infml, disappr)
answer sb back (<i>v</i>)	flat stomach
awesome (<i>adj</i>) (infml)	flip through sth (<i>phr v</i>)
blind to sth (<i>adj</i>) (= unaware)	grand slam (<i>adj</i>) (= major): a ~ tournament / cup / title / event
bond (with sb) (<i>v, n</i>)	grudge (against sb) (<i>n</i>): bear / have / hold a ~
brat (a spoilt brat) (<i>n</i>)	gruelling (<i>adj</i>)
buckle (under the strain / pressure) (<i>v</i>)	hectic (<i>adj</i>)
butch (<i>adj</i>) (infml)	high-profile (<i>adj</i>)
buzz (<i>n, sing</i>) (infml)	hit / grab / make the headlines (<i>idm</i>)
call sb names (<i>idm</i>)	home game (<i>n</i>)
charisma (<i>n</i>) [U]	icon of ambition
close the book on sth (<i>idm</i>)	impetuous (<i>adj</i>) (= impulsive)
come to terms with oneself (<i>idm</i>)	incorporate sth into sth (<i>v</i>)
condone (<i>v</i>)	-induced (<i>adj</i>) (fml) (= caused)
couch potato (<i>idm</i>)	indulge in sth / indulge yourself (with sth) (<i>v</i>)
coverage of sth (on TV, etc.) (<i>n</i>)	itch for sth / to do sth (<i>v</i>) (infml)
not all it's cracked up to be (<i>idm</i>)	jangle the nerves (<i>v</i>) (= to get on sb's nerves, to jar on sb)
be the best at one's craft	jot down + syn. (<i>v</i>)
curtail (<i>v</i>) (fml)	keep at sth (<i>v</i>)
diabolical (<i>adj</i>)	liable to do sth + syn. (<i>adj</i>)
down with sb/sth (<i>idm</i>) (spoken)	loathe (<i>v</i>) (=abhor)
drag (a real drag) (<i>n</i>)	lose one's nerve (<i>v</i>)
drag oneself (<i>v</i>)	lure (<i>n, v</i>)
edit (<i>v</i>)	maudlin (<i>adj</i>)
the end product (<i>n</i>)	medley (<i>n</i>) (<i>sport</i>)
endearingly (<i>adv</i>)	mind-numbingly (<i>adv</i>) (~ dull / tedious)
endeavour + syn. (<i>v, n</i>)	mislead sb (about sth / into doing sth) (<i>v</i>)
ephemeral (<i>adj</i>) (= short-lived)	
equanimity (<i>n</i>)	
erstwhile (<i>adj</i>)	
exuberant (<i>adj</i>)	
fad (<i>n</i>) (= craze): latest / current / passing ~; a ~ for physical fitness	

nagging (injury / pain / doubt) (*adj*)
 novice (*n*)
 once and for all (*idm*)
 outdoor type (*n*)
 outfit (*n*)
 outlook on life (*n*)
 painstaking + syn. (*adj*)
 pit oneself against sb (to be pitted
 against one another) (*v*)
 play doubles / singles
 under **pressure** (from sb) (*idm*)
 proof-read (*v*)
 pump iron (*idm*) (infml)
 pursue (a hobby, an interest, an activ-
 ity) (*v*)
 pushy (parents) (*adj*)
 put sth across (*v*)
 recondite (*adj*) (fml) (= obscure)
 reinforce (*v*)
 relate to sb (*v*) (= sympathize with sb)
 relay ('relay race / leg) (*n*)
 'replay (*n*), re'play (*v*) (*sport*)
 replicate (*v*)
 retrieve (*v*)
 reward (*v, n*); rewarding (*adj*)
 rippling muscles (*n phrase*)
 ruthless (*adj*)
 sample (*v*)
 come under **scrutiny** (*n*) [U], (fml)
 sedentary (people, lifestyle, job) (*adj*)
 self-deprecating (*adj*)
 self-righteous (*adj*)
 sensation (*n*) (= feeling)
 set a personal / the world record
 sleep in (*v*)
 smugness (*n*)
 stamina + syn. (*n*)
 start off (*phr v*) = begin doing sth
 start sb off (on sth) (*phr v*)
 steer (*v*)
 sprain (*n, v*)
 strain (*n, v*)
 strenuous (*adj*)
 take up (*phr v*)
 tinkle the ivories
 top seed, number one seed (esp. in ten-
 nis) (*n*)
 train for (some sport) (*v*)
 training session (*n*)
 try your hand (at sth) (*idm*)
 tune: to the tune of (*idm*)
 turn (to sth) (*v*)
 unruffled (*adj*)
 a **walk of life** (*idm*) (= background)
 with a **vengeance** (*idm*) (infml)
 (not) stand in one's **way** (*idm*)
 while sth away (time, hours) (*phr v*)
 winding road to the top / fame and
 success
 world-class athlete
 wrong: be in the wrong (*idm*)
 yuppie (*n*)

1

Time to spare?

1.1 IN MY SPARE TIME . . .


TOPIC VOCABULARY



A. Work in pairs. Discuss these questions with your partner:

- What do you think is going on in the photos? What do the people seem to be doing?
- What's your favourite sport? Why do you enjoy playing or watching it?
- Do you have a hobby? If so, why do you enjoy it? If not, why not?

B. 1. Before you listen to the recording, find out what your partner thinks are the attractions (or otherwise) of these hobbies and interests:

2.  You'll hear Ruth, Bill, Sarah, Emma and Jonathan describing their hobbies or interests. As you listen, note down:

a) the name of each person's hobby or interest;

b) the reasons why they enjoy it and find it rewarding.



3. Compare your notes with a partner. Listen to the recording again to settle any points of disagreement, or to fill any gaps in your notes.

4. Discuss which of the activities sounded most and least attractive.

Words and expressions to remember:

to start off

to go (= to disappear)

the end product

a surfboard

to keep at sth

a wetsuit

to cruise the surf

bond (with sb) (v, n)

to fill one's spare time

to drag oneself

at sb's encouragement

butch (adj, infml)

mind-numbingly dull

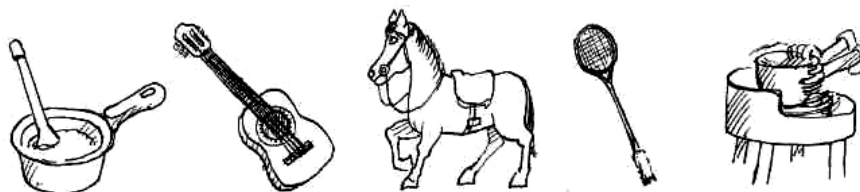
to replicate

Cultural guide: crumble [C, U] – a dessert made from fruit that is covered with a rough mixture of flour, butter and sugar, cooked in the oven and usually served hot: *apple crumble and custard*; Bakewell tart [C, U] – a sweet pie without pastry on the top, filled with jam and a cooked mixture that tastes of almonds; Aussie (also Ozzie) = Australian; scuba (abbr) – self-contained underwater breathing apparatus, a boogie board – a surfboard that is shorter and blunter than the standard board and on which the surfer lies rather than stands = bodyboard; to ding sth (up) – to dent sth.

5. 🎧 Home listening. You'll hear five people describing their hobbies or leisure interests: Karen, Tim, Jacqui, Mike and Ishia.

As you listen, note down what each speaker's hobby or interest is and the reasons why they enjoy it or find it rewarding. Use the words and phrases given below and match them to the person who said it. Then discuss with a partner which of the activities sounded most and least attractive.

- Karen something completely different from your work, loathe, terribly yuppie,
 Tim stand in one's way, a mixed league, more like painting, be quite stress-
 Jacqui ful, get involved in the strategy, wonderful sensation, fun, a smash hit of
 Mike the year, something you enjoy, fingers itch, bright colours, wonderful
 Ishia personalities, doesn't answer you back, a physical act, lyrics.



When you meet someone for the first time (and in the Proficiency Interview), you may well be asked about your hobbies and interests. Saying 'I don't have time for any' is a conversation killer. It may be better to pretend that you *are* interested in a couple of sports or hobbies, adding later that you regret how little time you have to pursue them.

C. 1. Work alone. Evaluate each activity as follows:

- ✓ – beside the sports and pastimes you participate in, are interested in, or watch
- F – beside the ones that other members of your family take an interest in
- ✗ – beside the games and pastimes you dislike or disapprove of
- ? – beside the ones you might take up or get interested in one day

Choose your favourite activity in each category and add any which are missing.

Team sports: soccer American football baseball hockey rugby
 volleyball basketball ice hockey

Individual competitive and non-competitive sports: boxing □ tennis □ motor racing □ badminton □ golf □ squash □ cycling □ sumo □ track and field athletics □ swimming □ cross-country skiing □ downhill skiing □ skating □ aerobics □ windsurfing □ surfing □ sailing □ jogging □ fitness exercises □ water-skiing □

Outdoor activities: birdwatching □ fishing □ hiking □ gardening □ hunting □ walking the dog □

Indoor games: chess □ draughts □ backgammon □ board games: Scrabble, Trivial Pursuit, Monopoly, etc. □ card games: bridge, poker, etc. □

Hobbies: collecting things – stamps, antiques, etc. □ reading books □ drama □ carpentry □ listening to music □ playing a musical instrument □ cinema □ photography □ cooking □ doing crossword puzzles □ sewing □ knitting □ painting □ car maintenance □ do-it-yourself □ dancing □ singing □

Work in groups and compare your lists. Find out the attractions (or otherwise) of the sports, games and hobbies that your partners have marked. Use a dictionary to look up any vocabulary you're unsure of, or ask your teacher.

2. Describe 3 of the activities given above without naming them. Present your description to the rest of the group for them to guess what activity is being described.

1.2 COMPARING AND CONTRASTING

GRAMMAR REVIEW

These **Grammar review** sections will help you to revise the main 'problem areas' of English grammar, giving you a chance to consolidate what you already know and to discover what you still need to learn. The **Advanced grammar** sections will introduce you to more advanced structures. But they are no substitute for a good, comprehensive grammar reference book, to which you should refer for more detail and further examples.

A. Match each sentence on the left with the sentence on the right that has the same meaning or implication.

- | | |
|---|--|
| 1. Water-skiing is <i>less</i> difficult <i>than</i> sailing.
Sailing is <i>as</i> difficult <i>as</i> water-skiing. | Both sports are equally hard.
Sailing is harder than water-skiing. |
| 2. <i>Like</i> you, I wish I could play the piano.
I wish I could play the piano <i>like</i> you. | Neither of us can play the piano.
You can play the piano well, I can't. |
| 3. Your essay was <i>most</i> interesting.
Your essay was <i>the most</i> interesting. | Nobody's essay was better than yours.
It was a very interesting essay. |
| 4. The cliff was <i>too</i> hard for us to climb.
The cliff was <i>very</i> hard for us to climb. | We were able to climb it.
We were unable to climb it. |

5. She is a *much better* pianist than her brother. They both play quite well.
Her brother is a *much worse* pianist than she is. Neither of them plays well.
6. She swims *as well as* she runs. She is equally good at both sports.
She swims *as well as* runs. She takes part in both sports.
7. Bob isn't *as bright as* his father. Bob is less intelligent than his father.
Bob's father is bright, but Bob isn't *that* bright. His father is more intelligent than Bob.
Bob isn't *all that* bright, *like* his father. Neither of them is particularly intelligent.

B. Fill each of the blanks with a suitable word or phrase. Think of TWO different ways of completing each sentence, as in the example:

1. His sister _____ that she can beat everyone in her age group.
a plays tennis so well b is such a brilliant tennis player
2. Track and field athletics _____ jogging.
3. Learning English _____ learning to drive a car.
4. On Saturday night _____ than stay at home studying.
5. She's a very good runner: she can run _____ .
6. Fishing _____ energetic _____ swimming.
7. Collecting antiques is _____ that I can think of.

C. Find the mistakes in these sentences, and correct them.

- It isn't true to say that London is as large than Tokyo.*
- He's no expert on cars: to him a Mercedes and a BMW are like.*
- Her talk was most enjoyable and much more informative as we expected.*
- Don't you think that the more something is difficult, the less it is enjoyable?*
- Less people watched the last Olympics on TV than watched the soccer World Cup.*
- Who is the less popular political leader of the world?*
- My country is quite other than Britain.*
- She's such a faster runner as I can't keep up with her.*

D. Compare and contrast the activities shown here. What are the similarities and difference between them? Look at the example first.



Riding a bike and riding a motorbike both require a good sense of balance. As far as safety is concerned, neither cyclists nor motorcyclists are as safe as people in cars. A new bike costs much less than a motorbike and riding one is good exercise. However, you can go much faster on a motorbike.

1.3 LEARNING A MUSICAL INSTRUMENT

READING & SPEAKING

A. Work in groups and discuss these questions:

• Do you know anyone who plays any of these instruments?

• Which of them would you like to be able to play? Give your reasons.

• What are the rewards of learning a musical instrument?

• Look at the title of the article on the following pages: what do you think it's going to be about? Is it likely to be serious or humorous? Why?



B. 1. Read the article on the following pages and note down your answers to these questions. Find the relevant information in the text.

1. Nine instruments are mentioned: what are they?
2. Three rewards of learning an instrument are mentioned: what are they?
3. Four kinds of pain are mentioned: what are they?
4. What is the difference between the two symptoms of 'Lipchitz's Dilemma'?
5. What reasons does the writer give for advising the reader NOT to take up eight of the nine instruments he mentions?
6. Which of the instruments seems to have the fewest drawbacks?
7. What happened at the end of the imaginary evening out with a drummer?

2. Join a partner. Compare and discuss your answers to the questions.

C. 1. Find these words in the text – the paragraph number is shown with ¶.

¶1 rewarding, accomplishment, while away, grudge; ¶3 unsightly; ¶4 fiendishly, liable; ¶6 maudlin; ¶8 endeavour; ¶12 be misled, nuance; ¶12 contract; ¶13 diverting; ¶14 unruffled equanimity; ¶17 charisma.

2. Match their meanings to these words and phrases, using a dictionary if necessary:

<i>spend time in lazy way</i>	<i>dislike</i>	<i>get the wrong idea</i>	<i>skill</i>	<i>extremely</i>
<i>charm and magnetism</i>	<i>develop</i>	<i>perfect calmness</i>	<i>likely</i>	<i>entertaining</i>
<i>making you feel satisfied</i>	<i>hideous</i>	<i>subtle variation</i>	<i>effort</i>	<i>self-pitying</i>

TINKLING THE IVORIES, JANGLING THE NERVES

EXCEPT perhaps for learning a foreign language and getting your teeth properly sorted out once and for all, there is nothing more rewarding than learning a musical instrument. It provides a sense of accomplishment, a creative outlet and an absorbing pastime to while away the tedious hours between being born and dying. Musical "At Homes" can be a fine way of entertaining friends, especially if you have a bitter grudge against them. Instrumental tuition is widely available publicly, privately and by post. 1

Before choosing an instrument to learn you should ask yourself five questions. How much does it cost? How easy is it to play? How much does it weigh? Will playing it make me a more attractive human being? How much does it hurt? All musical instruments, if played properly, hurt. 2

The least you can expect is low back pain and shoulder strain, and in some cases there may also be bleeding and unsightly swelling. Various relaxation methods, such as meditation and the Alexander Technique, can help. 3

The most popular instrument for beginners is the piano, though I don't know why this should be so. The piano is expensive, it's fiendishly difficult to play, it weighs a ton and it hasn't been sexy since Liszt died. If you sit at the keyboard in the approved position for more than a few minutes, the pain is such that you are liable to break down and betray the secrets of your closest friends. The only good thing you can say about the piano is that it provides you with a bit of extra shelf space around the house. 4

Being difficult to play means that learning the piano could make you vulnerable to a syndrome known as Lipchitz's Dilemma. Lipchitz was an Austrian behavioural psychologist who observed that setting out to acquire a difficult skill leads to one of just two alternative results. 5

Either, because of lack of talent or lack of application, you reach only a low to average level of attainment, which leads to general dissatisfaction and maudlin sessions of wandering aimlessly about the house, gently kicking the furniture and muttering, "I'm hopeless at everything". 6

Or you reach a very high attainment level but, because you spend anything up to 18 hours a day reaching and maintaining this level, other aspects of your personality do not develop properly, which leads to general dissatisfaction and maudlin sessions of wandering aimlessly about the house, gently kicking the furniture and muttering, "Up the Villa". 7

Having thus established that no good at all can come of any sort of endeavour, Lipchitz himself gave up behavioural psychology and took a job in a Post Office as the person who runs out of things. 8

The violin is definitely a Lipchitz's Dilemma instrument, but it does have certain advantages over the piano. It is portable and need not be all that expensive to buy. You might not be able to get as good a sound out of a cheap instrument as an expensive one but since it is notoriously difficult to get much of a sound out of any sort of violin your best advice is to forget the whole idea and take up something easier. 9

The maraca is a hollowed out gourd half filled with beads or dried lentils or some such. Shaken, it makes a rattling sound. Small babies find this mildly entertaining but nobody else is interested. 10

The harmonica is similar. You buy it. You blow it. You suck it. You put it in a drawer. You lie on the sofa and you turn the telly on. 11

Some people think that the drums are easy to play and assume it must be fun, thrashing about like that. Do not be misled. Even basic rock 'n' roll drumming requires a high level of musical understanding and physical coordination. Years of practice are needed to acquire a fluent technique, sufficient stamina and command of rhythmic and dynamic nuance and yet, after all that trouble, people still come up and say, "Must be fun thrashing about like that". This is why drummers often contract some of the more amusing personality disorders from the Encyclopaedia Psychopathies. 12

An evening out with a drummer can be diverting, but be prepared for it to end with lines such as, "Leave it, Terry!" "For God's sake, he was only joking!" and "OH, CHRIST, WHAT A MESS!" Otherwise, take my mother's advice and don't have anything to do with drums or drummers. 13

Brass instruments are much more fun. Professional brass players always wear an expression of bewildered good cheer. This is because they have discovered one of life's most wonderful secrets: you can earn a living making rude noises down a metal pipe. It is a secret that enables them to steer through all life's uncertainties and absurdities with unruffled equanimity. 14

I have played the guitar for more than 30 years, but I would not advise others to do the same. Far too many other people play the guitar and you will probably find, as I have, that they do it better than you. 15

A friend once invited me for tea. He had also invited a chap from the pub. The chap from the pub brought his accordion with him. It was an electric accordion which plugged into an amplifier. The living room was small, the amplifier large. He played Lady Of Spain and The Sabre Dance. The International Court of Human Rights has my report on the incident and is considering my recommendations. 16

For sheer sex appeal you can't do better than a saxophone. Just holding a saxophone gives you a late night charisma, enables you to drink whisky and smoke with authority. But if you wish to maintain credibility, it's as well to have a good stock of excuses ready for when you're asked actually to put the thing to your lips and blow, especially if your best shot is "Oh, The Camptown Ladies Sing This Song, Doo Dah Doo Dah." Otherwise, be prepared for maudlin sessions of aimless wandering, gentle furniture kicking, and muttering, "I'm hopeless at everything".

17

DAVID STAFFORD

D. 1. Choose three sentences which amused you in the text.

2. Discuss your reactions to the humour of the text.

E. 1. Look at the six tips given here. There's one word missing from each tip – can you guess the missing words?

2. Discuss which recommendations seem to be most useful for you personally. Choose the most important pieces of advice given.

LEARNING NEW VOCABULARY

1. If you come across a potentially useful new word or phrase in a text, use a dictionary to look it up. Pay particular _____ to the example sentences given and any information given about collocations*.

2. If a word or phrase seems specialised, obscure or recondite*, you shouldn't necessarily try to remember it – often you can guess its _____ from the context anyway. Make your own choices about whether new words and phrases are 'useful' or not.

3. Highlight useful new words so that they stand out whenever you flip through* the book. Flip through the units you have covered so far at least once a week – you could do this on the bus on your way to or from class, for example. This will help you to assimilate* the words so that eventually you can incorporate them into your own active vocabulary, and use them in your _____ and conversation.

4. Writing new words in a notebook will help you to memorise new words, particularly their _____. If you put words in categories, rather than making a chronological* list, it will be easier to find them again later. New words can be stored under topic headings: Free time, Sport, Music, Literature, etc. Or you may prefer to build up a 'personal dictionary' where each fresh page lists words beginning with A, B, C, and so on.

5. Use a loose-leaf 'personal organiser' or Filofax as your vocabulary notebook. New pages can be inserted when you run out of _____ in each category. Or use a notebook computer.

6. When writing new words in your notebook, write an _____ of each word in a sentence, as well as a definition. If it's a difficult word to pronounce, make a note of its pronunciation too. Leave a line space between each entry* in case you want to add more information at a later date.

* If you don't understand these words, look them up now. Decide which of them are worth putting down and remembering.

1.4 GAMES AND HOBBIES

VOCABULARY DEVELOPMENT

A. Have a look through the following extracts from a scrapbook. In it, the writer gives us an impression of the various **pastimes** and **hobbies** that he enjoyed at different times in his life. As you read, ask yourself how his **interests** and **activities** compare with yours at each stage of your life. Decide what you and the writer have in common and how you differ. Also identify the words for the things in the illustrations.

0 to 5

Nursery Rhymes

with Mummy and Daddy

Jack and Jill

went up the hill

and **Fairy Tales**

with Uncle Bill

Once upon a time

there was a handsome prince.



Dummies and rattles

and big soft toys

teddy bears, dolls

that walked and talked

abacus, bricks

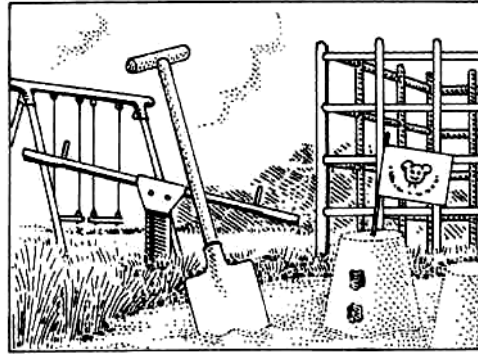
and jigsaw puzzles

crayons,

plasticine,

paints and chalk.

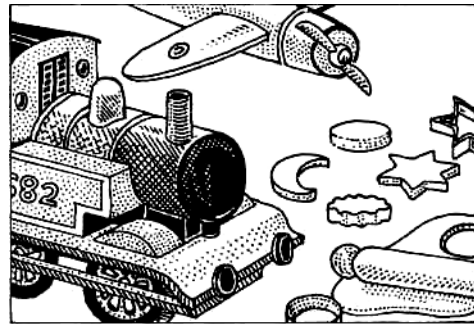
Swings and roundabouts
 climbing frame
 see-saw, slide
 and playground games
 castles in the sandpit
 bucket and spade.
 'Jennifer pushed me.'
 'He called me names.'



6 to 10
 Feet stuck
 on the **rocking horse**
 toes squashed
 on the **tricycle**
 knees grazed
 coming off the **scooter**
 bottom sore
 from the **bicycle**.



Model aeroplanes
 sticky fingers
 missing bits
 and breaking things
train sets
 and making **pastry**
cut-out shapes
 and **rolling-pins**.



Keeping pets
 like mice and hamsters
 rabbits in their hutch
 and snakes in jars
 puppies and kittens
 in kennels and baskets
 canaries in cages
 with budgerigars.



On Sundays, we went to **Sunday School**. 'Well, you're going, whether you like it or not. Whatever would Jesus say?' Before that, we usually managed half an hour of **skipping** in the garden. I still think giving my little sister my treasured three-year-old **skipping rope** was my most generous juvenile act. Afterwards, there was **hopscotch** on the pavement – were we really as blind to traffic as children are today? – or, if it was raining, '**doctors and nurses**' indoors.

And then, every now and then, horror of horrors, a party with **party games** like **pass the parcel** and **musical chairs**. I am convinced that my present unease in the company of ladies can be traced back to the afternoon when, as a seven-year-old and as a **forfeit** – or was it a **prize?** – I was required to leave the party room with a gigantic ten-year-old girl and plant a kiss on one of her cheeks.

Boy Scouts
and **Girl Guides**
uniforms, badges
passwords, camps.

Collecting coins,
the future **numismatist**.
The would-be **philatelist,**
collecting stamps.

Birds' eggs
and garden insects,
wild flowers
carefully placed on
scrapbook pages
or under mattresses.
No-one had heard of
conservation.

Reading **comics,**
first *Mickey Mouse*
then *Roy of the Rovers*
every week.

Adventure stories like
The Famous Five,
marbles and dominoes,
hide-and-seek.

'My **turn**!' 'I wasn't ready'
'You **cheat**!' 'That's not fair!'
'You were looking!' 'No, I wasn't!'
'I'm not playing any more!'

11 to 15

Life became slower. My friend Mary went off for hours:

knitting – huge **needles**, dropped **stitches**, uneven **rows**, 'Aren't I clever?'

sewing – I swear it took her half an hour to **thread the needle** every time.

doing **embroidery** – she managed one flower on a cushion cover in seven and a half months.

doing **crochet** – 'Now I'm really grown-up!'

We got involved with:

chemistry sets – the smell of rotten eggs, the sound of breaking glass.

and flying my kites in the April winds.

I didn't see her so much after that, except for our **board games** together progressing from **Snakes and Ladders** – 'Your go.' 'Pass the **dice**.' – to **Monopoly**, to **draughts**, to **backgammon**, to **chess**.

She never liked **card games**, but we did finally graduate from **snap** to **whist**, to **canasta**, to **bridge**. We stopped short of **poker**; poker came later.



ace of spades king of hearts queen of clubs jack (knaive) of diamonds

'You **shuffle** the cards, she can **cut** them, and I'll **deal** them. Perhaps I can deal myself a good **hand**. It's about time I won some **tricks**.'

She got bored by my **riddles** – 'What will go up a chimney down but won't come down a chimney up?' 'I don't know.' 'An umbrella.' 'Huh!'

and made **paper aeroplanes** with my romantic poetry – 'You and the Daffodils' to Mary, love George.

She went to **ballet lessons** and then **tap-dancing classes**. I was sent to **ballroom dancing lessons**. Does anyone know the difference between a **tango** and a **quickstep**, a **waltz** and a **foxtrot**, a **samba** and a **cha-cha**? 'Take your partners for a **military two-step**', I hated every minute of it.

16 to 20

We got interested in **cookery** – 'The **recipe** said it would **rise** like bread, but it's as flat as a pancake!' I took up **photography** – expensive **camera**, **telephoto lens**, **light-meter** built in, hours in the **darkroom**, **developing** and **printing**, **photos** of thumbs and backs of heads.

Then came her **crosswords** – **Clues: 1 Across: see 23 Down. (Solution below)** – and **word games** and **puzzles**. Then there were outdoor activities like:

skiing, skating, surfing, canoeing,

horse-riding, wind-surfing, parachuting, hang-gliding,

mountaineering, pot-holing, roller-skating, skateboarding,

water-skiing, hiking, camping and shooting.

My friends all told me they were great fun. I enjoyed the occasional **picnic** but my favourites were **indoor activities** like:

fruit machines and **pin-tables**, **table football** and **video games**, **pool**, **darts**, **skittles** and **bowling**.

We can't all be outdoor types.

21 to 25

Once we went **hunting** together, all red and white –

red for the jacket, the fox, the blood,

white for the teeth, the trousers, her face.

That started her on a year or two of anger and **protest:**

meetings, demonstrations, placards and posters:

'**Down with** whatsisname,' '**Stop the** whatsit',

'**Hands off** thingummy,' '**Soandso out!**'

Meanwhile, I began **gambling:**

£20 **bets** at fantastic **odds** of **10 to 1**, **winnings** of £200 plus my **stake money** back, if the horse that I'd **bet on** had won.

She then gave up **politics** for **dress-making** – 'You can't go wrong if you **follow the pattern**.'

I flirted with **gardening** – fun for a week – 'Sow in boxes, in moist **compost**, **plant out** carefully, **water** daily.'

Then I turned to alcohol, **brewing** my own beer, **distilling** my own whisky, **making** my own wine.

She did **basket-weaving**, then **pottery** for a while: handleless jugs and unusable vases, while I tried my hand at **carpentry**.

I was in danger of becoming a **do-it-yourself** fanatic when, suddenly and gloriously, I fell in love with **cars**.

After my love-affair with cars, what else was there left?

On and off, there was:

fishing – apparently the most popular outdoor pastime in Britain. Happiness for millions is a **rod** and a **line**, a good **catch** on the **hook**.

playing **bingo** – a strange phenomenon, a party game with gambling, and lots of prizes.

newspaper competitions – 'And this week, YOU can win any or All of the Prince's wedding presents!'

yoga, jogging and **keep-fit classes** – 'Touch your toes! Don't bend your knees!'

Cartwheels, forward rolls, somersaults, press-ups.

Anyone who can do all that must be made of rubber.

And, of course, **TV** and **antenatal classes**, and then:

Nursery Rhymes

with Mummy and Daddy

Humpty Dumpty

sat on a wall,

and *Once upon a time*

there was a boy called Hansel.

Fairy Tales with Uncle Paul.



B. 1. Note down the hobbies and activities you enjoyed from the age of five to the age of nineteen.

2. Discuss the answers to these questions.

1. What hobbies do you now regret not taking up when you were younger? Include any hobbies that you gave up too soon.
2. What activities will you encourage your children to enjoy? Are there any you will discourage them from?
3. Is there any reason why both girls and boys shouldn't be actively interested in any of the pastimes listed above?

3. ✎ Write a reply to a friend who has written asking for your advice on how to keep her six-year-old twins amused during the long summer holidays. Add here any other activities that you know or hear of.

AMATEURS AND PROFESSIONALS

1.5 'YOU'VE GOT TO BE SELFISH'

LISTENING

A. 🎧 You'll hear an interview with Allison Curbishley, a professional athlete. Note down your answers to these questions with information from the recording.



1. What are Allison's track events?
2. How long does a typical training session take?
3. Why are her afternoons 'easy-going' and 'lazy'?
4. How did she feel before the relay at the Olympics?
5. How did she feel after the relay?
6. Which of these things does she love? Tick (✓) the things she mentions:

winning flying training travelling socialising
standing on the winners' podium being applauded by the crowd

7. What is the worst part of her job?
8. What adjectives does she use to describe herself?

Sports terms used in the interview:

hurdle (*n*) a frame a person has to jump over during the race;

warm-down (*n, usu sing.*) a series of special exercises that you do after doing a physical activity to help relax your muscles and joints;

circuit [ˈsɜ:kɪt] (*n*) (here) a series of exercises;

session (*n*) a period of time that is spent doing a particular activity:
a photo/recording/training, etc. session;

relay (also '**relay race**') [ˈri:leɪ] (*n*) a race in which sportsmen of the same team run or swim one after another: '*relay member / leg*;

leg (*n*) one part of a race (mainly BrE);

baton [ˈbætn] (*n*) a short light stick that is passed from one person to another during the race.

Words and expressions to remember:

hectic (*adj*) very busy; full of activity: ~ *time*; *to lead a ~ life*; *a ~ schedule*.

awesome (*adj*) (infml, esp AmE) very good, impressive, or enjoyable: *The show was just awesome*.

in the wrong (*idm*) responsible for an accident, a mistake, an argument, mistaken or guilty: *In attacking a smaller boy, Jack was plainly in the wrong.*

full stop (*adv*) (infml) used at the end of a sentence to emphasize that there is nothing more to say about a subject: *I've already told you – we can't afford it, full stop!*

buzz (*n, sing*) (infml) a strong feeling of pleasure, excitement or achievement from sth: *She gets a buzz out of her work. Flying gives me a real buzz.*

When using a dictionary, remember that the examples given are often more helpful than the definitions. The examples show some of the contexts in which the words occur, and their collocations. If you and your partner have different dictionaries, there are even more examples at your disposal.

B. Compare your answers. Then discuss this question:

- Which of these adjectives would you use to describe Allison Curbishley?

compassionate	aggressive	intelligent	dignified	arrogant	introvert
knowledgeable	charismatic	methodical	disciplined	ruthless	modest
single-minded	competitive	persistent	easy-going	sociable	brave
temperamental	determined	confident	emotional	stubborn	proud
resourceful	humorous	consistent	extrovert	fearless	selfish
self-assured	impetuous	dedicated	exuberant		

1.6 IT'S ONLY A SPORT

READING & SPEAKING

A. Before you read this article, discuss this question with a partner:

- What kind of training does a champion swimmer or athlete have to do?

B. Read this article and decide which of the adjectives above you'd use to describe Zara Long's personality.

LONG'S WINDING ROAD TO THE TOP



Zara Long

FOR eight months of her teenage years, Zara Long, who flies out tomorrow week for swimming's world championships, sampled normality. She went to parties, she stayed out late, she could sleep in to something like a civilised hour; she was not impressed.

Free, for the first occasion since she was nine, from the chore of training, the 20-year-old extrovert from south London was like a prisoner making up for lost time. "I did everything with a vengeance," she said, to the extent that she added 10 kilos to her competing weight of 63 kilos. "Frankly, it wasn't all it's cracked up to be.

1

2

"I'd returned from the Olympics, where I'd not swum well, and felt unhappy with myself; I was going to meets out of habit rather than enjoyment. I thought, there's no money in the stupid sport, I might as well give up and try the sort of life my friends have." She got a job in a clothes shop, cash in her pocket and was quickly disillusioned. 3

"You hear so many people saying they might have done this or that if only... I think I'd shoot myself if I had to say the same thing. I'd put so much time, effort and love into swimming, it seemed a waste to give it up. If I competed in the next Olympics, I could still retire at 21. I can close my book on my swimming, parties and the social life will still be there." 4

After consulting her parents and erstwhile coach, she returned to a life of early mornings in the pool. "I had to cry myself through the first two weeks of training." 5

Long's return, painful because of her lost fitness, has become more comfortable. At the Commonwealth Games, she won two silvers in the relays and at the national championships in Coventry last month, she set four personal records. The 2 min 17.90 sec set for the 200 metres individual medley ranks her at eighth in the world and she travels to Perth with genuine medal prospects. "I should get into the final and there, over one race, anything could happen," she said. 6

If she performs badly? "I don't throw my goggles round the changing room like some of the girls, I try to say myself 'it's only a sport, don't get upset there'll be another time'. I'll probably swear at my coach and then apologise to him five minutes later and talk about what went wrong." 7

Long is an endearingly exuberant character given to comments that would hit the headlines if she was in a more high-profile sport. She describes television coverage of swimming as diabolical – "all you get is a row of heads bobbing along in the water"; her training as boring – "you find yourself thinking about what you are going to have for dinner or even singing to yourself"; and the world best for her event as drug-induced – "I get angry when people say my best time is miles away from the record. I tell them 'but it was set by a man'." 8

It is the subject of Sharron Davies that gets her most agitated, however. The former model and television presenter competes in the same individual medley events and, like Long, first took part in an Olympics at the age of 13 and also dropped out, for a much longer spell, from the sport. The comparisons end there. Davies was sponsored to the tune of £20,000 last year while Long has to pay her own way from her earnings as a part-time swimming teacher. (It cost her £200 to compete in Coventry – nearly three weeks' wages.) 9

Consequently, Davies, who failed to hit the qualifying standard for the world championships, has become an icon of ambition for Long. Last week, the latter recorded an episode of BBC1's A Question of Sport but would reveal nothing about her performance other than "I did better than Sharron." She has yet to be beaten by Davies in the pool either. "I don't hate her," Long said, "we are friends. But we have a strong rivalry. I swim better when I race her. At the Commonwealths, I didn't care what my time or my place was, I just wanted to beat Sharron. I knew if I did, the time would take care of itself. My coach would like a cardboard figure of her to put on the side of the pool whenever I compete." 10

Long needs no motivation for her passion away from the pool. Her car is covered with Crystal Palace football stickers and she is, world championships apart, at their every home game. She was also at Wembley for the FA Cup Final against Manchester United and the replay, which was lost 1-0. "I was more unhappy than I've ever been with my swimming. I saw the players on the floor with their heads in their hands and I could relate to them. I said, 'Don't get upset, it's only a sport, there'll be another time.' Then I just cried and cried." 11

Guy Hodgson

C. Decide whether these statements are true or false, according to the article:

1. Zara Long enjoyed herself while she was not in training.
2. She had given up training because of her bad performance at the Olympics.
3. Training again after such a long break was fun.
4. She says the best time for her swimming event 'was set by a man' because men and women swim in the same event.
5. She is a very temperamental athlete.
6. She doesn't enjoy watching swimming on television.
7. Zara doesn't make any money out of swimming.
8. Zara loses her nerve when Sharron Davies is competing against her.
9. The only sport she enjoys is swimming.
10. She was terribly upset when Manchester United won the FA Cup Final replay.

➔ **Justify** your choices to a partner, quoting from the passage if necessary.

D. Find the words and phrases in the article that mean the same as the following:

⌘1 *try to lead an ordinary sort of life*; ⌘2 *dull routine; compensate; to an extreme degree; not as good as people say*; ⌘3 *disappointed*; ⌘4 *stop doing*

something; ₤5 former; ₤8 attractively; lively; attract publicity; well-known; reporting of news and sport in mass media; extremely bad or annoying; ₤9 to the extent of; ₤10 someone famous who is admired by other people.

1.7 IT'S A NICE WAY TO LIVE!

LISTENING

A. You'll hear Sarah Springman, who is a university lecturer in engineering, talking about her sport: the triathlon. Before you listen to the recording, look at the questions and put down any information you already know (or can guess).



Sarah Springman

B. 🎧 **Note down your answers to these questions with information from the recording.**

1. Which three sports does the triathlon consist of?
2. How long does the triathlon event last?
3. What 'wonderful benefits' come from training for the triathlon?
4. How does training improve your outlook on life?
5. What 'important ethic' do triathletes tend to share in their attitude to races?
6. What kind of sponsorship would Sarah never condone?
7. What is her attitude to people who think that life is perfect?
8. What distances does the 'Olympic distance' event consist of?
9. How many hours training is she doing at the moment?
10. How far does she *say* she swims in a training session? (This is a slip of the tongue – how far does she *really* swim, do you suppose?)
11. How far does she cycle on a 'long ride'?
12. How careful is she about what she drinks and eats?

Words and expressions to remember:

a novice	a positive self-image
gruelling (adj)	to pit oneself against sb
outlook on life	(to be pitted against one another)
a well-toned, all-round body	to put sth across
resting heart rate	nagging (injury) (adj)
sedentary (people, lifestyle, work)	processed (food) (adj)

C. Work in groups and discuss these questions:

- What kind of people do Zara Long and Sarah Springman seem to be? How are they similar and how are they different?
- What kind of person do you need to be to become a world-class athlete?
- What kind of qualities do athletes need to have? Choose ten of the adjectives in **1.5 B**, which you think are most suitable to describe a successful athlete.



Jelena Dokic



Martina Hingis

A. 1. Choose the best word or phrase to fill each gap in this article:

- | | | | |
|---------------------------|------------------------|-----------------------|------------------------|
| 1. A worrying | B biggest | C large | D strange |
| 2. A new | B recent | C unknown | D anonymous |
| 3. A previous | B former | C past | D n other |
| 4. A passionate | B emotional | C unaccustomed | D temperamental |
| 5. A large | B huge | C great | D major |
| 6. A hard | B severe | C careful | D some |
| 7. A following | B next | C subsequent | D successive |
| 8. A constant | B regular | C gentle | D familiar |
| 9. A most youthful | B youngest-ever | C most junior | D most immature |
| 10. A family | B educational | C spoiling | D professional |

Hingis beaten by girl wonder from down under

Wimbledon witnessed one of the _____ (1) upsets in its 122-year history after top seed and world number one Martina Hingis was defeated in her opening game by the _____ (2) Australian Jelena Dokic, ranked 129th in the world.

A packed court No 1 watched in amazement as Dokic, 16, won 6-2, 6-0, making her the lowest ranked player in modern tennis history to defeat a No 1 seed in a grand slam event.

Dokic, who is of Serbian origin, only made it to Wimbledon by winning a _____ (3) qualifying tournament.

She said after her victory: "I still can't believe I've beaten her. It's a big win for me, especially in the first round, coming from qualifying, but I thought I played quite well and I'm happy that I've won." Moments after her defeat, Hingis revealed she was buckling under the _____ (4) strain and pressure faced by young tennis professionals and indicated that she needed a break from the game.

Hingis also revealed that she had decided to attend Wimbledon without her mother and coach Melanie Molitor because the two needed some time apart given the pressures of the last few weeks.

Yesterdays match was the first time that the Swiss player's mother was not present at a _____ (5) tournament where her daughter was playing. Ms Molitor has driven her daughter throughout her career.

Hingis, aged 18, who has earned around \$10m during her career, said: "I think I need to take some time off. Take a break and recover again."

"I think it has been a great life so far. I mean, I really like it, and I just probably... I need a break. It would really suit me right now." Hingis came to Wimbledon under _____ (6) scrutiny and criticism from the public and fellow professionals following her tantrum at the final of the French Open last month.

When on the verge of losing the match to Steffi Graf she served underhand twice, entered the crowd and then stormed off court.

She was eventually persuaded to return by her mother, but was criticised for her impetuous, childish outbursts.

Hingis said yesterday that the events at the French Open and the _____ (7) criticism and a temporary separation from her mother had affected her.

She added: "I was probably too nervous, not much believing what I can do or not and didn't really see... I want to try it by myself here [at Wimbledon] and she [my mother] wanted to do more about her private life, to do the things she wanted to do, and the same for me.

"We decided to have a little bit of distance, as I said before, and probably work a bit more on our private lives and see how it is going to go in the future." News of the separation is being seen as a further indicator of Hingis's alleged emotional problems and the severe pressures faced by young women tennis professionals.

Many like Hingis have known little else other than tennis throughout their lives and are under _____ (8) pressure from pushy parents and coaches to compete at tournaments and win.

Hingis began playing tennis at the age of seven and was the _____ (9) player to win a grand slam tournament when she became the Australian Open champion at the age of 16. She won her first major title aged 12 when she won the French Open junior championship in 1993.

fact my appointment to meet Phil de Picciotto, the president of Advantage's athlete representation operation, had been made before the afternoon's drama to discuss the attractions of a company who have lured such a lustrous line-up. Now, though, a few specific questions about Hingis – and Kournikova – did seem in order.

2 _____

He is sensitive about stories that she and her mother, Melanie Molitor, who was so unexpectedly absent from the Dokic defeat, have fallen out. 'There is no split,' he says. 'Martina's very honest and open with these things. She's a very nice girl who doesn't have any pretences whatsoever, and I think she'll become very much appreciated for this over time. When one doesn't have any pretences in a world where many other people do and when one is young and is the best at one's craft, it's a combination that can lead to instances like this.'

3 _____

Who decided that Molitor should forsake her customary courtside perch? 'Ultimately it's the athlete who makes the final decisions,' says De Picciotto, given an opportunity to discourse on his management techniques. 'We're there to educate, advise and present the options. Whether it's a tennis, business or family decision, we believe that each player is in the best position to make that decision.' But Hingis might have received some guidance from you? 'That's right,' he agrees, guardedly.

4 _____

Dokic, too, comes complete with a ready-made parental problem – 'Damir the Dad from Hell', as one headline described the 16-year-old's father, who had been thrown out of a tournament two weeks ago for supporting his daughter too boisterously. De Picciotto is wary of fanning this one. 'I think there will be no difficulty coping with the father,' he says. 'Everyone is entitled to one bad tournament – on or off the court.'

5 _____

'The point is the media are only interested in anyone over an extended period, and so it is in the interests of the women's tour and each player to eliminate or minimise the distractions so they can extend their careers. They'll all have better stories to tell if they do.'

(A) Having recently interviewed Mark McCormack, the autocratic head of International Management Group, Advantage's great competitors (although neither company would admit a rivalry existed), the informality of the big house on the hill was striking. So was the difference between McCormack and De Picciotto. I had interviewed the besuited McCormack in an impressive office overlooking the Thames; I spoke to the casually dressed De Picciotto, a 44-year-old lawyer, under a tree in the garden. He helped to found Advantage in 1983 and, unsurprisingly, he has a different perspective on Hingis than the 'spoilt brat' portrayal in some newspapers.

(B) However, in this case they were representing both Goliath and the David of the piece – the Serbian sparrow Jelena Dokic, now an Australian citizen. There were other clients from the company's starry cast list still to be attended to, including Anna Kournikova, Steffi Graf, Jana Novotna, Conchita Martinez and Amanda Coetzer. No drawn curtains, then.

(C) Perhaps Advantage's greatest coup was being approached by Kournikova, previously represented by McCormack's IMG. 'We began working with Anna less than a year ago,' says De Picciotto, 'and at that point the tabloid media were creating whatever image of her they wanted. It was the image of the day, completely inconsistent and very difficult to manage. The only way is not just to curtail interviews but eliminate them, except for the obligation, which Anna handles very professionally, to give conferences after her matches.'

(D) The story of Hingis and her mother provides a classic dilemma for De Picciotto and his Advantage team: the media are invaluable allies in establishing an athlete's name but they can also make life very difficult. 'It is unfortunate that everything is so public,' he says. 'It's always easier to work through any relationship issue if the discussions can remain entirely among the people concerned. At Wimbledon, though, not only is there an open window to these tennis players' lives, but the window has different filters on it depending on who writes the story. What the public decides depends largely on the way the information is presented to them.'

(E) Was he, like the rest of us, unaware that Hingis's mother would be missing? 'We wouldn't be doing our job very well and the relationship wouldn't be very good if there were any surprises.'

C. Work in groups. Discuss these questions:

- Which of the adjectives in **1.5 B** would best describe Martina and Phil?
- What kinds of sacrifices does a top athlete or sportsperson have to make?
- Do you know anyone who is a keen athlete or swimmer? Describe them.
- What is your attitude to commercial sponsorship of sports events?
- How are professional sportspeople different from amateurs?
- Do you take part in sports for enjoyment, for exercise – or to win? Give your reasons.

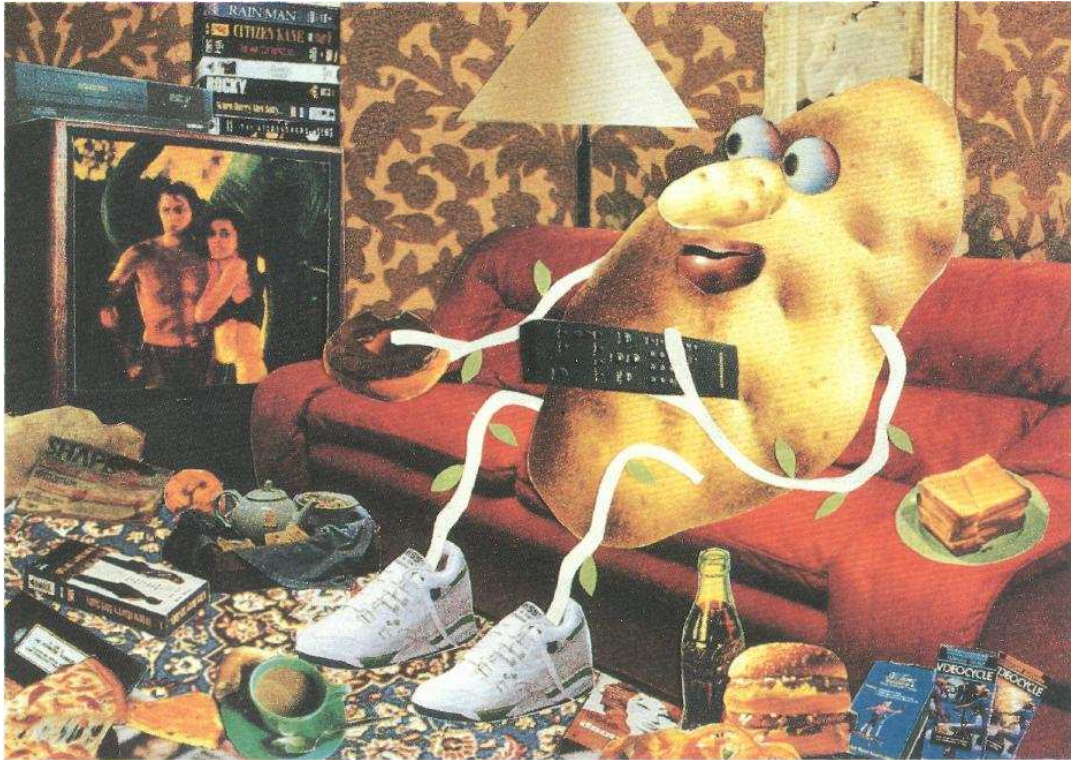
1.9 ONE MAN'S MEAT IS ANOTHER MAN'S POISON

READING

A. How do you rate the following suggestions as ways of ensuring physical fitness? Rank them starting with those you consider to be most effective. Be prepared to justify your choice by explaining how the suggestions may or may not help you.

- grow your own vegetables
- stop smoking
- move to the countryside
- avoid 'junk' food
- buy an exercise bike
- refuse to use lifts
- sell your TV
- take vitamin pills
- walk to work

Did you consider selling you TV to be an effective way of keeping fit?



B. Look at the illustration of a couch potato. Describe the picture and decide what you think the term *couch potato* means. Do you think the illustration is successful in showing what the expression means? Give reasons for your answer.

C. Read this advice. *'It's high time you hung up your trainers and exercised your mind and not your body.'* Explain what this advice means. Who might it be given to? Is it sensible advice?

D. Read the following magazine article about exercise. Decide whether the statements below it are true or false, according to what you read in the passage.

MUSCLE BINDS

Where's the virtue in sport, fitness and the body beautiful? asks Dina La Vardera. 'It's high time you hung up your trainers and exercised your mind, not your body.'

Think about the things in life that give you most pleasure. Watching television, perhaps, while sipping chilled lager? How about eating lasagne verde by candlelight in a favourite Italian restaurant? What do they all have in common? They all involve nothing more strenuous than sitting or lying down.

Why, then, this present mania for doing things that necessitate remaining vertical or running around? I hate exercise, and all forms of sport and I abhor the smugness and self-righteousness of those who think developing rippling muscles and flat stomachs superior to the cultivation of personality, manners, good taste in art, music, literature and food. I hate the multi-million dollar propaganda that accompanies the body beautiful, with its lure of glamour and eternal youth.

I was brought up to believe that physical exercise was bad for one, and experience seems to support my parents' philosophy that pain, suffering and ill-health result from anything more strenuous than walking to the pillar box on the corner or digging the allotment. This has been reinforced over the years by reports of footballers with torn ligaments, athletes crippled by arthritis, or joggers dropping dead with heart attacks.

Most people's early experiences of exercise – after crawling into furniture and throwing building bricks under the settee – come from school, and I suppose their future attitude to it is shaped then. The present decline in PE in schools only shows up the failings of a system that flourishes on the brutality of competition, the fallacies of team spirit and character building, and the general humiliation of young and sensitive beings.

Don't let all the youngsters – and let's face it most of the oldsters, dressed up in their snazzy purple shell suits with yellow flashes – fool you with their high-tech trainers and pump attachments to inflate their insoles and their egos. Apart from the odd football fanatic, muscle-man pumping iron and aerobic freak, wouldn't they rather be eating a hamburger with their mates in town?

We are all followers of fashion in some way, and exercising is a fashion, an ephemeral fad. It saves a lot of trouble if early on in life you put your cards on the table and announce to the world that exercise and sport are a bore, a real drag and you have better things to do. It certainly saves you from requests to join in half marathons for charity and 'fun' five-a-sides with colleagues.

But people who take exercise don't see it like that. They are full of their own importance and rightness. It's all so serious, like religion. And you are one of the pagans. It's difficult talking to sporty people: they get a far-off look in their eyes and their feet keep moving on the spot.

Exercising makes people think that they can live for ever. It puts off the moment of realisation that we are mortal. If you don't stay still long enough you don't have to think about such things. Coming to terms with oneself, finding out who one is and where one is going, come from within, not from running round a park with 2,000 other people.

Exercise is repetitive and unending; once you stop, the flab returns and the pulse slows down again. It is isolationist. All you get is an obsession with your body. And it's expensive: in terms of time, effort and material things like club fees, equipment and special outfits.

But take heart, for the best club to join is free, has no age limit, requires no previous experience or special outfits. It's right there in your front room. Welcome, Couch Potatoes, to your rightful place beside the fire.

1. The things that give us the most pleasure in life involve us in very little physical activity.
2. The writer is a great believer in regular physical exercise.
3. Physical exercise is apparently a very dangerous thing to indulge in.
4. Competitive sports and a team spirit build up one's character.
5. Wearing sports clothes is no indication of a truly 'sporty' character.
6. By declaring yourself anti-sports you are spared participation in undesirable sporting activities.
7. Sports enthusiasts are sympathetic towards those who do not share their interests.
8. Exercise gives one a false sense of security.
9. Once you start exercising you have to continue with it.
10. The true path to contentment lies in becoming a couch potato.

E. Style. The passage is written in a very chatty, informal style. Which of the following devices does the writer use to create this informality? What else does she use? rhetorical questions; abbreviations; imperatives; repetition; slang; direct address.

F. Expressions. There are many colourful idioms like *couch potato* in English. Can you match the explanations on the right to the idiomatic expressions on the left? They are all connected with different kinds of people.

- | | |
|---------------------------------|---|
| 1. <i>a new broom</i> | a. someone who expresses opinions about things they know very little about |
| 2. <i>a wet blanket</i> | b. someone who has no fixed roots |
| 3. <i>a stuffed shirt</i> | c. a pompous, self-opinionated person |
| 4. <i>a couch potato</i> | d. a gossip who wants to know everything that happens to other people |
| 5. <i>an armchair critic</i> | e. someone who stands by you only when things are going well |
| 6. <i>a fair weather friend</i> | f. someone who likes to sit in comfort and do nothing |
| 7. <i>a nosy parker</i> | g. a new person in charge who makes changes |
| 8. <i>a rolling stone</i> | h. someone who does not want to join in and spoils the fun for everybody else |

G. Words of disapproval. The following words and expressions are all used in the article to convey the writer's disapproval of physical exercise and the attitudes of those devoted to it. Can you explain what they mean? Use a dictionary if necessary. **EXAMPLE:** *Mania* means a wild or violent mental disorder or an excessive, persistent enthusiasm.

- | | | | |
|-------------|----------------|-----------------------|---------------|
| 1. abhor | 4. brutality | 7. an ephemeral fad | 10. freak |
| 2. smugness | 5. fallacies | 8. self-righteousness | 11. pagans |
| 3. failings | 6. humiliation | 9. a real drag | 12. obsession |

I. Items for discussion.

1. Factors that can predetermine one's negative attitude to sporting activities.
2. People take sport too seriously.
3. Influence of fashion on our lifestyle.
4. Dangers of being indulged in the world of a 'couch potato'.
5. What lifestyle do you prefer? Give your reasons.

1.10 'GOLDEN RULES'

WRITING SKILLS & COMPOSITION

A. 1. Rearrange these steps into a more sensible order – and decide which of them you would OMIT. If any vital steps are missing, ADD them to the list.

GOLDEN RULES FOR WRITING A COMPOSITION

~~~~~  
Try to follow these steps every time you do written work during this course. In the exam, a well planned, well thought-out composition is always given better marks than an unplanned one that's dashed off quickly.  
~~~~~

- Jot down all the points you might make.
- Take a break.
- Analyse your notes, deciding which points to emphasise and which to omit.
- Show your first draft to someone else and get feedback from them.
- Edit your first draft, noting any changes you want to make.
- Proof-read the first draft: eliminate errors in grammar, spelling and punctuation.
- Do any necessary research.
- Proof-read your final version, eliminating any mistakes you spot.
- Discuss with someone else what you're going to write.
- Write a first draft, perhaps in pencil.
- Look carefully at the instructions.
- Write a plan, rearranging the points in the order you intend to make them.
- Use a dictionary to look up suitable words and expressions and write them down.
- Think about what you're going to write.

Get feedback from other students on your final version (they are 'your readers').
Look again at the instructions.

Have a rest.

Write your final version.

2. Decide which of the steps would NOT be feasible when working against the clock under exam conditions. Adapt you 'golden rules', bearing in mind how you performed in the composition paper of the last English exam you took. If you do writing tasks on a computer, decide which of the steps you'd still have to do on paper.

B. Read this composition, based on what Mike said about playing squash in 1.1 B 5.

You don't have to be a yuppie to play squash: if you play at a public sports centre, rather than a private club, you soon discover that it's a game that everybody plays. Taking part in a league, you can meet people from all walks of life, and it's quite normal for men and women to play each other. However, unlike tennis, you can't play doubles, so it's not such a sociable game.

The reason why squash is such fun is that it's so easy to play. Beginners can have an enjoyable game right away and can get involved in the tactics and strategy of the game. With tennis, where it's a major achievement for a beginner even to hit the ball back over the net, you have to be quite proficient before you can do this. With squash, returning the ball is easy and you don't have to waste time retrieving all the balls that have been hit out – you only need one ball to play with and you can play at any time of the day or night and in all weathers. You don't even need to be strong to play: a soft, cunning service can be just as effective as a powerful, fast one. It does help to be fit and agile, though, because even though a game only lasts half an hour or so, during that time you're constantly using your energy and you don't have time for a rest while your opponent is off the court hunting for lost balls.

Perhaps it's because squash is such an energetic game that it's thought to be dangerous, and admittedly there is a risk of minor injuries like strains and sprains, or getting hit by your opponent's racket, because both players have to cover the whole court and sometimes get in each other's way. But if you're careful, and don't overdo it, it's no more dangerous than any other sport.

Discuss these questions with a partner:

- What further information would you like to be given, which is not given above?
- What information has the writer assumed you already know about the game?

The text has no title but it could be given the following heading...

2. The author of the article. Where and when the article is (was) published.

The author of the article is...

The article is written by...

It is (was) published (printed) in...

This extract comes from a newspaper article...

3. The main idea of the article, its subject and aim.

The main idea of the article is...

The subject of the article is...

The article is about (concerned with, devoted to, dedicated to)...

The article deals with (touches upon, centres around, raises a very important issue)...

The purpose (aim) of the article is to give (to provide) the reader (with) some information (material, data) on...

The author depicts (delineates, describes)...

The author's main point is that...

The main point it's making is that...

Basically what happened... (was)...

That's a typical example of...

It gives a complete picture of how...

4. The contents of the article.

Beginning

At the beginning (of the article) the author describes (writes, depicts, dwells on)...; touches upon...; thinks (considers) that..., explains, introduces, mentions, recalls characterizes, analyzes, points out, emphasizes, stresses, underlines, notes in general terms ...; criticizes, makes a few critical remarks on ...; reveals, exposes, accuses, blames, condemns, mocks, ridicules, praises...; gives a summary of..., gives an account of...

The author (article) begins (starts) with a (the) description of..., by mentioning ..., the analyses of...; a (the) summary of..., some (a few) (critical) remarks about (of, concerning)...; The article opens with...

Continuation (Development)

Then (after that, further on, next) the author passes to..., goes on to say that..., says (reports) that gives a detailed (thorough, comprehensive, deep) analysis (description of...).

The article continues to describe ..., etc.

The article goes on to say that....

Conclusion

In conclusion the author....

The article ends with....

(At the end of the article) the author draws the conclusion (comes to (makes) the conclusion) that...

At the end of the article the author sums it all up (by saying)...

The author infers that...

5. Your opinion of the article.

Let me explain my point of view...

The question that struck me is...

The bottom line for me was...

The author is right saying that...

The author misses the whole point that...

I agree (disagree) that...

I don't understand the point that the author is trying to make.

I'm surprised to discover that...

I find this information most surprising (interesting, shocking, difficult to believe).

I found the article interesting (important, dull, of no use, too hard to understand...).

The article carries (has, contains) (much) fresh information about...

The article has some facts new to me, that is...

As far as I know already...

I've read before that many (some) articles on the topic.

Personally, I would (wouldn't) do that.

6. The importance and topicality of the text and its connections with the facts on the topic that you already know

I'd be interested to know what other people think about...

What interests me is whether or not...

I see some differences (similarities) between...

B. Render the following texts into English using the rules given above.

A. Хобби, или любимые занятия знаменитых

Человек может быть отличным профессионалом в своей области, но в цивилизованных обществах он часто занимается не тем, что есть его дело по рождению, а тем, что престижно, денежно и т. п., или просто нет возможности реализовать. Часто подавленные способности находят себе приют в виде хобби: коллекционирования, занятия любимым видом спорта, филантропии.

На самом деле хобби – это не увлечение пресыщенных богачей или чудаков, коллекционирующих все, что попадает на глаза, а возможность реализовать, отдохнуть за любимым занятием. Это один из методов борьбы со стрессами, терапии и профилактики нервных и психических, а также сердечно-сосудистых заболеваний.

В это трудно поверить, но у разных знаменитых людей, приобретших популярность или вошедших в историю, тоже есть свои хобби – занятия, которым короли и бизнесмены, звезды кино и сцены, модельеры, писатели и режиссеры с удовольствием посвящают свое свободное время.

Король Швеции Густав V (1858 – 1950) увлекался вышивкой. Хобби короля – вышивка церковных принадлежностей. Королева Дании Маргарет II – замечательный художник-иллюстратор. Хобби короля Иордании Хусейна – движущаяся техника. А вот князь Монако Ренье III Гримальди – создает свой частный зоосад. Всемирно известный модельер Калвин Кляйн своим хобби называет приверженность изысканной кухне, в частности японской. Он утверждает, что ради этого стоит приобретать богатство и всемирную славу. Музыкант Брайан Адамс, много лет радующий своих поклонников сентиментальными текстами и лиричными мелодиями, кроме гитары частенько берет в руки и фотоаппарат. Оказывается, Брайан занимается фотоискусством довольно давно и даже успел выпустить два сборника своих работ – Heaven и Made in Canada. Адамс любит снимать коллег по звездному цеху – певицу Шерил Кроу, модель и актрису Памелу Андерсон, актрису Гвинет Пэлтроу.

Британский певец Робби Уильямс тоже решил расширить свой кругозор и хотя бы косвенно приобщиться к изобразительному искусству: последнее увлечение поп-исполнителя – собственная картинная галерея, которую Робби Уильямс намерен наполнить лучшими образцами современной живописи и графики.

У "странных" голливудских режиссеров и хобби весьма неординарные. Король кошмарных снов и мистических видений Дэвид Линч известен своими причудливыми увлечениями. Режиссер любит конструировать коробочки, в которые ничего нельзя положить. А на одной стене в доме Линча находится "пчелиная доска". На ней висят различные засушенные насекомые, приколотые булавками, и под каждым – трогательная табличка с именем: "Джон", "Пит" и т. д. Вот и поди разберись – то ли дань имиджу и славе, то ли кошмары стали явью... Вуди Аллен, певец человеческих комплексов и психологических проблем, расслабляется не только разговором с психоаналитиком и общением с женщинами, но и игрой на кларнете. Кстати, музыка вдохновляет также сэра Энтони Хопкинса, чье хобби – это фортепиано.

Актрис, в разное время ставших звездами кинематографа, объединяет одна общая страсть. Бриджит Бардо и Ким Бейсингер по разные стороны океана борются за права животных. Французская актриса даже как-то призналась, что кино никогда не приносило ей большого удовольствия, а

было только средством для того, чтобы заработать достаточно денег и заниматься любимым делом – защищать животных. Бардо весьма яростная "зеленая" – она всегда очень активно участвует в акциях против натуральных мехов. Ким Бейсингер не столь категорична. Основное проявление ее любви к животным – вегетарианство.

Американский писатель Фрэнсис Скотт Фицджеральд, как оказывается, занялся писательством почти случайно. С детства Фицджеральд преданно любил футбол и, поступив в университет в Принстоне, сразу же записался в футбольный клуб. К сожалению для него и к счастью для читающей части человечества, футбол не отвечал писателю взаимностью. Доказать свою состоятельность в глазах однокашников Скотт Фицджеральд решил с помощью запасного средства – сочинительства.

Люди-легенды потому и называются легендами, что простые смертные очень хотят заглянуть в замочную скважину их дома, не задумываясь о том, как бы они сами отнеслись к вторжению телекамер в их частную жизнь. А хобби – это еще не запретная зона, а достойная тема для светской беседы, с помощью которой, тем не менее, можно многое узнать о звездах. Например, то, что звезды – это такие же люди, как большинство из нас.

Story from <http://www.amforaclub.com/hoby.htm>

В. Электрогитара вредна для здоровья

Ученым удалось доказать то, о чем подозревали в течение многих лет родители – хэви-метал вреден для здоровья подростков. Однако речь идет вовсе не о прослушивании агрессивной гитарной музыки на повышенной громкости. Речь – об электрогитаре.

Кэйти Льюис, специалист по эргономике и физиотерапевт из университета Сарри, поведала газете "Таймс", что слишком молодые и неопытные гитаристы подвергаются значительному риску заполучить заболевания кисти и шеи, связанные с чрезмерным напряжением при игре.

Исследование, проведенное университетским Рубенсовским центром эргономики здоровья, показало, что, в отличие от мастеров гитарной игры, новички прилагают слишком большие усилия, прижимая струны к грифу в два раза сильнее (а то и больше), чем опытные гитаристы. В серии экспериментов участвовали четверо новичков, двое гитаристов среднего уровня, двое мастеров и гитара Gibson с подсоединенными датчиками.

Впрочем, не только новички страдают от излишнего энтузиазма – у знаменитого Рика Парфитта из Status Quo как-то недавно так свело кисть, что пришлось отменить концерты. ("От постоянного повторения одних и тех же трех аккордов", – язвительно писала пресса.)

"Горб Хендрикса"

Кэйти Льюис указала на еще одну опасность: гитаристы – подражая знаменитостям – часто вешают свой инструмент слишком низко, в результате горбятся, излишне вытягивают шею, заглядывая на гриф гитары. "Некоторые испытывают из-за этого большие проблемы со здоровьем, – говорит она, – и не могут больше играть на гитаре. Да что на гитаре – не могут нормально двигаться". Льюис даже предлагает свой термин к тому, что в итоге происходит со спиной и плечами электрогитаристов: "горб Хендрикса".

Полегче, полегче!

С какими же рекомендациями выступают ученые? Для тех, у кого уже дело плохо – специальные упражнения на растяжку и массаж. В самых запущенных случаях – электротерапию и лазер. Тем же, кто только отправляется в путь по тернистой тропке рок-гитариста, рекомендовано чаще делать перерывы в игре (подразумеваются, надо полагать, репетиции и упражнения, а не концерты), не так судорожно стискивать гриф и пореже смотреть на струны. Ну и вешать гитару не так низко – хотя бы так, чтобы она не касалась колен.

Story from [bbcussian.com](http://news.bbc.co.uk/hi/russian/press/newsid_2535000/2535333.stm), published: 2002/12/02

http://news.bbc.co.uk/hi/russian/press/newsid_2535000/2535333.stm

С. Жизнь начинается в 90 (Марк Ашенден, Би-би-си)

Через шесть лет британскому гражданину Фодже Сингху придет телеграмма от королевы с поздравлением в связи со столетним юбилеем. Многие ровесники 94-летнего Сингха предпочитают спокойный образ жизни. Зарядка в этом возрасте часто сводится к короткой пробежке к ближайшему газетному киоску. Ну а стоптанные тапочки становятся любимой обувью.

Для Фоджи Сингха все совсем не так. Жители английского графства Эссекс регулярно встречают его, обутого в кроссовки и стремительно бегущего по улицам в любую погоду. К своим 94 годам Сингх пробежал семь марафонов (из них пять лондонских), бесчисленное множество полу-марафонов и был членом старейшей в мире марафонской команды Эдинбурга.

Позднее увлечение. Фоджа начал заниматься бегом в Индии – на ферме в штате Пенджаб. В 1981 году он переехал в Британию и здесь его увлечение спортом переросло на новый уровень. Что же дальше? Дальше



Фоджа Сингх собирается установить мировой рекорд. Так что возможно, ямаец Асафа Пауэлл – самый быстрый человек на Земле – потеряет титул. Пауэлл установил рекорд в забеге на 100 метров. Сингх собирается стать самым быстрым сразу на восьми дистанциях.

В субботу на одном из лондонских стадионов он попытается установить рекорды на дистанциях в 80, 100, 200, 300, 800, 1500 метров, одну милю (примерно 1600 метров), а также три и пять километров. Предполагается, что собранные средства пойдут на благотворительность и мероприятия в поддержку лондонской заявки на проведение Олимпиады-2012.

Секрет долголетия. В чем же секрет? Фоджа Сингх ежедневно пробегает или проходит восемь километров. Он не пьет и не курит, зато много улыбается и ест карри с имбирем. Необычный пенсионер уже стал настоящей знаменитостью. В прошлом году фирма Adidas привлекла Сингха, вместе с легендарными британскими футболистами Дэвидом Бекхемом и Джонни Уилкинсоном.

Но и это еще не предел. Тренер 94-летнего бегуна – Харминдер Сингх – собирается организовать состязание между Фоджей и японским бегуном Кодзо Харагути. Им предстоит пробежать стометровку, в результате которой выяснится, кто же станет самым быстрым в возрастной группе 95 – 99 лет. Бежать они будут под грохот красочных фейерверков.

Фоджа серьезно занимается бегом только 13 лет. Когда же он собирается сменить кроссовки на домашние тапочки? "Только после смерти", – отшучивается Фоджа.

Story from bbcussian.com, published: 2005/07/01

http://news.bbc.co.uk/go/pr/fr/-/hi/russian/sport/newsid_4641000/4641305.stm

Д. Нокаут ферзю, или Что такое шахбокс

Шахматы – это что угодно: наука, искусство, но только не спорт, утверждают некоторые пуристы. Их оппоненты возражают: шахматы – это как раз спорт, а вот, скажем, бокс – это просто драка. А как насчет того и другого вместе? Немцам эта идея пришла по вкусу. Шахбокс – так называется симбиоз шахмат и бокса – в Германии набирает популярность, и в Берлине уже проводят соревнования по этому необычному виду спорта.



Один из видных немецких шахбоксеров Андреас Шнайдер дал интервью спортивной редакции Би-би-си в рамках серии программ "Спорт ли это?" На вопрос ведущих, что же такое шахбокс, Шнайдер ответил так: "Это

новый спорт, идея которого появилась в одном из комиксов, а потом люди решили попробовать его в жизни, и началось это года три-четыре назад. Сначала это был арт-перформанс, а сегодня это уже самый настоящий спорт".

Многие смеются над ним и его коллегами, признает шахбоксер, но добавляет: когда они приходят и видят, как упорно мы тренируемся, смех обычно прекращается. "Мы соединили старейшую мыслительную игру – шахматы – с кулачным боем, проходящим на ринге по давно установленным правилам, – говорит Шнайдер, – и получился вызов в чистом виде. вспомните, как лет 20 назад народ смеялся над триатлоном или биатлоном".

Матч по шахбоксу состоит из 11 раундов: пяти боксерских и шести шахматных. Поединок начинается с 4-минутной встречи за шахматной доской, затем следует минутный перерыв, потом спортсмены надевают перчатки и выходят на ринг – и начинается 2-минутная схватка. Затем все повторяется.

Таким образом, шахматная партия продолжается до 24 минут – это блиц, в котором каждому из соперников дается 12 минут чистого времени, но на ринге все может закончиться и раньше – например, нокаутом.

"Пару лет назад мы основали в Берлине клуб шахбокса, – говорит Андреас Шнайдер, – а сейчас таких клубов в Германии около 40. Последователи появились уже во всем мире, их теперь уже 100-150 человек, среди которых есть и британцы".

"Подозреваю, что проще переучиваться на шахбокс, если ты уже неплохой боксер, – предположил журналист Би-би-си Мик Коллинс. – Потому что если ты хорошо играешь в шахматы, но не слишком развит физически, то завершить партию на доске можешь и не успеть, потому что после первого же раунда на ринге тебя унесут без сознания..."

"Нет, нужно быть результативным в обеих дисциплинах, – смеется Шнайдер. – У нас есть спортсмены, пришедшие из шахмат, и есть те, кто пришел из бокса. И выяснять, что здесь важнее, – это все равно что выбирать между курицей и яйцом". К тому же, добавляет он, усаживаясь за доску в перерыве между боями, ты должен не только снять перчатки, но и взять под контроль уровень адреналина в своем организме, который в шахматах не помогает, а очень даже мешает.

В качестве самого известного примера потенциального шахматного боксера Шнайдер приводит британского боксера Леннокса Льюиса, бывшего чемпиона мира, который известен любовью к настольным играм. "Он очень хорош и в шахматах, – говорит Шнайдер. – И Виталий Кличко тоже, и мы надеемся их обоих привлечь на ринг".

Story from bbcussian.com, published: 2007/11/08
http://news.bbc.co.uk/go/pr/fr/-/hi/russian/life/newsid_7085000/7085137.stm

I. Replace the underlined words and phrases with those from Unit 1.

1. Her voice irritates me.
2. Dancing and skiing were among her many skills.
3. Fashions are by nature fickle and short-lived.
4. If he yelled and screamed, my parents gave in and let him do whatever he wanted.
5. Diana resented her private life being under close examination.
6. The motorcyclist was clearly guilty.
7. Stop speaking rudely to your mother!
8. Every Friday Mr James would hand out the students' essays to get the response.
9. We're working as quickly as we can to get this proposal finished.
10. In bet shops we can encounter people of different social positions.
11. Sport competitions provide young with a good chance to test their strength against other people's.
12. I can't accept the use of violence under any circumstances.
13. I thought I would have a go at bowling, although I had never bowled before.
14. America's trade laws are extremely complex.

II. Find the odd one out.

- | | | | |
|-------------------------|------------------|--------------------|------------------|
| 1 a) satisfactions | b) awards | c) rewards | d) ups |
| 2 a) recondite | b) obscure | c) abstruse | d) inscrutable |
| 3 a) with a vengeance | b) to the utmost | c) with difficulty | d) to the limit |
| 4 a) excessive | b) exuberant | c) exhilarated | d) vivacious |
| 5 a) gruelling | b) nagging | c) exhausting | d) back-breaking |
| 6 a) inactive | b) sedentary | c) stationary | d) desk-bound |
| 7 a) former | b) one-time | c) erstwhile | d) ancient |
| 8 a) spur-of-the-moment | b) impertinent | c) impetuous | d) hasty |
| 9 a) pushy | b) forceful | c) assertive | d) ruthless |

III. Fill the gaps with prepositions and adverbs.

1. It wasn't all it's cracked ____ to be.
2. The film is vastly superior ____ the book.
3. Belinda was having difficulty bonding ____ the baby.
4. I adopted a positive outlook ____ life.
5. She tried to make ____ ____ the lost time.
6. She is blind ____ her husband's faults.
7. They were sponsored ____ the tune of \$1000.
8. She tried to close the book ____ her former life.
9. I could never relate ____ her.
10. It may take a number of attempts, but it is worth keeping ____ it.

11. You feel satisfaction when you sort ____ things once and ____ all.
12. A weaker man would have buckled ____ the pressure.
13. She wanted to do something ____ her career to be the best ____ her craft.
14. The crowds chanted 'Down ____ NATO!'
15. I got a buzz ____ ____ seeing my name in print.
16. The teacher will give you feedback ____ the test.
17. She flipped ____ the magazine looking for the letters page.
18. Many of these ideas are now being incorporated ____ orthodox medical treatment.
19. If you believe you can make her happy, I won't stand ____ your way.
20. She's not very good at putting her views ____ .

IV. Match each word with the opposite from the other column. There are some extra words in B.

A	B
1. novice	a. unmanly
2. high-profile	b. fail
3. attain	c. sensitive
4. against the clock	d. paying attention
5. painstaking	e. quit
6. keep at	f. taking one's time
7. blind to sth	g. diabolical
8. while away the time	h. lose one's nerve
9. awesome	i. humble
10. butch	j. unknown
11. to stay confident	k. lose one's temper
12. self-righteous	l. careless
13. ruthless	m. merciful
	n. to busy oneself with
	o. expert

V. Fill the gaps with the words that best keep the meaning of the following sentences.

1. She is _____ for her infamous behaviour.

a) well-known	b) notorious	c) famous	d) grateful
---------------	--------------	-----------	-------------
2. In general, all paintings fall into two _____ categories.

a) wide	b) extensive	c) broad	d) various
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3. The gap was two inches _____.

a) broad	b) near	c) close	d) wide
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4. _____ people are liable to treat the young with hostility.
 a) old-fashioned b) elderly c) ancient d) out-of-date
5. I'd like to make a _____ start.
 a) new b) up to date c) fresh d) fashionable
6. Two car windows were broken and _____ damage was done to some shops.
 a) minor b) trivial c) small d) irrelevant
7. This sort of cheese has a _____ smell, which distinguishes it from other Swiss cheeses.
 a) rare b) peculiar c) essential d) disgusting
8. He'll never be able to come _____ with his failure to win the tournament.
 a) to grips b) round c) to terms d) up
9. She has been to hospital suffering from a _____ ankle.
 a) torn b) sprained c) bruised d) pulled

VI. Match the adjectives and the nouns given below.

- | | | | |
|--------------|-----------------|----------------|---------------|
| 1. ephemeral | 11. human | a. potato | k. classes |
| 2. close | 12. maudlin | b. lifestyle | l. road |
| 3. unruffled | 13. eternal | c. pastime | m. attributes |
| 4. training | 14. membership | d. stomach | n. youth |
| 5. nagging | 15. absorbing | e. session (2) | o. drag |
| 6. sedentary | 16. competitive | f. tournament | p. attacker |
| 7. couch | 17. yuppie | g. scrutiny | q. equanimity |
| 8. antenatal | 18. grand slam | h. pain | r. athlete |
| 9. real | 19. winding | i. fad | s. sport |
| 10. flat | 20. alleged | j. fees | |

VII. Put down five sentences with comparative structures about ups and downs of doing sport. Try your best and use your active vocabulary from Unit 1.

VIII. Fill the gaps with a suitable adjective to describe free time and leisure pursuits.

- I find writing poetry very _____. It helps me to get a truer understanding of myself and gives me a good feeling inside.
- I enjoy selling the pictures I paint, but it's not very _____. I only made £300 last year.
- Gardening is very _____. It reduces stress levels and calms you down.
- I've had a _____ partnership with Jane for several years: she plays the piano and I play the violin. It's been very good for both of us.
- Doing unpaid work at the hospital has been a _____ experience for me.
- I would like to be on the club committee, but I've heard it's very _____ and I don't have a lot of free time.

IX. a. Provide English equivalents to the following Russian idioms and phrases.

Перекасти поле, "новая метла", любопытная Варвара, кабинетный критик, индюк надутый, зануда (нытик), лежебока, ненадежный друг (друг до первой беды).

b. Fill the gaps with a suitable English idiom from (a), some of them are used twice.

1. Don't ask Tom to the party. He's such a(n) _____, always talking about rising prices and unemployment.
2. He thinks that just because he's rich he's cleverer than everyone else. He's nothing but a(n) _____.
3. I now divide the people in my life into two categories: those who stuck by me when I was sick, recently widowed, and feeling down, and the _____s.
4. I don't want to be a(n) _____ all my life, but I would like to see the world before I get too old.
5. Poor Ted has become such a(n) _____ that we can't persuade him to do anything.
6. The company seemed set to make a fresh start under a(n) _____.
7. The last thing we need in our time of grief, are words of wisdom from a(n) _____ perched in his ivory tower, who finds amusement from pointing fingers at, and condemning, the misfortune of others.
8. As soon as the policeman had left our house that old _____ from across the street came round to ask what he wanted.
9. The young head teacher's ideas were not all approved of by the school committee, but he was a(n) _____ and was determined to put them into practice.
10. John didn't realize how many _____ he had until his firm had to declare bankruptcy and people turned their backs on him.
11. Uncle Willie was a(n) _____. He worked in different jobs all over the country.
12. I think that Howard is a terrible _____ with no sense of humour.

X. Translate the following sentences from Russian into English using the words from Word List 1.

1. Его непоколебимое спокойствие всегда действовало мне на нервы.
2. Это очень серьезные соревнования, где спортсмены мирового уровня могут помериться силами.
3. Студентам приходится работать очень быстро во время экзаменационного тестирования.
4. Ее спонсировали на сумму \$ 10 000, чтобы она могла участвовать в соревнованиях.
5. Некоторым людям трудно жить в ладу с самими собой.
6. Ему было ужасно трудно вести обычный образ жизни после того, как он покончил с альпинизмом.
7. Приступы сентиментальности перемежались у нее с крайней агрессивностью.

8. Я не могу оправдать применение насилия при любых обстоятельствах.
9. Люди, которые имеют хобби, считают, что это может принести им чувство удовлетворения. Однако очень часто хобби становятся навязчивой идеей, почти наркотиком.
10. Им приписывали проблемы с тренером и нежелание посещать тренировки.
11. Она все делала с большим энтузиазмом.
12. Я ненавижу то самодовольство, с которым он относится к тем, кто не принадлежит к спортивной элите.
13. Она была введена в заблуждение его обаятельной манерой поведения.
14. Она попробовала свои силы в вязании крючком, но не очень успешно.

XI. Fill each of the blanks in the following sentences with a suitable word or phrase.

1. If this type of research _____, it must be carefully supervised.
2. Although _____ many people now accept that infertile couples have the right to medical help.
3. Since _____ acupressure, he has noticed a tremendous improvement in his condition.
4. He had tried several times _____ up smoking.
5. For the first twenty-four hours the treatment worked because I didn't _____ like a cigarette.
6. By the time _____ the train had just left.
7. I am really _____ to seeing you and your family again.
8. How _____ for a meal tonight?
9. It's time you _____ some decision about your future.
10. Until recently the suggestion that pop music might be used to train athletes _____ as a joke.

XII. For each of the sentences below, write a new sentence as similar as possible in meaning to the original sentence, but using the words given in capital letters. These words must not be altered any way.

- | | |
|--|-----------|
| 1. You can avoid tooth decay by brushing your teeth regularly. | PREVENTED |
| 2. I think cycling is preferable to walking. | RATHER |
| 3. Most people regard him as being the best man for the job. | WIDELY |
| 4. You aren't allowed to smoke on the tube. | BAN |
| 5. They share a lot of hobbies and interests. | COMMON |
| 6. A sudden downpour resulted in the postponement of the football match. | PUT |
| 7. The fact that he will never race again is something he cannot accept. | TERMS |
| 8. From the educational point of view his childhood years had been well spent. | TERMS |
| 9. I could tell by the tone of his voice how serious the situation was. | HOME |

Word List for Unit 2

account (<i>n</i>) (=description, report)	cramped + syn (<i>adj</i>)
advance (<i>n</i>) (= prepayment)	daredevil (<i>n</i>)
amateurish (<i>adj</i>)	daring + syn (<i>adj</i>)
amateurishness (<i>n</i>)	dejected (<i>adj</i>)
appalling (<i>adj</i>)	derelict + syn (<i>adj</i>)
be asking for trouble (<i>idm</i>)	desolate (<i>adj</i>) = godforsaken
at all cost / costs (<i>idm</i>)	destination (<i>n</i>)
at will (<i>idm</i>)	deteriorate (<i>v</i>)
avalanche (<i>n</i>) (to get hit by an ~)	disconcerted (<i>adj</i>)
backstreet (<i>adj</i>) (=unofficial, illegal)	disparaging (<i>adj</i>)
[only before <i>n</i>]	diversion (<i>n</i>)
a barrel of laughs (<i>idm</i>)	enunciate (<i>v</i>)
off the beaten track + syn (<i>idm</i>)	exert (<i>v</i>)
bleary-eyed (<i>adj</i>)	exertion (<i>n</i>): mental / physical ~
blissfully ignorant / unaware	extricate sb/sth / yourself (from sth) (<i>v</i>)
breathtaking (<i>adj</i>)	(fml)
buckle (up) (<i>v</i>)	eye-catching (<i>adj</i>)
bumpy (<i>adj</i>): a bumpy flight	fatal xDÑÉfíáz (<i>adj</i>)
burst sb's bubble (<i>idm</i>)	fatality (<i>n</i>)
cable-car (<i>n</i>)	feasibility (<i>n</i>)
cardiovascular (<i>adj</i>)	feeble (<i>adj</i>)
catch (to sth) (<i>n</i>) (= hidden difficulty):	feel homesick for reality
What's the catch?	flawlessly (<i>adv</i>)
catch up (with sb) (<i>phr v</i>)	fret (about / over sth) (<i>v</i>)
charge (<i>v</i>)	frolic (<i>n</i>)
churlish + syn (<i>adj</i>)	glossy (<i>adj</i>)
close call / shave (<i>idm</i>) (infml)	goner (<i>n</i>) (infml)
collide (<i>v</i>)	<i>go-phrases</i>
collision (<i>n</i>)	grace (<i>v</i>) (fml) (= to decorate)
<i>come-phrases</i>	groggy (<i>adj</i>)
compound (<i>v</i>) [often passive] be com-	grope (one's way) (<i>v</i>)
pounded by sth	hack (one's way) (<i>v</i>)
confide in (<i>prh v</i>)	harden (the body / heart) (<i>v</i>)
congestion (<i>n</i>)	head (somewhere) (<i>v</i>)
covet (<i>v</i>)	heatwave (<i>n</i>)
coveted (<i>adj</i>)	without a hitch (<i>idm</i>)

a home (away) from home (*idm*)
 homespun (*adj*)
 hope against hope (that...) (*idm*)
 incarceration (*n*)
 infernal (*adj*)
 infested (*adj*)
 insight (into sth) (*n*)
 intrepid + syn (*adj*)
 landmark (*n*)
 let it go (*idm*)
 look down on (*phr v*)
 look on the bright side (*idm*)
 not for **love** or money (*idm*)
 mishap (*n*) [C, U]
 morose (*adj*) = sullen
 a mosaic of cultures (*n*)
 oblivious (of / to sth) (*adj*)
 obstruction (*n*)
 ordeal (*n*)
 overcast (*adj*): overcast sky / day
 package holiday (*n*)
 paradoxical (*adj*)
 pejorative (*adj*) petrify (*v*), petrified (*adj*)
 in one **piece** (*idm*) (infml) (= safe)
 pitch (a tent / camp) (*v*)
 plausible + syn (*adj*)
 play (it) safe (*idm*)
 pluck up (the) courage (to do sth) (*idm*)
 pothole (*n*)
 precipice (*n*)
 proof (against sth) (*adj*) (fml)
 put paid to sth (*idm*)
 ramble (*n*)
 rations (*n*) [pl.] (emergency ~)
 recluse (*n*)
 register (*v*) (= notice)
 resilience (*n*)

rickety (*adj*)
 better **safe** than sorry (*idm*)
 saunter + syn (*v*)
 scramble (*v*)
 scurry (*v*)
 search party (rescue mission) (*n*)
 secluded (*adj*)
 sparsely (*adv*)
 spell: work one's spell on sb
 sticky (*adj*) (infml): a sticky moment /
 situation
 stiff (*adj*) (about muscles): to be / feel
 stiff after a bike ride; to have a
 stiff neck
 stock cube (*n*)
 in **store** (for sb) (*idm*) (hold, lie ~)
 sure-fire (*adj*) [only before n] (infml):
 sure-fire success
 tackle (*n*) [U] (= equipment esp. for
 fishing)
 teeter (*v*)
 tempt fate / providence (*idm*)
 put sb in **touch** with sth (*idm*)
 trail (*n*)
 uplifting (*adj*)
 visibility (*n*) [U]
 vista (*n*)
 wobble (*v*)
 work out (*phr v*) (= develop in a suc-
 cessful way)
 work up to sth (*phr v*)

2

A sense of adventure? See the world!

2.1 EIGHT FEET IN THE ANDES

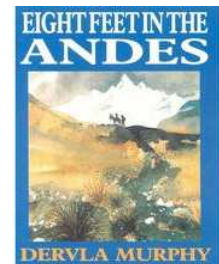
TOPIC VOCABULARY & READING

A. 1. Work in groups. Discuss these questions with your partners:

- Are you an adventurous person – or do you tend to play safe and avoid risks?
- What kinds of adventures or dangerous activities do you avoid at all costs?
- Have you ever been in an adventurous or dangerous situation? Share your experience.
- What kind of people do adventurers or travellers need to be? Which do you think are the ten most important qualities – and why?

<i>a good sense of direction</i>	<i>fearlessness</i>	<i>arrogance</i>	<i>dignity</i>	<i>patience</i>
<i>a sense of humour</i>	<i>compassion</i>	<i>confidence</i>	<i>modesty</i>	<i>resilience</i>
<i>resourcefulness</i>	<i>dedication</i>	<i>persistence</i>	<i>boldness</i>	<i>stamina</i>
<i>linguistic skills</i>	<i>enthusiasm</i>	<i>curiosity</i>	<i>charisma</i>	<i>tolerance</i>
<i>determination</i>	<i>intelligence</i>	<i>humility</i>	<i>obstinacy</i>	<i>willpower</i>
<i>ruthlessness</i>	<i>knowledge</i>	<i>courage</i>		

B. The text below is a review of *Eight Feet in the Andes* by Dervla Murphy. As you read it, find the answers to these questions:



1. Whose were the eight feet?
2. Who is the heroine of the story?
3. How long was the journey?
4. Where did they sleep?

C. 1. Find these words and phrases in the article:

⌘1 *saunter, advance*; ⌘3 *put paid, madcap schemes*; ⌘4 *frolic, heartening*;
⌘6 *confide in, overenthusiastically, day one*; ⌘7 *glossy, fretting, coveted*;
⌘9 *homespun*; ⌘10 *stock*; ⌘12 *sticky moments*; ⌘13 *trusting soul, at will*.

2. Match their meanings to these words and phrases:

amusing game; crazy plans; prepayment; stroll; encouraging; without restraint;
the beginning; put an end, unsophisticated; smooth and shiny; dangerous incidents;
bouillon; fussing and worrying; envied and wanted; whenever or wherever you like;
tell sb a secret; someone who believes other people are honest.

ONCE upon a time, with travel writing, the rewards won related to the risks taken. No longer. Travel writers travel by public transport; often they just hop in the car. They travel round British seaside resorts; they saunter up low mountains in the Lake District. Greatly daring, they visit islands off the coast. There is no point in travelling hopefully; far better to arrive as quickly as possible and collect your multinational publisher's advance.

1

Dervla Murphy had never heard of such a thing when she decided, after the death of her invalid mother, to travel from Ireland to India – on a bicycle.

2

Motherhood usually puts paid to such madcap schemes but for Miss Murphy only temporarily. She waited for the child to reach a reasonable age and then took it with her.

3

Rachel was five when they travelled together in South India, six when they went through Baltistan with a pony, and nine when, in this book, she crossed the Peruvian Andes from Cajamarca to Cuzco with her mother and a mule – a 2,000 kilometre journey of which she did 1,500 on foot. This Andean frolic – her mother's term – was to be her last before settling down to school, though it is hard to see what there can be left for her to learn. To read about Rachel is heartening for parents of a generation which seems to be losing the use of its legs.

4

She is an ideal travelling companion, settling down on a ledge overlooking the world to read *Watership Down* or write poems after ten hours up one mountain and down the next. "We're seeing clouds being born," she says once. She is thrilled to find a baby scorpion under her sleeping bag. After three months of travelling up and down vertical slopes of 3,300 metres her mother notes almost absently that she never once complained; and she herself only once questions the wisdom of asking a nine-year-old to walk 35 kilometres at an altitude of 4,000 on half a tin of sardines.

5

Rachel confides in her diary: "I got the whole of my upper left arm punctured by lots of slightly poisonous thorns... Mummy is in an exceedingly impatient mood... I think this is a very pretty place, at least in looks... We had to sit down while we thought about what to do next..." She has a much better sense of direction and indeed of responsibility than her mother who tends to join overenthusiastically in all religious festivals and who has dreadful blisters from day one in a hopeless pair of walking shoes.

6

The Murphys clearly see not Rachel but Juana, their beautiful glossy mule, as the heroine of the story. She cost £130 and they fuss over her like a film star, fretting about her diet, her looks, her mood. Juana is coveted by all; as the journey proceeds it is shadowed by the parting from her. There is a terrible moment when she falls over a precipice to certain death but for a divinely placed single eucalyptus tree in her path.

7

From Cajamarca to Cuzco they follow in the hoofprints of Pizarro and the *conquistadores*, often camping in the same place, almost always surveying the same timeless unchanging scene. 8

Miss Murphy's philosophy may be homespun – "I know and always have known that we twentieth century humans need to escape at intervals from that alien world which has so abruptly replaced the environment that bred us" – but she has an enviable gift for communicating her passion for the road. No heat or cold is too extreme, no drama too intense for her to sit on the edge of some mountain and tell us about it that evening in her diary. Sometimes the view is too exciting for her to eat her raw potatoes and sardines. 9

There is very little food; everyone goes hungry. The pair arrive at sizeable towns and find nothing to buy but noodles and stock cubes and bottles of Inca Cola; the restaurant offers hot water to add to your own coffee. There is always worry about alfalfa for the choosy Juana. They are shocked at the poverty they see, and find it mystifying that the Indians can tolerate such a life. 10

She and Rachel share it wherever possible. They stop, make friends, join in. They accept all invitations, are ready to sleep with hens roosting on their legs, eat anything, drink anything no matter what floats on top of it and they repay hospitality (when permitted) with tins of sardines. She worries that religion is so little comfort to the Peruvian Indian, that the babies chew wads of coca, that the boys Rachel plays football with on their sloping pitches have no future, that she cannot repay kindnesses: the ancient shepherdess who shared her picnic lunch of cold potato stew on a cabbage leaf, the old man who set his dog to guard their tent at night. 11

There are sticky moments, always near towns. Within a day of Cuzco, Juana is stolen but all ends happily and they reach the Inca city with feelings of anti-climax at journey's end. They took a week less than the *conquistadores* but then the *conquistadores* had battles to fight. 12

The Murphys, mother and daughter, know no fear just as they know no discomfort, and their remarkable journey shows that the trusting soul is still free to wander at will. 13

Maureen CLEAVE

D. Now note down your answers to these questions, referring back to the article as necessary.

1. What is the writer's attitude to modern travel writers?
2. How many journeys had the mother and daughter team made before this one?
3. Why was this to be their last one together?
4. How did Dervla behave in a less grown-up way than her daughter?

5. When the writer describes Miss Murphy's philosophy as 'homespun' (§9), is this pejorative or complimentary?
6. What did they eat on their journey?
7. What happened to Juana at the end of their journey?
8. What were their worst and best experiences?

E. Looking at the first paragraph again, find the words or phrases which show sarcasm or irony. Which of these, if any, do YOU find amusing? (The first is *Once upon a time* – normally used to start a children's story.)

F. Work in groups and discuss your reactions to the text:

- What risks was Dervla Murphy running by taking Rachel on her journey? What kind of person does she appear to be?
- What aspects of their journey would you find most difficult or rewarding?
- Where in the world is it safe for 'the trusting soul' to 'wander at will'?

2.2 'IF SOMETHING GOES WRONG ...'

LISTENING

A. Alastair Miller was a member of an expedition to Everest. Before you listen to the interview, look at the questions he was asked. What answers do you think he gave?



1. What do you enjoy about climbing mountains?
2. Do you ever find yourself in situations where you're frightened?
3. What is it like taking part in an expedition to climb Everest?
4. What is there left for you to do now, after going to Everest?

Words and expressions to remember:

sheer (<i>adj</i>)	cardio-vascular (<i>adj</i>)	exhilarating (<i>adj</i>)
exertion (<i>n</i>) [U]	acute (<i>adj</i>)	make up for (<i>phr v</i>)
pound (your knees) (<i>v</i>)	avalanche (<i>n</i>)	logistics (<i>n</i>) [U+ <i>sing</i> / <i>pl v</i>]
Achilles tendon (<i>n</i>)	cable-car (<i>n</i>)	crampon (<i>n</i>) [usu <i>pl</i>]
altitude (<i>n</i>) [C, usu <i>sing</i>]	scurry (<i>v</i>)	cramped (<i>adj</i>)

B. 🎧 In the first part of the interview, Alastair deals with the first two points. Note down your answers to these questions.

1. What are the FOUR things he says he enjoys about climbing – and what are the reasons he gives for enjoying each of them?
2. What are the two kinds of fear he describes?
3. Why was the accident in Yosemite Valley, California, more frightening for his companion than for Alastair himself?
4. Why did he have to be *philosophical* during the thunderstorm on the Aiguille du Midi in the French Alps?
5. Why didn't they go back down the mountain when the storm broke?

C. 🎧 The second part of the interview is about the Everest expedition. Fill the gaps in these sentences with information from the interview:

1. On a large expedition there is a '..... effect': there are people at the bottom of the mountain and or people trying to reach the summit. This means that have to be carried up the mountain.
2. Approaching Everest from the, there were no to carry their equipment. So it was carried by yaks, and above Camp One, by
3. It was exciting for Alastair when he went above for the first time, even though he was on ropes and was entirely He was properly not just
4. Above Camp One they didn't or, they only cleaned their
5. Snow holes are but they are and

D. 🎧 The final part of the interview deals with question 4 in A. Answer these Yes/No questions.

1. Does he want to climb again in the Himalayas?
2. Does he want to be a member of another large Everest-style expedition?
3. Has he done any climbing in the Andes?
4. Has he done any climbing in North America?

E. Work in groups. Compare your reactions to the interview. What impressed you most? What surprised you most? Would you like to be a mountaineer and rock-climber? Give your reasons.

2.3 THE INTREPID EXPLORER

STRUCTURE

A. Cloze Development. Read the following article about an explorer who needed a dog sleigh and huskies to reach his final destination, the Greenland ice cap. Twenty words are missing but there are no gaps to indicate where – only numbers in the left-hand margin. Mark a / to show where the miss-

ing words should come before trying, in small groups, to decide what the words might be. The first has been done for you and the missing word is *was*.

was

1 On 5 May 1931, my uncle, August Courtauld / spending his 150th day
2, 3 alone on the ice cap. Since last week of March his tented igloo had been
4 by snow; his food was now running, there was no light and he was
 smoking tea-leaves in his pipe. On that day his paraffin primus stove
5 gave its gasp; August had just decided that he would have to walk back
6 on 1 June if he could out, when suddenly there was an appalling noise
7 like a bus going by, by a confused yelling. The voice of his expedition
 leader came down the ventilator pipe, and his five-month incarceration
8 through an Arctic winter was.

9 But August never it as an ordeal, never said he wished he hadn't gone.
10 He had, all, volunteered to stay alone at the ice cap station, and take re-
11 cordings of the weather there, which never been done before.

12 Uncle August was a of an expedition which had gone to Greenland, in
 the summer of 1930, to map the coast and mountain ranges. It was also
13 important in considering the of a regular air route over Greenland to
14 North America, to what the weather was like on the ice cap, particularly
 in winter.

15, 16 There was, however, to the expedition than that. Its members had av-
 erage age of 25, many of them had not long ago been at university and
17, 18 there was a clubbable spirit youthful adventure among them. But the of
 gentlemanly amateurishness could be deceptive: most significantly, and
19, 20 contrast to Scott's expedition to the South Pole, they learnt how to dogs
 for sledging.

B. Shades of meaning. The following words were all in the original passage. Decide whether you think their meanings are negative, neutral or positive. Some words may have more than one meaning. Use a dictionary if necessary and be prepared to explain why you think they should be graded as such.

EXAMPLE *incarceration* (negative)

youthful	appearance	significantly	incarceration	alone
appalling	confused	adventure	contrast	feasibility
clubbable	volunteered	deceptive	ordeal	

C. Describing attitude. Look at the following list of adjectives. Which would you choose to describe Uncle August and his attitude as portrayed by his nephew? Justify your answers with reference to the passage.

<i>disillusioned</i>	<i>insensitive</i>	<i>dejected</i>	<i>afraid</i>	<i>practical</i>
<i>amateurish</i>	<i>courageous</i>	<i>resigned</i>	<i>laconic</i>	

2.4 WORDS EASILY CONFUSED**VOCABULARY DEVELOPMENT**

A. Study the pairs of words below and discuss the difference in meaning between them – putting them in sentences may be helpful. If you're unsure about any, use a dictionary. Look at the example first:

actual = existing as a real fact *Well, I've heard about it but I haven't read the actual article.*

current = (most) up to date *Have you seen that article in the current issue of the Economist?*

actual • current	in fact • indeed	pretend • intend
advice • opinion	in front of • opposite	propaganda • advertising
control • check	large • wide	remember • remind
editor • publisher	lend • borrow	rob • steal
lose • miss	experience • experiment	savage • wild
fault • mistake	occasion • bargain	sympathise with • like
hear • listen	presently • at the moment	sympathetic • likeable

B. 1. Decide which of the words below fit in the gaps, and which don't. Tick the ones that fit.

1. The immigration officer _____ their passports suspiciously.
checked ✓ controlled examined ✓ restrained stamped

2. Her parents had a big _____ and now they're not on speaking terms.
discussion argument debate fight quarrel row talk

3. Don't take any notice of him, he's just being _____.
sensible sensitive difficult touchy emotional moody

4. How many people _____ the performance?
assisted attended participated took part helped served

5. Please go away and stop _____ me!
annoying bothering disturbing harassing pestering infuriating

6. We arranged to meet at 7.30 and I made a note in my _____ to that effect.
agenda notebook exercise book diary schedule timetable

7. Please forgive him for forgetting, he's getting rather _____ as he gets older.
distracted absent-minded forgettable forgetful preoccupied

8. What are the _____ of studying when you could be enjoying yourself?
benefits profits advantages prizes rewards prices

9. It's a(n) _____ club to which only members are admitted.
exclusive idiomatic particular personal private secluded

10. They didn't foresee the _____ result of their irresponsible behaviour.
eventual possible imminent feasible plausible

11. At the end of her _____ she had to sit a stiff exam.
career course education training upbringing experience

12. I'm getting tired; how much is it _____ to the summit?
further furthermore farther far faraway far away father

2. Write out any words in this section that you had difficulty with. Check their meanings in a dictionary. Pay particular attention to the EXAMPLES in the dictionary, not just the definitions. Sometimes the difference is in the context a word is used, rather than its basic meaning.

2.5 KEEPING THE READER'S INTEREST

WRITING SKILLS

A. Read the composition below on this topic: Write a letter to a friend describing an exciting or frightening experience you have had (300-350 words).

1. Decide which features of the writing help to keep your interest as a reader, and which features don't. Consider these aspects in particular:

choice of vocabulary humour sentence structure

It had been a long, tiring journey to S_____. The ferry, which should have taken at most five hours, had had engine trouble and didn't arrive till 2 a.m. As the harbour itself was several miles from the main town – the only place where accommodation was available, and much too far to walk to even by daylight – we hoped against hope that the local bus service would still be running. Sure enough one tiny, ancient blue bus was waiting on the quayside, but imagine our dismay when we saw that about 98 other passengers were also disembarking with the same destination. We fought our way onto the bus and waited for the driver to appear. A man staggered out of the bar nearby and groped his way into the driving seat – presumably he'd been drinking since early evening when the ship was supposed to arrive.

We were very frightened. Most of the passengers hadn't seen the driver come out of the bar. The bus went very slowly up the steep road. On one side the cliffs dropped vertically down to the sea hundreds of metres below. We arrived in the town at 3 a.m., but there was no accommodation. We found a taxi to take us to the other side of the island. We slept on the beach.

As it began to get light and the sun rose over the sea, waking us from our dreams, we realised that it had all really happened and that we were lucky to be alive.

250 words

2. ✍ Although the first paragraph was fairly interesting, the rest is pretty dull – and the letter is too short! Rewrite the second half, incorporating any improvements you think are necessary, so the total length is 300 – 350 words. Make use of the following words and phrases: *petrified, to be blissfully unaware, to be in store, to arrive in one piece, to one's dismay, not for love or money, to crash to death.*

B. 1. Here are some phrases that can be used when telling a story. Complete them in your own words.

- | | |
|---|-------------------------------------|
| 1. There was nothing I could do but | 7. To my utter amazement |
| 2. It was only after that I | 8. To our surprise |
| 3. My big mistake was to | 9. Slowly opening the door, I |
| 4. All I could do was | 10. After a while |
| 5. You can imagine how I felt when | 11. Without thinking I |
| 6. It all started when | 12. I held my breath as |

2. Write the first two paragraphs (no more than half a page) of a letter to a friend, telling the story of an exciting or frightening experience YOU have had.

3. Read each other's stories and guess what happened next in your partner's story and how the story might have ended.

2.6 BE PREPARED!

LISTENING

A. 1. You'll hear an expert giving some advice. Before you listen to the recording, try to guess or deduce what information seems to be missing here:

WALKING IN THE MOUNTAINS

TAKE THE RIGHT PRECAUTIONS

1. DO have at least people in your party. DON'T *go alone*.
2. DO be DON'T do anything you're not to do.
3. DO expect the weather to DON'T rely on
4. DO allow yourself plenty of DON'T let catch up with you.
5. DO walk at the of the member of the group. DON'T leave anyone
6. DO if fog or low clouds come down.
7. DO find where you can sit and wait for DON'T in case you walk over a !

TAKE THE RIGHT EQUIPMENT

1. A map – You must your before setting off.
2. A in case there are no or the sun is obscured, and make sure you know – DON'T just follow and rely on your

3. A rucksack, containing and clothing.
4. Footwear:, not or
5. Emergency in your rucksack:,,
6. A in case you get caught in the dark.
7. A or a in case you have to spend the night in the open.

And...

Before setting out, DO and, and DON'T forget to when you get back.

2. 🎧 Listen to the recording, filling in the missing information above in your copybooks.

Words and expressions to remember:

- | | |
|--|---|
| be asking for trouble (<i>idm</i>) | scramble (<i>v</i>) |
| stiff (<i>adj</i>): to feel a bit stiff
after a long walk | visibility (<i>n</i>) [U] |
| head (somewhere) (<i>v</i>) | landmark (<i>n</i>) |
| take (all necessary) precautions | rations (<i>n</i>) [pl.] (emergency ~) |
| deteriorate (<i>v</i>) | a barrel of laughs (<i>idm</i>) |
| catch up (with sb) (<i>v</i>) | search party (rescue party) [C+sing / pl v] |
| | better safe than sorry (<i>idm</i>) |

3. After listening to the recording, discuss these questions:

- What important precautions and equipment did the speaker NOT mention?
- Which of his advice do you disagree with?

B. Make a list of your own safety rules for ONE of these activities:

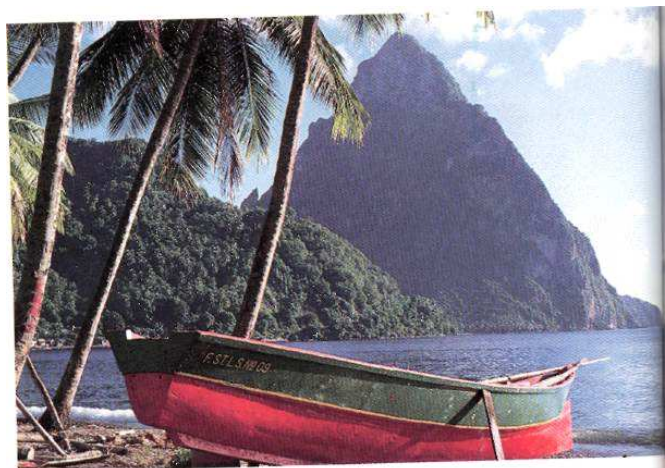
- | | | | |
|--------------------------|---------|--------------------------|-------------------|
| driving in remote areas | skiing | swimming in the sea | hitch-hiking |
| going out at night alone | sailing | cycling in heavy traffic | climbing a ladder |

2.7 WHERE WOULD YOU LIKE TO GO?

TOPIC VOCABULARY

A. Discuss these questions:

- Would you like to visit this place? Why / Why not?
- Which five places in the world would you like to visit one day? Why?
- And which five places have you no desire to visit ever? Why?



B. Fill the gaps in this description of the illustration, using the words on the right:

Soufrière is a small fishing port on the west _____¹ of the _____² of St Lucia in the Caribbean. It lies at the centre of a sheltered _____³ which forms a natural _____⁴. The town is dominated by the Pitons: two mountain _____⁵ which were once _____⁶, covered in tropical _____⁷. If you travel _____⁸ up the river _____⁹ you come to a _____¹⁰ where there are plantations growing coconuts and tropical fruits, watered by little _____¹¹ flowing down from the hills. To the north there are impressive _____¹² plunging into the sea and around a _____¹³ is a secluded hotel above a little _____¹⁴, from where you can swim out to watch the fish around the coral _____¹⁵. The _____¹⁶ from the hotel is breathtaking.

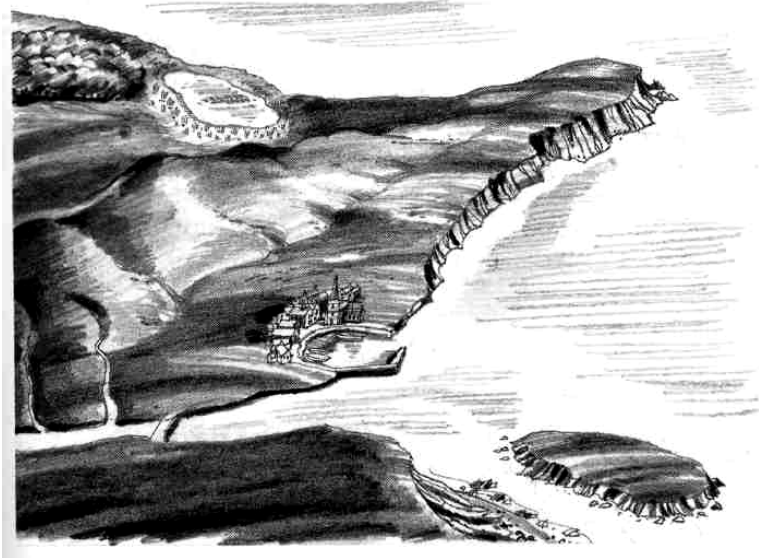
Despite its wonderful _____¹⁷, warm _____¹⁸, friendly people and delicious local _____¹⁹, Soufrière isn't a popular tourist destination, perhaps because it lacks the sandy _____²⁰ tourists expect in a Caribbean _____²¹.

- | | |
|-----------------|-------------------|
| <i>bay</i> | <i>plateau</i> |
| <i>beaches</i> | <i>rainforest</i> |
| <i>cliffs</i> | <i>reef</i> |
| <i>climate</i> | <i>resort</i> |
| <i>coast</i> | <i>seafood</i> |
| <i>cove</i> | <i>setting</i> |
| <i>harbour</i> | <i>streams</i> |
| <i>headland</i> | <i>valley</i> |
| <i>inland</i> | <i>view</i> |
| <i>island</i> | <i>volcano</i> |
| <i>peaks</i> | |

C. Fill the gaps in this description of the map, using the words below:

Seatown is a small fishing ...*port*... lying at the centre of a sheltered, which forms a natural The town lies in the southeast corner of a fertile separated from the north coast by a On the north coast, to the east of the, is a freshwater enclosed by a and surrounded by To the east is an impressive with high where sea-birds nest. The River Trent, at whose Seatown lies, is fed by many small which rise in the hills to the north, but its is over 100 miles to the west. To the south of the town across the river the is rocky and it is possible to walk across to an offshore island at, though at the crossing should not be attempted as there are strong For those who enjoy coastal it is well worth climbing to the of the hill to the north of Seatown: there is a breathtaking from there when the is good.

Seatown is a popular holiday : it has a particularly mild and is renowned for the quality of its fresh



<i>bay</i>	<i>plain</i>
<i>cliffs</i>	<i>port</i>
<i>climate</i>	<i>range of hills</i>
<i>coastline</i>	<i>resort</i>
<i>currents</i>	<i>sandbank</i>
<i>harbour</i>	<i>scenery</i>
<i>headland</i>	<i>seafood</i>
<i>high tide</i>	<i>source</i>
<i>lake</i>	<i>streams</i>
<i>low tide</i>	<i>summit</i>
<i>marshes</i>	<i>view</i>
<i>mouth</i>	<i>visibility</i>
	<i>woodland</i>

D. Choose THREE words or phrases for each sentence that make sense in the gaps.

1. The Vatican in Rome is visited every year by millions of
 commuters holidaymakers passengers pilgrims vagrants travellers
2. I enjoy visiting places abroad where the people are
 churlish courteous easygoing hospitable morose sulky sullen
3. Not liking crowds, I prefer going on holiday to somewhere that's
 abandoned backward derelict dull godforsaken
 off the beaten track out of the way secluded
4. The takes up to four hours on the motorway, but it's quicker by train.
 crossing drive flight journey passage travel trip voyage way
5. I'm going overseas next week and I'll be for the rest of the month.
 abroad absent-minded away from home missing
 offshore on the run out in the country out of the country

E. Work in pairs. One of you should look at Activity 1 (p. 157 – 158), the other at 3 (p. 158 – 160). Describe the places in the illustrations using the vocabulary of the previous activities. Decide on the country where they can be situated. Which of them would you like to visit and why?

2.8 REPETITION

WRITING SKILLS

A. 1. Read these extracts from a Canadian tourist brochure. Find the places where the same words or the same grammatical structures are repeated in each extract. (Reasons 5 to 9 are: 5. The Wildlife; 6. The Country Life; 7. The City Life; 8. The History; 9. The Events.)

10 Great Reasons to Visit Saskatchewan

Saskatchewan is a big province that constantly surprises. With its vast and changing landscapes, its colourful events and its rich heritage, it has a lot to offer. Covering it in a few words and photos is no easy task.

In the next 20 pages we present 10 great reasons why you should travel to our province. Why Saskatchewan is special. Why it's a place where you belong.

We have thousands of reasons for you to see Saskatchewan – we're limited to 10 here. We're confident you'll find them reasons enough to visit. And that you'll find more reasons to return.



1 The Prairies.

When people think Saskatchewan, they think prairies. They think fields of gold that stretch up

against the horizon. They think bold, blue sky. They think vistas that seem flawlessly flat and that from the air resemble a patchwork quilt.

Prairie scenery can be breathtaking. Brilliant mustard and canola waving in the wind. Grain elevators standing like sentinels, signalling the approach of new towns. Sunsets offering their light shows of purple, orange and red.

The prairies are also rolling hills where you'd least expect them. Valleys full of wild flowers, prairie lilies and saskatoons. Plus plains and bush alive with prairie dogs, meadowlarks and white-tailed deer.

This year stop and smell the clover. See the images that have graced a thousand postcards. Visit the prairies.

2 The Lakes.

Get out your swimming trunks, unfurl those sails, dust off your water-skis, take the canoe and tackle box out of storage and book that cabin or resort. Saskatchewan's 100,000 – that's right 100,000! – lakes await you.



3 The Parks.

Hike a leafy aspen trail. Zip down a monster water-slide. Join a "wolf howl" under clear

moonlight. Whatever your interests you can likely satisfy them in Saskatchewan's parks.

With nearly five million acres of Saskatchewan parkland, Mother Nature has plenty of places in which to work her spell on you. At our parks you can sink that championship putt, watch deer and elk by the roadside, relax at a four-season resort, or pitch your tent near a back country gurgling stream.

Waskesiu. Grasslands. Moose Mountain. Cypress Hills. Our parks are destinations, summer and winter. They put you in touch with a simpler, gentler world – a world where the sun shines bright and the deadlines and pressures of ordinary life are far, far away.

4 The Fishing.

Picture a lazy day on a crystal clear lake. Morning mist comes off the water. An evergreen shoreline frames your horizon. A bald eagle circles overhead. Then suddenly your line tenses, and everything changes. Your battle with a monster of the deep has begun.



10 The People. If there are 10 great reasons to visit Saskatchewan, then there are a million reasons to come back. Our people. Superhearted. Lively. Famous for their hospitality.

With a mosaic of cultures, Saskatchewan is truly the world in one place. Native Indians and people with British, French and east-European roots. People who celebrate their uniqueness at annual celebrations like

Vesna and Folkfest in Saskatoon, or Mosaic in Regina. Where the food, fun and music of the homelands trail long into the night.

When all is said and done, it's the people you meet who make a vacation unforgettable. We invite you to meet ours. Through them discover the place where you belong.

2. Compare with your partner what you've both found and discuss what the effect of the repetition is in each case.

B. 1. In pairs, make a list of TEN GREAT REASONS why tourists should visit your country, region or city. Then decide what you would write to justify ONE of the attractions.

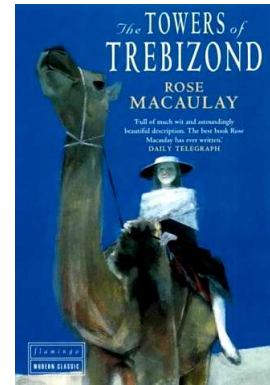
2. ✍ Write around 100 words describing the attraction you've picked, in the same style as the Canadian brochure.

2.9 LEARNING THE LANGUAGE

A. Find the answers to these questions in the passage and put down the relevant information there. Then write down your answers, using your own words.

1. What did many Turks do when they encountered a non-Turkish speaker?
2. Why was the author confused at the reaction to her 'useful phrase'?
3. Why was the hotel porter the first to understand her?
4. Why did Mr Yorum point to himself when they first met?
5. Why did the narrator think he was pointing to himself?
6. Why didn't the writer try to resolve the confusion with Mr Yorum?

READING



I studied my Turkish phrasebook, and learned a few of the most useful ones by heart. One was about how I did not understand Turkish well, which I copied into my notebook and carried about with me. Many Turks can't understand that anyone really does not know Turkish; they think that if they say it often enough and loud enough it will register. They did this whenever I said this phrase; it seemed to start them off asking what seemed to be questions, but I only said my piece again, and after a time they gave it up. Sometimes they said "Yorum, yorum, yorum?" as if they were asking something, but I did not know what this word meant, and I thought they were mimicking what they thought I had said.

This was all that happened about it for a few days, then one day when I said my piece to the porter he nodded, and went to the telephone and rang someone up, and presently a man came downstairs and bowed to me as I stood in the hall and said something to me in Turkish. I had better explain here that there was a misunderstanding which was my fault, for I discovered some time afterwards that I had copied the phrase in the book which was just below the one which meant "I do not understand Turkish," and the one I had copied and learnt and had been saying to everyone for days meant "Please to phone at once to Mr Yorum," though this seems a silly phrase to print in a book for the use of people

who do not know Mr Yorum at all and never would want to telephone to him. But one day this Mr Yorum turned up at the hotel to stay, and the porter saw then what I wanted him to do, and he rang Mr Yorum in his room and asked him to come down. But I did not know then about my mistake, and when Mr Yorum spoke to me I said again that I did not understand Turkish, and he bowed and pointed to himself. I thought he must be offering to interpret for me, but when I tried English on him he shook his head and said, "Yok, yok," and I could see he knew none. So I looked up the Turkish for "What can I have the pleasure of doing for you?" and said it, but of course I did not understand his answer, and that is the worst of foreign languages, you understand what you say in them yourself, because you have looked it up before saying it, but very seldom what the foreigners say to you, because you have not looked up that at all. So I looked through the book till I found "Who are you, sir?" and he said in reply, "Yorum, Yorum, Yorum." I saw there was some confusion somewhere, but there is always so much confusion in Turkey that I let it go, and ordered drinks for both of us, and we drank them, then he went away, quite pleased that I had telephoned to him to come and have a drink.

(from *The Towers of Trebizond* by Rose Macaulay)

B. Work in pairs. Discuss these questions:

- Have you had any similar experiences with English or other foreign languages?
- How much of your language does a tourist in your country need to know?
- Which parts of the passage did you find amusing?
- What do you think happened next in the story?

C. Work in pairs. One of you should look at Activity 2 (p. 158), the other at 4 (p. 160). These Activities contain the next paragraphs of the story. Find out what happened when Mr Yorum was called down to the hotel lobby yet again. Then tell your partner about it in your own words.

2.10 ONE WORD – DIFFERENT MEANINGS

VOCABULARY DEVELOPMENT

Homonyms are words which are written the same but have different meanings:

This is a good book.

Can I book two tickets for the concert?

Do you understand this sentence?

His sentence was life imprisonment.

What do you mean?

Don't be so mean!

It's rude to point.

What is the main point?

The point of the knife was blunt.

When do you start work?

This pen doesn't work.

A work of art.

A. Fill each gap with a word that makes sense in the sentence:

1. From here to the coast is a two-hour
They avoid the beach in summer because the crowds them mad.
2. Turn at the next junction.
Are there any biscuits in the tin?
3. Did you enjoy the ?
Can you me how to work this gadget?
4. Please do not leave any of value in your room.
Is 'the' the definite or the indefinite ?
I read a fascinating in today's paper.
5. Could you wait a please?
This is the time this has happened.
6. I always at the sight of blood.
This photocopy is so that I can hardly read it.
7. I didn't expect the bull to us.
There is no for this service.
8. Don't you feel after eating so many cakes?
Comedians make their living by being in public.

B. Think of ONE WORD which can be used appropriately in all three sentences.

1. If I had a for every time he apologised, I'd be a millionaire.
200 grams is about half a in the USA.
There was no answer so he began to on the door.
2. Thank you, I really what you've done for me.
The value of a flat will over the years.
You don't how much time and effort I've put into this.
3. There is plenty of evidence linking smoking with cancer.
It's healthier to sleep on a mattress than a soft one.
Jones and Son are a family established in 1977.
4. It may rain while we're out, in which we can expect to get wet.
Don't forget to put a label on your
The police are investigating the of the missing luggage.
5. When the was read they discovered they had been left a fortune.
Where there's a there's a way.
Do come to the party! Please say you !
6. Put a on the pan to keep the flies off.
In a thunderstorm, don't take under a tree.
Don't worry about the rail fare, we'll your expenses.

A. Work in groups and discuss these questions:

- Do you enjoy flying or are you afraid of flying? Give your reasons.
- What would you say to a friend who refuses to travel by plane?

B. In the following passage the writer, Jonathan Raban, is waiting at an airport in the United States for a flight to Seattle. First read the passage – and enjoy it.

I spend a lot of time anxiously listening to the announcements over the loudspeaker system. In almost all respects, these summonses and bulletins are enunciated with extreme clarity by women speaking in the painfully slow and fulsomely stressed tones of infant teachers in a school for special-need children. It is only when they reach the flight number of the plane concerned or the name of the passenger who must immediately report to the United Airlines information desk that their voices go into misty soft focus. I keep on hearing that I am urgently wanted, but sit tight, fearing paranoia. They don't want me. They can't want me. They want Josephine Rubin, or John A.T. Horobin, or Sean O'Riordain, or Jennifer Raymond, or Jonah the Rabbi or Rogers and Braybourne.

When I first arrived here, I fed some coins into a newspaper-dispenser and took out a copy of the local broadsheet – the *Post-Dispatch*, the *Courant*, the *Plain Dealer*, the *Tribune*, the *Herald*, or whatever it was. It was an unhappy diversion. It spoke too eloquently of the world one had left behind by coming here – that interesting world of School Board Split, City Cop on Take, Teamsters Boss To Quit, Highways Commission Probe – Official. It made me feel homesick for reality: the only news that interested me now was the depressing stuff on the V.D.U.s. *Cancelled. Delayed.* Did the controllers ever get to write *Crashed, Missing, Hijacked* on these screens?

What puzzles me is that I seem to be entirely alone in my frustration and distress. Almost every flight is going out late, and there must be several thousand people in this airport, switching their departure gates, phoning home, putting another Scotch-and-soda down on their tab in the cocktail lounge. The men's neckties are loosened, their vests unbuttoned. They sit with open briefcases, papers spread in front of them as if this place was a comfortable home-from-home. I watch one man near me. He's got a can of beer, a basket of popcorn, and he's two thirds of the way through a sci-fi thriller by Arthur C. Clarke. The bastard hasn't got a care in the world. His eyes never drift up to the V.D.U.; he never cocks his head anxiously when Teacher starts talking through the overhead speakers. He's on a domestic flight. He's a domestic flier.

An hour and a half later it is still raining, but we're getting somewhere here – at least I thought so 50 minutes ago when I buckled in to seat 38F and began looking out through the lozenge of scratched, multiplex plastic at the men in earmuffs and storm-gear on the ground below. Since then we haven't budged. We've suffered faint, pastiche imitations of Scott Joplin, Count Basie and Glen
4 Miller on the muzak system. My neighbour in 38E, who is careless of the usual rules of body space, has worked her way slowly through four pages of the *National Enquirer*, moving her lips as she reads. In the seats ahead, there has been a good deal of folding and refolding of copies of *Business Week* and the *Wall Street Journal*. Still no one seems much disconcerted except me. The inside of the plane is hot and getting hotter. The stewards, flirting routinely among themselves, are proof against any damn-fool questions from me.

5 The muzak clicks off. A voice clicks on.

"Hi!" – and that seems to be it for a good long time. Then, "I'm, uh, Billy Whitman, and I'm going to be your pilot on this flight here to... "I
6 think I can hear Mr Whitman consulting his clipboard. "...uh, Seattle this morning. Well – it was meant to be morning, but it looks to me now to be getting pretty damn close to afternoon..."

7 He's putting on the entire cowlicked, gum-shifting country boy performance.

8 "I guess some of you folks back there may be getting a little antsy 'bout this delay we're having now in getting airborne... Well, we did run into a bit of a glitch with Control up there, getting our flight-plan sorted..."

9 We haven't got a flight-plan? Is Mr Whitman waiting for someone to bring him a *map*?

"But they got that fixed pretty good now, and in, uh, oh, a couple or three minutes, we should be closing the doors, and I'm planning on getting up into the sky round about ten minutes after that. So if you all sit tight now,
10 we'll be getting this show right on the road. Looks pretty nice up there today . . . no weather problems that I can see so far . . . at least, once we get atop this little local overcast . . . and I'm looking for a real easy trip today. Have a good one, now, and I'll be right back to you just as soon as we go past something worth looking out the window for. Okay?"

11 Click.

After the video and the stewards' dumbshow about what to do in "the unlikely event" of our landing on water (where? The Mississippi?), Captain Whitman takes us on a slow ramble round the perimeter of the airport. We appear to be returning to the main terminal again when the jet takes a sudden deep
12 breath, lets out a bull roar, and charges down the runway, its huge frame shuddering fit to bust. Its wings are actually flapping now, trying to tear themselves out at their roots in the effort to achieve lift-off. It bumps and grinds. The plastic bulkheads are shivering like gongs. Rain streams past the window, in shreds, at 200 miles an hour.

13 This is the bit I hate. We're not going fast enough. We're far too heavy to bring off this trick. We're breaking up. To take this flight was tempting fate one time too many. We're definitely goners this time.

14 But the domestic fliers remain stupidly oblivious to our date with death. They go on reading. They're lost in the stock market prices. They're learning that Elvis Presley never died and has been living as a recluse in Dayton, Ohio. These things engage them. These guys are – bored. The fact, clear enough to me, that they are at this moment rocketing into eternity is an insufficiently diverting one to make them even raise their eyes from their columns of idiot print.

15 Somehow (and this Captain Whitman must know a thing or two) we manage to unpeel ourselves from the obstinate earth, which suddenly begins to tilt upwards in the glass. An industrial outskirts of the city shows as an exposed tangle of plumbing; there's a gridlock of cars on a freeway interchange, their headlamps shining feebly through the drizzle. The airport beneath us is marked out like a schoolbook geometrical puzzle. Then, suddenly, we're into a viewless infernal region of thick smoke, with the plane skidding and wobbling on the bumpy air. It's rattling like an old bus on a dirt road. In 38E we're deep in the miracle of Oprah Winfrey's diet. In 38F we're beginning to suspect that we might conceivably survive.

16 My ears are popping badly. The noise of the engines changes from a racetrack snarl to the even threshing sound of a spin-dryer. On an even keel now, we plough up steadily through the last drifts and rags of storm cloud and the whole cabin fills with sudden brilliant sunshine. We're in the clear and in the blue; aloft, at long last, over America.

(from *Hunting Mr Heartbreak* by Jonathan Raban)

C. Choose the best answer to these questions. Then justify your answers to each other.

- 1 The writer hears the announcer calling...
A children's names C his name
B other people's names D people with names that sound like his
- 2 The other people at the airport seem to be...
A frustrated C anxious
B distressed D indifferent
- 3 The word *disconcerted* in ¶4 means...
A terrified C uncomfortable
B anxious D squashed
- 4 The flight attendants are ... to answer the writer's questions.
A willing C unable
B too busy D happy

- 5 The pilot's announcement...
- | | |
|-----------------------|---|
| A inspires confidence | C doesn't make the writer feel less nervous |
| B is not informative | D makes the writer panic |
- 6 The person sitting next to the writer is reading...
- | | |
|------------------------|-------------------|
| A a business newspaper | C a news magazine |
| B a scandal sheet | D a TV guide |
- 7 The writer was the only person on the plane who...
- | | |
|--------------------------------|--|
| A thought they would die | C was amused by the pilot's announcement |
| B read the safety instructions | D had nothing to read |

D. Decide whether the following statements are true (T) or false (F), according to the text. Justify your answers to a partner.

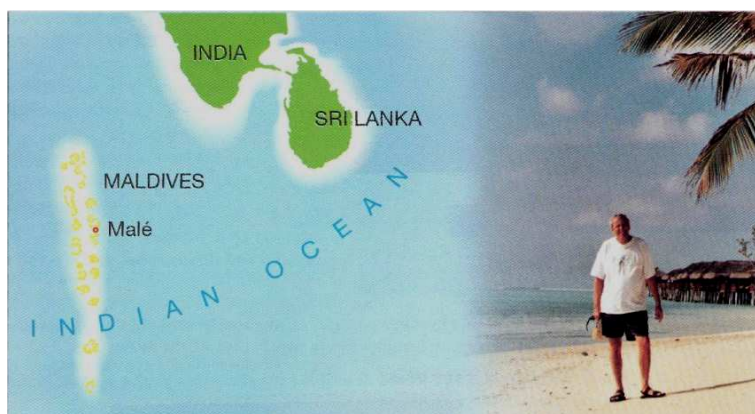
1. Reading the local newspaper fails to cheer him up.
2. He observes that the men seem to feel less at ease than the women at the airport.
3. The woman sitting beside him is well-educated.
4. The pilot seems tense.
5. The flight is going to take them across the ocean.
6. He is reassured by the pilot's announcement.
7. They take off after taxiing all round the airfield.
8. He doesn't usually feel frightened during take-off.
9. He realises that he is not the only person aboard who is terrified.
10. As the plane takes off there is a wonderful view of the city below.

E. Choose the vocabulary you want to remember. But that doesn't mean every word you didn't know. For example, you probably didn't know the American slang words *antsy* or *glitch*, but you can guess their meanings from the context.

F. Choose THREE parts of the passage that amused you. Point them out to a partner, and compare each other's reactions. Look again at the discussion questions in A – what would be the writer's own answers to the questions, do you think?

2.12 THE IMPACT OF TOURISM

LISTENING



A. 🎧 You'll hear an interview about tourism in the Maldives. Answer the questions by noting down a word or short phrase in your copybooks.

1. How many inhabited islands are there in the Maldives?
2. How many resort islands are there in the Maldives?
3. Resort islands are _____ to ordinary Maldivians.
4. Most of the tourists who go to the Maldives are from _____ .
5. According to the Tourism Master Plan, what are the two major attractions of the Maldives? 5a _____ and 5b _____
6. Most of what the tourists need has to be _____ .
7. The regulation of tourism on the Maldives has been _____ .
8. It's hard for many staff on a tourist island to _____ .
9. One result of *El Niño* is to make the coral less _____ .
10. The long-term problem facing the Maldives is _____ .

B. Discuss these questions in groups:

- What are your views on the way tourism is managed in the Maldives?
- What harm can tourism cause? What are the benefits of tourism?
- Should poorer countries segregate tourists in hotel zones to 'protect' the local people from them? Or should they discourage tourism altogether?
- How are foreign tourists treated in your country? How do they behave there?

Words and expressions to remember:

pristine (*adj*) not developed or changed in any way; left in its original condition = unspoiled: *pristine, pollution-free beaches*

budget (*adj*) [only before noun] (used esp. in advertising) cheap because it offers only a basic level of service: *low budget backpackers*

compatible (with sb / sth) (*adj*) (of ideas, methods or things) able to exist or be used together without causing problems: *Are measures to protect the environment compatible with economic growth? / compatible blood groups*

crass (*adj*) very stupid and showing no sympathy or understanding = insensitive: *the crass questions all disabled people get asked / an act of crass (=great) stupidity / crass commercialism*

adverse [ˈædvɜːs] (*adj*) [usu. before noun] negative and unpleasant; not likely to produce a good result: *adverse change / circumstances / Lack of money will have an adverse effect on our research programme.*

sustainable (*adj*) involving the use of natural products and energy in a way that does not harm the environment: *sustainable forest management / an environmentally sustainable society*

desalination (n) [U] the process of removing salt from sea water: *a desalination plant*
vulnerable (to sb / sth) (adj) weak and easily hurt physically or emotionally: *to be vulnerable to attack*
expel sb / sth (from sth) (v) (-ll-) to force sb to leave a country: *Foreign journalists are being expelled.*
minute [maɪ'nju:t] (adj) (superlative minutest, no comparative) extremely small = tiny: *minute amounts of chemicals in the water / The kitchen on the boat is minute.*

2.13 A NECESSARY EVIL?

SUMMARY SKILLS & COMPOSITION

A. Look at the following newspaper headlines. What arguments do they present for and against tourism?

City a Ghost Town As Tourists Stay Away

Drunken Tourists Arrested In Night Club Brawl

Where to Go To Avoid the Dreaded Tourist

No Room at the Inn: Tourists Come First Say Hotel Manager

Record-Breaking Gains for Tourist Industry Predicted This Summer

Undercover Theme Park Set To Attract Tourists

Airport safety checks could ruin tourist industry.

B. Read these seven paragraphs from a leaflet setting out the arguments for and against tourism in the Lake District. Then answer the questions, following the advice given.

Tourism: A Mixed Blessing

Tourism creates employment. It is estimated that in the Lake District 30 per cent of jobs can be directly attributed to tourism. But the fact that visitors spend their money in a variety of different ways affects other things too. Many village shops would have to close if they were not supported by income from tourists and the money spent on local souvenirs can prevent local industries from going out of business.

Many of the roads in the Lake District are extremely narrow and tourist cars cause congestion. Some farmers and local traders complain that the traffic makes it difficult for them to do their work. Because car parks fill up during busy periods, many visitors cause obstructions by parking across gateways, etc.

The popularity of the countryside has led to the growth of many organisations dedicated to protecting it. Many areas also operate conservation schemes or trusts, supported by voluntary contributions. In some parts of the country, tourist operators have set up their own trusts and give money to local conservation projects.

The Lakes are a popular attraction for people who enjoy watersports. Most lakes have a speed limit for boats of 16 km per hour. One of the few lakes where fast boats are permitted is Windermere, which has recently become polluted. This is partly due to boats pumping sewage directly into the water. There are also problems with litter.

In the summer, thousands of people use the network of footpaths across the fells. Often, the grassy surface is worn away, leaving rough stone or mud. This makes the path look unsightly and it can be dangerous to walk on. Repairing the paths can be very expensive, particularly higher up in the fells where access is difficult.

The income from visitors can help support local services and industries. In a sparsely populated rural area it can be expensive to keep bus services running. Because large numbers of visitors use the buses during the holidays, it is possible to keep them running at quieter times too.

Because of the number of people using the lake shores for picnics and to land their boats, some of the vegetation around the lakes is being destroyed. This can be harmful to wild animals which build their nests along the shores. The creation of wildlife refuges around some of the lakes has helped protect these natural habitats.

- a. Explain *jobs can be directly attributed to tourism*. Begin *Tourism ...* Use *instrumental in*.
- b. Explain in your own words *cause congestion*. Explain the meaning of *congestion* in this sense and what form it would take.
- c. What does the writer mean by *dedicated to protecting it*? You need to focus on the usual associations of *dedicated* and what it is directed towards here.
- d. Explain *pumping sewage directly into the water*. Not a pretty description! Describe exactly what happens to the sewage.
- e. Explain why the path could *be dangerous to walk on*. Here you need to show that you understand the meaning of *thousands of people (walking) across the fells* and the effect that has on the paths, together with what might happen as a result of that.
- f. Why would it be expensive to keep a bus service running in an area of this kind? Show that you understand *sparsely populated rural area* and how this would affect the financial feasibility of a bus service.
- g. How can the wildlife refuges help protect the natural habitat? Explain what effect tourism has had on the vegetation then describe what *refuge* means and how it would prevent this from occurring.

C. 1. Give each paragraph a short heading according to its subject matter. Compare your headings with those of a partner then arrange your paragraph headings under the arguments for and against tourism.

2. Write one sentence summarizing the main point in each paragraph.

3. Linking additional and contrasting information. Now link your sentences to write two paragraphs only, one expressing the arguments for and one against tourism. Choose two or three of these words and phrases to link similar ideas in both paragraphs.

in addition (to this fact) moreover besides furthermore

Now link the two contrasting paragraphs, using one of the following words or phrases.

nevertheless in contrast on the other hand conversely

D. Items for discussion.

- What are the problems that face the tourist industry in your country?
- What are the most popular destinations for tourists from your country?
- What has been the impact of tourism on your region, or elsewhere in your country?

E. ✍ Write a newspaper article describing the impact of tourism on a place in your country, or in another country you know (300 – 350 words). Make notes first.

2.14 IT BROADENS THE MIND

READING AND DISCUSSION

A. Advertisers often play with words to attract potential customers' attention. Can you work out the word play in the advertising slogans below?

Example: V.nice is short for 'very nice' and looks rather like Venice. How successful are adverts like these in persuading people to take holidays?

Rome around Europe

Paris happy, so is Ma

Take votre Dame

Genoa better way?

Cannes do

Pisa cake

TURIN Europe

B. What do you consider to be the difference between a traveller and a tourist? Read the following newspaper article about travellers and tourists and decide on a suitable title for it.

Here is a speck of comfort for anyone not planning to canoe up the Amazon or trek across Siberia – contrary to what anyone will tell you, travel does not broaden the mind.

It was the Victorians who were really obsessed with travel. They
5 lived at a time when travel really did harden the body and improve the spirit. It took a rare breed of man to trudge through some malaria-infested swamp in a pith helmet after the native bearers had drunk all the whisky, stolen the rations and run off with the compass.

Since then, travellers have thought themselves as faintly noble and
10 they look down on mere tourists who stay in comfortable hotels and ride in air-conditioned buses. To travellers it is a mark of pride to suffer as much as possible. They get a perverse joy from spending all day squatting over a sordid cesspit.

Paul Theroux, a best-selling travel writer, is one of the people caught
15 up in the myth: "The nearest thing to writing a novel is travelling in a
strange country." Travel, he declares, is a creative act. It isn't. It may be fun.
It may be interesting. But travellers get no insight into eternal truths.

Travellers learn a lot about shopping (good in Singapore, bad in
China). They learn how to avoid the young boys that follow you every-
20 where begging (look at them with a condescending smile). They discover
how to find a *pensión* in Spain or what sort of Mexican food to sample. In
doing so they find out very little about Orientals, Spaniards or Mexicans.
A knowledge of Indian railway timetables and hotel prices is not the same
as understanding Indian culture.

25 Travellers acquire useless skills, such as how to make trivial conver-
sation with new acquaintances discussing cameras or makes of car is a sure-
fire way of provoking long and boring discussions.

Many people use travel as an idiotic form of escapism. Oxford gradu-
ates, who would not be remotely interested in getting to know British work-
30 ing-class people on council estates, find it uplifting to go sightseeing among
the poor of the Third World.

The worst travellers are the long-term ones – often people with per-
sonal problems who are keen, not so much to see the world, as to avoid re-
turning home. As a rule, the only people who travel for more than a year are
35 simpletons, social inadequates, or New Zealanders.

Travel can sometimes close the mind altogether. I once hitched a lift
with a van-load of Aborigines. They had already picked up one hitch-hiker
who had been travelling round the world for four years. He had no fixed
home and no fixed job and didn't care what his next destination was. In des-
peration for something to talk about, I told my fellow traveller that I was go-
ing to a famous beauty spot in Queensland. Did he know it? "Oh yeah," he
said, "I think there's a good Salvation Army hostel somewhere near there."

C. Which adjective best sums up the mood of the passage?

a hilarious **b** disparaging **c** superficial **d** argumentative

D. Multiple-choice questions. These often focus on the moods or attitudes
expressed in the passage. Choose the best answer to the questions below and be
prepared to justify your choice by quoting the relevant sections from the article.

1. Those of us who are less adventurous in our attitude towards travelling should feel
A guilty. **B** reassured. **C** self-satisfied. **D** resentful.

b. Now match one of these expressions to the explanations below.

- | | |
|---|--|
| 1. attract someone's attention | 6. manage a company |
| 2. flee from | 7. apprehend in the act of doing or trying to do something |
| 3. be cheerful / optimistic | 8. feel superior to |
| 4. be ungrateful for what you are given | 9. have an insufficient supply of |
| 5. have no more left | 10. be completely soaked |

2.15 REASONS NOT TO GO ABROAD

VOCABULARY AND READING

A. Match the titles with the correct magazine articles.

Package or deals
Running short of time
A close shave
Eye-catching souvenirs

Looking on the bright side
Looking down on the locals
Never look a gift horse in the mouth
Caught red-handed

A. Friday, I arrived back from India. Saturday, I thought I had jet lag. Sunday, I told the symptoms to a doctor, who sent me straight to the hospital for Tropical Medicine. They took a blood test, put me straight into isolation, told me I had cerebral malaria – which is rare in India and must have been brought there from Africa.

After four days of quinine and four nights of such violent sweats the nurses had to change the bedding half a dozen times, I was home. The good news, they said, is that it's the only kind of malaria that doesn't return. And the bad news? It's the only one that kills you.

B. It was some years ago now, a friend and myself were in Serbia and hungry. Finding a small cafe, we decided to order two boiled eggs as our stomachs didn't feel up to any of the local dishes. The menu was entirely in Serbian and neither of us had any idea what it all meant. This was compounded by the fact that no-one working there spoke any English. Unable to make ourselves understood, my friend, who was something of an artist, took out a pen and drew a pair of boiled eggs. He showed the drawing to the owner, who beamed widely, nodded vigorously and retreated to the kitchen. A few minutes later, he returned. Beaming widely. Nodding vigorously. And bringing his guests the two ice-creams they wanted. Not wishing to burst his bubble, we plucked up the courage to eat them anyway.

C. Every traveller has a tale to tell about bad driving. These are usually exaggerated accounts of life on the mean streets of cities where the motorists are crazy and traffic lights are treated as colourful decorations.

It all happened on a sunny April morning. I signalled my intention to turn left into a side road and paused as the oncoming traffic cleared. But as I drove across the road, an elderly man driving a battered Renault 12 chose to overtake me rather than pass on the inside. There was a fearful bang and my car was pushed sideways. I felt groggy and bruised and was taken to hospital in the back seat of a police car. There my spleen was removed. Fortunately, though, my recovery was steady and complete.

But that's not the end of the tale. Yes, I had taken out insurance and it covered my medical expenses, accommodation while I recovered and my flights home. However, as always, there was a catch to it. I had foolishly hired my car from a backstreet firm called Kavis that had been recommended by the hotel front desk. I was assured that I had full insurance cover, but Kavis charged my credit card £800 on the day of the accident. My solicitor took advice on the form I had signed. Being in a hurry at the time, I hadn't bothered to get it translated. "Mr Balmer was stupid to sign this document," it read. I paid up with a smile. After all, I am alive!

D. Two years as a travel rep in Greece for a package holiday firm convinced me of one thing: that the biggest danger people face abroad is themselves. They behave so stupidly that they must leave their brains at home. Their attitude is that they've paid their money and that therefore you should do everything for them. One honeymooner – a Mrs Jolly – got so drunk on the flight out that she punched me when I welcomed her to Crete. As a rep it's your job to pick up the pieces of their little mishaps. It can get on your nerves, but I always tried not to yell.

It's not always their fault, though. A man had to fly home after hitting a pothole on his bike and smashing his collarbone. One elderly woman was so affected by a heatwave she never left her room and just lay there beneath a fan. And one man crashed his jeep just two days into his holiday, crushing his chest and severing his little finger.

But mostly it is people's own fault. For instance, no matter how much you warn them about the sun, they won't listen. Most of them get brown by the end of the two weeks but they all go red first. The worst case I ever saw was a guy who fell asleep in the sun and got completely burnt. It was absolutely disgusting.

E. The Canary Islands sounded just the place, I thought: hot and exotic. Three days later I was in Lanzarote with my friend Rachel. Two girls out to have fun!

But it was raining. Sunbathing was not an option; it was too cold to do anything but shiver under a towel. Lazing around in the apartment was out of the question too, since the newlyweds next door were doing something similar, accompanied by a tape of their marriage service, played very loud. So we rented a car which broke down after only half a mile, leaving us to walk back to the apartment. The newly-weds were very kind and asked us out to dinner with them but I felt too gloomy to go, so I went to bed.

After some time I heard a noise in the bathroom. Then again. I got up, grabbed a large knife from the kitchen and pushed open the bathroom door. There was a man halfway through the window. He must have been more frightened than me when he saw the gleam of the knife and heard my scream because he disappeared smartly. I stuffed the knife in my handbag and ran out in front of the 'Benny Hill Pub' in my pyjamas. People stared. I didn't care. I ran from one restaurant to the next, searching for Rachel and the newly-weds. An hour later, almost hysterical, I found them on their way home. We all found a bar and I recovered with a large gin. I thought the holiday had been utterly ruined but the newly-weds seemed to take pity on us and looked after us during the remaining five days of our stay. Thanks to them, I suppose it all worked out fine in the end.

What hazards to going abroad are mentioned in the texts? What other potential hazards may you face?

2.16 COME AND GO

VERBS, IDIOMS & COLLOCATIONS

A. Find synonyms for the phrases in italics, or explain their meaning. Use a dictionary if necessary.

1. She was very upset at first, but she *came to terms with* it eventually.
2. I expected my arrangements *to go off* without a hitch, but they *came to nothing*.
3. Her early success *went to her head* and she did no more work the rest of the year.
4. She kept teasing the dog, so it wasn't surprising that it *went for* her.
5. 'How is your work *coming along*?' – 'If you *come along with* me, I'll show you.'
6. It's no good, *I've gone off the* idea. I can't *go through with* it.
7. Let's *go through* these points again, in case they *come up* in the exam.
8. *Go ahead*, you can take my Swiss army knife with you – it may *come in useful*.
9. 'I hear that her *coming of age* party *went off very well*.' – 'Yes, it did, and your present *went down well* too.'
10. 'She's decided *to go it alone* and start her own business.' – 'I only hope it *comes to something* and doesn't turn out to be a disaster.' – 'Don't worry, she's *gone into* all the financial forecasts very thoroughly.'

B. Fill the gaps in these sentences with suitable phrases from the list below. You may need to change the form of the verbs.

1. They the brilliant idea of taking in overnight guests.
2. When is her new book
3. 'I see that bus fares have again.' 'Well, they never, do they?'
4. My suitcase is practically brand new but it on the luggage carousel.
5. She him until he gave in and agreed to the competition.
6. The day before their holiday, they both flu.
7. He stays on the beach, while she water-skiing and skin-diving.
8. She took a lot of persuading but eventually she to our point of view.
9. I'll wait till the matter naturally in the course of the conversation.
10. I've just been reading that fascinating old guide book. Where did you it?

*come across come apart come out come round come up come up with
go down go down with go in for go off go on at go up*

C. Idioms. In sentence 1 in section A we come across the expression *come to terms with*. Look at the following diagram of this and other uses of the verb *come* and choose one in its correct form to complete the sentences below.

in for something

(be exposed to something unpleasant)

out with something

(say something surprising)

down (heavily) on somebody

(criticize or punish)

up with something

(produce an idea)

down with something

(catch an illness)

to the point

(reach a conclusion)

to terms with something

(accept a situation as it is)

round

(regain consciousness)

to a halt / a standstill (stop)

COME

1. His wife died last year and he still cannot _____ her death.
2. The new law _____ those driving with no proper tax and insurance.
3. My little girl _____ some strange expressions. Goodness knows where she hears them.
4. Although he's an entertaining speaker, it takes him ages to _____ .
5. After deliberating for several hours we finally _____ a possible solution to the problem.
6. Soon after their arrival at the holiday resort they all _____ gastric flu.
7. When he _____ after the operation, he had absolutely no idea where he was.
8. I'm afraid we have _____ a lot of criticism over our decision to close the hospital.

D. Choose a word or an expression from the list on the left and fill in the gap in the correct sentence on the right.

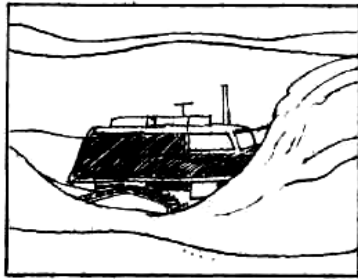
by along about between across	1. Can you tell me how the accident came _____? 2. She came _____ some old photographs in a drawer. 3. Everything was just fine until Fred came _____ and fouled things up. 4. Laura never lets anything come _____ her and her evening pint of beer. 5. How did you come _____ that scratch on your cheek?
off out with in of in for on down to down with out out at	6. The whole dispute comes _____ a power struggle between management and trade unions. 7. He told everyone that he had flu, but really he had just come _____ a cold. 8. I understand the plan, but I can't see where I come _____. 9. The plans for the new tax have come _____ a lot of criticism. 10. Nothing but trouble will come _____ this plan. 11. He really came _____ badly in that deal. 12. Her French has come _____ really well since she started living there. 13. Surprisingly, her mother came _____ in favour of the idea of a party. 14. The shopping comes _____ £30 each. 15. She says some strange things sometimes, but I've never heard her come _____ anything like that before!
round to up over up with to	16. You should come _____ to Glasgow some time. 17. My birthday seems to come _____ much faster as I get older. 18. It suddenly came _____ her that she should become a teacher. 19. It's terrible that it has come _____ this. 20. We'll let you know if any vacancies come _____. 21. Scientists in different countries, working independently of each other, have come _____ very similar results.
along with over on about off ahead by without for back on	22. The building of the new bridge will go _____ as planned. 23. I don't go _____ her views on nuclear disarmament. 24. I can't go _____ my word. 25. I shall go entirely _____ what my solicitor says. 26. I think I'll go _____ the fruit salad. 27. Jane seems to be going _____ Peter. 28. She kept going _____ how we'd behaved badly, let her down, etc, etc. 29. Go _____ your work carefully before you hand it in. 30. I had to go _____ breakfast this morning.

E. Write the first paragraph of a story using as many verbs and idioms from above as possible, beginning: *When I came back...*

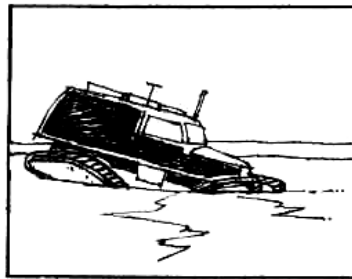
2.17 WHAT A JOURNEY!

LISTENING

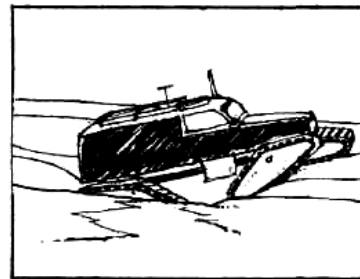
A. You'll hear three people describing journeys they remember. Listen to the stories and decide which of these pictures accurately illustrate the events described. More than one picture may be correct for each story.



1



2



3



1



2



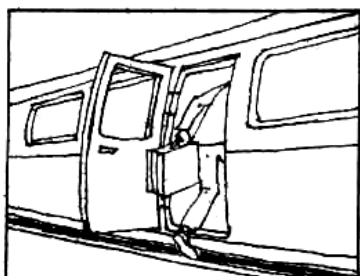
3



1



2



3

B. In these quotations from the recording, what do the words in italics mean?

the thing was *making very heavy weather of it*

Knut up front was getting more and more *agitated*

it had got stuck *teetering* on the edge

lo and behold

from the sublime to the ridiculous

I was rather *bleary-eyed*

I found this very *rickety* old ladder

I quickly *extricated* myself

Words and expressions to remember:

skidoo (*n*) a small motorised vehicle that can travel over snow.

snow-cat (*n*) a larger snow vehicle, as illustrated in the pictures above.

tilt (*v*) [usu. + adv / prep] to move, or make sth move, into a position with one side or end higher than the other = tip: *Suddenly the boat tilted to one side*

aplomb xèDéämã] (*n*) [U] if sb does sth **with aplomb**, they do it in a confident and successful way, often in a difficult situation: *with considerable / great / remarkable aplomb*

self-contained (*adj*) [usu. before noun] (BrE) (of a flat / apartment) having its own kitchen, bathroom and entrance: *self-contained accommodation*

C. Work in groups. Tell your partners about your personal experience of a memorable journey you have had, either close to home or travelling further afield.

2.18 JOURNEY THAT WAS SPOILED BY A TRAVELLING COMPANION READING

A. Read the following extract from the story by William Saroyan and answer the questions below:

- Who was most irritated by the lady? Justify your answers.
- What nationality was the lady?
- Was Joe serious about Pop marrying the lady?
- What things would get you (jangle your nerves) if the lady were YOUR travelling companion?

THE CRAZY LADY IN THE RED BIKINI

She was like a windmill, six feet, and six arms, too, all of them moving clockwise and counter-clockwise at the same time, while a hard, broken voice clattered steadily in French, on the platform at Gare Saint-Lazare.

"Wow," Joe said. "Marry *her*, Pop. Why not be a dare-devil?"

"Let's just find Car A, Seats 1 and 2, and shut up, shall we?"

"You're going soft from not being married, Pop, that's all."

We took our seats by window, lifted the wall table, so I could put a book there, and we were as good as on our way back to San Francisco, after two months in Europe. The book was a gift from Joe – *Origins of the Second World War* by A.J.P. Taylor. He'd paid the French equivalent of six dollars for it at Brentano's on Avenue de l'Opéra.

There was nobody else in the compartment, and then a porter with a suitcase, a satchel, and a briefcase arrived, followed by the owner of the luggage – a Heidelberg man, most likely, because there was a great scar on the left side of his face, from the end of his mouth to his ear. He tipped the porter, smiled, nodded to Joe and me, and took his place.

For a minute there was no talk and then the Heidelberg man said, "I make it one minute after five. Is that correct?"

"Two," Joe said.

"Thank you."

He put his watch ahead a minute, and then Joe said, "You going to the boat?"

"Oh, yes. Everybody on this train is."

"Are you sure?"

"Yes. This is the train to the *Hanseatic*." There was no more talk for about a minute, and then for some reason Joe jumped up and brought down the window. Through the open window came the voice of the woman. Joe sat down, folded his hands, and shut his eyes.

"What's that for?"

"Just a poor boy's prayer at train-time."

"What kind of a prayer?"

"For his daddy over there."

Joe opened his eyes, unfolded his hands, and listened, as if for the rare song of a rare bird. And then *wham!* – the slide door of the compartment came open, almost *apart*, and there in the doorway stood the woman, blood in her eye, and the French language in her mouth. Joe looked up and nodded thanks.

The old porter put her stuff up on the rack, but she didn't like the way he had done it, so he moved them in accordance with her instructions. She fished around in her snap purse, found two small coins and handed them to the old man. He glanced at them quickly, was about to point out that the rate was one new franc per bag and she had three bags, so where was the full amount? But he decided against it. He decided he would just rather go away.

Joe, watching out of the corner of his eye, smiled and looked at me, but I was reading the book. Joe's hand fell on the page, so I *had* to see what he wanted.

Soundlessly he shaped the words, Marry her.

Soundlessly I shaped my reply: Shut up.

Now, the woman stepped out into the corridor to be with the young man and the young man's wife or girl, who were seeing her off. There was a flurry of laughter and much swift chatter, but only from the woman. The man and his girl, both French, replied in easy English. They looked at their watches and moved to get off the train. She went with them and the man from Heidelberg, courteous and reserved, looked around, a little anxiously it seemed, and then far away.

"Pop," Joe whispered, "if you don't marry her, this man will."

The German shut his eyes and murmured something that sounded like "Ahkh." He listened to the woman's voice coming from the end of the car and got ready for her return, drawing himself in as deeply as possible.

She reached for the handle of the slide door, to bring it open, but it was already open, so the handle was on the other side. She found the handle and *shut* the door, shouting all the while to her friends who were standing on the platform. After shutting the door, shutting herself out of the compartment, she knew there was only one thing to do, open it, so she opened it, and came in.

She asked a question in French of the man from Heidelberg, who replied in courteous English, "The seat in the corner is place six, I believe."

She thanked him roundly, and then shouted something at Joe about the window, and Joe said, "Yes, ma'am, you can stand at the window, but we speak *English*, too."

She came bearing down on the window, reached up, seized the blind, brought it down, shutting out the light from the station, rushed the blind back up, looked for the window handle, and nearly fell out of the open window.

"I thought you could *see* the window was already open," Joe said.

In French the woman shouted to her friends, and then almost as if she were still speaking to them she asked if she might lower the table, so that she could stand nearer to the window, and be nearer to her friends for the adieu. But without waiting for a reply she seized the edge of the folding table, lifted it, and then began to lower it.

"My leg," Joe said. "Let me get my leg out of here first, please."

She waited for Joe to get his leg free, and then she slammed the table against the wall and stood between Joe and me, right up against the lower frame of the window. Looking down, I saw two enormous feet in very pointed shoes with very high heels. There were three pink (but dirty) plasters on each of her heels.

The locomotive shrieked and the train began to move. The woman waved and shouted, and leaned out of the window, and began to throw kisses. At last the train was out of the station, but still she stood there, apparently in some kind of reverie.

Joe brought a red apple out of his coat pocket and I was sure he was going to bite into it, because I had got him around to the idea that an apple was a lot more sensible to eat between meals than candy. He rubbed the apple on his sleeve until it was all sparkling bright and then he said to the woman, "Would you like an apple?"

Without looking at Joe she replied in French. Joe put the apple back in his pocket, and after about two full minutes the woman turned away from the window, found place six, and then deliberately sat down in place four, directly in front of the man from Heidelberg, who instantly shut his eyes. She was in her late thirties, and he was in his early fifties, but he preferred to have his eyes shut. She halt-shut her own, perhaps in order to dream back to some of the precious stuff she was taking home with her from Europe.

Joe handed me the apple and moved his head slightly in her direction, by which he meant that I was to offer it to her. Instead, I took a big bite out of it, and Joe shook his head, terribly disappointed.

Suddenly she blew her nose, and the startling noise of it brought open the eyes of the man from Heidelberg. Where was she? Ah, there she was, directly across from him. He got up and went out into corridor, and then down to the end of the car. He was gone five minutes. When he came back, Joe almost knocked the book out of my hands, because he wanted me to notice how this man was meeting the challenge of the woman. How he had got himself comfortable and neat, his hair moistened and carefully combed. All the same, the German did not take his proper place in the compartment, he took a place that kept him from being directly across from the woman whose face was now quite red and better than half wet, from sweat.

Now, one by one, the train and passport people began to come to the compartment, all of them speaking English, but the woman still spoke only French. The difficulty was that she wasn't easy to understand. Somebody wanted to know if she had any French money. She brought out a secret wallet and in French counted the paper in it. There appeared to be the equivalent of almost eight dollars. The man thanked her and said that was quite all right.

"I have more," she said "in coins."

"It does not matter."

"And several *lire*."

"Yes," the man said and went off.

The woman's reverie continued for almost an hour, whereupon she removed her shoes. Joe got up and went out into the corridor. Before he took off he said without making a sound, Sexy, too.

She was soon fast asleep, her long legs across the space between the seats, the toes wiggling inside the stockings in some kind of punctuation to the events of her sleep. The man from Heidelberg stepped over her and went out into the corridor, and for a moment I was afraid she would wake up and speak to me in French. And then, without waking up, she spoke in English: "Aren't the fumes from the locomotive just a little *too much* for an open window?"

"I hadn't noticed, but if you mean you'd like the window shut, okay."

I shut the window, stepped over her, and went out into the corridor. The slide door had been left open from the beginning. The minute I was out of the compartment, she slammed the slide door shut. I went down to where Joe was standing at an open window.

"Did you make a pass at her or anything?" he said.

"She bawled me out for having the window open. Where'd the German go?"

"Back to the lay, I guess. Pop, he's putting hair oil on right now, and he's out to get her before you do. Are you going to let the Germans beat us again?"

"How come you bought me that particular book? *How the Second World War Started.*"

"*ORIGINS of the Second World War*, Pop. By A.J.P. Taylor."

"Yes. Well, how come you picked *that* book?"

"Don't you like it?"

"So far it makes me feel kind of silly."

"Why?"

"Well, according to the book, the whole thing was unnecessary."

"So what? What's that got to do with you?"

"Well, I was *in* it – for three years."

"Who *wasn't*?"

"Precisely."

"Now, look, Pop. The war's over. Go on back in there and see if she bawls you out some more. If she does, marry her."

"*You* go on back in there."

"Me? Hell, Pop, it's against the law for an American boy of eleven to marry a woman of sixty-six?"

"She's in her middle thirties, I believe."

"Pop, I'm proud of you. You're sticking up for her. Anybody can see you like her. Well, don't let her get away. Don't let somebody else beat you to her. Here's this German putting oil on his hair right now. Are you going to let him steal your girl?"

"I'll go back in if you'll go with me."

"Oh, no, Pop, you've got to go back alone."

"I'm afraid to go back alone."

"Not *you*, Pop. Go on back in there and be charming."

The German came up the corridor and Joe said, "Beat him to her, Pop. Don't let him back in there first. Smell the hair oil?"

But the German didn't go back in there. He went up to the other end of the car where there was a window at which nobody was standing. He lowered the window and stood there. He stood there three hours, all the way to Le Havre, as Joe and I stood at our window.

B. Understanding the task. Read this task and answer the questions below.

A travel magazine has invited readers to write an article about a memorable journey that was spoiled by a travelling companion.

Write your article (300 – 350 words) giving details of the journey and why it went wrong.

1. Who are the target readers?
2. What kind of journey might be of interest to these readers?
3. What kind of journey would not interest them?

C. Analysing the sample. Read the sample article and answer these questions.

1. What would make the article lose marks in the exam?
2. How could the article be improved?
3. What are some of the good features about the article?
4. What verbs and other devices does the writer use to describe the movements of the train?

TWELVE HOURS OF TALKING

There had been rumours that the Ethiopian military authorities had opened the railway from Addis Ababa to Dire Dawa, and so one weekend some friends and I decided to get out of the capital and see some of the countryside.

We arrived at the station early in the morning, and pushed our way through the crowds to the ticket office. Two Revolutionary Guards with machine guns seemed unconcerned at our presence, so we made our way along the busy platform to the comparative calm of the carriage. I found an empty window seat and settled in.

The train started on the long twelve-hour haul to Dire Dawa, hundreds of miles east across the plains. City buildings drifted past the window and the train soon reached the green hills of the open countryside, dotted with round thatched farmers' huts.

It was nearly midday when the train began to move slowly uphill into a region of volcanoes. At first, the trees became more and more scarce, and small pebbles were scattered on the ground. The train clanked on up to a desolate plateau, which stretched out as far as the eye could see, like some vast lunar landscape covered with pitted and pock-marked rocks.

The final stretch, from mid-afternoon onwards, was the journey across the lowlands. There were thorny green acacia trees on the plain, and vultures on their branches stood out against the pale light of the late afternoon sun.

It was early evening when the train finally came to a halt in Dire Dawa, an oasis in the wilderness. I hired one of the horse-drawn carriages at the station, and breathed in the sweet smell of fresh rain. I leaned back in the carriage as it swept through the empty, tree-lined avenues of the town towards the only hotel, and savoured the silence.

It was a delight not to have Emma's voice ringing in my ears. She had got onto the train at the beginning of the trip and had not stopped talking the whole time, which had ruined what would have been a wonderful journey.

D. Writing skills: Descriptive language. Read the following passage. What is wrong with it?

We went down the rough track towards the jungle until we reached the river that went across the road. We parked in the shade of some rubber trees and got out. We went across the river, which fortunately was not too deep, and then, as we were in no hurry, went through the rice fields on the other side towards the forest. The path that went through the trees was entirely overgrown, so we went along it with considerable difficulty. It was nearly mid-afternoon when we finally went out of the thick undergrowth and went to the bottom of the mountain. Although we were all by now feeling exhausted, we went up the steep slope and went to the rendezvous point just as the sun was going down.

E. Rewrite the passage, trying to include the following verbs. You may also need to make a number of other small changes, for example, to prepositions: *arrive; clamber; cut; drive; emerge; lead; reach; wade; walk; hack one's way.*

F. Writing your article. Follow stages 1-5 to write your article.

A travel magazine has asked you to write a description of a nostalgic journey. Write your article (300 – 350 words) giving details of the journey and explaining why it was nostalgic for you.

Stage 1 Read

- What type of journey would interest your target readers?
- The key word is *nostalgic*. You will need to talk about memories of a place and why they are important to you.

Stage 2 Think

- Think of details that will be included – the exact places and memories that you will talk about. What images do you want to describe?

Stage 3 Plan

- Make a detailed plan, using this structure if you wish:
Going to the place: preparations, starting out and the journey
A description of the place: arrival, why it is so special to you, a particular memory
The journey back: leaving the place, your feelings

Stage 4 Write

- Choose your language carefully to bring out your feelings of nostalgia.

Stage 5 Check

- Read through your article. Have you kept the reader's attention?

Writing tip When checking your work, look for any words (not only verbs) that have been repeated. Where possible, see if you can improve the style by choosing a different word.

A. Render the following articles from Russian into English. Make use of the topic vocabulary.

А. Нью-Йорк – большое яблоко

Журнал ЛИЗА 6/2007

В 20 – 30-е годы Нью-Йорк слыл Меккой любителей джаза. Тогда была популярна фраза: "На яблоне много разных яблок, но если тебе посчастливится сыграть в Нью-Йорке, то считай, что самое большое яблоко у тебя в кармане".

Нью-Йорк – это особый мир со своим ритмом и стилем жизни, это город небоскребов и всемирно известной Донны Каран, подарившей нам свое аппетитное "яблочко". Ни в одном городе мира ты не увидишь столько модных людей, словно сошедших с обложки журнала. Хочешь оказаться среди них? Тогда, без сомнения, тебе в Нью-Йорк.

Бык-финансист. Самая известная достопримечательность города – статуя Свободы. С высоты 46 метров открывается незабываемый вид на небоскребы Манхэттена. Экскурсия стоит всего \$ 10, но в очереди на смотровую площадку придется провести не один час.

Обязательно посети Таймс-сквер между 7-й авеню и Бродвеем с одной стороны и 42-й и 47-й улицами с другой. Площадь такая яркая и искрящаяся, что кажется, будто здесь сосредоточены все огни огромного города. На Таймс-сквер находятся студия знаменитого музыкального канала MTV и крупнейший центр сувениров Times square souvenir Shopping.

Нью-Йорк – колыбель мюзиклов. Загляни на Бродвей! Билет на шоу стоит \$ 20 – 30, но зрелище этого стоит. Зачастую малоизвестные актеры танцуют гораздо лучше, чем их именитые коллеги.

Нью-йоркская фондовая биржа на знаменитой Уолл-стрит – Мекка финансистов. Здесь тебе покажут фильм об истории биржи. Рядом со зданием находится статуя быка (символа брокеров, играющих на бирже) работы Артуро Ди Модиака. Считается, что, если потереть его бочок, ты станешь богатым.

Самое-самое. И вот ты оказалась на Пятой авеню. Тут находятся "Эмпайр стэйт билдинг" (высочайшее здание Нью-Йорка – 430 метров), Рокфеллер-центр, Нью-йоркская публичная библиотека, Кафедральный собор святого Патрика (крупнейший католический собор США) и Музей Гуггенхайма.

Какая девушка откажется от хорошего шопинга? Пятая авеню усеяна универмагами и бутиками самых модных дизайнеров. Помимо *Macy's* из универмагов центральной части Манхэттена можно выделить Trump Towers

(пересечение 5-й авеню и 56-й улицы), Manhattan Mall (пересечение 6-й авеню и 33-й улицы), Bloomingdale's (пересечение 3-й авеню и 59-й улицы), Bergdorf Goodman (пересечение 5-й авеню и 58-й улицы), Lord and Taylor (пересечение 5-й авеню и 38-й улицы), Filenes (пересечение 79-й улицы и Бродвея). Именно здесь сосредоточены представительства основных производителей самых известных марок модной одежды.

Полакомимся? Соскучилась по России? Зайди на Брайтон Бич. Здесь ты всегда услышишь русскую речь, пообщаешься с соотечественниками, в магазинах купишь свежие русские газеты и журналы, а также пельмени и икру. Этими же "деликатесами" можно полакомиться в одном из многочисленных русских ресторанов Брайтон Бич.

Если же говорить об американской кухне, то между Парк-авеню и Лексингтон-авеню находится один из лучших ресторанов Нью-Йорка – "Времена года". Среди посетителей ресторан славится богатым выбором вин и большим разнообразием блюд американской и европейской кухонь. В одном из залов открыта выставка искусства. Этот ресторан очень популярен, поэтому столик надо бронировать заранее.

Здесь не спят. На Рокфеллер плаза, между 49-й и 50-й улицами, на 65-м этаже знаменитого Рокфеллеровского центра, находится популярный ресторан – The Rainbow Room. Право, туда надо идти не только за ужином, а еще и за ошеломляющим видом из огромного окна.

Сосредоточение ночной жизни Нью-Йорка – бары и клубы. Наиболее популярен среди молодежи клуб Манхэттена Joy, он расположен в районе Челси. А на 11-й авеню находится "Эдельвейс" – один из самых больших клубов Нью-Йорка. Он известен как место тусовки завзятых модников города.

В. Голосуй – не проиграешь!

Журнал ЛИЗА 8/2007

Отказаться от традиционного массового туризма и стать настоящим путешественником, странником дорог ты можешь благодаря автостопу!

Съездила я пару раз за границу "по туру" и поняла, что такой способ путешествий меня совсем не устраивает. Увидеть больше, чем позволяет туристическая программа, нельзя, а хочется чего-то более динамичного, необычного. Короче, настоящего драйва! И тут друзья поведали мне о своем новом увлечении – автостопе. Движение автостопщиков зародилось в Америке в начале 20-х годов прошлого века и с тех пор остается актуальным. Всегда находятся люди, которых можно назвать романтиками дорог, и всегда находятся водители, желающие взять попутчика. Идея показалась мне чрезвычайно захватывающей!

Первое свое автостопное путешествие я совершила по просторам братской Украины в паре с другом. В одиночку ехать все-таки не решилась, ведь для девушки это небезопасно, а с напарником мужского пола всегда надежнее и спокойнее. Тем более что мой друг уже имел опыт путешествий на попутках, поэтому смог поведать мне некоторые приемы и хитрости автостопа.

Простые правила автостопа.

Во-первых, если ты решилась на такую авантюру, будь готова отказаться от комфорта и приготовься к сложностям. Иногда придется долго идти пешком, стоять на трассе под проливным дождем, ночевать в палатке на обочине дороги. Будь готова много общаться и улыбаться. Запасись мелкими сувенирами со своей родины (открытки, календари, матрешки и т. д.), чтобы дарить их на память водителям.

Во-вторых, важно правильно выбрать место, где голосовать (стопить). Самые лучшие позиции – когда стопщика видно издалека. Стоять надо там, где у машины есть место для торможения (например, после светофора, крутого поворота, около специальных стоянок для отдыха). Нельзя тормозить машины на автобанах, мостах, в туннелях и там, где им запрещено останавливаться.

В-третьих, важен сам процесс голосования. Лучше, если у твоих ног будет лежать рюкзак, а в руках у тебя будет карта. Выставляешь руку в сторону, сжимаешь в кулак и поднимаешь вверх большой палец. Смотришь в глаза каждому проезжающему мимо водителю. Контакт глазами крайне важен. Ты заметишь, как водители будут общаться с тобой жестами ("Я тут сразу поворачиваю, извини", "Я подбросил бы тебя, но у меня полна машина людей" и т. д.). Отвечай им кивками и улыбками. Такое общение на расстоянии очень забавно.

В-четвертых, когда машина остановилась, уточни, куда водитель едет и не подбросит ли он тебя по пути. В дороге старайся следовать ожиданиям водителя: если он настроен поговорить, охотно поддерживай беседу, а если его тянет помолчать, не приставай с разговорами. И, главное, ни в коем случае нельзя спать в машине, как бы этого ни хотелось. Ведь многие водители берут попутчика именно для того, чтобы не заснуть самим за рулем, и им совершенно не нужен сладко храпящий сосед.

Приключение с погружением.

Возможность сэкономить деньги на путешествии – это лишь одна из многих заслуг автостопа. Главное здесь – сам процесс. Это захватывающее приключение с погружением в жизнь другой страны, ведь беседа с водите-

лем даст тебе гораздо больше информации, чем любой путеводитель. Это возможность увидеть страну изнутри, понять ее жителей и увидеть места, недоступные обычным туристам. Нам удалось за одну неделю из Москвы через Киев, Николаев, Одессу проехать в Крым, к морю, сменив при этом примерно 10 машин. С тех пор автостоп стал неотъемлемой частью отдыха. В течение последующих лет я ездила на попутках во Франции, Англии, Шотландии, Голландии, Германии, Польше и даже в Марокко. Меня подвозили и дальнобойщики на фурах, и местные "бандиты" на скоростных машинах, и симпатичные виноделы на старых пикапах. Довелось проехать в груженном песком кузове грузовика, на молоковозе и даже на повозке, запряженной ослом. Впечатлений – масса!

2.20 TEST ON UNIT 2

REVISION

I. Find the odd one out.

- | | | | | |
|----|---------------|------------------|--------------------|---------------------|
| 1 | a) compound | b) add to | c) buckle up | d) worsen |
| 2 | a) wobble | b) stroll | c) saunter | d) wander |
| 3 | a) intrepid | b) churlish | c) fearless | d) daring |
| 4 | a) derelict | b) forsaken | c) deserted | d) offshore |
| 5 | a) notice | b) register | c) scurry | d) pay attention to |
| 6 | a) infested | b) down-to-earth | c) unsophisticated | d) homespun |
| 7 | a) pejorative | b) disparaging | c) groggy | d) derogatory |
| 8 | a) nightmare | b) mishap | c) ordeal | d) hardship |
| 9 | a) advance | b) prepayment | c) down payment | d) royalty |
| 10 | a) courteous | b) morose | c) sullen | d) sulky |
| 11 | a) dishonest | b) dejected | c) backstreet | d) illegal |
| 12 | a) feasible | b) plausible | c) credible | d) believable |
| 13 | a) attack | b) charge | c) go for | d) hack |
| 14 | a) sticky | b) uplifting | c) tricky | d) unpleasant |

II. Replace the underlined words and phrases with those from Word List 2.

1. The ability of youth to recover is astonishing, and William was soon on his feet again.
2. He was tired after all his efforts.
3. The survivors were suffering from exposure and too weak to walk.
4. It seems impolite to refuse such a generous offer.
5. If she had known what was waiting for her, she would never have agreed to go.
6. He was rather unaware of what was happening.
7. She pronounced each word clearly and slowly for the students.
8. She worried about her father's health.

9. David was listening to his boss's disparaging remarks with unruffled equanimity.
10. A car accident deprived him of the chances of taking part in the race.
11. They miraculously escaped death when their car crashed into a lorry.
12. I actually skated, and despite some wobbling I did not fall on the ice.
13. Sara and Andrew took unnecessary risk when they went trekking in the mountains.
14. I didn't turn on the light, but felt my way across the room.
15. He appeared at breakfast half-asleep and with a hangover.
16. The Empire State Building is a familiar feature on the New York skyline.
17. From my bedroom window I looked out on a fascinating panorama of snow peaks and shadowed valleys.
18. If something's a guaranteed hit then Radio One will play it.

III. Match each word with the opposite from the other column. There are some extra words in B.

A		B	
1. play safe	10. cramped	a. cowardly	i. overcast
2. daring	11. backstreet	b. sophisticated	j. daredevil
3. pejorative	12. disconcerted	c. lose the nerve	k. spacious
4. infernal	13. a catch to sth	d. be asking for	l. tranquil
5. deteriorate	14. pluck up the	trouble	m. official
6. homespun	courage	e. blissfully un-	n. cheerful
7. sullen	15. better safe	aware	o. morose
8. agitated	than sorry	f. without a hitch	p. stable
9. rickety		g. improve	q. unruffled
		h. complimentary	r. divine

IV. Translate the sentences from Russian into English making use of the phrases from Word List 2.

1. Вопреки всему они надеялись победить в эстафете.
2. Она находилась в счастливом неведении по поводу того, что против нее замышлялось.
3. Туристы добрались до станции канатной дороги целыми и невредимыми.
4. Руководитель экспедиции разбился насмерть, упав в пропасть.
5. Ты напрашиваешься на неприятности!
6. Это не шутка провести 42 дня в горах без пищи и теплого укрытия.
7. Мэри была очарована им в первые минуты встречи.
8. Наша вилла находилась в стороне от туристских маршрутов.
9. Конференция по развитию туризма в нашем регионе прошла без сучка и задоринки.

10. Мы должны победить в турнире любой ценой.
11. Постарайся посмотреть более оптимистично на то, что с тобою произошло.
12. Он собрался с мужеством, и все завершилось хорошо, в конце концов.
13. Эти притягивающие взгляд сувениры могут украсить любую комнату.

V. Translate the sentences from Russian into English making use of *come* and *go* phrases from Unit 2

1. Она примирилась с тем, что ее муж навсегда останется инвалидом.
2. После аварии ему почему-то не хочется садиться за руль автомобиля.
3. Не беспокойся, мы что-нибудь придумаем.
4. Он совсем не тот человек, который позволит успеху вскружить себе голову.
5. Она напала на него, когда он повернулся к ней спиной.
6. Он не мог придумать никакого правдоподобного объяснения, когда его спросили, почему он опоздал.
7. Джон пошел с нами в кино.
8. Как приняли твою речь?
9. Моя жена набросилась на меня, потому что я поздно пришел домой.
10. Этот мальчик ей больше не нравится.
11. Триллеры – в моде они или не в моде – всегда нравятся читателям.
12. Ричард уговаривал Мелинду пересмотреть дело и не доводить развод до конца.
13. Теперь мы совсем не говорим о нем.
14. Я не мог предложить какой-нибудь разумный вариант.
15. Жилье находится на некотором расстоянии от пляжа и машина, взятая напрокат, придется кстати.
16. Она постоянно пилит своего мужа.
17. Не беспокойся о начальнике, скоро он с нами согласится.

VI. Fill in the gaps with prepositions and adverbs.

1. I was working all hours and constantly fretting ___ everyone else's problems.
2. The fortress was proof _____ the techniques of attack then in use.
3. Only six months ago I ran my own business. The recession put paid ___ that.
4. The problem for Kath was compounded ___ my attitude to all these stories.
5. You must stop the press from finding out _____ all costs.
6. I began by jogging in the park and worked up ___ running five miles a day.
7. She looks down _____ people who haven't been to college.
8. It is important to have someone you can confide _____ .
9. Tiny secluded beaches can be found _____ the beaten track.
10. By simply planning a route, you can explore _____ will and stop whenever and wherever you like.

11. It took me about two hours to pluck _____ courage to call.
12. He had managed to extricate himself _____ most of his official duties.
13. Chelsea Harbour is renowned _____ its fashionable restaurants.

VII. Think of one word only which can be used appropriately in all three sentences. Questions in this part of the test focus on collocations, phrasal verbs, idioms, word groups and phrases. The missing word may have a range of meanings, or the same meaning but in three different contexts.

1. Under British, for a time, the economy flourished. As a, I finish work at 5.30. I can't see the point of this which says we can't cycle to school.
2. The car skidded on the ice and into a tree at the side of the road. The football the glass in the window into a thousand pieces. The managing director his fist down on the table in anger at the committee's decision.
3. The republic war on its neighbours on 25 June. The accused that he was innocent of the murder. Have you all your earnings for the previous financial year?
4. It's the of a pilot to look after the welfare of his passengers. We could go to the cinema this afternoon – I don't go on until seven o'clock. You do realise that you have to pay on goods imported from abroad, don't you?
5. Rescuers six bodies from the wreckage of the ship. The police all the property stolen in the robbery. Maria from her illness in record time.
6. A British trade left this morning for China. The new manager told the staff that his was to improve the company's image. The police mounted a rescue to find the climbers lost in the Cairngorms.
7. Even the most hardened criminal is entitled to a trial. The parents are dark-haired but all the children have got hair and blue eyes. The weather forecast for tomorrow is with some scattered showers.
8. We were unable to the wedding due to a prior engagement. The minister left the meeting suddenly to to some urgent business. Would you please to your work and stop day-dreaming?
9. We must repair the fence in the behind the farmhouse. A strong magnetic can be created under certain scientific conditions. The scientist is well known in the of medicine.
10. When they realised they couldn't have children, they decided to a baby. The government has decided to a firm policy towards civil disobedience. The local Conservative party is to a recent recruit as its candidate to fight the next election.

11. Suddenly becoming very famous went to his and he became extremely arrogant. There had been a lot of discontent among the staff and matters came to a at the monthly meeting, when an argument broke out. The groups' most loyal fans were at the of the queue, having waited overnight for the concert tickets to go on sale.
12. I'm afraid we've our time on measures that no one is going to implement. Good food is on the children: all they want to eat is burgers and chips. Our journey has not been – at least someone is at home!

Word List for Unit 3

adept (at / in sth doing sth)	endemic (<i>adj</i>)
agree to differ (<i>idm</i>)	engulf (<i>v</i>)
assertive (<i>adj</i>)	erode (<i>v</i>)
assimilate (sb) (into / to sth) (<i>v</i>)	exempt (from sth) (<i>adj</i>)
baffle (<i>v</i>) (= puzzle)	exercise (power) over sb (<i>v</i>) (fml)
bliss (<i>n</i>) [U]; blissfully alone	expedient (<i>n</i>)
breach of sth (<i>n</i>)	fall for the same mistakes
build up (yourself) to sth (<i>phr v</i>)	fall out about sth (<i>phr v</i>)
bustle (<i>n</i>) [U]	a far cry from sth (<i>idm</i>)
bust-up (<i>n</i>) (infml, esp. BrE)	fastidious (<i>adj</i>)
busybody (<i>n</i>) (disapproving)	flag (<i>v</i>)
chattel (<i>n</i>) [C, U]	foolproof (<i>adj</i>)
check (<i>v</i>) (= stop)	fortuitous (<i>adj</i>) (fml) (= lucky)
cheeky (<i>adj</i>)	gather (<i>v</i>)
chuck (<i>v</i>) = drop (a friend) (<i>v</i>)	a get-out clause in the contract
the civil service (<i>n</i>) [sing]	on the grounds that
clash (<i>v</i>)	lie at the heart of sth
complacent (<i>adj</i>)	hold on to (<i>v</i>)
concede sth (to sb) (<i>v</i>)	hostile (to / towards sb/sth) (<i>adj</i>)
conceive (<i>v</i>)	indispensable (<i>adj</i>)
concoct (<i>v</i>); concoction (<i>n</i>)	infer (<i>v</i>)
confine sb/sth to sth (<i>v</i>)	infidelity (<i>n</i>) [U, C]
have control of / over sb/sth	in jest (<i>idm</i>) (\neq seriously)
put sb / go on a training course	insinuate + syn. (<i>v</i>)
cunning (<i>n</i>) [U]	instigator (of sth) (<i>n</i>)
deceitful (<i>adj</i>)	interfere (in sth) (<i>v</i>)
defuse (<i>v</i>)	interfering (<i>adj</i>) [usu before n]
deprive sb/sth of sth (<i>v</i>)	irascible + syn (<i>adj</i>) (fml)
devastate (<i>v</i>); devastating (<i>adj</i>); devastation (<i>n</i>) [U]	irrepressible (<i>adj</i>)
diffident (<i>adj</i>)	irrevocable (<i>adj</i>) (fml)
discriminate against sb in sth (<i>v</i>)	jaunty (<i>adj</i>)
dissuade + syn (<i>v</i>)	junkie (a TV ~) (<i>n</i>) (infml)
dog tired (<i>adj</i>) (infml)	knack (of / for sth / doing sth) (<i>n</i>)
dour (<i>adj</i>)	latent (<i>adj</i>) \neq overt
eeriness (<i>n</i>)	to pass a law against sth
egg on (<i>v</i>)	long-suffering (<i>adj</i>)
	maternal deprivation (<i>n</i>)

meddlesome (*adj*)
 the **middle** of nowhere (*idm*)
 come / spring to **mind** (*idm*)
 mischievous (*adj*) (= naughty)
 morose (*adj*)
 nonchalant (*adj*)
 obese (*adj*) (fml or medical)
 obsolete (*adj*) (out of date)
 bring difficulties **out in the open**
 outnumber (by two to one) (*v*)
 over the hill (*idm*) (infml)
 overt ≠ indirect (*adj*)
 pariah (*n*)
 parry (*v*) (an argument / question)
 perceptive (*adj*)
 peril (of sth) (*n*) [C, usu pl]
 permissible (*adj*)
 precarious (*adj*)
 the **Promised Land** (*n*) [sing.]
 to **rant and rave** (*idm*)
 reclaim sth (from sb/sth) (*v*)
 red tape (*n*) [U] (disapproving)
 reinforce (stereotypes)
 reiterate + syn (*v*)
 repartee (*n*) [U] (= swordplay)
 reprisal (*n*)
 impose / place a **restriction** on sth
 retain (*v*) (rather fml) (=preserve)
 reverie (*n*) [C, U] (fml)
 have rights over sb, be within one's rights
 to do sth
 ring (with sth) (*v*) (truth / pride)
 rounded (*adj*) (= balanced)
 be (not all) plain (smooth) **sailing**
 self-delusion (*n*) [U]

set one's mind at rest (*idm*)
 shake-up (*n*)
 shifty (*adj*)
 slip through the net (*idm*)
 sojourn (*n*) (literary)
 be in / get into a state (infml, BrE)
 place / put a strain on sth
 strike / touch a chord (with sb) (*idm*)
 stupefying (*adj*)
 submissive (*adj*)
 symptomatic (of sth) (*adj*)
 take on (*phr v*)
 take over (*phr v*)
 take up with (*phr v*) (infml)
 tentatively (*adv*)
 terse (about language) (*adj*)
 the tide turned (against sb) (*idm*)
 the tip of the iceberg (*idm*)
 token (*adj*) [only before n]
 trap (*v*) (usu pass): get trapped in
 sth, entrapment (*n*) [U]
 trespass (*v*)
 unassailable (*adj*)
 underlying (*adj*)
 unkempt (*adj*)
 unsolicited (*adj*)
 uphold (*v*)
 be there in the ups and downs = help
 through good and bad times
 at variance (with sb/sth) (*idm*) (fml)
 warped (*adj*)
 welfare (*n*) [U]
 wishful thinking (*n*) [U]
 wry (*adj*)

3

Everyone's different! Just good friends?

3.1 GETTING AWAY FROM IT ALL

READING

A. Work in groups and discuss these questions:

- Do you like being alone – or do you feel lonely when you haven't got company?
- Do you enjoy the pace of life in a big city? Or do you find it stressful?
- If you wanted to 'get away from it all' where would you go?

B. Read this article, preferably before the lesson, and then do the tasks on the next pages.

The great escape

LOOKING around the small wooden cabin, I counted seven people. Or it might have been eight. The lighthouse keeper's wife was the last to arrive. She dropped out of the sky, unannounced, courtesy of a Coast Guard helicopter that landed on the gravel beach right in front of the cabin. 1

"Hi, I'm Lise," she shouted as the chopper disappeared. "I thought I'd drop in for a visit." Looking around, she added: "Hey, I thought you were here on your own!" 2

I'd stopped thinking that days ago. 3

"I want to be alone," I had declared on leaving London. I was tired, dog tired, of people and telephones and deadlines and crowds. So I planned a great escape, a Big Sleep, a magnificent foolproof Fortress of Solitude, where for three whole weeks I planned to hibernate like a bear in the middle of nowhere. 4

Everything seemed perfect. A friend in Canada needed a house-sitter for his remote homestead on the far coast of Vancouver Island, the silvery western edge of Canada. Here, the map ends and the open Pacific begins. Huge silent forests swell in the heavy winter rains, growing dense and impenetrable right down to the water's edge. 5

I knew I could be entirely alone here. No roads go near this part of the coast. The only way in is by boat or small plane. I would have no telephone, no electricity, no television, no interruptions. I felt unassailable. Friends and family were outraged. "What do you mean, you want to be alone? Out in the bush like that? No one wants to be that alone." 6

"Oh yeah?" I thought. I said nothing. They kept talking. 7

And then came the unsolicited offers. No fewer than 15 people offered to come and stay with me. For my own good, of course. 8

Some of the offers were positively scary. 'Is it OK if I bring the boys?' These boys are aged two and four, television junkies from the womb. Their mother has never lived out of range of a washing machine or a dishwasher in her entire life. 9

"Frank and I will both come – he's much better after his operation." 10

"I'll bring my guitar." 11

"I've been really depressed, I need solitude too." 12

But despite all these offers, when the tiny float plane at last landed in the inlet near the cabin, and I clambered out with my heavy boxes of books and groceries, I was blissfully alone. My first few days were entirely peaceful. A long-dreamed-of silence surrounded me, and vast space. It didn't last long. 13

The depressed friend arrived first. She was heroically prepared to stay for 10 days. "Don't worry about me – I won't get in your way." 14

"Oh yeah?" I thought. This friend had been egged on by numerous other friends. "What is that woman doing out there they're all asking? I'm supposed to report back." 15

It was really very simple. I wasn't doing much at all. I was sleeping and reading and chopping wood and beachcombing and watching the eagles and looking out for other wildlife. The problem for everyone else seemed to be that I was doing it alone. Human nature, I decided, abhors a vacuum. It was clear that I would have to settle for semi-solitude. And in the end I found I didn't really mind. Which is just as well. 16

No one else arrived from "outside". The threat of "the boys", the guitar and the post-operative Frank came to nothing. But as the days passed I was astonished to find myself meeting more and more people. 17

My nearest neighbours turned out to be Dave and Diane, living in a deserted Indian village 15 miles up the coast. Diane called me on the marine radio. "Don told us you were there all alone, so we thought we'd check in to see how you're getting on." 18

"Don?" I thought I didn't know any Don. 19

Dave and Diane and their children came to see me in their boat. They told me where to dig for clams and that the herring run had started and that hundreds of sea lions were playing further out in the bay and that the grey whales had arrived on their annual migration. 20

That was the day Lise from the lighthouse arrived. All day long, the coffee pot spluttered on the woodstove and conversation never flagged. I learned about light-keeping and edible seaweeds and how to smoke mussels and where the gooseneck barnacles grow. 21

"Here I was worrying about you," said Lise cheerfully. "I never thought you'd have so much company." 22

Neither did I. But it was good company. On the day of the crowded cabin, we went out in the boat to see the grey whales spouting. Later on, we went all the way to the lighthouse, riding on the huge swells of the open Pacific, in Dave's small boat. 23

My depressed friend became alarmingly cheerful after all this and thought she might stay even longer. She had however, to get back to work. As her plane took off from the water, silence returned. The guests had all left. 24

"Ah, solitude," I thought, tentatively. Just me and the whales and the sea lions and the eagles and the herring. The solitude lasted precisely two more days before a large, friendly person emerged from the forest announcing that he was Bob, from the logging camp down in the next inlet. He'd hiked over to see how I was doing. "Just thought I'd check in. Bill told me you were here all alone." 25

"Bill?" I thought, and, "All alone?" Bob stayed and drank a pot of coffee. I learned a lot about trees. 26

A few days later, a strange boat anchored in front of the house and three men made their way to shore. They were from the Department of Fisheries, monitoring the herring run. "Liz told us you were out here on your own. How's it going? Aren't you lonely?" 27

"Liz?" I thought, and "Lonely?" as I put the coffee pot on. That day I ran out of coffee and learned more about herring. 28

I had visitors on 14 of my 21 days of solitude. I learned a lot, not just about herring and trees and whales, but about solitude and loneliness. In such a remote landscape, people are very aware of each other. The presence of a person – any person – matters. People are assumed to be interesting creatures, and important. In the exhausting bustle of Central London, that doesn't always seem to be the case. I have been lonely in the rush hour at Oxford Circus. I was never lonely in my days of solitude on the far coast of Canada. 29

Next year I've been asked to go back to that coast, to house-sit once again in that green, silent place. I'll go, of course. And I'll know, next time, to take more coffee. 30

Margaret Horsfield

C. 1. Make notes on each of the visits to the homestead, in the order the visitors arrived the writer's information is given as an example:

	<u>NAME(S)</u>	<u>WHO THEY WERE</u>	<u>MEANS OF TRANSPORTATION</u>
a)	Margaret	the writer	float plane
b)			
c)			
d)			
e)			
f)			

2. Who were the friends or acquaintances who didn't come to visit – and why do you think the writer was relieved?

a) b) c)

3. Note down your answers to these questions:

- a) Who were Don, Bill and Liz?
- b) Why is the friend described as *heroic* and *alarmingly cheerful*?
- c) What were the most rewarding aspects of her stay?

C. Find the following words and phrases in the article:

⌘4 foolproof; ⌘6 unassailable, outraged, the bush; ⌘8 unsolicited; ⌘9 positively; ⌘13 blissfully; ⌘15 egged on; ⌘16 abhors a vacuum; ⌘17 came to nothing; ⌘21 flagged; ⌘25 tentatively; ⌘29 bustle.

Then match them to their OPPOSITES below:

calm; civilization; confidently; continued; did happen; discouraged; invited; loves an empty space; not in the least; precarious; unhappily; unruffled; vulnerable.

E. Work in groups. Discuss these questions with your partners:

- When have you been alone for a long time? Describe your own experience of solitude, loneliness or isolation. Or imagine what it would be like.
- Have you ever lived in a small community or village? What was it / would it be like?

3.2 REPORTING

GRAMMAR REVIEW

A. Match these reporting verbs with the verbs with similar meanings below:

complain; confess; disclose; emphasise; forecast; infer; insinuate; order; promise; reiterate; remember; suppose; yell.

admit; gather; grumble; guarantee; guess; imply; predict; recall; repeat; reveal; shout; stress; tell.

B. 1. Decide which of the endings *in italics* fit comfortably with these beginnings. Six verbs don't fit with any of the endings – which are they?

	accused; admitted; advised; agreed; allowed;	
	apologised; asked; blamed; couldn't decide;	<i>...that we had done it.</i>
	discovered; dissuaded; didn't expect; explained;	<i>...that we should do it.</i>
	forbade; forgave; hoped; imagined; implied;	<i>...to do it.</i>
They...	didn't know; learned; mentioned; persuaded;	<i>...us to do it.</i>
	pretended; promised; never realised; reckoned;	<i>...when to do it.</i>
	refused; didn't remember; reminded; didn't re-	<i>...when we should do it.</i>
	veal; didn't say; shouted; suggested; didn't tell;	<i>...if we had done it.</i>
	threatened; wanted; warned; wished; wondered.	

2. ✍ Write sentences using the six verbs that didn't fit with any of the endings and show them to your partner. Note down the verbs in A and B1 that you want to remember.

C. Change each sentence into reported speech, using a suitable verb from the list in B above. Imagine that they were said to you by different people LAST WEEK.

1. 'I'll certainly give you a hand tomorrow evening.'
She promised to help me the next evening. or
She promised that she would help me the following evening.
2. 'I'm not going to help you; you'll have to do it by yourself.'
3. 'There's no point in writing it all out in longhand – it'd just be a waste of time.'
4. 'I don't think you ought to feel too confident about your driving test, you know.'
5. 'Why don't you phone him up and see if he's free tonight?'
6. 'Make sure that you don't start giggling during the interview.'
7. 'If you type this letter out for me, I'll buy you a drink, OK? Thanks!'
8. 'You're the one who borrowed my dictionary, aren't you?'
9. 'If you don't move your car, I'll call the police.'
10. 'All right, if you want me to, I don't mind accompanying you.'
11. 'I'm very sorry for breaking your sunglasses. I didn't mean to sit on them.'
12. 'I don't really mind about your rudeness – I know you were in a bit of a state.'
13. 'Haven't you finished writing your report yet?'
14. 'It's your fault that we missed the bus, you must have misread the timetable.'
15. 'Do you happen to know what time the performance starts? I don't want to be late.'

- D. 1. Note down six difficult or personal questions you want to ask your partner.**
- 2. Join a partner and ask each other your questions. Note down the answers.**
- 3. Change partners and report the conversation you had in 2 just now.**

She asked me ... and I told her ...

Then I asked her... but she wouldn't tell me whether...

I expected her to tell me ... but I found out that...

When reporting something which was said in another place or a long time ago, place and time phrases may also have to be changed:

- 'I'll do it **tomorrow.**' ⇨ She told me that she would do it **the next day.**
- 'I was **here yesterday.**' ⇨ He said that he had been **there the day before.**
- 'Do I have to do it **now?**' ⇨ I wondered if I had to do it **then/right away.**
- 'Look at **this** document.' ⇨ She wanted me to look at **the** document.

3.3 PUNCTUATION AND PARAGRAPHS

WRITING SKILLS

A. ☺ Read this story and explain the joke.

A panda walks into a café. He orders a sandwich, eats it, then draws a gun and proceeds to fire it at the other patrons.

“Why?” asks the confused, surviving waiter amidst the carnage, as the panda makes towards the exit. The panda produces a badly punctuated wildlife manual and tosses it over his shoulder.

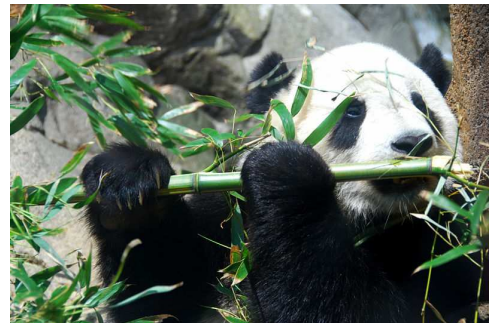
“Well, I’m a panda,” he says, at the door. “Look it up.”

The waiter turns to the relevant entry in the manual and, sure enough, finds an explanation. “Panda. Large black-and-white bear-like mammal, native to China. Eats, shoots and leaves.”

(Taken from *Eats, shoots & leaves: the zero tolerance approach to punctuation* by Lynne Truss)

B. Write down the names of each of these punctuation marks, as in the example.

? *question mark* ; : ! ... - — “ ” • * ¢ () [] / ' .



C. Add suitable punctuation in the spaces in this article. Change lower case letters to Capitals where necessary. And decide where to break the text into five paragraphs.

A rabbit goes into a butcher's shop and asks , " Have you got any lettuce
The butcher says We don't sell lettuce here You need the greengrocer's
across the road

The next day the rabbit comes into the shop and asks for some lettuce again
The butcher tells him Look I told you yesterday we don't sell lettuce
You need the greengrocer

The rabbit comes in the next day and asks the butcher again Have you got any
lettuce

The butcher goes mad He says Look I'm sick of this How many times
do I have to tell you I don't sell lettuce If you come in here again asking for
lettuce I'm going to nail your ears to the floor

The next day the rabbit comes in and asks the butcher Have you got any nails
Nails No

Right the rabbit says Have you got any lettuce

D. Correct the errors in these sentences and then comment on the rules of punctuation that have been broken in each:

1. Sitting on the beach we watched the windsurfers, falling into the water.
2. The aspect of punctuation, which is most tricky, is the use of commas.
3. Could you tell me, when to use a semi-colon?
4. Feeling completely baffled we tried to solve the problem, with which we were faced.
5. Although I was feeling under the weather I went to work this morning.
6. There were surprisingly no punctuation mistakes in his work.
7. He wouldn't dare say boo to a goose hes so shy.

E. 1. This job reference was typed by someone with good spelling, but poor punctuation. Proof-read it, correct the mistakes, and divide it into paragraphs.

I have known, Jan Hall both professionally and personally, for several years, since 2007 when she first joined my department she has been a reliable, resourceful and conscientious member of my staff with a thoroughly professional attitude to her work; she has cheerfully taken on extra responsibilities and can be relied on, to take over when other staff are absent or unavailable! She particularly enjoys dealing with members of the public: and has a knack of putting people at their ease? She is adept

at defusing delicate situations – with an appropriate word and a smile? As her portfolio shows she is also a very, creative and talented person and her work shows great promise during her time with us her attendance has been excellent... She is an intelligent thoughtful, and imaginative person, I have no hesitation in recommending her for the post!!

2. ✍ Write two short paragraphs describing two people that the rest of the class know, but without naming them or revealing their sex. Use *this person* and *they* instead of *he* or *she*. Then, working in groups, show your paragraphs around the class and see if the other students can guess who is described, whether the descriptions are accurate – and whether the punctuation is correct.

3. 😊 Punctuate the following phrase:

Woman without her man is nothing

Discrimination: Racism, Sexism, Ageism

3.4 WOMEN'S RIGHTS

READING & SUMMARY WRITING

A. Work in groups. Read this passage from *Women's Rights: A Practical Guide* by Anna Coote and Tess Gill and discuss your reactions to it with your partners. Could it equally well be a description of the situation in your country?

5 We live in a man-made society. Man devised and built the framework of government that controls our daily lives. Our rulers, representatives and arbitrators have almost all been men. Male judges and justices of the peace compiled our system of common law. Men drafted and interpreted our statute laws. Men constructed a bureaucracy to administer the law. Men cultivated the jungle of red tape which often threatens to engulf us. Men outnumber women in Parliament by twenty-four to one. Over 80 per cent of local councillors are men. Two in three magistrates are men. Juries seldom include more than a couple of token women. Men have an overwhelming majority in the legal profession, in the police force, in the upper ranks of the civil service, and even among trade-union officials.

B. Read the continuation of the text and then answer the questions that follow.

15 The authority which men exercise over women is a major source of oppression in our society – as fundamental as class oppression. The fact that most of the nation's wealth is concentrated in the hands of a few means that the vast majority of women and men are deprived of their rights. But women are doubly deprived. At no level of society do they have equal rights with men.

At the beginning of the nineteenth century, women had virtually no rights at all. They were the chattels of their fathers and husbands. They were bought and sold in marriage. They could not vote. They could not sign contracts. When married, they could not own property. They had no rights over their children and no control over their own bodies. Their husbands could rape and beat them without fear of legal reprisals. When they were not confined to the home, they were forced by growing industrialisation to join the lowest levels of the labour force.

Since then, progress towards equal rights for women has been very slow indeed. There have even been times when the tide seemed to turn against them. The first law against abortion was passed in 1803. It imposed a sentence of life imprisonment for termination within the first fourteen weeks of pregnancy. In 1832 the first law was passed which forbade women to vote in elections. In 1877 the first Trades Union Congress upheld the tradition that woman's place was in the home whilst man's duty was to protect and provide for her.

Nevertheless, the latter half of the nineteenth century saw the gradual acceptance of women into the unions and the informal adoption of resolutions on the need for equal pay. Between 1831 and 1872 the major Factory Acts were passed, which checked the exploitation of women workers by placing restrictions on hours and conditions of labour and by limiting their employment at night. In 1882 married women won the right to own property. Wartime inevitably advanced the cause of women's rights – women became indispensable as workers outside the home, as they had to keep the factories and government machinery running while the men went out to fight. They were allowed into new areas of employment and were conceded new degrees of responsibility. In 1918 they got the vote. Again, during the Second World War, state nurseries were built on a considerable scale to enable women to go out to work. When peace came, however, women were unable to hold on to their gains. Men reclaimed their jobs, and women were forced back into the home and confined to their traditionally low-paid, menial and supportive forms of work. The government closed down most of the nurseries. Theories about maternal deprivation emerged – women who had been told it was patriotic to go out to work during the war were now told that their children would suffer if they did not stay at home. Little progress was made for the next two decades.

C. 1. Find these words and phrases in the passage, so that you can see them in context (the line numbers are given in brackets). Then match them to the words and phrases below which have similar meanings.

oppression (12); doubly (15); deprived (16); chattels (18); legal reprisals (22); confined (22); the tide seemed to turn against (26); upheld (30); provide for (32); resolutions (34); checked (36); indispensable (40); conceded (42); gains (46); reclaimed (46); maternal deprivation (49); emerged (49).

children suffering through their mother's absence; decisions; essential; given unwillingly; in two different ways; possessions; punishment; people didn't longer approve of that; restricted; robbed; asked for that to be given back; supported; sustained / supported; the rights they had won; stopped; tyranny; were revealed.

2. What linguistic means and stylistic devices does the author use to describe the situation?

D. The passage describes several changes in the law affecting women. Complete each of the sentences below to explain *in your own words* what the legal position of women was before each of the changes.

Before 1803...

Before, 1832...

Before the 1831-72 Factory Acts...

Before 1882...

Before 1918...

E. ✍ How did the attitude of the British government towards women change during and then after the two world wars? Write a short paragraph, using your own words where possible.

3.5 DISCRIMINATION

LISTENING AND SPEAKING

A. Work in pairs. Read these cases through and discuss which of them are permissible in your country, as far as you know.

1. A barman in a hotel bar refuses to serve drinks to a group of women.
2. A barman in a private golf club refuses to serve a woman a drink.
3. Jack and Jill are pupils in a mixed school: Jack is not allowed to join the cookery class that Jill goes to, and has to do carpentry instead.
4. Girl pupils in a mixed school are discouraged from doing maths and science.
5. A textbook on 'Famous Writers' describes no women writers at all.
6. Job advertisements:
 - a) **ENTHUSIASTIC GIRL REQUIRED AS PERSONAL ASSISTANT**
 - b) **MEN REQUIRED FOR WORK IN MIDDLE EAST**
 - c) **EXCELSIOR HOTEL REQUIRES CHAMBERMAIDS FOR SUMMER SEASON**
 - d) **WAITRESS REQUIRED TO SERVE IN SMALL FAMILY CAFÉ**

A woman is refused a manual job on a building site on the grounds that she is not muscular enough. A man gets the job later.

7. Four equally qualified people apply for the same job. The two male applicants are interviewed, but the women are not interviewed and no reason is given.
8. A female factory worker, who normally works a 40-hour week, is required to work 10 hours overtime during one week.
9. A factory manageress is required to start work at 6.30 a.m.

B. 🎧 Listen to the recording and put a cross (✗) beside the cases that represent actions which are illegal according to English law, and a tick (✓) beside the ones which are permissible in England. Discuss your reactions to the broadcast with a partner. How different are the laws affecting discrimination in your country? To what extent do you agree with the principles underlying the laws explained in the broadcast? Make use of the following words and phrases from the recording:

Words and expressions to remember:

discriminate against sb in sth (<i>v</i>)	to reinforce stereotypes
to take sth for granted (<i>idm</i>)	submissive (<i>adj</i>)
provision (<i>n</i>) (<i>law</i>)= arrangement	frisk (<i>v</i>)
be under age (<i>idm</i>)	to be within one's rights
be available to sb	exempt (<i>adj</i>)
to switch to sth	the tip of the iceberg (<i>idm</i>)
to slip through the net (<i>idm</i>)	to take sb to court

C. These days it's often considered undesirable to use words like *foreman* and *fireman* if neutral, non-sexist terms like *supervisor* and *fire-fighter* are available. Choose neutral words to replace each of these words and phrases:

bachelor & spinster	<i>unmarried person</i>
1. businessman & businesswoman	6. cameraman & camerawoman
2. chairman & chairwoman	7. headmistress & headmaster
3. policeman & policewoman	8. salesgirl/saleswoman & salesman
4. spokesman & spokeswoman	9. stateswoman & statesman
5. stewardess/air hostess & steward	10. cleaning lady/cleaning woman

NOTE: People who serve food are still called *waiters* and *waitresses*, and we do thank our *host* and *hostess* after a party and refer to the *hero* and *heroine* of a story.

D. Here are some more male-orientated expressions. Can you think of non-sexist synonyms for these?

The man in the street *The general public*

1. We must find the best man for the job.
2. Prehistoric men lived in caves.
3. Nylon is a man-made substance.
4. There is a shortage of manpower.
5. Pollution is a problem for mankind.
6. Her son has now reached manhood.

3.6 AGEISM

READING & SPEAKING

A. *Ageism* is unacceptable behaviour that occurs as a result of the belief that older people are of less value than younger people. Read the following article about new British laws against age discrimination and compare them with the laws in this country.

Age discrimination: Quick guide

Age should be no barrier to employment. Laws banning age discrimination in the workplace came into effect in Britain on 1 October 2006. It is the latest type of discrimination to be tackled after race and sex discrimination. The government wants people to have the right to work longer, particularly as we are living longer, healthier lives. But it is worried that the ageist attitudes of some employers are stopping people from doing this.

Defining age discrimination. This is when an employee is discriminated against by an employer on the grounds of age. Discrimination takes different forms. There is overt discrimination – for example, someone being made redundant because they are considered too old for the job. And there is indirect discrimination, such as making ageist comments.

The extent of the problem. Unions cite age as the most common form of discrimination in the workplace. However, age discrimination has not had the high profile of discrimination on grounds of sex or race, both of which have been outlawed for many years. In some industries, such as media and advertising, age discrimination has been endemic, an almost accepted fact of life for decades.

How the law works. It will be unlawful to discriminate against an employee under the age of 65 on the grounds of age. The anti-discrimination law covers a range of workplace issues. Employers will not be able to specify that a new recruit should be above or below a particular age. In addition, employers who fire workers or deny them the same training opportunities as their colleagues on age grounds will be in breach of the law. But there are get-out clauses. If the employer can 'objectively show' a sound business reason for dis-

crimination then it may be permitted. And the law does not apply to workers over the age of 65, where they merely have the right to request an extension of their working lives. Discrimination outside the workplace, for example in providing goods and services, is not covered.

Story from BBC NEWS:

<http://news.bbc.co.uk/go/pr/fr/-/2/hi/business/5378876.stm>

Published: 2006/09/25

B. Do the following quiz using the information from A. Justify your choices.

Age discrimination quiz

A law banning age discrimination in the workplace came into force on 1 October 2006. Employment lawyers have said this represents the biggest shake-up of workplace law for over 30 years. How much do you know about the new rights at work?

Question 1

Is it unlawful for an employer to ask for your date of birth on a job application form?

A: Yes

B: No

Question 2

You are asked in a job interview how would you feel about being managed by a younger person. Is this question unlawful?

A: Yes

B: No

Question 3

You buy your colleague a fortieth birthday card which contains a joke about them 'being over the hill.' Your boss says this is ageist and unlawful. Is your boss right?

A: Yes

B: No

Question 4

You are due to retire in six months and your boss refuses to put you on a training course. Does your boss have the legal right to say no?

A: Yes

B: No

Question 5

Your manager denies you a promotion because you are under 25 and would not command the respect of clients. Is your manager acting unlawfully?

A: Yes

B: No

Question 6

Your employer tells you that, under the new law, you are free to request to stay on beyond age 65 but there is no point as they always say no. Is your employer's attitude unlawful?

A: Yes

B: No

Question 7

Your employer agrees to let you stay on at work beyond age 65 but wants to alter your terms and conditions. Is the employer allowed to do this?

A: Yes

B: No

Question 8

You want to keep working beyond age 65 but you want to change your working hours. Does your employer have to accept a change of working hours?

A: Yes

B: No

Story from BBC NEWS:

<http://news.bbc.co.uk/go/pr/fr/-/2/hi/business/5381300.stm>

Published: 2006/09/26.

For more information on ageism (End of ageism?) go to

http://news.bbc.co.uk/2/hi/in_depth/business/2006/ageism/default.stm

3.7 OPPOSITES

VOCABULARY DEVELOPMENT

A. Complete these sentences with suitable words.

- | | |
|--|---|
| 1. He isn't <i>naive</i> , he's quite <i>sophisticated</i> . | 7. Instead of <i>slowing down</i> , he... |
| 2. Instead of <i>spending</i> her money, she... | 8. She isn't <i>brave</i> , she's... |
| 3. Instead of <i>pulling</i> the door <i>open</i> , he... | 9. He wasn't <i>sorry</i> , he was... |
| 4. 'Bad' isn't an <i>antonym</i> of 'awful', it's a... | 10. She wasn't <i>guilty</i> , she was... |
| 5. Instead of <i>slamming</i> the door, he... | 11. They didn't <i>help</i> me, they... |
| 6. Instead of <i>reassuring</i> me, she... | 12. He didn't <i>get angry</i> , he... |

B. 1. Decide which of these words form their opposites with in- or un-:

<i>un</i> acceptable	<i>in</i> accessible	...advisable	...appropriate	...aware
...bearable	...clearly	...competent	...considerate	...consistent
...conspicuous	...conventional	...convincing	...decided	...decisive
...desirable	...dignified	...discreet	...distinct	...efficient
...eventful	...expected	...explicable	...faithful	...foreseen
...forgettable	...frequent	...grateful	...gratitude	...imaginative
...manageable	...predictable	...rewarding	...sincere	...sincerity
...sociable	...sophisticated	...stability	...stable	...sufficient
...tolerant	...trustworthy	...visible	...wanted	...welcome

2. Decide which of these words form their opposites with dis- or im-, il- or ir-:

<i>dis</i> advantage	<i>il</i> legal	...agreeable	...approve	...arm
...connect	...contented	...entangle	...legible	...legitimate
...logical	...loyal	...mature	...organised	...patient
...personal	...possible	...rational	...regular	...relevant
...respectful	...responsible	...satisfied	...similar	

3. Here are some slightly trickier ones. Think of a suitable opposite for these:

thoughtless – *considerate / thoughtful*

clumsy	promotion	fearless	proud	rare
neat	complimentary	noisy	talkative	trivial
restless	solitude	tactful	knowledge	praise
pride	success	beauty		

C. The adjectives on the left are used pejoratively to describe someone's disposition or behaviour. Choose suitable opposites from among the words on the right.

pejorative

bad-tempered *good-natured*
conceited; deceitful; fussy; lazy; malicious; mean; narrow-minded; neurotic; pretentious; secretive; solitary; sullen; touchy.

complimentary

cheerful; easygoing; frank; generous; good-natured; gregarious; hard-working; imaginative; kind-hearted; laid back; liberal; modest; nonchalant; open; perceptive; sociable; talkative; trustworthy; truthful; unassuming.

3.S LONG ROAD TO UTOPIA

READING AND SPEAKING

A. Six paragraphs have been removed from this article. Choose the most suitable paragraphs from the list A-F for each gap (1-6) in the article.

Long road to Utopia

JUST 500 miles separates England from Sweden, but if, like me, you're a Romany traveller, the gulf in attitudes is colossal. My wife and I have recently travelled with our horse and caravan between the two countries. On our journey, we experienced not only changes in the physical landscape, but profound differences in attitudes towards many of the issues that lie at the heart of a democratic society such as race, access to land and respect for a traditional, ecologically friendly nomadic lifestyle. **1 _____**

In 1998, I went to Sweden with my horse and wagon, in search of Romanestan. Sweden is a large country with a small population and enough living space for thousands of travellers. The roads are empty of traffic. Its law of *allemänsrätt* (all man's rights) is a model law protecting the "right to roam". Everybody has the right to camp and gather firewood, berries, herbs and mushrooms from the countryside. Romanies are recognised as a distinct ethnic minority by the Swedish government and even have the right to be educated in their own language. **2 _____**

There is, however, an eeriness about Sweden. The woods are suspiciously silent and empty. The thing that made us come back to England after two years was the total absence of travellers in the rural landscape. Romany communities in Sweden are concentrated in larger towns. Official policy has assimilated travellers entirely through generosity, by giving them all the benefits a well-funded welfare state can muster. It's a far cry from past policy – up until the 1960s, travellers were forcibly sterilised in Sweden but probably a far smarter strategy.

3 _____

Having a lifestyle like mine can give you the annoying status of an eccentric semi-celebrity. A passing tourist once photographed me peeing at 7 o'clock in the morning. Another day, while fetching some water for the horse, I saw a woman walk straight into our home as if it was a tourist attraction. I've probably been photographed and filmed at least once for every mile I've travelled on Swedish roads. The exotic appeal of your life imposes different restrictions on your freedom. But that which makes you a celebrity in Scandinavia defines you as a pariah in England.

4 _____

The right to travel is not an issue; all you need is the vehicle. It's the right to stop that is the problem. Most of the old stopping places are gone. Those that haven't had a ditch put through them by local councils have been grabbed by farmers extending their fences or disappeared under the developers' tide of concrete. The commons we once used are gone, the verges made smaller by the widening of roads.

5 _____

Since returning to England, I've experienced all these problems. I've met travellers who have been beaten by landowners and refused water by local villagers. At the first county line we crossed, there was a police car waiting, wanting to know our names and destination. The red carpet definitely doesn't stretch to our shores.

6 _____

Jake Bowers-Burbridge

(A) In short, Sweden is a land where Romanies have rights. It's a long way from Britain's endless fences, criminal justice act and feudal mentality towards land and class. When I first arrived, I felt as if I had found a little piece of Romanestan.

(B) In the time of Henry VIII, there was a mandatory death sentence for Romanies. We have survived in an environment that is very hostile to our existence. England is one of the most densely populated countries on earth, with extremely concentrated land-ownership. That's bad news if you're a nomad needing constant access to new land for fuel and food.

(C) Travelling in Britain is only possible nowadays with an extremely intimate knowledge of the countryside and a willingness to trespass in defence of the right to live as our ancestors did. We face a stark choice – settle, or engage in daily law breaking. This ongoing struggle has got to be one of the longest running and least recognised campaigns of civil disobedience this country has ever known.

(D) Every nation without a homeland has its promised land. For the Kurds, it is Kurdistan: for us, it is Romanestan. But Romanestan is just an ideal, a Utopia in time, if not in place. We may originally have come from India but I doubt that many of the world's 8 million Romanies would choose to go back there.

(E) If our culture is to survive it must be made possible through political action. By going to Sweden I've seen glimpses of Romanestan in the forests now empty of travellers. By coming home, I hope I can bring a little bit of it back to a country so in need of its promise.


(F) If Sweden can be criticised for anything it is that life is too easy. It's so good it's unreal. I've even had free cooked breakfast delivered to my caravan door. The Swedes are a rich nation but many cannot comprehend how anybody would choose to live such a basic life.

B. Questions for discussion:

1. How much do you sympathise with the writer of the article?
2. What are the causes of discrimination?
3. What kind of discrimination is there in your country against women (sexism), old people (ageism) and members of ethnic minorities (racism)?
4. What is the attitude of people in your country to feminism? Do you agree that "as women succeed in the workplace, they have found that this has not made their load at home any lighter"?

3.9 WHO'S TALKING?

LISTENING

A.  You're going to hear five different people talking. In each case it's not immediately obvious what they're talking about or even who they're talking to, so you'll have to pick up 'clues' to get the answers. You'll need to hear the recording more than once to get all of the clues and answers.

FIRST SPEAKER

1. How does the speaker feel and where is she?
2. Who is she talking to?
3. She says: '... *they're* all over the place ...' ⇨ Who or what are '*they*'?
4. She says: '... it's almost time to pick *them* up ...' ⇨ Who or what are '*they*'?
5. She says: '... don't look like *that* ...' ⇨ How is the listener looking?
6. Why is the listener silent?

SECOND SPEAKER

7. Who is the speaker talking to?
8. Why has he started talking to her?
9. Who are all the people he refers to?
10. Why is the listener silent?

THIRD SPEAKER

11. Who is the speaker talking to?
12. She says: '... I told *her* not to include me ...' ⇨ Who is '*she*'?
13. She says: '... I got all the *stuff* ...' ⇨ What *stuff* is she referring to?
14. She says: '... I got the bus all the way out *there* ...' ⇨ What place is '*there*'?
15. She says: '... they called *it* off ...' ⇨ What is '*it*'?

FOURTH SPEAKER

16. Who is the speaker?
17. Who is he speaking to?
18. He says: '... *it* couldn't have happened ...' ⇨ What is '*it*'?
19. He ends by saying: 'Nor is there any likelihood in the future of ...' ⇨ Complete his sentence.

FIFTH SPEAKER

20. What kind of person is the speaker?
21. Who is she talking to?
22. She says: '... you can't put *them* back ...' ⇨ What are '*they*'?
23. Why is the listener silent?
24. She says: '...Look, I'm sorry, I didn't mean...!' ⇨ Complete her sentence.

Words and expressions to remember:

symptomatic of (*adj*)

the odds (*n*) [pl] = chances, probability, likelihood

set one's mind at rest (*idm*) = reassure, relieve one's anxieties

B. Work in pairs. What kind of person do you imagine each of the speakers to be? Make notes of some words you could use to describe them. Then describe each person to another pair and ask them to guess which speaker you're describing. The following words can be potentially useful for your descriptions: *diffident, irritable, assertive, meddlesome, shifty, deceitful, reasonable, a busybody, introverted, interfering, short-tempered, bossy, corrupt, self-important, pleasant.*

C. ✍ Write five short reports, giving the GIST of what each speaker said in two or three sentences each. Try to convey the essence of what they said, not a word-for-word report. Use suitable verbs from 3.2. Compare your paragraphs with another student when you've done this.

3.10 IT TAKES ALL SORTS

SPEAKING AND COMPOSITION

A. 1. Choose among the phrases given below those which suit best to describe the people in the photos.

Follow the guidelines:

- First impression of the person
- Appearance: clothes, age, face, hair
- Their character and the way they might behave

Suggested adjectives

Character: *elderly woman* – dour, experienced, miserable, morose, patient, perceptive, sad, stoical, suspicious, tough, wise, worried, wry.

laughing woman – active, cheerful, contented, easygoing, energetic, extroverted, happy, optimistic, outgoing, outdoor-type, pleased, practical, sociable, sporty.

young man – charming, cheerful, easygoing, good-humoured, humorous, jaunty, jolly, light-hearted, nonchalant, relaxed.

young woman – calm, determined, elegant, good-looking, intelligent, patient, perceptive, pleasant, sincere, stylish, successful.

brother – annoying, cheeky, cheerful, irrepressible, mischievous, naughty, obstinate, teasing;

& *sister* – brainy, long-suffering, pretty, reserved, sensitive, serious-looking, solemn, talented.

man in suit – arrogant, assured, authoritative, complacent, conventional, decisive, fastidious, pretentious, sardonic, self-assured, self-confident, self-satisfied.

Clothes: anorak, business suit, casual clothes, crew neck, V-neck, polo neck, jumper/pullover, open-necked shirt, smart clothes, tracksuit.

Age: a teenager, elderly, in his/her early/late forties, in his/her mid-twenties, middle-aged, thirtyish, thirty-something, over the hill.

Hair: balding, black, curly, fair, fringe, grey-haired, parted in the middle/on the left, parting, she wears her hair up, shoulder length, sleeked-back, straight, unkempt, wavy.



3.11 THREE SHORT POEMS...

READING

A. Listen to these poems read aloud. Then answer the questions below.

**Not Waving
but Drowning**

NOBODY heard him, the dead man,
But still he lay moaning:
I was much further out than you thought
And not waving but drowning.
Poor chap, he always loved larking (5)
And now he's dead
It must have been too cold for him
his heart gave way,
They said.
Oh, no no no, it was too cold always (10)
(Still the dead one lay moaning)
I was much too far out all my life
And not waving but drowning.

Stevie Smith

Epitaph

I AM old.
Nothing interests me now.
Moreover,
I am not very intelligent,
And my ideas (5)
Have travelled no further
Than my feet.
You ask me:
What is the greatest happiness on earth?
Two things: (10)
Changing my mind
As I change a penny for a shilling;
And,
Listening to the sound
Of a young girl (15)
Singing down the road
After she has asked me the way.

Christopher Logue

Bloody Men

Bloody men are like bloody buses –
You wait for about a year
And as soon as one approaches your stop
Two or three others appear.
You look at them flashing their indicators, (5)
Offering you a ride.
You're trying to read the destinations,
You haven't much time to decide.
If you make a mistake, there is no turning back.
Jump off, and you'll stand there and gaze (10)
While the cars and the taxis and lorries go by
And the minutes, the hours, the days.

Wendy Cope

Not waving but drowning...

1. How did the man die?
2. Which are the words spoken by the '*dead man*'?
3. Which are the words spoken by his friends?
4. What does '*larking*' mean in line 5?
5. What was '*too cold*' in line 7? What was '*too cold*' in line 9?
6. In what ways was he '*too far out*' in line 11 and '*drowning*' in line 12?
7. In what ways was he '*not waving*' in line 12?
8. What ADJECTIVES could you use to describe the drowning man and his friends?

Epitaph

1. What was different for the poet when he was young?
2. How influential have his ideas been?
3. Why does he say that '*changing my mind*' makes him happy?
4. Why does he feel happy at the '*sound of a young girl*'?
5. Why is the poem entitled *Epitaph*?
6. What ADJECTIVES could you use to describe the man?

Bloody Men

1. What does the poet think of men?
2. In what ways do the men she meets '*flash their indicators*'?
3. Why doesn't she have '*much time to decide*'?
4. Why is there '*no turning back*'?
5. What will happen if she decides to break up with a man?

6. What are *'the cars and the taxis and lorries'*?
7. Which words in the poem rhyme? What is the effect of this?
8. What ADJECTIVES could you use to describe the poet and the men she meets?

B. Discuss these questions:

- What did you think of the poems?
- Which one impressed you, or moved you, or depressed you, or amused you more?
- What are the similarities between the poems?
- Who do you know who is like the drowning man or the old man in the poems?
- What is the effect of expressing the ideas

In verse,

Rather than in prose without

Any line breaks?

- Are you fond of poetry – or does it leave you cold? Give your reasons.

3.12 JUST GOOD FRIENDS

LISTENING & TOPIC VOCABULARY

A. Work in pairs. Look at the photos and discuss these questions:

- What seems to be the relationship between the people?
- What do you think has just happened? What are they saying now? What is likely to happen next?



B. 1. 🎧 You'll hear five people talking about 'best friends'. Answer these true / false questions:

1. At school, **Anne** frequently dropped one friend and took up with another.
2. The school friend she still knows well wasn't one of her best friends at school.
3. **Mike's** friend Buzz was aggressive and tough.
4. Mike and Buzz always shared the same political views.
5. **Rupert** and his family do sometimes have rows.
6. **Elaine** and her friend laughed at the same things.
7. Elaine's friend now lives in Austria.
8. **David** thinks that people who are too alike don't get on well together.
9. It sounds as if David's enemy at school was a bully.
10. David sometimes can't be bothered to make an effort to like certain people.

Cultural guide: Laurel and Hardy – a pair of comedy film actors, Stan Laurel (1890–1965) and Oliver Hardy (1892–1957), who made over 100 long and short films together between 1926 and 1940 and formed the most successful comedy team in the history of Hollywood. Laurel was thin and played an incompetent innocent who created chaos for the fat pompous Hardy.

2. Complete the sentences given below with the following words and phrases from the interview.

to build up to, to chuck, to go through, to spring to mind, a bust-up, not all smooth sailing, self-deprecating, to clash, a rounded view, to agree to differ.

1. If you accept that you do not have the same opinion as someone else and decide not to fight you... .
2. I tried to think of the solution to the problem but nothing... .
3. Any kind of relationship is... .
4. Being an adult means having a more ... when you are able to put yourself in another person's position.
5. They stayed together in spite of everything they had to
6. She is so ironic to herself. I like her ... humour
7. I could tell she was ... to some kind of announcement.
8. Not all problems among siblings can be solved peacefully. There may be
9. When you end a romantic relationship you ... your partner.
10. People who have similar personalities tend to

C. 1. 🎧 Home listening. You'll hear Ruth, William and Sarah talking about friendship. Indicate which of the speakers expressed each of the opinions listed by writing the appropriate letter in each box. Write *R* for Ruth, or *W* for William, or *S* for Sarah. Write more than one letter in the box if a view is expressed by more than one person.

1. A good friend can support you when you're feeling sad. 1
2. A good friend can tell you if you're behaving stupidly. 2
3. I don't like the partners my best friend chooses. 3
4. I have known my best friend since we were children. 4
5. I still spend a lot of time with my best friend. 5
6. It's hard for an adult to make new friends. 6
7. It's hard to break into an established circle of friends. 7
8. My best friend likes to do different things from me. 8

2. Explain what is meant by the following:

to fall out about sth, to have zero appeal to sb, perspectives on life, to help through good and bad times, a two-way system, to unload your feelings onto sb; a warped sense of humour; to have a common bond, to rant and rave; to bitch, to be there in the ups and downs, to stick in one's little ways, to open your soul.

D. Work in groups and discuss these questions:

- Which of the experiences you heard about in B and C struck a chord with you?
- Describe the person who was your own best friend as a child – how has your relationship changed since you first got to know each other?
- What do you appreciate about the friends you have now? Explain why you get on well with them.
- Is it better to have just one or two close friends, or quite a few friends you don't know so well?

E. 1. Work in pairs and discuss the relative importance of the following qualities in a friendship or a relationship. Note down THREE important qualities that are missing from the list.

cheerfulness	consideration	intelligence	passion	realism
commitment	enthusiasm	kindness	patience	reliability
compassion	generosity	loyalty	politeness	responsibility
compatibility	good looks	optimism	punctuality	sincerity
				thoughtfulness

2. And how important are the following in a friendship or a relationship?

age; family background; mutual interests; sense of humour; social class; shared attitudes to religion, politics, etc.; similar personalities.

3. Which FIVE features from the two lists are the most important and why? Which are the five LEAST important features?

3.13 AS THE SAYING GOES GRAMMAR REVIEW

A. These sayings and proverbs all have something to do with relationships. Rewrite each one by filling the gaps in the incomplete sentences, keeping the meaning as similar as possible to the original sentence.

1. There's no such thing as strangers – only friends you haven't met yet.
The world ...*is full of people who could become your friends one day.*

2. A friend in need is a friend indeed.
Someone who is a true friend.

3. It takes two to make a quarrel.
When there, both parties

4. Out of sight, out of mind.
Absent friends

5. Absence makes the heart grow fonder.
When people they each other more.

6. One good turn deserves another.
After someone, it's in return.

7. Actions speak louder than words.
What really do, not say.

8. It takes all sorts to make a world.
The world is people.

9. Live and let live.
I believe in ... tolerant and ... what they want to do.

10. Where there's a will there's a way.
If you want something, you'll find a way.....

11. Many a true word is spoken in jest.
A remark that jokingly hidden truth.

12. It's easy to be wise after the event.
You couldn't happen.

13. Blood is thicker than water.
Family other relationships.

14. Like father like son.
A son tends father.

15. Love is like the measles, we all have to go through it.
Sooner or later everyone, but they eventually.

B. Discuss which of the sayings you agree with, comparing them with your own experiences.

Proverbs should be used sparingly in conversation, and they can sound very odd when used inappropriately. We can soften their effect by adding... – *as they say* or ... – *as the saying goes*:

"Well, it's easy to be wise after the event – as the saying goes."

3.14 FAMILY LIFE: CHILDREN AND PARENTS

READING & SPEAKING

A. Read the three extracts and discuss the questions that follow.

CHAPTER 1

THIS is the story of a five-year sojourn that I and my family made on the Greek island of Corfu. It was originally intended to be a mildly nostalgic account of the natural history of the island, but I made a grave mistake by introducing my family into the book in the first few pages. Having got themselves on paper, they then proceeded to establish themselves and invite various friends to share the chapters. It was only with the greatest difficulty, and by exercising considerable cunning, that I managed to retain a few pages here and there which I could devote exclusively to animals.

I have attempted to draw an accurate and unexaggerated picture of my family in the following pages; they appear as I saw them. To explain some of their more curious ways, however, I feel that I should state that at the time we were in Corfu the family were all quite young: Larry, the eldest, was twenty-three; Leslie was nineteen; Margo eighteen; while I was the youngest, being of the tender and impressionable age of ten. We have never been very certain of my mother's age, for the simple reason that she can never remember her date of birth; all I can say is that she was old enough to have four children. My mother also insists that I explain that she is a widow for, as she so penetratingly observed, you never know what people might think...

I did not kill my father, but I sometimes felt I had helped him on his way. And but for the fact that it coincided with a landmark in my own physical growth, his death seemed insignificant compared with what followed. My sisters and I talked about him the week after he died, and Sue certainly cried when the ambulance men tucked him up in a bright red blanket and carried him away. He was a frail, irascible, obsessive man with yellowish hands and face. I am only including the little story of his death to explain how my sisters and I came to have such a large quantity of cement at our disposal.

In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver and another man came towards me. They were covered in a fine, pale dust which gave their faces a ghostly look. They were both whistling shrilly completely different tunes. I stood up and held the comic out of sight. I wished I had been reading the racing page of my father's paper, or the football results.

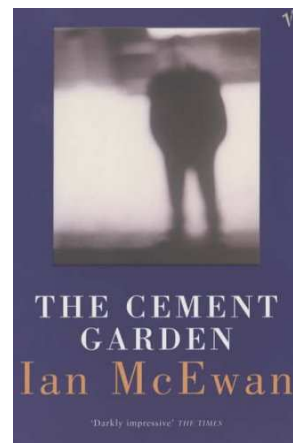
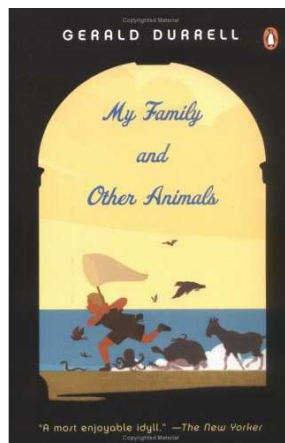
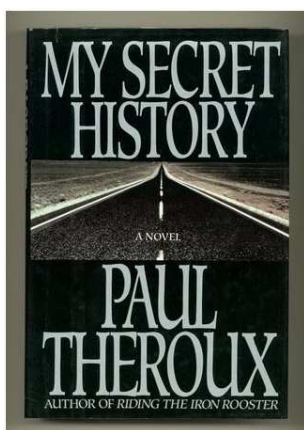
'Cement?' one of them said. I hooked my thumbs into my pockets, moved my weight to one foot and narrowed my eyes a little. I wanted to say something terse and appropriate, but I was not sure I had heard them right. I left it too long, for the one who had spoken rolled his eyes towards the sky and with his hands on his hips stared past me at the front door. It opened and my father stepped out biting his pipe and holding a clipboard against his hip...

I was born poor in rich America, yet my secret instincts were better than money and were for me a source of power. I had advantages that no one could take away from me – a clear memory and brilliant dreams and a knack for knowing when I was happy.

I was at my happiest leading two lives, and it was a satisfaction to me that the second one of the dreamer or the sneak – I kept hidden. That was how I spent my first fifteen years. Fifteen was young then and I knew this: The poor don't belong. But one summer out of loneliness or impatience my second self did more than wake and watch, and more than remember. He began to see like a historian, and he acted. I have to save my life. I used to think.

Early that summer I was walking down a lovely crumbling little street lined with elms, called Brookview Road. The city of Boston, with its two tall buildings, was visible from one end of the road looking east...

B. Work in pairs. Discuss these questions and note down your answers.



1. Which extract comes from which of these books?
2. Which of the extracts makes you want to read on? Give your reasons.
3. What do the extracts have in common?
4. What are the main differences between the three extracts?
5. What kind of young person does each narrator seem to be?
6. In the first extract, how did the narrator's family 'invite various friends to share the chapters'? And what does he mean by 'their more curious ways'?
7. In the second extract, why do you think the narrator was 'rereading a comic'? Why did he 'wish he had been reading the racing page of his father's paper'?
8. In the third extract, what is meant by "The poor don't belong":
9. What do we learn of the relationship between the narrator and his family in each extract?

Join another pair and compare your answers to the questions. Then discuss which of the qualities you discussed in 3.12 E are most important in relationships between parents and children, and between sisters and brothers.

3.15 FAMILY LIFE: HUSBANDS AND WIVES

READING & SPEAKING

A. 1. Read this extract through carefully, preferably before the lesson.

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her yoga exercises, he always took the same route. In fact the dog followed the route and Wilt followed the dog. They went down past the Post Office, across the playground, under the railway bridge and out on to the footpath by the river. A mile along the river and then under the railway line again and back through streets where the houses were bigger than Wilt's semi and where there were large trees and gardens and the cars were all Rovers and Mercedes. It was here that Clem, a pedigree Labrador, evidently feeling more at home, did his business while Wilt stood looking around rather uneasily, conscious that this was not his sort of neighbourhood and wishing it was. It was about the only time during their walk that he was at all aware of his surroundings. For the rest of the way Wilt's walk was an interior one and followed an itinerary completely at variance with his own appearance and that of his route. It was in fact a journey of wishful thinking, a pilgrimage along trails of remote possibility involving the irrevocable disappearance of Mrs Wilt, the sudden acquisition of wealth, power, what he would do if he was appointed Minister of Education or, better still, Prime Minister. It was partly concocted of a series of desperate expedients and partly in an unspoken dialogue so that anyone noticing Wilt (and most people didn't) might have seen his lips

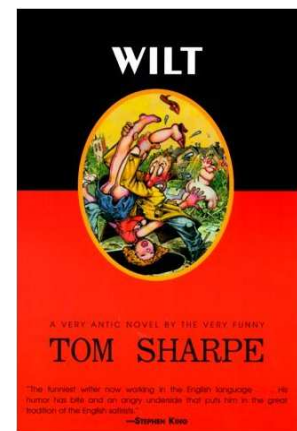
move occasionally and his mouth curl into what he fondly imagined was a sardonic smile as he dealt with questions or parried arguments with devastating repartee. It was on one of these walks taken in the rain after a particularly trying day at the Tech that Wilt first conceived the notion that he would only be able to fulfil his latent promise and call his life his own if some not entirely fortuitous disaster overtook his wife.

Like everything else in Henry Wilt's life it was not a sudden decision. He was not a decisive man.

from *Wilt* by Tom Sharpe

2. Note down your answers to these questions:

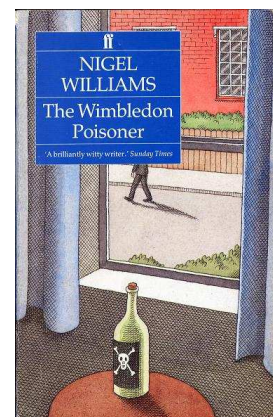
1. Who decided what time Clem should go for a walk?
2. Who decided on the route for the walk?
3. What do you think a *semi* (line 8) is?
4. Why did Clem feel more at home where the houses were larger?
5. Why did Wilt feel uneasy there?
6. What did Wilt do during the rest of the walk?
7. What were the three directions in which his thoughts took him?
8. How do you think Wilt fared in arguments in real life?
9. What do you think Wilt does at *the Tech*?
10. What might *some not entirely fortuitous disaster* be?
11. Why aren't we told Mrs Wilt's first name?
12. Why is Henry Wilt referred to as *Wilt* (rather than Mr Wilt or Henry)?



B. 1. Now read this extract and compare it with the extract above. Find out what the two extracts have in common. How are they different?

Henry Farr did not, precisely, decide to murder his wife. It was simply that he could think of no other way of prolonging her absence from him indefinitely.

He had quite often, in the past, when she was being more than usually irritating, had fantasies about her death. She hurtled over cliffs in flaming cars or was brutally murdered on her way to the dry cleaners. But Henry was never actually responsible for the event. He was at the graveside looking mournful and interesting. Or he was coping with his daughter as she roamed the now deserted house, trying not to look as if he was glad to have the extra space. But he was never actually the instigator.



Once he had got the idea of killing her (and at first this fantasy did not seem very different from the reveries in which he wept by her open grave, comforted by young, fashionably dressed women) it took some time to appreciate that this scenario was of quite a different type from the others. It was a dream that could, if he so wished, become reality.

One Friday afternoon in September, he thought about strangling her. The Wimbledon Strangler. He liked that idea. He could see Edgar Lustgarten narrowing his eyes threateningly at the camera, as he paced out the length of Maple Drive. 'But Henry Farr' Lustgarten was saying, 'with the folly of the criminal, the supreme arrogance of the murderer, had forgotten one vital thing. The shred of fibre that was to send Henry Farr to the gallows was –'

What was he thinking of? They didn't hang people any more. They wrote long, bestselling paperback books about them.

from *The Wimbledon Poisoner* by Nigel Williams

2. Work in pairs or groups and discuss these questions:

- Which parts of the two passages amused you? Can you explain why? (If neither passage amused you at all, what did you find annoying about them?)
- Both books were written by men – but what kind of readers were they written for? Would they appeal more to men or women, or to both?
- What do you think is going to happen in each story? Will either of the Henrys actually succeed in murdering his wife, or not?

3.16 ...TILL DEATH US DO PART?

READING & DISCUSSING

A. Before you read this essay, discuss this question with a partner:

- Why, in your opinion, do marriages fail?

B. Read this essay and answer the questions below.

Why Marriages Fail (by Anne Roiphe)

*Anne Roiphe is the author of the well-known novel about relationships, **Up The Sandbox!**, which was later made into a popular film. In this essay, notice how she presents a series of interconnected reasons for the currently high divorce rate.*

These days so many marriages end in divorce that our most sacred vows no longer ring with truth. "Happily ever after" and "Till death do us part" are expressions that seem on the way to becoming obsolete. Why has it become so hard for couples to stay together? What goes wrong? What has
1 happened to us that close to one-half of all marriages are destined for the divorce courts? How could we have created a society in which 42 percent of our children will grow up in single-parent homes? If statistics could only measure loneliness, regret, pain, loss of self-confidence and fear of the future, the numbers would be beyond quantifying.

Even though each broken marriage is unique, we can still find the common perils, the common causes for marital despair. Each marriage has crisis points and each marriage tests endurance, the capacity for both intimacy and change. Outside pressures such as job loss, illness, infertility, trouble with a child, care of aging parents and all the other plagues of life hit marriage the way hurricanes blast our shores. Some marriages survive these storms and others don't. Marriages fail, however, not simply because of the outside weather but because the inner climate becomes too hot or too cold, too turbulent or too stupefying.

When we look at how we choose our partners and what expectations exist at the tender beginnings of romance, some of the reasons for disaster become quite clear. We all select with unconscious accuracy a mate who will recreate with us the emotional patterns of our first homes. Dr. Carl A. Whitaker, a marital therapist and emeritus professor of psychiatry at the University of Wisconsin explains, "From early childhood on, each of us carried models for marriage, femininity, masculinity, motherhood, fatherhood and all the other family roles." Each of us falls in love with a mate who has qualities of our parents, who will help us rediscover both the psychological happiness and miseries of our past lives. We may think we have found a man unlike Dad, but then he turns to drink or drugs, or loses his job over and over again or sits silently in front of the TV just the way Dad did. A man may choose a woman who doesn't like kids just like his mother or who gambles away the family savings just like his mother. Or he may choose a slender wife who seems unlike his obese mother but then turns out to have other addictions that destroy their mutual happiness.

A man and a woman bring to their marriage bed a blended concoction of conscious and unconscious memories of their parents' lives together. The human way is to compulsively repeat and recreate the patterns of the past. Sigmund Freud so well described the unhappy design that many of us get trapped in; the unmet needs of childhood, the angry feelings left over from frustrations of long ago, the limits of trust and the recurrence of old fears. Once an individual senses this entrapment, there may follow a yearning to escape, and the result could be a broken, splintered marriage.

Of course people can overcome the habits and attitudes that developed in childhood. We all have hidden strengths and amazing capacities for growth and creative change. Change, however, requires work – observing your part in a rotten pattern, bringing difficulties out into the open – and work runs counter to the basic myth of marriage: "When I wed this person all my problems will be over. I will have achieved success and I will become the center of life for this other person and this person will be my center, and we will mean everything to each other forever." This myth, which every marriage relies on, is soon exposed. The coming of children, the pulls and tugs of their demands on affection and time, place a considerable strain on that basic myth of meaning everything to each other, of merging together and solving all of life's problems.

Concern and tension about money take each partner away from the other. Obligations to demanding parents or still-dependended-upon parents create further strain. Couples today must also deal with all the cultural changes brought on in recent years by the women's movement and the sexual revolution. The altering of roles and the shifting of responsibilities have been extremely trying for many marriages.

These and other realities of life erode the visions of marital bliss the way sandstorms eat at rock and the ocean nibbles away at the dunes. Those euphoric, grand feelings that accompany romantic love are really self-delusions, self-hypnotic dreams that enable us to forge a relationship. Real life, failure at work, disappointments, exhaustion, bad smells, bad colds and hard times all puncture the dream and leave us stranded with our mate, with our childhood patterns pushing us this way and that, with our unfulfilled expectations.

The struggle to survive in marriage requires adaptability, flexibility, genuine love and kindness and an imagination strong enough to feel what the other is feeling. Many marriages fall apart because either partner cannot imagine what the other wants or cannot communicate what he or she needs or feels. Anger builds until it erupts into a volcanic burst that buries the marriage in ash.

It is not hard to see, therefore, how essential communication is for a good marriage. A man and a woman must be able to tell each other how they feel and why they feel the way they do; otherwise they will impose on each other roles and actions that lead to further unhappiness. In some cases, the communication patterns of childhood – of not talking, of talking too much, of not listening, of distrust and anger, of withdrawal – spill into the marriage and prevent a healthy exchange of thoughts and feelings. The answer is to set up new patterns of communication and intimacy.

At the same time, however, we must see each other as individuals.
10 "To achieve a balance between separateness and closeness is one of the major psychological tasks of all human beings at every stage of life," says Dr. Stuart Bartle, a psychiatrist at the New York University Medical Center.

11 If we sense from our mate a need for too much intimacy, we tend to push him or her away, fearing that we may lose our identities in the merging of marriage. One partner may suffocate the other partner in a childlike dependency.

12 A good marriage means growing as a couple but also growing as individuals. This isn't easy. Richard gives up his interest in carpentry because his wife, Helen, is jealous of the time he spends away from her. Karen quits her choir group because her husband dislikes the friends she makes there. Each pair clings to each other and are angry with each other as life closes in on them. This kind of marital balance is easily thrown as one or the other pulls away and divorce follows.

13 Sometimes people pretend that a new partner will solve the old problems. Most often extramarital sex destroys a marriage because it allows an artificial split between the good and the bad – the good is projected on the new partner and the bad is dumped on the head of the old. Dishonesty, hiding and heating create walls between men and women. Infidelity is just a symptom of trouble. It is a symbolic complaint, a weapon of revenge, as well as an unraveller of closeness. Infidelity is often that proverbial last straw that sinks the camel to the ground.

14 All right – marriage has always been difficult. Why then are we seeing so many divorces at this time? Yes, our modern social fabric is thin, and yes the permissiveness of society has created unrealistic expectations and thrown the family into chaos. But divorce is so common because people today are unwilling to exercise the self-discipline that marriage requires. They expect easy joy, like the entertainment on TV, the thrill of a good party.

15 Marriage takes some kind of sacrifice, not dreadful self-sacrifice of the soul, but some level of compromise. Some of one's fantasies, some of one's legitimate desires have to be given up for the value of the marriage itself, "While all marital partners feel shackled at times, it is they who really choose to make the marital ties into confining chains or supporting bonds", says Dr. Whitaker. Marriage requires sexual, financial and emotional discipline. A man and a woman cannot follow every impulse, cannot allow themselves to stop growing or changing.

16 Divorce is not an evil act. Sometimes it provides salvation for people who have grown hopelessly apart or were frozen in patterns of pain or mutual unhappiness. Divorce can be, despite its initial devastation, like the first cut of the surgeon's knife, a step toward new health and a good life. On the other hand, if the partners can stay past the breaking up of the romantic myths into the development of real love and intimacy, they have achieved a work as amazing as the greatest cathedrals of the world. Marriages that do not fail but improve, that persist despite imperfections, are not only rare these days but offer a wondrous shelter in which the face of our mutual humanity can safely show itself.

1. What are the "sacred vows" the author mentions in ¶1? Identify the source of the expressions "happily ever after" and "till death do us part." What does she mean when she says that these expressions "seem on the way to becoming obsolete"?
2. What is a "single-parent home"?
3. How does Roiphe define "endurance" in a marriage? What does she mean by "outside pressures" in ¶2? What are some of these pressures? Does Roiphe feel they are the primary causes for marriages failing? Why?
4. According to the essay, how do we choose husbands and wives? What is the meaning of "our first home" in ¶3? According to Roiphe, for what reasons is the way we choose mates a possible cause for marriages failing?
5. What is the "basic myth" of marriage? How does it create a possibly bad marriage?
6. How have the women's movement and the sexual revolution created strains on modern marriages?
7. Explain what the writer means by "Real life, failure at work, disappointments, exhaustion, bad smells, bad colds, and hard times" in ¶7. How do they affect marriages?
8. What is the role of communication between husband and wife in a marriage? What are the results of poor communication? What solutions to this problem does Roiphe suggest?
9. What two types of "growth" does Roiphe suggest as necessary to a good marriage? Who are Richard, Helen, and Karen, named in ¶12?
10. According to Roiphe, what is the common cause for extramarital sexual affairs? What are her projected results of infidelity?
11. What does Roiphe identify as the primary cause of divorce? What does she propose as a solution to this problem?
12. According to the last paragraph, do you think Roiphe is in favour of each divorce? Why? In this paragraph, she presents both the positive and negative effects of divorce. What are the positive effects and negative effects?

C. 1. Find these words in the text: ₤1 obsolete; ₤2 perils, infertility, turbulent, stupefying; ₤3 obese; ₤4 entrapment, yearning; ₤7 euphoric; ₤13 proverbial, infidelity.

2. Match their meanings to these words and phrases, using a dictionary if necessary: a strong desire; bewildering; characterized by a feeling of well-being; dangers; out-of-date, no longer in use; relating to a proverb or accepted truth; sexual unfaithfulness; the act of trapping, sometimes by devious methods; the lack of ability to have children; very chaotic or uneasy; very fat, overweight.

D. 1. Roiphe loads her essay with some very common expressions to make the discussion more easily understandable to the reader. Below is a list of ten such expressions. Use each in a sentence of your own.

1. ring with truth (₤1)	6. hidden strengths (₤5)
2. crisis points (₤2)	7. marital bliss (₤7)
3. tender beginnings (₤3)	8. healthy exchange (₤9)
4. mutual happiness (₤3)	9. childlike dependency (₤11)
5. marriage bed (₤4)	10. social fabric (₤14)

E. Items for Discussion. Agree or disagree with the following statements:

1. The relationships based on blood bonds are stronger than any other.
2. It's more difficult to share joy than sorrow with your friends.
3. It is easier to make friends in your childhood and teens than at a more mature age.
4. People become friends for the reasons which may seem quite inexplicable.
5. Commitment is not the main thing in marriage.

3.17 KEEP AND HOLD

VERBS, IDIOMS & COLLOCATIONS

A. Which of the following would you KEEP and which would you HOLD?

a diary	a promise	your head high	yourself to yourself
a job down	your breath	someone company	someone in the dark
a meeting	a straight face	your fingers crossed	someone responsible
			in touch with someone

B. Find synonyms for the phrases in italics, or explain their meaning. Use a dictionary if necessary.

1. She walked so fast that I couldn't *keep up with* her.
2. There's no point in trying to *keep up with the Joneses*.
3. You've done a lot of good work this month. I hope you can *keep it up*.
4. They're getting married next month! *Keep it to yourself*, though.
5. I'll *keep my fingers crossed* for you on the day of your interview.
6. I'm sorry for what I did; I hope you won't *hold it against* me.

7. Their reasoning just didn't *hold up*.
8. *Hold on* a moment, I haven't got a pen. Could you *hold the line*, please?
9. We got *held up* in the traffic.
10. They explained what happened, but I feel they were *holding something back*.

C. Fill the gaps in these sentences with suitable phrases from the list below. You may need to change the form of the verbs.

1. The clouds look pretty ominous, I don't much hope of sunny weather.
2. Fortunately, their supplies till the rescue party got to them.
3. You'd better the subject of his first marriage, otherwise he'll get upset.
4. They managed to their costs by employing part-time workers.
5. It was a private argument, so I thought it best to it.
6. She felt that her boss's attitude was her in her career.
7. If she wants to get on, she'll have to her boss, not disagree with him.
8. Tell me exactly what you think – don't anything
9. They didn't think our offer was high enough, so they more.
10. As they climbed up the cliff, the leader told them to tight.

hold back hold on hold out keep down keep off
hold back hold out hold out for keep in with keep out of

D. Choose a word or an expression from the list on the left and fill in the gap in the correct sentence on the right.

down	1. Doctors hold _____ little hope of her recovering.
on	2. He loves holding _____ on any subject once he has an audience.
back	3. He was unable to hold _____ a job after his nervous breakdown.
with	4. He works for a rival company but I don't hold it _____ him.
against	5. Hold _____ a minute while I get my breath back.
up	6. I don't hold _____ some of these modern theories on education.
out	7. My application was held _____ by the postal strike.
forth	8. She just managed to hold _____ her anger.
to	9. We must hold the contractors _____ their estimates.
off	Would it be better to buy a house now or hold _____ for a few months?
to	10. Come on, keep _____ it, you've nearly finished!
up	11. He's incompetent and not worth keeping _____ .
to	12. I can't keep _____ all the changes in information technology.
up	13. If you're going to work with me, you have to keep _____ our agreement.
with	14. It's best to keep _____ the boss.
off	
in with	15. My aunt keeps herself _____ herself most of the time.

out of	16. Please keep _____ politics while my father's here.
from	17. They don't keep anything _____ each other.
at	18. They sang songs to keep their morale _____ .
on	19. Try to keep _____ the rain.

E. Write the first paragraph of a story, using as many of the verbs and idioms from above as possible. Begin like this:

I didn't realise I'd be held up for so long but...

3.18 RENDERING

TRANSLATION SKILLS

A. Render the following articles from Russian into English. Make use of the topic vocabulary.

А. Друзья "помогают продлить жизнь"

Частое общение пожилых людей с хорошими друзьями способно благотворно сказываться на продолжительности жизни, уверяют австралийские ученые. Причем, по словам специалистов, в плане продолжительности жизни наличие друзей оказывается даже более важным, чем частое общение с родственниками.



Ученые следили за тем, как целый набор факторов – общение, здоровье, образ жизни – влияли на продолжительность жизни 1,5 тысяч человек старше 70 лет. Результаты исследования опубликованы в *Journal of Epidemiology and Community Health*. Специалисты пользовались данными, сбор которых начался в 1992 году в Аделаиде.

В рамках исследований людей спрашивали о том, как часто они общаются – лично или по телефону – со своими детьми, родственниками, друзьями или доверенными лицами. А затем через интервалы в несколько лет проверяли продолжительность жизни исследуемых. Ученые пришли к выводу, что за те 10 лет, которые они наблюдали за пожилыми людьми, общение престарелых с детьми и родственниками почти не влияло на продолжительность жизни. Вместе с тем, статистика показала, что люди, тесно связанные с множеством друзей и знакомых, с большей долей вероятности дожили до окончания исследования, чем те, у кого было совсем мало друзей. Причем такая же закономерность наблюдалась даже в тех случаях, когда у человека в жизни происходили чрезвычайные события – к примеру, умирал спутник жизни или близкий родственник.

По мнению исследователей, ведомых Линн Джайлз из Университета Флайндера, объяснение может заключаться в том, что люди могут выбирать себе друзей, а вот родственников выбрать не могут. Кроме того, ученые полагают, что друзья могут убедить человека следить за своим здоровьем, а также помочь ему справиться с психологическими проблемами в трудные моменты.

Story from [bbcussian.com](http://news.bbc.co.uk/go/pr/fr/-/hi/russian/life/newsid_4097000/4097876.stm), published: 2005/06/16
http://news.bbc.co.uk/go/pr/fr/-/hi/russian/life/newsid_4097000/4097876.stm

В. Россию корят за дискриминацию цыган (Илья Архипов, Би-би-си, Москва)

Цыгане в России подвергаются тотальной дискриминации. Об этом заявила в среду в Москве председатель Европейского центра по правам цыган (ERRC) Димитрина Петрова. По ее словам, расизм мешает цыганам получать образование, медицинское обслуживание, жилье и рабочие места.



"Цыгане крутятся в круге коррумпированного поведения со стороны органов власти. И эта коррупция вместе с дискриминацией, особенно в сфере судопроизводства, очень часто приводят к разорению цыган", – говорит Петрова.

В докладе много фактов, но мало статистики. Точных и даже приблизительных данных о количестве нарушений прав цыган, а также о том, сколько их в России, практически нет. Есть только результаты официальной переписи, согласно которой в России более 180 тысяч цыган.

Как говорит эксперт по межнациональным отношениям из министерства регионального развития России Николай Бугай, дискриминации скорее нет, чем есть. "Есть статистика – 70 % цыган имеют свое жилье. Это дискриминация? Это, по-моему, хорошо. Но есть трудности с решением проблем трудовой занятости", – заявил эксперт.

В правоохранительных органах, естественно, опровергают все упреки в дискриминации по отношению к цыганам. Более того, как заявил Би-би-си представитель Генеральной прокуратуры, пожелавший остаться неизвестным, конкретные факты нарушений прав цыган, изложенные в докладе, были проверены и не соответствуют действительности. Сами цыгане считают себя жертвами расхожих стереотипов.

"Вокзал, базар, тюки, маленькие дети, отсутствие образования, воровство, криминал, и, конечно же, больше ничего. А ведь это народ с богатой традиционной культурой. И все это отрицается, потому что по одному человеку, на вокзале судят обо всем народе с богатейшей культурой. Это нонсенс", – говорит вице-президент международного союза цыган Надежда Деметр.

По словам Николая Бугая, во многом положение цыган зависит от их собственных усилий. "В первую очередь, сам народ должен быть самоорганизован. Цыганские общественные объединения очень мало ведут работу на местах. Людей надо направлять", – считает он.

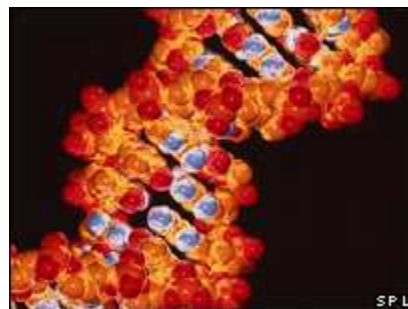
Димитрина Петрова говорит, что цыгане просто боятся. "В России уровень страха у цыган, страх жаловаться, отчаяние, пессимизм в отношении собственных прав, очень сильно выражен. Цыгане просто не хотят жаловаться", – уверена она.

По официальной и неполной статистике министерства регионального развития, в 60 российских регионах проживает более 140 тысяч цыган. При этом согласно все тем же неполным данным, в школах учатся только пять тысяч цыганских детей.

Story from [bbcussian.com](http://news.bbc.co.uk/go/pr/fr/-/hi/russian/news/newsid_4537000/4537509.stm), published: 2005/05/11
http://news.bbc.co.uk/go/pr/fr/-/hi/russian/news/newsid_4537000/4537509.stm

С. В США хотят запретить генную дискриминацию

Сенат Соединенных Штатов единогласно проголосовал за проект закона, запрещающего работодателям и страховым компаниям ущемлять права людей на основании их генной информации. Сенатор-демократ Эдвард Кеннеди назвал документ первым в новом столетии значительным законом в области прав человека. В соответствии с законопроектом, которому еще предстоит обсуждение в Палате представителей, доступом к генной информации, полученной посредством анализа ДНК, должны обладать только врач и пациент. Страховым компаниям будет запрещено повышать плату за страхование людей, генетически предрасположенным к таким заболеваниям, как например, рак или диабет. При этом страховщики по-прежнему смогут взимать более высокую плату с тех, кто уже болен. Работодатели не смогут использовать генную информацию для принятия решений о найме, повышении и увольнении сотрудников.



За принятие закона выступают врачи и ученые. Как они утверждают, сейчас многие избегают анализа ДНК, так как боятся, что работодатели и страховщики могут использовать полученную информацию против них. Сторонники закона добавляют, что он поможет снять страх и побудить большее число людей сделать анализ ДНК. А это позволит предупреждать многие болезни или выявлять их на ранней стадии. Против закона выступают представители бизнеса. В Торговой палате США утверждают, что принятие закона приведет к усложнению законодательства в области защиты личных медицинских данных, а значит, к убыткам.

Story from [bbcussian.com](http://news.bbc.co.uk/go/pr/fr/-/hi/russian/international/newsid_7366000/7366254.stm), published: 2008/04/25

http://news.bbc.co.uk/go/pr/fr/-/hi/russian/international/newsid_7366000/7366254.stm



D. Создатели Громита слепили инвалидов

Компания Aardman Animations, более всего известная мультфильмами про Уоллеса и Громита, представили шесть пластилиновых персонажей-инвалидов для социальной рекламы, направленной на борьбу с дискриминацией. Уже на следующей неделе в рекламе в Интернете и печатных изданиях появится бультерьер в инвалидной коляске и другие пластилиновые герои кампании под лозунгом "Смотрите на инвалидность иначе". А с января рекламные ролики с этими же персонажами появятся в эфире коммерческих каналов британского телевидения.

Персонажи вылеплены из героев еще одного мультсериала – Creature Comforts (в России переведенного, возможно не совсем точно, как "Создание комфорта"), и новые ролики будут называться Creature Discomforts (соответственно, "Создание дискомфорта"). Персонажи – это Ежик Пег, Богомол Слим, Такса Флэш, Черепаха Тим, Слизняк Спад и Бультерьер Брайан.

Всего снимается четыре анимационных ролика. Все персонажи озвучены людьми с ограниченными возможностями. Один из них, 57-летний Алекс Милхали, озвучивал Таксу Флэш. Когда ему было 32 года, Алекс упал на работе и повредил позвоночник. С тех пор перемещается на коляске, а по дому управляется с помощью различных электронных приспособлений.

"Я просто хотел бы, чтобы все поняли, что мы настоящие люди, мозг у нас из-за нашей инвалидности не отключился, – говорит он. – Мы можем работать не хуже людей без физических увечий, но нам не дают возможности это делать".

Заказчиком рекламной кампании выступила благотворительная организация Leonard Cheshire Disability, которая борется против дискриминации инвалидов. Директор Aardman Animations по анимационным фильмам Стив Хардинг-Хилл сказал, что для всех работников компании новые ролики стали "удивительным опытом".

"Взять реальные голоса и опыт инвалидов и создать анимированные истории – познавательные, забавные и проникновенные – это было дело большое, сложное, но вызывающее чувство невероятного удовлетворения", – сказал Хардинг-Хилл.

Story from bbcussian.com, published: 2007/11/13
http://news.bbc.co.uk/go/pr/fr/-/hi/russian/entertainment/newsid_7091000/7091916.stm

Е. Ветераны Голливуда подают в суд

Голди Хоун делает все возможное, чтобы оттянуть наступление старости. Но в Голливуде помнят, что ей – 63 года. Ветераны Голливуда, обиженные тем, что киностудии списали их таланты в архив и отдают предпочтение более молодым и задорным, подают на руководство студий и телекомпаний в суд. 175 сценаристов возбудили коллективный иск, обвиняя руководителей шоу-бизнеса в дискриминации по возрасту.



В эти же дни группа актеров, продюсеров и политиков начала кампанию с целью заставить студии давать актерам старше 40 лет больше ролей, и не только эпизодических. Адвокат Стив Спренджер, представляющий сценаристов, считает, что у них есть большие шансы на победу. В случае успеха, пишет газета "Гардиан", они могут получить компенсацию в размере до 200 миллионов долларов, исходя из того, что, по некоторым оценкам, "зрелые" писатели теряли из-за дискриминации по 25 миллионов в год, начиная с 1997 года.



62-летняя Сьюзан Сарандон не скрывает, что у нее большая семья. Часто ли вы видите ее в кино?

По словам Спренджера, у него есть свидетельства того, что студии заносят ветеранов в "список седоволосых". Агенты, представляющие интересы сценаристов, часто советуют своим клиентам, чтобы они не указывали в своих послужных списках названия старых телесериалов и шоу, по которым можно было бы высчитать возраст писателя.

Впрочем, как указывает "Гардиан", не все в Голливуде считают, что претензии ветеранов обоснованы.

В конце концов, и они ведь когда-то были молодыми, и наверно, многие из них требовали дать дорогу молодым, а стариков отправить на заслуженный отдых.

Story from [bbcussian.com](http://news.bbc.co.uk/1/hi/russian/entertainment/newsid_2180000/2180184.stm), published: 2002/08/08

http://news.bbc.co.uk/1/hi/russian/entertainment/newsid_2180000/2180184.stm

Г. Суд велел поменять доллары ради слепых

Федеральный апелляционный суд США признал, что правительство страны должно изменить долларовые купюры таким образом, чтобы слепые люди могли различать их по размеру или на ощупь. Все долларовые банкноты, будь то один доллар или 100, имеют одинаковый размер, и они одинаковы на ощупь. Американский совет слепых уже не первый год судится с правительством, добиваясь выпуска банкнот другого формата.

Во вторник апелляционный суд оставил без изменения решения нижестоящих судов: двое судей против одного согласились с тем, что отказ министерства финансов США разработать другие банкноты является формой дискриминации слепых. Министерство финансов мотивировало свою позицию тем, что замена банкнот обойдется слишком дорого, учитывая, что переделывать придется, к примеру, множество торговых автоматов.

В настоящее время министерство обдумывает свои дальнейшие действия. Оно имеет право подавать дальнейшие апелляции, которые могут рассматриваться полным составом апелляционного суда либо Верховным Судом.

"Огромное большинство других валютных систем приспособлено для нужд незрячих, и министр не объясняет, почему американская валюта должна отличаться в этом отношении", – отметила судья Джудит Роджерс в заключение суда. В качестве возможных изменений Американский совет слепых предлагает печатать банкноты разного размера в зависимости от номинала, наносить на них методом тиснения точки или печатать более выпуклыми чернилами.

По материалам дела, 937 тысяч человек в США по закону считаются слепыми и еще 2,4 млн. имеют слабое зрение – формальным признаком этого является неспособность читать стандартный газетный шрифт. Бюро гравировки и печати, которое печатает банкноты, заказало доклад с рекомендациями о том, как учесть потребности слепых. В последние годы в США менялся внешний вид банкнот, но делалось это с целью защиты от подделок: в 2003 году появилась новая купюра в один доллар, в 2006 – 10 долларов, в начале 2008 года – пять долларов.

Story from [bbcussian.com](http://news.bbc.co.uk/1/hi/russian/business/newsid_7412000/7412960.stm), published: 2008/05/21

http://news.bbc.co.uk/1/hi/russian/business/newsid_7412000/7412960.stm

I. Fill in the gaps using the vocabulary of Unit 3:

1. As we can't reach a decision which satisfies both of us let's agree
2. He interferes their lives. He is said to in everybody's private affairs.
3. The film images only all the old stereotypes.
4. A person who interferes with other people's affairs is a
5. The family's are a regular thing.
6. After a detailed examination of the case he had a view of what's happened.
7. The story a with him as he had already had something similar in his life.
8. He was his happiest all the objections from the part of the official defence. He had a for it.
9. The Duchess in L. Carroll's book made unusual – she used sayings profusely but inappropriately.
10. Dreams, according to Freud, have not overt meanings.
11. Their meeting on the train was rather a happening.
12. His reply was taken half seriously, half
13. In the exhausting of big cities people aren't very aware of each other.
14. What did you mean by that remark? Are you that I'm a liar?
15. At the beginning of the nineteenth century women had virtually no rights at all. They were the of their fathers and husbands.

II. Replace the underlined words and phrases with those from Unit 3:

1. I didn't want to do that but Peter kept encouraging me.
2. Traditions and culture very often contradict the needs of modern living
3. He has a knack of reducing tension in delicate situations.
4. The government has repeated its refusal to compromise with terrorists.
5. I'm trying to persuade Florence not to marry that frail, irascible, obsessive man.
6. As a politician, she has to have the skill of inspiring confidence in her listeners.
7. She had invented some unlikely tale about the train being cancelled.
8. So there we were far from any civilized place, and out of gas.
9. He doesn't want to take notice of the issue that is the basic one for the present day problem.
10. She's been full of energy and enthusiasm all morning – it must be the thought of going away next week.
11. Don't tell anyone – it's a secret.

III. Fill in prepositions or adverbs where necessary:

1. I did not kill my father, but I felt I had helped him his way.
2. Thank you both getting here time and waiting so patiently.

3. That image was partly concocted a series desperate expedi-
ents and partly an unspoken dialogue.
4. They were all allowed new areas employment and were con-
ceded new degrees responsibility.
5. During the period schools were built a considerable scale to prevent
children doing wrong things the streets.
6. Melissa soon became adapt predicting his moods.
7. We will expel any member found breach the law.
8. Although confined a wheel chair, she is very active in church life.
9. It was alleged that the restaurant discriminated black customers.
10. In the nursing profession women still outnumber men four one.
11. Metal must be reclaimed old cars in junkyards.
12. She phoned her mother to set her mind rest.
13. Her irritation seems symptomatic something deeper.
14. She often chucked her boy friend to take another.
15. Will you take the driving when we reach Madison.
16. Some students are exempt certain exams.

IV. For questions 1-15, read the text below and think of the word which best fits each space. Use only one word in each space. There is an example at the beginning (0).

Light up your face with gladness

Are you frowning as you read this? Habitual frowners may not even be (0) aware that their foreheads are creased, and will need to touch their brows to (1) out. A permanent frown is forbidding and unattractive, yet it is very easy to get into the (2) of frowning. You can stop yourself by plac-
ing your hand on your forehead to check whether your brow is smooth (3) you happen to be reading or watching television. In this way, you can begin to unlearn a negative piece of body language – and if you suffer from headaches, you should find yourself suffering from them much (4)

Smiling at yourself may make you feel a (5) self-conscious – but it works! Next time you are (6) the weather, physically or emo-
tionally, you can test for (7) the therapeutic powers of smiling. Each (8) the expression fades from your face, try again and again (9) you begin to notice an improvement in yourself. In a large number of cases, this simple technique will produce noticeable benefits (10) a short space of time – and it's free.

As (11) as cheering yourself up, smiling at someone else can help (12) of you to feel better, for a smile tends to call forth an answering smile. (13) of the reasons why we are attracted to smiling faces is because they can affect our autonomic nervous system. Facial expressions and moods are catching, (14) we are not simply registering that someone is cheerful or cross – we are experiencing the same emotion. If you are always surrounded by miserable people with long faces, you are more than (15) to suffer depressive feelings yourself eventually.

Answering strategy

1. Read the whole text quickly to get a general understanding.
2. Read the text again, in complete sentences, not simply line by line. Try to choose a word to complete each gap.
3. Check that the word you have chosen fits the context before and after the gap.
4. If you are unsure about an answer, leave the question and come back to it when you have completed the other items.

Question hints

Questions in this part of the test can be:

- purely grammatical.
- lexico-grammatical (a mixture of vocabulary and grammar).

Q1 This is lexico-grammatical. A phrasal verb is required, and you need to find a meaning to fit the context of the first two sentences.

Q6 This is an idiom. Only one answer is possible.

Q9 This is grammatical. A connector is needed to ensure the coherence of the sentence.

Q14 Be careful here. You need to read the complete sentence to understand what kind of word is needed.

V. Give the English equivalents of the following Russian phrases:

извращенное чувство юмора, в горе и радости, непрощенный гость, послать на курсы повышения квалификации, наступить на те же грабли, безоговорочное решение, недостаток материнской заботы, придти на ум, преклонного возраста, земля обетованная, рвать и метать, бюрократия, наложить ограничения, находить отклик, вершина айсберга, принимать желаемое за действительное, разряжать (обстановку), в абсолютной глуши, непредвиденное происшествие.

VI. Transform the following sentences:

1. We'll always remember these days together at our meetings in the future.
Whenever

2. I admire her achievements a great deal but as a person I loathe her.
Much
3. It's because he was reprimanded that he is feeling so upset.
If
4. You should admit that you're to blame, not try to conceal it.
I'd rather
5. The realisation that I had been swindled came later.
Only

VII. Write a sentence as similar as possible to the original sentence:

1. Without the cooperation of the public, the work of the police would be impossible.
depends
2. She was afraid to scream because she didn't want to wake up the neighbours.
fear
3. No one is to blame for the accident.
fault
4. Their flat has been broken into twice a year.
had
5. She has a one-hour journey to work every day.
takes

VIII. Read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the space in the same line. There is an example at the beginning (0).

A very Welsh poet?

Dylan Marlais Thomas (1914-53) was born in South Wales, the son of the English master at Swansea Grammar School. (0) Unlike many of his Welsh-speaking contemporaries, he had **LIKE** no knowledge of the country's language. Thomas began to write poetry while still at school, and worked as a journalist before moving to London in 1934. His first volume of verse, (1) ____ 18 **TITLE** *Poems*, appeared in the same year. He then embarked on a career in the media, spending much of his time in the (2) ____ popular **INCREASE** afternoon drinking clubs of the era.

In 1937, Thomas married Caitlin Macnamara; they settled (3) ____ at Laugharne in Wales, returning there permanently in **TEMPORARY** 1949. There were some (4) ____, put forward by jealous contemporaries no doubt, that Thomas had deliberately sought obscurity, **ALLEGE** but these may well have (5) ____ Thomas's true motives for set- **REPRESENT**

tling in Wales. Despite this, he gradually won an (6) ____ appreciative following for his writing. His worksheets, minutely laboured over and evidence of his (7) ____ search for perfection, reveal him as a (8) ____, even obsessional, craftsman. **DENY**
RELENT
PASSION

He enjoyed (9) ____ popularity as an entertainer on radio and with students. In 1950, he undertook the first of his lecture tours to the United States. Legends grew about his wild living and his (10) ____ habit of drinking at all hours of the day and night. **PRECEDENT**
VARY

Shortly before his death, he took part in a reading in New York of what was to be his most famous single work, *Under Milk Wood*.

IX. Translate the sentences from Russian into English making use of *keep* and *hold* phrases from Unit 3.

1. Он все еще питает надежду, что они могли бы опять стать одной семьей.
2. Главная цель – не допустить повышения инфляции.
3. Босс не в настроении, поэтому держись от нее подальше (не попадайся ей на глаза).
4. Застой во внутренней торговле (*home sales*) тормозит экономическое восстановление.
5. Он переживал, что брак мог затормозить мою карьеру.
6. Мне нужно было настоять на более выгодной сделке.
7. Мне приходилось поддерживать хорошие отношения с важными людьми.
8. Тебе лучше с ним не ссориться.
9. Избегай говорить о политике.
10. Почему бы тебе не остаться здесь и не составить компанию Эмме?
11. Отчаянно стараясь сдержать улыбку, я спросил его, что он делал.
12. Я не мог представить, что было у Тома на уме, но он умудрился сохранить невозмутимый вид.
13. Это был тихий человек, предпочитавший одиночество (сторонившийся людей).
14. Так как она плохо знает итальянский, она держится особняком.
15. Ни пуха ни пера!
16. Пожелай мне удачи.
17. Пока работа недурна. Но смотрите, как бы не сглазить.
18. Он на одной работе больше года не задерживается.
19. Весь мир затаил дыхание в ожидании его речи.
20. Она отрицательно покачала головой и пошла. Он не отставал от нее.
21. Она бежала вприпрыжку, чтобы за ним угнаться (не отставать).

22. Многие люди пытаются удержаться на трех работах, лишь бы не от-
стать от соседей.
23. У тебя отлично получается! Так держать!
24. Не уверен, что это доказательство выдержит проверку, но оно довольно
вдохновляющее.
25. Кажется, ты что-то утаиваешь.
26. Я держал своих родителей в неведении относительно этого.

X. Think of one word only which can be used appropriately in all three sentences.

1. The committee is totally against any new building in a ____ belt area. When Frank saw Sally's new car, he was ____ with envy. I obviously haven't got ____ fingers because I can't get anything to grow.
2. Watch your ____ here because the floor's very slippery! We need to deal with this matter taking one ____ at a time. With every ____ the soldier felt weaker.
3. As midnight approached, the guests slowly ____ away from the party. Overnight, the snow had ____ into great piles up against the garden wall. My thoughts ____ back to the days when I believed everything was possible.
4. The draught from the windows always seems to ____ out the candles in the dining room. Could you help me ____ up these balloons for Tim's party? If you don't stop switching the lights on and off, you'll ____ a fuse!
5. The robberies seem to follow a similar ____ of events. Cut round the edges of the dress ____, then stitch the seams of the material together. The curtain material has an attractive ____ of circles and stars.
6. Our local football team has been trying to get into the first ____ for the last two years. Tim is no good at long ____, but he's brilliant at multiplication. The seemingly unfair ____ of wealth seems to be balanced in favour of those who have been well educated.
7. For this activity, it is advisable to ____ the class into three groups. The best way to ____ the logs is with an axe. The managing director decided to ____ the difference between the two proposed prices for the new product.
8. I've applied for that job I told you about but I think it's ____ unlikely that I'll get it. Carol's students all think very ____ of her and consider her the best teacher at the college. The hotel was ____ recommended in the brochure but we found it something of a disappointment.
9. I wish you'd stop interfering in matters that don't ____ you. The poor state of his health is beginning to ____ his family and friends. This report will ____ the impact of technology on our society in the 1990s.
10. Laura is a very ____ student who learns quickly and does all her course work very well. Paul always looks on the ____ side of life, so you never find him getting really depressed. We came out of the dark cinema and into the ____ sunshine.

Communication Activities

Activity 1

Describe the places in the illustrations using the vocabulary of section **2.7**. Decide on the country where they can be situated. Which of them would you like to visit and why?

A



B



C



Activity 2

This is the next paragraph of the story in 2.9:

The hotel people began to be more pleased with me too, so I thought Mr Yorum must be quite an important man. Several more times on other days I told them I didn't understand Turkish, and each time they rang Mr Yorum and he came, and sometimes I paid for the drinks and sometimes he did. He and the hotel staff must have thought I had taken a great fancy to him or else that I was working up to some deal I wanted to do with him. The fourth time he came I had a bright idea that I would give him one of the missionary manuals that aunt Dot had left behind in her rucksack, because I thought each manual which I got rid of would lighten the rucksack.

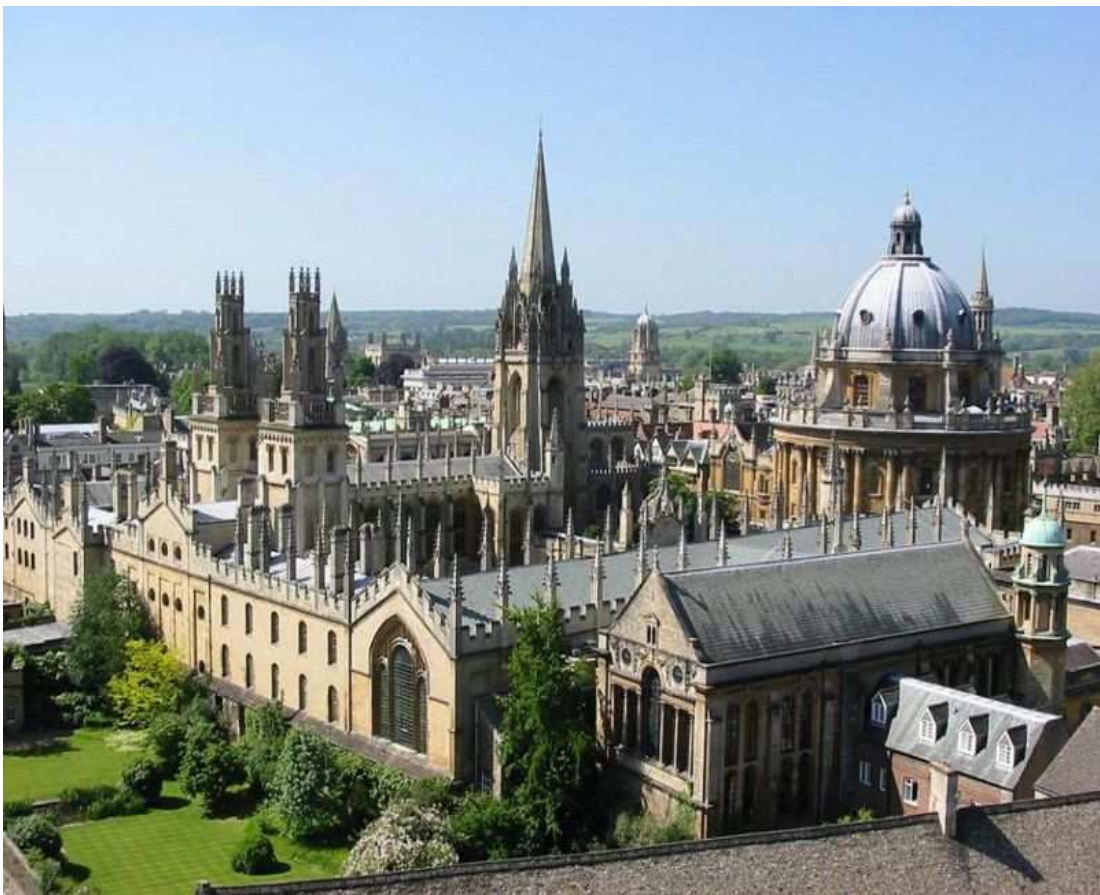
Activity 3

Describe the places in the illustrations using the vocabulary of section 2.7. Decide on the country where they can be situated. Which of them would you like to visit and why?

A



B



C



Activity 4

This is the last paragraph of the story in 2.9. Your partner has the previous paragraph to this one:

So I went and got this manual, which was called "Why I belong to the Church of England", and was slightly translated into Turkish, and I gave it to Mr Yorum, who thanked me and looked at it with surprise, and it must have dawned on him that I was a missionary and was trying to convert him and that this was why I kept sending for him.

After that he must have told the hotel staff not to ring him for me again, for when I said please to telephone him at once they shrugged and threw out their hands and looked at me despisingly. Soon after this I looked at my phrasebook and saw what I had been saying all the time.

Activity 5

Answers to the Age discrimination quiz in 3.6.

Question 1. B. You can still be asked for your date of birth. However, one employer, Asda, recently announced that it would be removing the date of birth question from its application forms.

Question 2. A. Experts have said this is unlawful. There have already been tribunal cases in Ireland – which has had age discrimination laws since 1998 – as a result of this question being asked.

Question 3. B. Legally speaking your boss is wrong but is sensible to be cautious. Employment lawyers say ageist jokes could be used as part of a case for age discrimination.

Question 4. A. It is true that it is usually illegal to deny someone access to training on age grounds. However, if the employer can show that they can not recoup (= recover) the costs of your training during your remaining time they can deny you training.

Question 5. A. Being too young to command the respect of clients is not a legitimate legal reason to deny you promotion.

Question 6. B. Under the new law you only have the right to request to stay on beyond age 65. The employer is free to refuse your request to work on and does not have to give a reason in writing.

Question 7. B. This is unlawful. Employers have to offer staff the same terms and conditions regardless of their age.

Question 8. B. Your employer does not have to allow you to work different hours because you have reached a certain age.

A guide to the revised CPE Examination

The revised Certificate of Proficiency in English (CPE) examination consists of five papers: Reading, Writing, Use of English, Listening and Speaking. Each paper has equal weighting and accounts for 20% of the total marks in the examination. The level of the examination remains the same (Level 5 in the ALTE Framework, corresponding to *Mastery C2* in the Council of Europe Framework).

PAPER 1 READING (1 hour 30 minutes)

Format

The reading paper consists of four parts:

Part 1. You read three short unrelated texts (375 – 500 words in total) and answer six 4-option multiple-choice cloze questions on each text.

Part 2. You read four short theme-related texts (600 – 900 words in total) and answer two 4-option multiple-choice questions on each text.

Part 3. You read one long gapped text (800 – 1100 words) and insert seven paragraphs which have been removed. The paragraphs are jumbled and there is one extra paragraph which you do not need.

Part 4. You read one long text (700 – 850 words) and answer *seven* 4-option multiple-choice questions.

Range of sources and text types

Texts are taken from fiction or non-fiction, journalism and sometimes from promotional and informational material.

What is being tested? This paper tests your understanding of written English at word, phrase, sentence, paragraph, and whole-text level.

Part 1. questions focus on idioms, collocations, fixed phrases, complementation, phrasal verbs and semantic precision.

EXAMPLES

Idioms

Yet (0) _____ to terms with oneself, finding out who one is, comes from within.
A moving B talking C coming D reaching

Collocations

Yelland came out of his room, flanked by two junior doctors, and (0) _____ hands briskly. A moved B waved C touched D shook

Fixed phrases

And what happens when I am on the (0) _____ of relenting?
A spot B point C edge D moment

Complementation

One day, I received a mail shot about your vitamin pills and something inside me (0) _____ me to try them.
A influenced B urged C pleaded D recommended

Phrasal verbs

Fortunately, I have been able to (0) _____ off the evil hour when I had to make a decision. A clear B break C put D set

Semantic precision

There is a certain (0) _____ in drilling the street, in being the equal of workmen.
A exhilaration B exhortation C exhibition D exhalation

Part 2. questions focus on content or detail, opinion, attitude, tone, purpose, the main idea, implication and text organisational features, such as exemplification, comparison and reference.

EXAMPLES

Implication

Which of these words is used to imply false impressions that guests may have of what is on offer? A luxury B superb C proud D sophisticated

Exemplification

The writer mentions 'a blazing log fire' as an example of

- A a sight which might welcome you.
- B a smell which might disturb you.
- C a means of solving a problem.
- D a threat to your safety.

Part 3. focuses on cohesion, coherence, text structure and global meaning.

Part 4. items also focus on content or detail, opinion, attitude, tone, purpose, the main idea, implication and text organisational features, such as exemplification, comparison and reference.

EXAMPLES

Content / detail

Hawking wants a van that

- A is practical and functional.
- B is fast and powerful.
- C is full of gadgets.
- D has two shades of colour.

Tone

Which of these words is used by the author with a sense of exaggeration?

- A mania B shortage C proposals D creations

Purpose

In this extract, the writer's main intention is

- A to present the dietary habits of the Babel fish.
- B to discuss the causes of past military conflicts.
- C to emphasise the importance of understanding other languages.
- D to describe the effects and consequences of the Babel fish.

PAPER 2 WRITING (2 hours)

Format

The writing paper consists of two parts which carry equal marks:

Part 1. One compulsory question (300 – 350 words). The focus of (his task is discursive. You will be asked to present and develop arguments, express and support your opinions, and evaluate ideas. The task is contextualised with instructions and a textual prompt. The textual prompt could be taken from a newspaper or magazine article, a book, a letter or other correspondence, academic notes, an advertisement or a quotation. Visual prompts may also be included.

Part 1. tasks require a composition written within one of the following formats:

- an article
- an essay
- a letter
- a proposal

Part 2. One question (300 – 350 words) from a choice of four (including a set book option). Each question is contextualised. You may be asked to describe, persuade, narrate, evaluate, make recommendations, give information and summarise.

Part 2. tasks require a composition written within one of the following formats:

- an article
- a letter
- a proposal
- a review
- a report

The set book option could take the form of an article, an essay, a letter, a review or a report.

What is being tested? This paper tests your ability to write specified text types with a range of functions.

TASK TYPES AND EXAMPLES

Article

You write on a particular topic or theme in a style suitable for publication. Your target audience is important in choosing an appropriate register and tone. Your article may include some description or narrative.

A travel magazine has invited readers to write an article about a memorable Journey that was spoiled by a travelling companion. Write your article giving details of the journey and why it went wrong. (Part 2)

Essay

You must use the prompts given. Your essay should have an introduction, paragraphs developing the topic and a conclusion.

You have read this extract from a newspaper about juvenile crime. Your tutor has asked you to write an essay discussing the points that are highlighted in the report and suggesting ways in which crime could be reduced. (Part 1)

Letter

You write a formal letter expressing your views or making a point. Your letter may include narrative sections or have a narrative focus in Part 2.

You have read the extract below as part of a newspaper article on personal freedoms. Readers were asked to send in their opinions. You decide to write a letter responding to the points raised and expressing your views. (Part 1)

Proposal

You write in a similar format to the report but you write about the future, making recommendations for discussion.

Your school or college has received a grant from an educational fund which is to be spent on an educational project outside the subjects regularly taught in the school. As a member of the Student Committee you have been asked to write a proposal outlining your ideas on how the money should be spent. (Part 2)

Report

You are given an appropriate prompt and you have to write a report for a specified audience. You need to present your report in a well-organised way and write in continuous prose, using narrative where necessary. You may use section headings.

You were recently selected by your college to attend a cultural festival, which included both daytime and evening events relating to film, theatre and the visual arts. Your school principal has asked you to write a report describing your stay, giving details and your opinions of some of the events that you attended, and mentioning how the visit has benefited you.

Review (Part 2 only)

You may write about a book, play, film, restaurant, etc. You need to provide some information, e. g. on the story and characters in a play using appropriate vocabulary, and express a reasoned opinion.

Your English Language Club has asked you to write a review for the club magazine about a book or video you have enjoyed. Write your review and say who you think this would particularly appeal to.

Set book composition

You can choose to prepare a set text and write about this in Part 2. You need to relate the question to the book you have read.

Your local newspaper has invited readers to send in articles entitled 'People thought differently then', on books they have read. Write an article about your chosen book, focusing on how the attitudes of society affect the relationship between the main characters.

How will I be assessed?

Several criteria will be considered in assessing your compositions including;

- achievement of the task set
- use and range of vocabulary, collocation and expression
- use and range of structure

- use and range of stylistic devices
- appropriacy of register and format
- organisation and coherence
- development of the topic
- accuracy

PAPER 3 USE OF ENGLISH (1 hour 30 minutes)

Format

The Use of English paper consists of five parts:

Part 1. You read a text and answer fifteen open cloze questions.

Part 2. You read one short text and fill ten spaces by transforming the corresponding word given at the end of the line.

Part 3. You read six sets of three gapped sentences and find a word which is common to all three sentences in each set. The word you need might have the same meaning but be used in different contexts, or have a range of meanings in different contexts. The word is always the same part of speech, e. g. a verb in the same tense or form, or a singular noun.

Part 4. You rewrite eight sentences using between five and eight words including a key word. Your answer must fit grammatically into the second sentence and have a similar meaning to the first sentence.

Part 5. You read two theme-related texts and answer two comprehension questions on each text using a word or a short phrase. You then write a paragraph of between 50 and 70 words, answering a summary question relating to parts of both texts.

What is being tested? This paper tests your ability to demonstrate your control of English by doing various tasks at text and sentence level. You are given the opportunity to show your knowledge of a range of grammatical forms and lexical items, and your ability to use them correctly and appropriately. All the tasks consist of open items but the amount of language produced increases through the five tasks.

Part 1. questions are grammatical or lexico-grammatical. There are no items which are purely lexical. Some items may test understanding beyond sentence level.

EXAMPLES

Grammatical

The novel is set in the futuristic republic of Gilead, (0) ___ men have total power over women.

Answer: *where* (a relative pronoun)

Lexico-grammatical

But today modern music is increasingly filling the gym as (0) _____ as the front room.

Answer: *well* (correct form and choice of word)

A question referring to another sentence

The idea of exercise to music is (0) _____ new. For years the benefits have long been recognised.

Answer: *not / nothing* (depends on the context of the text)

Part 2. questions focus on word formation such as changing from noun to adjective, verb or adverb, adding a (negative) prefix or suffix, or adjusting the spelling. Some items may test understanding beyond sentence level

EXAMPLES

Despite the fact that mass tourism set out as a simple but harmless way of (0) _____ people to see the world ... ABLE

Answer: *enabling*

All his close relationships with women (0) _____ ended in failure. VARY

Answer: *invariably*

Part 3. questions focus on vocabulary in this part, particularly collocations, phrasal verbs and idioms.

EXAMPLE

The journalist tried to _____ the tears from his eyes as he gazed at the devastated landscape.

Please _____ your feet before entering the house.

The government has invested in a new research facility in an effort to _____ out the common cold. Answer: *wipe*

Part 4. questions focus on a wide range of language areas. e.g., grammar, phrasal verbs, and fixed phrases.

EXAMPLE

He spent money freely and had no savings for an emergency.

fall

He spent freely and had _____ an emergency.

Answer: *nothing to fall back on in*

Part 5. comprehension questions 1 – 4 focus on understanding the force of lexical items, rhetorical devices and referencing.

EXAMPLES

Understanding the force of lexical items

Which two words in paragraph 1 contrast with how patients imagine doctors to behave according to the writer?

Rhetorical and stylistic devices

In your own words, explain why the writer has chosen to use the expression 'frankly rather pedestrian' in line 00?

Referencing at sentence and paragraph level

What exactly does the phrase 'the drawbacks' in line 00 describe?

Part 5. summary question 5 requires you to read both texts to find the information you are looking for and paraphrase where necessary. The question focuses on:

- selection of relevant information
- transfer of information into a coherent paragraph
- text organisation
- use of cohesive devices
- grammatical accuracy
- lexical appropriacy
- appropriate length

EXAMPLE

In a paragraph of between 50 and 70 words, summarise in your own words as far as possible, the problems zoos are facing today as outlined in the texts.

PAPER 4 LISTENING (approx. 40 minutes)

Format

The listening paper consists of four parts:

Part 1. You hear four short extracts with individual or interacting speakers and answer two 3-option multiple-choice questions on each extract.

Part 2. You hear a longer text with one speaker, or one speaker introduced by another, and answer nine sentence completion questions.

Part 3. You hear a longer text with interacting speakers and answer five 4-option multiple-choice questions.

Part 4. You hear a longer text with two speakers, or two speakers introduced by a third speaker, and answer six three-way matching statements using the initial letter of the speaker's name, or the letter B if they both agree.

Text types

The listening texts could be: an interviews discussion, a conversation, a radio play, a speech, a lecture, a commentary, a documentary or instructions.

What is on the recording? You will hear each text twice. The speakers will have different English native speaker accents. Any background noises will end before the speaking begins. You will hear the instructions and will be given time to read the questions and think about your answers.

What is being tested? *Part 1* items focus on gist, the main idea, functions, the speaker's purpose, the speaker or person being spoken to, the place or situation, agreement between two speakers, topic, feeling, attitude and opinion.

EXAMPLE

How did the woman feel before her first session of hypnotherapy?

A distrustful B enthusiastic C fearful

Part 2 is the only listening task with open questions. The questions focus on specific information and stated opinion. You hear the information you need (although it is not necessarily in the same order) and transfer it to a gapped sentence. You do not need to paraphrase the information in anyway. Your answer must fit grammatically and be spelt correctly. The items will help you to identify the information you are looking for. The questions always follow the order of the text. Answers are single words (usually nouns), or short phrases.

EXAMPLES

Byron suggested they should each try to come up with a (0) _____ story.

It is known that plentiful (0) _____ was a feature of the landscape in the period.

Part 3 questions focus on opinion, gist, detail and inference. Each question focuses on one part of the text, and all questions follow the order of the text.

EXAMPLE

What were Rod and Mark doing when they saw Cindy?

A walking in the woods

B driving along a forest path

C removing a tree blocking the road

D making their way to a nearby hospital

Part 4 questions focus on stated and non-stated opinion, agreement and disagreement. The text is always a conversation between a male and a female speaker. The speakers take short turns and you need to follow the different opinions of each speaker and the argument running through the text.

EXAMPLE

Write **M** for Mike

D for Diane

or **B** for Both, where they agree

1. The trip through history was somewhat unusual.

PAPER5 SPEAKING (20 minutes)

Format

The speaking test is taken in pairs, or in a group of three if there is an unpaired candidate at the end of the examining session. There are two examiners: the Interlocutor, who conducts the test, and the Assessor, who takes no active part in the test. The test consists of three parts which are not thematically linked:

Part 1. You both take part in a three-minute conversation with the Interlocutor.

Part 2. You take part in a four minute two-way conversation with your partner.

Part 3. You each have a two-minute long turn with a unifying theme, followed by a discussion related to the theme of the long turns. This part of the test takes 12 minutes in total.

What is being tested? *Part 1* focuses on general interaction and social language. You give the Interlocutor information about yourself and express opinions. The questions you are asked may focus on the present, past or future.

EXAMPLES

INTERLOCUTOR:

Where are you from?

What kind of journey did you have to get here today?

Are you studying or do you work?

Could you tell us something about your plans for the future?

If you could change one thing about your education, what would it be?

How ambitious are you?

Part 2 focuses on speculating, evaluating, comparing, giving opinions, making decisions and other functions. You are given spoken and visual prompts, usually photographs, to discuss. In this task, you work together with your partner towards an outcome.

EXAMPLE

INTERLOCUTOR: Now, in this part of the test you're going to do something together. Here are some pictures of means of travel. First, I'd like you to look at pictures 1 and 3 and talk together about which development has had the greatest effect on travel. You have about a minute for this, so don't worry if I interrupt you.

Thank you. Now I'd like you to look at all the pictures. I'd like you to imagine that you have been asked to write an article for a magazine on the theme of 'Travel – its future role in our society'. All these photos have been chosen to illustrate the article. Discuss how successfully the pictures relate to the topic. You have about three minutes to talk about this.

Part 3 focuses on speaking for an extended period of time, expressing and justifying opinions and developing topics. You are each given a written question with prompts to respond to. You do not have to use the prompts but they are there to help you if you need them. When you have both finished your long turn, you discuss questions related to the topics in more depth.

EXAMPLE

Long turn task for candidate A (2 minutes)

INTERLOCUTOR: So, I'm going to give you a card with a question written on it and I'd like you to tell us what you think. There are also some ideas on the card to use if you like.

In what ways are we exposed to fewer dangers than previous generations?

- new technology
- medical breakthroughs
- rules and regulations

Follow-up question for candidate B (1 minute)

Is there anything you disagree with?

Follow-up questions for both candidates
(1 minute)

How confident can we be about new medical breakthroughs?

Discussion questions for both candidates
(4 minutes)

To what extent do we have control over our own safety?

How far is safety dependent on financial considerations?

How will I be assessed?

You will be assessed on the following criteria by the Assessor.

- Grammatical resource (range, flexibility and accuracy)
- Lexical resource (range and appropriacy)
- Discourse Management (coherence, relevance and appropriate extent)
- Pronunciation (stress and rhythm, intonation and individual sounds)
- Interactive Communication (initiating and responding, hesitation and turn-taking)

You will also be given a global assessment mark by the Interlocutor.

ASSESSMENT CRITERIA

PAPER 2 WRITING

5	<p>Outstanding realization of the task set shown by:</p> <ul style="list-style-type: none">• use of an extensive range of vocabulary, structures and expression• register and format wholly appropriate to the task set• skilful organization with excellent development of the topic• minimal error <p>Overall: impresses the reader and has a very positive effect</p>
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4	<p>Good realization of the task set shown by:</p> <ul style="list-style-type: none"> • use of a range of vocabulary, structures and expression • register and format appropriate to the task set • good organization and development of the topic • minor errors <p>Overall: has a positive effect on the reader</p>
3	<p>Satisfactory realization of the task set shown by:</p> <ul style="list-style-type: none"> • use of an adequate range of vocabulary, structures and expression • register and format generally appropriate to the task set • generally clear organization with adequate coverage of the topic • some non-impeding errors <p>Overall: achieves the desired effect on the reader</p>
2	<p>Inadequate attempt at the task set shown by:</p> <ul style="list-style-type: none"> • limited range and/or inaccurate use of vocabulary, structures and expression • some attempt at appropriate register and format for the task set • some attempt at organization, but lack of coherence – inadequate development of the topic • a number of errors, which sometimes impede communication <p>Overall: has a negative effect on the reader</p>
1	<p>Poor attempt at the task set shown by:</p> <ul style="list-style-type: none"> • severely limited range and inaccurate use of vocabulary, structures and expression • little or no attempt at register and format for the task set • poor organization, leading to incoherence – little relevance to the topic, and/or insufficient length • numerous errors, which distract and often impede communication <p>Overall: has a very negative effect on the reader</p>
0	<p>Negligible or no attempt at the task set:</p> <ul style="list-style-type: none"> • incomprehensible due to serious error • totally irrelevant • insufficient language to assess • totally illegible
<p>Note: As an approximate guide, the following marks are given: band 0 = no marks, band 1=1 – 3 marks, band 2 = 4 – 7 marks, band 3 = 8 – 12 marks, band 4=13 – 16 marks, band 5 = 17 – 20 marks.</p>	

PAPER 3 SUMMARY

Note: A separate mark scheme is used to assess content.

5.2 5.1	<p>Outstanding realization of the task set:</p> <ul style="list-style-type: none"> • Totally relevant • Concise and totally coherent • Skilfully organized, with effective use of linking devices • Skilfully re-worded, where appropriate • Minimal non-impeding errors, probably due to ambition <p>Clearly informs and requires virtually no effort on the part of the reader.</p>
4.2 4.1	<p>Good realization of the task set:</p> <ul style="list-style-type: none"> • Mostly relevant • Concise and mostly coherent • Well organized, with good use of linking devices • Competently re-worded, where appropriate • Occasional non-impeding errors <p>Informs and requires minimal or no effort on the part of the reader.</p>
3.2 3.1	<p>Satisfactory realization of the task set:</p> <ul style="list-style-type: none"> • Generally relevant, with occasional digression • Some attempt at concise writing and reasonably coherent • Adequately organized with some appropriate use of linking devices • Adequately re-worded, where appropriate • Some errors, mostly non-impeding <p>Adequately informs, though may require some effort on the part of the reader.</p>
2.2 2.1	<p>Inadequate attempt at the task set:</p> <ul style="list-style-type: none"> • Some irrelevance • Little attempt at concise writing, so likely to be over-length and incoherent in places OR too short (25 – 35 words) • Some attempt at organization, but only limited use of appropriate linking devices and may use inappropriate listing or note format • Inadequately re-worded and/or inappropriate lifting (copying words) • A number of errors, which sometimes impede communication <p>Partially informs, though requires considerable effort on the part of the reader.</p>

1.2 1.1	<p>Poor attempt at the task set:</p> <ul style="list-style-type: none"> • Considerable irrelevance • No attempt at concise writing, so likely to be seriously over-length (more than 90 words) and seriously incoherent OR far too short (15 – 24 words) <ul style="list-style-type: none"> • Poorly organized, with little or no use of appropriate linking devices and/or relies on listing or note format • Poorly re-worded and/or over-reliance on lifting • Numerous errors, which distract and impede communication <p>Fails to inform and requires excessive effort on the part of the reader.</p>
0	<p>Negligible or no attempt at the task set:</p> <ul style="list-style-type: none"> • Does not demonstrate summary skills • Incomprehensible due to serious error • Totally irrelevant • Insufficient language to assess (fewer than 15 words) • Totally illegible
<p>Note: As an approximate guide, the following marks are given: band 0 = no marks, band 1.1=1 mark, band 1.2 = 2 marks, band 2.1 = 3 marks, band 2.2 = 4 marks, band 3.1 = 5 marks, band 3.2 = 6 marks, band 4.1 = 7 marks, band 4.2 = 8 marks, band 5.1 = 9, band 5.2 = 10 marks.</p>	

PAPER 5 SPEAKING 1

Grammatical Resource

This refers to the accurate application of grammatical rules and the effective arrangement of words in utterances. At CPE level a wide range of grammatical forms should be used appropriately and competently. Performance is viewed in terms of the overall effectiveness of the language used.

Lexical resource

This refers to the candidate's ability to use a wide and appropriate range of vocabulary to meet task requirements. At CPE level the tasks require candidates to express precise meanings, attitudes and opinions and to be able to convey abstract ideas. Although candidates may lack specialized vocabulary when dealing with unfamiliar topics, it should not in general terms be necessary to resort to simplification. Performance is viewed in terms of the overall effectiveness of the language used.

Discourse Management

This refers to the ability to link utterances together to form coherent monologue and contributions to dialogue. The utterances should be relevant to the tasks and to preceding utterances in the discourse. The discourse produced should be at a level of complexity appropriate to CPE level and the utterances should be arranged logically to develop the themes or arguments required by the tasks. The extent of contributions should be appropriate, i.e. long or short as required at a particular point in the dynamic development of the discourse in order to achieve the task.

Pronunciation

This refers to the ability to produce easily comprehensible utterances to fulfil the task requirements. An acceptable rhythm of connected speech should be achieved by the appropriate use of strong and weak syllables, the smooth linking of words and the effective highlighting of information-bearing words. Intonation, which includes the use of a sufficiently wide pitch range, should be used effectively to convey meaning. Examiners put themselves in the position of the non-EFL specialist and assess the overall impact of the communication and the degree of effort required to understand the candidate.

Interactive Communication

This refers to the ability to take an active part in the development of the discourse, showing sensitivity to turn taking and without undue hesitation. It requires the ability to participate competently in the range of interactive situations in the test and to develop discussions on a range of topics by initiating and responding appropriately. It also refers to the deployment of strategies to maintain and repair interaction at an appropriate level throughout the test so that the tasks can be fulfilled.

Note: Teachers should use their own judgement to award marks out of 20 based on the above criteria.

TEST ONE

PAPER 1 READING (1 hour 30 minutes)

PART ONE

What's tested?

Part One of the Reading Paper focuses on vocabulary. Questions may test any of the following:

- **semantic precision** – choosing the word with the right meaning in the context. This does not involve completing a phrase or deciding according to grammatical structure; you must simply decide which option has the correct meaning in relation to the meaning of the sentence or the text as a whole.
- **collocation** – choosing which word goes together with another or others to form a phrase. It may be possible to fill the gap with another word that is not an option in the question, but only one of the words given as an option correctly completes the phrase.
- **complementation** – choosing the option that fits grammatically. More than one of the options may have the right meaning but only one will form a grammatically correct structure.
- **idioms** – phrases that have a special meaning as phrases, which may differ substantially from the meaning of the individual words in them. Questions testing idioms involve choosing which single word completes the idiom.
- **fixed phrases** – phrases in which the individual parts are always used together, and in which the meaning can be logically worked out from the meaning of the individual words in them. Questions testing fixed phrases involve knowing which single word completes them.
- **phrasal verbs** – phrases consisting of a verb followed by a preposition and/or an adverb which have a special meaning that cannot be worked out simply from the meaning of the verb. Questions may involve choosing which single word completes a phrasal verb or choosing from a set of complete phrasal verbs.
- **linkers** – words or phrases that connect sentences or parts of sentences. Questions testing linkers involve choosing from single-word linkers, deciding which word completes a linking phrase or choosing from complete linking phrases.

Tips

- Read the text very carefully to make sure that the options you choose make sense in terms of the meaning of the text. If you only focus on a few words immediately before or after a gap, you may incorrectly choose an option that might seem to fit grammatically and in isolation, but does not fit in the context of the text.

- Make sure that the option you choose fits grammatically. It may be that more than one of the options fit the meaning of the text but that only one fits in grammatically.
- Don't choose an option simply because it looks like the 'hardest' word or because it is the only one that you don't know. The correct option may be a relatively simple word, though not used in a simple phrase or with its simplest meaning.

For questions 1 – 18, read the three texts below and decide which answer (A, B, C or D) best fits each gap.

Spencer Tracy

Spencer Tracy was an enigma. He could be cruel and heartless toward some actors with whom he worked, but (1) ____ kind to others. Director Robert Wise says, 'When we did a film called *Tribute to a Bad Man*, he couldn't have been more mean and nasty to his co-stars. He ignored and upstaged young Robert Francis to the (2) ____ where the kid was hurt, bewildered and demoralized.' On the other hand, Robert Wagner says, 'After I worked with him in *The Mountain*, he became a sort of (3) ____ father to me. We became good friends and he helped me in my development as an actor until the day he died.'

There was a similar dichotomy in Tracy's relations with directors. Generally he would (4) ____ along with everything a director wanted, but as Stanley Kramer says, he could be difficult: 'There were times, when he disagreed with me, when he could wither me with a glance. If his forehead was shiny and I sent a make-up man over to powder-puff it, he'd push the man away.' These were comparatively (5) ____ reactions, although with the highly respected Walter Lang, Tracy was (6) ____ rude.

- | | | | | |
|---|-----------|-------------------|------------------|-------------|
| 1 | A acutely | B comprehensively | C overwhelmingly | D richly |
| 2 | A point | B amount | C degree | D end |
| 3 | A reserve | B substitute | C understudy | D proxy |
| 4 | A fall | B pull | C go | D bear |
| 5 | A low | B light | C small | D mild |
| 6 | A starkly | B straight | C fully | D downright |

A Message for Lisa

It was nearly two weeks later that Lisa arrived at college to find there was a message for her. The voice teacher, Pete, said she'd have to go up to the head office to collect it. Lisa wanted to know what was in the message and who it was

from, but the voice teacher insisted it was (7) ____ . 'Can't you just tell me?' Lisa pleaded, but Pete jutted his chin and said he was only obeying the rules. Lisa stretched her eyes at him. She had been brought up to be (8) ____ of anyone who believed in rules.

The head office was on the third floor. Lisa's fantasies grew with each turn of the stairs. Each flap of swing door (9) ____ sweeter and sweeter thoughts of her and Quentin's reconciliation. It (10) ____ to her only a second before she slid through into the dusty light of the office that Quentin had no (11) ____ of knowing that she was at college, and even if he did, it was unlikely he would know which college she was at.

'Lisa.' The head of department was talking to her. 'Someone has been looking for you.' Lisa's change of heart was so severe it (12) ____ her breath away.

- 7 A confidential B intimate C clandestine D undercover
8 A guarded B uneasy C wary D edgy
9 A led B arose C brought D put
10 A struck B occurred C dawned D sprang
11 A access B route C scope D way
12 A caught B drew C held D took

The Vacuum Cleaner

When Hubert Cecil Booth visited the Empire Music Hall in London one afternoon in 1901, he wasn't (13) ____ on saving the world. A fairground ride engineer, he went to a demonstration of a railway carriage cleaning machine. It was a bag that blew air into the carpet, raising the dust, which it hoped to catch in a box. Booth went backstage and suggested to the inventor that the machine should (14) ____, not blow. The inventor, he later recalled, (15) ____ that this was impossible and then walked away.

(16) ____ the problem over in a restaurant, Booth laid his handkerchief on a plush chair, put his lips against it, breathed in – and (17) ____ on the dust. Then he went home and invented the vacuum cleaner. Not our push-along (18) ____, it was a roaring, red, horse-drawn machine. Booth sold several to royalty – a neat PR move – but preferred to hire them out for £13, the annual wages of a dirty-work servant. Guests at 'vacuum tea parties' watched the liveried male attendants feed hoses in through the windows and whisk away the dirt.

- 13 A envisaging B aiming C devising D planning
 14 A gasp B puff C suck D gulp
 15 A expressed B remarked C voiced D uttered
 16 A Mulling B Reflecting C Contemplating D Dwelling
 17 A strangled B blocked C choked D clogged
 18 A class B variety C category D nature

Now check your answers to Part One of the test.

PAPER 1 PART TWO

What's tested?

The questions in *Part Two of the Reading Paper* test you on your ability to understand and interpret the content and subtleties of a series of short texts related to a general topic. You are not required to make connections between the texts. Questions may focus on any of the following:

- **detail** – understanding of complex pieces of information and/or ideas that are clearly stated in the text.
- **opinion** – understanding of opinions expressed or referred to by the writer.
- **attitude** – understanding of feelings described in the text which either the writer or someone the writer refers to expresses.
- **tone** – identifying from the style of the text or a section of it the impression the writer wishes to create.
- **purpose** – identifying what the writer is trying to achieve in the text or a section of it.
- **main idea** – identifying the gist or the main topic of what is said in the text or a section of it, as opposed to minor points or details which exemplify general points.
- **implication** – interpreting what is not directly stated in the text but which instead is strongly suggested in such a way that it is clear that the writer intends the reader to make certain inferences.
- **exemplification** – understanding how a point made in the text is illustrated with examples.
- **imagery** – understanding why certain images are used, or how certain effects are achieved by the writer in order to indicate similarities and differences between things.
- **reference** – understanding of what words, phrases or sentences in the text refer to or relate to elsewhere in the text.

Tips

- In multiple-choice questions such as those in this part of the Paper, it is essential to remember that more than one of the options given may be correct according to what is stated in the text but only one of the options will correctly answer the question that is asked. Don't choose the most appealing option superficially – it may be true, but it may not answer the question you have been asked.
- The questions follow the order of the text and often each question relates to each succeeding paragraph. Sometimes, though, questions may relate to the whole of the text.
- Before you attempt to answer any questions, skim through the whole text quickly. This will give you an idea of what it is about and enable you to approach the questions with some understanding of the text. If you start answering the questions too hastily, you may become confused by what you discover later in the text and have to start again, thus wasting valuable time.

You are going to read four extracts which are all concerned in some way with sport. For questions 19 – 26, choose the answer (A, B, C or D) which you think fits best according to the text.

Manchester United

You get a whiff of it the moment you step off the tram at Old Trafford. Wafting down the Warwick Road, over the heads of the thousands making their way to Old Trafford Stadium to worship Manchester United, striking nostrils with even more force than that rich aromatic match-day odour of hot dogs is an unmistakable smell: money. The whiff is everywhere. Once a fortnight this quarter of a Manchester industrial estate hosts more than just a football match. It transmogrifies into a bazaar, as teeming, colourful and chaotic as anything in Istanbul. Every inch of pavement within half a mile of the ground is occupied by commerce. Stalls sell souvenir scarves, hats, badges and posters; a man trades in rare match programmes; boys with bin-liners jammed with T-shirts yell: 'Get yours, only a fiver'.

But the most extraordinary sight comes once you have fought your way into the shadow of the ground itself. There, snaking round crush barriers cemented into the forecourt, is the queue for the Manchester United superstore. People already burdened by United apparel – shirts, sweaters, jackets, earrings – line up for at least an hour behind 2,000 others for the privilege of buying yet more stuff: 3-D posters, souvenir drinking mugs, duvet covers. A range of 1,500 items of United memorabilia is available to empty the pockets of the faithful. 'Sometimes on a match day,' says Edward Freedman, United's merchandising manager, whose office overlooks the superstore, 'the chairman comes here, and we both stand and look out over the queue. Then we smile at each other.'

19. Which word does the writer use to describe how busy the area around Old Trafford is?

- A whiff
- B transmogrifies
- C teeming
- D jammed

20. What does the writer suggest about the Manchester United superstore?

- A People who buy goods there are surprised by how long they have to queue.
- B The merchandising manager and chairman have made a major contribution to its success.
- C Many of the goods sold there are of low quality.
- D The number of goods individuals buy from it is remarkable.

Silly Sports

There is scarcely a human activity in the world that is not taken by some people with deadly seriousness. There is not a single sport that does not have its following of fanatics: people who will fall out over it, make lifelong friends through it, become better and wiser people through it, or perhaps become worse and more foolish. The urge to play, the urge for folly is something that goes very deep: deeper and older than the human species, as anyone who has seen a litter of kittens well knows. The Pouncing Game, the Tail-Chasing game, the Scragging Game: these are all sports with formal rules and accepted standards of behaviour. They are competitive, though in the main a kitten walks away from them unharmed.

In the end, it all comes down to Coleridge. Coleridge talked about the need for 'the willing suspension of disbelief'. He was talking about poetry, but it works just as well for sport. The obvious fact of the matter is that all sports are absurd: all are risible, all a complete waste of time. There is no other standpoint available to a person of logic. But of course, none of us is a person of logic, especially not where sport is concerned. However, we cannot suspend our disbelief at will. I confess I cannot watch golf without laughter.

21. The writer uses the games played by kittens as an example of

- A how ridiculous sports may appear to others.
- B the need for games to have properly worked-out rules.
- C how instinctive the playing of sports is.
- D the difference between animal and human behaviour.

22. The writer says that, in the context of sport, the 'suspension of disbelief' involves
- A ignoring your awareness that every sport is ridiculous.
 - B acknowledging that some sports are more ridiculous than others.
 - C accepting that sport is important to a great many people.
 - D pretending that you are incapable of logical thought.

Football Clubs

What's going on? It's a football supporter's constant cry and lament. Beyond all things we crave reliable information, some sense of the inside workings of our clubs on which we can rely, and which acknowledges that our passionate and committed support of the team is met, in its own way, by the club's commitment to us. We are the children of neglectful parents; even repeated doses of callousness will never overcome our yearning for closeness and trust.

Football people keep themselves to themselves, because they are under siege from within and without. The supporters of a club are voracious for information, acknowledgement, and, above all, contact. They don't so much want to talk to the players as to touch them, to imbibe them. And the newspapers, radio and television have an unassuageable appetite for football news, trivia, gossip. Because the game, like all games, is fundamentally simple and intrinsically uninteresting, it is a constant challenge to the media to find something striking to say about it, to spice it up a little. Premiership football, particularly the behaviour both on and off the pitch of its players and management, is a subject of constant, and frequently unsympathetic, media attention. We may recall, for instance, the unconscionable treatment of former England manager Graham Taylor, a decent and competent man, pilloried by the tabloid press and made to look a fool by a slanted television documentary.

23. Which of the following words best reflects the writer's view of what football supporters are like?
- A insensitive
 - B dependent
 - C assertive
 - D fickle
24. Which of these words does the writer use to make a criticism?
- A voracious
 - B imbibe
 - C unassuageable
 - D unconscionable

The Professional Player

Rugby Union's transition from amateur to professional has affected the players more than anyone else. Suddenly there is no longer the luxury of margin of error. Suddenly the game ceases to be a hobby and becomes a job. Suddenly there is little scope for escape from rugby. Hobbies are vital avenues of release for us all. Sport starts life as a hobby for anyone who plays it at whatever level, but when it suddenly graduates to become a job, the necessary adjustment can be disconcerting, particularly when the sport in question has no lengthy culture of professionalism to inform it. Intense pressures start to close in. You are getting paid to be excellent and are devoting every last ounce of energy to that one end. Should imperfection ever blemish your excellence, it plagues your conscience, not only because you have always wanted to be the best but because you now have a duty to be the best. Pressures close in from the outside world too. The media may minutely scrutinize your performance (and your personal life) with the justification that you are now getting paid for it. The growing interest from the public and the love for their respective teams exact ever-higher expectations. While thousands enjoy the pre-match carnival outside, the echoes reverberate down to the quiet changing-rooms deep within the stadium.

25. The writer says that Rugby Union's change into being a professional sport

- A is too recent for the players to have come to terms with it.
- B has had an impact on the players that could not have been foreseen.
- C has suggested that the sport itself is not suited to professionalism.
- D is likely to have unforeseen consequences in the future.

26. The writer says that Rugby Union players now

- A are required to put in more effort than is reasonable when playing.
- B feel some resentment towards the fans who follow their teams.
- C take criticism more seriously than they need to.
- D feel guilty if they make mistakes when playing.

Now check your answers to Part Two of the test.

PAPER 1 PART THREE

What's tested?

In *Part Three of the Reading Paper*, you are required to work out how the various parts of a text fit together. This involves making sure that each paragraph you choose fits into the gap that you place it in for the following reasons:

- **cohesion** – each paragraph must fit in because there is a grammatical match with something in the paragraph before it and/or after it.

- **coherence** – each paragraph must fit in because it makes sense in terms of the meaning of the previous and/or next paragraph.
- **text structure** – each paragraph must fit in because it flows logically at that point in the text in terms of its line of development (for example, the argument being put forward, the series of events being described).
- **global meaning** – each paragraph must fit in because it can only be put in that place in terms of the meaning of the text as a whole.

Tips

- There are two key issues for identifying the correct paragraph to fill a particular gap. The paragraph must fit grammatically in terms of pronouns, verb forms, linking words and phrases and it must fit in with the sense of what went before and what comes after the gap. Several options may superficially appear to fit a given gap because they meet one of these two requirements but only one will meet them both. For example, a paragraph may seem to fit in perfectly in terms of what is happening in the text, but be incorrect because it contains a pronoun that cannot refer to anything in the previous paragraph.
- Before you start trying to fill any of the gaps, read quickly through the whole of the text with gaps in it. This will give you a general idea of what the whole text is about and what might be missing from it. As a result, you may well have an idea of what you are looking for when you come to select from the missing paragraphs. If you simply plunge in and start trying to fill gaps immediately, you may well find that you have to keep changing your answers because what you discover further on in the text shows you that answers you have given are wrong. This, of course, wastes time.
- Remember that if you decide to change an answer, this may well have a knock-on effect on other answers you have given, which may also need changing.

You are going to read an extract from an autobiography. Seven paragraphs have been removed from the extract. Choose from the paragraphs A – H the one which fits each gap (27 – 33). There is one extra paragraph which you do not need to use.

The Hammond Organ (an extract from *All the Rage* by Ian McLagen)

It's September 1995 and I'm on my way home to Austin, Texas from Bangkok. Breaking the journey in Los Angeles, I spot an ad for an organ in the Classifieds. It's a 1954 Hammond B2. I can't resist this little gem, so I buy it – sight unseen – and arrange to have it collected, crated and trucked to Texas.

27	
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Ever since I heard *Green Onions* by Booker T and the MG's on the radio, the sound of a Hammond organ has moved me. Although at the time I didn't know exactly what Booker T was playing, I knew I wanted to make that noise. I didn't even know how to play an organ, but the way it swirled and swam and bit your ears off, I knew somehow I had to have one. So I did my research in the music shops, and found out that the coolest-sounding organs were all Hammonds, but that the L100, while it still had that special sound, was lighter and cheaper than the other models. Not that any of them were cheap, which didn't much matter, because I had no money.

28

But when I called them up, they were very helpful. There was no drawback. The only thing I could not do was move it, once they'd set it up. That wasn't going to be a problem. The problem would be explaining the arrival of this beautiful monster to Mum and Dad. But I wasn't thinking that far ahead. I wasn't really thinking at all, apart from wondering – when could it be delivered? 'Tomorrow.' 'Okay.' And that was it. The next morning at about 10am there was a knock at the door and two men in white coats were standing on the doorstep. After I'd signed papers and promised not to move it, we pushed the dining table and chairs back against the wall.

29

It was all polished and shiny and made our dining room suite look quite tatty. They showed me how to start it up and we shook hands. It couldn't have been simpler. 'See you in two weeks then.' 'Yes, okay, bye.' Slam. 'Aarrgh!' I screamed and ran upstairs to get the record player from the bedroom, set it up on top of the bookcase, plonked *Green Onions* on the turntable and cranked it up! Yes, yes, yes, nothing could stop me now. I had lost my mind and I'd never find it again.

30

The next thing to master was the Leslie cabinet. This was where the sound came out. The Leslie is a combined amplifier and speaker cabinet, but it has two speakers which point up and down. The sound travels through revolving rotors, which throws the music out in waves. It's what makes the sound of every Hammond bite and swim in your ears. You can regulate the speed it rotates and it's very powerful.

31

When Dad came whistling his way up the path after work, I went to the door to head him off. 'Hello Dad.' 'What's up?' 'Nothing much. Well, I've got something to tell you.' 'Yes.' 'Er, Dad, you'll never guess what I've got.' 'What have you got?' 'A Hammond organ.'

He was down the hall and peering round the door suspiciously before I could stop him. 'Blimey,' he said. 'Well, I'm blowed. Where's the dining room table gone?' He was in the doorway, trying to squeeze past the monster organ and the Leslie. 'It's great, isn't it?' 'Well, it's big... how are we going to eat with this thing in here, and why didn't you ask me or your mum?' 'Sorry, but it'll only be here for a couple of weeks, listen to this.' I played the first part of *Green Onions* on it. 'Not bad, eh?' 'I dunno.' He was thinking. 'Here, don't say a word, let me break it to your mum.'

I bought it on the 'never never'. Dad co-signed the hire purchase forms for me because I was under age.

(A) This meant that there was now enough room. Very carefully, they wheeled in a brand new Hammond organ and matching bench with the Playing Guide and connecting cables tucked inside the lid, and a brand new Leslie 147 speaker cabinet, which filled up the entire room. My face must have been a picture. This was the gear!

(B) I found all that out by fiddling around with it for hours that day until I got some results. Basically, I just taught myself. The wonderful thing about the Hammond is it sounds good without too much effort. It's not like the bagpipes or the violin, where even after a lot of work it can still sound bad!

(C) However, I never had any ambition as a kid to play the piano, let alone the organ. It was all my mum's fault. She'd had a dream of playing the piano since she was a kid, but growing up in the little town of Mountrath in the centre of Ireland, as one of 11 kids, there was hardly money for shoes let alone piano lessons. And as she hadn't been able to afford them when she was young, I was going to get them whether I wanted them or not.

(D) 'What's a Hammond organ?' 'It's free. I've got it for two weeks, then they'll come and take it away and no charge whatsoever.' 'Where is it then?' 'It's in the back room, it's fantastic and it's not costing a penny.'

(E) Then, thumbing through the back pages of the *Melody Maker*, I noticed an ad for Boosey and Hawkes, in Regent Street, who were offering to let me: 'Try a Hammond Organ in your own home on two weeks' free approval.' 'Yeah, right,' I thought, 'Pull the other one.' I tried to figure out what the catch could be, because I couldn't believe they'd let me get my sweaty hands on a genuine Hammond without money changing hands or at least making a promise to buy.

(F) Somehow I knew that meant it was going to be all right. The men in white coats came to take it away two weeks later and my new mahogany Hammond organ and matching Leslie cabinet arrived the following week.

(G) Sometimes, a smell can trigger a memory so strong and true it unravels years in an instant, like the smell of oil paint, which takes me straight back to my art school days. So, as they unbolt the container, even before I get to see how beautiful the instrument is, the combination of furniture polish and Hammond oil wafts up my nose and I get a flashback to 1964, when I caught that odd mixture for the first time.

(H) Now I had to figure out how to play the beast and get the same sound as that. Carefully listening to sustained notes on the record, I pushed and pulled the drawer bars in and out until I got the same sound. Then, if I played the part right, the sound would change – just like the record.

Now check your answers to Part Three of the test.

What's tested?

The questions in *Part Four of the Reading Paper* test you on the same abilities as the questions in *Part Two*, except that in this part you are required to study one longer text rather than a series of short texts. As in *Part Two*, questions may focus on any of the following:

- **detail** – understanding of complex pieces of information and/or ideas that are clearly stated in the text.
- **opinion** – understanding of opinions expressed or referred to by the writer.
- **attitude** – understanding of feelings described in the text which either the writer or someone the writer refers to expresses.
- **tone** – identifying from the style of the text or a section of it the impression the writer wishes to create.
- **purpose** – identifying what the writer is trying to achieve in the text or a section of it.
- **main idea** – identifying the gist or the main topic of what is said in the text or a section of it, as opposed to minor points or details which exemplify general points.
- **implication** – interpreting what is not directly stated in the text but instead is strongly suggested in such a way that it is clear that the writer intends the reader to make certain inferences.
- **exemplification** – understanding how a point made in the text is illustrated with examples.

- **imagery** – understanding why certain images are used, or how certain effects are achieved by the writer in order to indicate similarities and differences between things.
- **reference** – understanding of what words, phrases or sentences in the text refer to or relate to elsewhere in the text.

Tips

- In multiple-choice questions such as those in this part of the Paper, it is essential to remember that more than one of the options given may be correct according to what is stated in the text but only one of the options will correctly answer the question that is asked. Don't choose the most appealing option superficially – it may be true but it may not answer the question you have been asked.
- The questions follow the order of the text and often each question relates to each succeeding paragraph. The exception to this is any question about the text as a whole, which is always the last question.
- Before you attempt to answer any questions, skim through the whole text quickly. This will give you an idea of what it is about and enable you to approach the questions with some understanding of the text. If you start answering the questions too hastily, you may become confused by what you discover later in the text and have to start again, thus wasting valuable time.

You are going to read an extract from a novel. For questions 34 – 40, choose the answer (A, B, C or D) which you think fits best according to the text.

Piper and Buxxy (an extract from *Free to Trade* by Michael Ridpath)

It was a great double act. Piper looking relaxed but dependable in a conservative, lightweight suit. Art Buxxy, the showman, doing what he did well. It was a big moment for both of them. They had to secure \$ 200 million from their audience.

Piper warmed up the crowd. In a reasonable, persuasive voice he talked in abstract terms about the remarkable financial opportunity that the Tahiti represented. There was talk of numbers, strategy, competitive analysis. Enough to make us think that the Tahiti was in safe hands, not enough to bore us...

Despite the outward reserve, as he warmed up to his presentation, Piper did let some of the excitement he felt for the project show through. Standing there, tall, tanned, elegantly but conservatively dressed, speaking in a manner that was more suited to the Harvard Club than a casino, he gave his audience reassurance. Despite appearances, the Tahiti must be a respectable, conservative investment, or why would someone like Irwin Piper be involved with it?

Then it was Art Buxxy's turn. Buxxy was a small man with a nut-brown face, longish blow-dried grey hair and bundles of enthusiasm. He was hardly ever still, and when he was, it was for a melodramatic pause, to let the full consequence of what he had just said sink in. His abrasive, rough-edged manner jolted his audience after the smooth Piper, but within a minute his energetic charm had already bewitched us all. Selling was his calling, and the Tahiti was the love of his life. He used all his skills. We were captivated. And I think most of us were sold.

They took us on a tour of the complex. Seen through Buxxy's eyes, the tackiness and the loneliness of a big casino disappeared. We saw the glamour, the glitter, the amazing technological effects. He took us to see the private rooms where the high-rollers played, wallowing in sophistication, power and money. By the time we had returned to the conference room where he had started his pitch, I could feel the majority of the audience would write out a cheque there and then.

'Any questions?'

Silence. No difficult questions about Piper's background. No tedious questions about percentage drop of slots against tables, high-roller comps, or blue-collar busing costs. Even the most cynical investor was under the spell of the greatest casino on earth. At least temporarily.

I had thought through this moment carefully. I stood up. Piper's eyebrows pulled together slightly, in the barest trace of a frown. 'Yes?'

'I have two questions for Mr Piper.' The audience were looking at me with mild interest. My English accent jarred in the glitzy Las Vegas surroundings. Piper was staring at me hard. 'First – has the Nevada Gaming Commission scrutinized your previous investments?' The audience stirred a little, but not much. Piper stiffened. 'Second – can you comment on an investment you made in a clinic for executive stress in Britain?'

I sat down. The audience reaction was mixed. Some faces bore disapproval; I was a spoil-sport to try and take cheap shots at these great guys and their great casino. A few sat up and took notice.

Piper rose to his feet. He was as unruffled and urbane as ever. 'I would be happy to answer those questions. First, the Commission checks out all applicants for gambling licences very thoroughly. Second, I have a large portfolio of investments. I believe a few years ago these included some properties in England, but I don't have the details at my fingertips. Any other questions?' He looked around the audience quickly.

This was a dangerous moment for Piper. Until now he had had his listeners eating out of his hand. But he hadn't answered my questions properly. If anyone pursued him on this, then doubts might creep in. But I wasn't going to push it any further. I had achieved my objective. He knew I knew, and he knew I would tell.

Half an hour later, I was having a cup of coffee in the atrium, when a bellboy came over to me. 'Excuse me sir, Mr Piper would like you to join him in his suite.' That didn't take him long, I thought, as I put down my cup and followed the bellboy to the elevators.

Piper's suite was on the top floor of the hotel. Piper was alone in the room. He beckoned me to a seat. I perched on the flimsy-looking Georgian sofa, whilst he sat in one of the high-backed mahogany armchairs. Gone was all the civilized politeness. Piper was angry.

'What the hell do you think you were doing out there?' he said. 'I am not some two-bit bond salesman you can play games with. I am a powerful man in this town. I've got money, and I've got lawyers. And if you mention Bladenham Hall one more time, or even allude to it, I will sue. I will sue you for so much that your great-grandchildren will still be paying off your debts a hundred years from now.'

Piper, angry, was impressive. For a moment he had me on the defensive. If I had upset such a powerful man, I had surely made a mistake. The moment passed.

'I thought you would be interested in this,' I said, untucking the newspaper I had been carrying under my arm. It was a copy of the *Sun* of several years ago. On page two was the headline 'City Slickers' Saucy Retreat'. Under this was a photograph of Bladenham Hall and an article about how a Mr Irwin Piper was helping police with their enquiries.

Piper went purple. 'If you dare show that to anyone, I'll have my lawyers right on to you immediately. That is if I don't tear you apart myself.'

Paradoxically, Piper losing control helped me stay calm. He didn't seem quite so powerful.

34. When he addressed the audience, Irwin Piper gave the impression that

- A** it was not his primary purpose to get the audience to invest in the project.
- B** he was less comfortable talking about details than about general principles.
- C** he was not the sort of person who would normally associate himself with such a project.
- D** there were already plenty of people who were keen to invest in the project.

- 35.** The narrator says that Art Buxxy's style of addressing the audience
- A** contained certain elements he may not have been aware of.
 - B** came as something of a shock to them.
 - C** involved making his most important points first.
 - D** contrasted with his physical appearance.
- 36.** When they went on a tour of the complex,
- A** it appeared that some members of the audience had never been inside a casino before.
 - B** Buxxy diverted the audience's attention away from the less attractive aspects of casinos.
 - C** it was clear the project was at a more advanced stage than the audience had realized.
 - D** Buxxy encouraged the audience to picture themselves playing there.
- 37.** When the narrator asked his questions,
- A** he feared that the audience would not take him seriously because of his accent.
 - B** Piper reacted initially as if he had been expecting the questions to be asked.
 - C** he did so because he was surprised by the audience's apparent trust in the project.
 - D** it seemed that some of the audience considered he had no right to ask such questions.
- 38.** When Piper stood up and answered the narrator's questions,
- A** he knew that the audience would not be convinced by his reply.
 - B** he claimed that the questions concerned trivial matters.
 - C** the narrator decided that he had conveyed a clear message to Piper.
 - D** it was clear to the audience that he was ill at ease.
- 39.** When the narrator went to see Piper in his suite,
- A** he had been expecting Piper to seek a confrontation with him.
 - B** he briefly feared that he had been wrong to doubt Piper's honesty.
 - C** what Piper first said to him was what he had expected him to say.
 - D** Piper made it clear that other people had regretted underestimating him.

40. Piper's reaction to seeing the newspaper article indicated to the narrator that Piper
- A had a tendency to make threats he could not actually carry out.
 - B was not able to dictate events as much as he thought he was.
 - C had proved capable of inflicting physical violence himself.
 - D did not realize what sort of article it was.

Now check your answers to Part Four of the test.

PAPER 2 WRITING (2 hours)

PART ONE

What's tested?

In *Part One of the Writing Paper* you are required to present clear arguments and opinions, and to support them coherently with the appropriate register and tone. There are no choices and you will have to write one of the following:

- **an article** – a piece of writing on a given topic that could be published in the specified type of publication. The register and tone of the article should be appropriate in the circumstances indicated and some narrative or descriptive content may be required.
- **an essay** – a composition on a given topic, organized into an introduction, the expansion of points and a conclusion, so that it is a coherent whole. The reader should gain a clear understanding of the points made and the writer's purpose in writing it.
- **a letter** – probably a formal letter in which you present your opinions and make points in response to the material provided in the question. This may involve some narrative content in order to support and illustrate points made and opinions given.
- **a proposal** – a report concerning a future event or possibility, containing recommendations, reasons for making them, the advantages of accepting them and perhaps how their success could be judged. It should be presented in clear and appropriate sections, perhaps with relevant subject headings. The aim of a proposal is to persuade those reading it that the recommendations are justified and the register and tone should be appropriate for the readership mentioned in the question.

Tips

When planning and writing your answer, there are a number of aspects to consider, as it will be judged according to the following criteria:

- **content** – you must cover all the points mentioned in the material in the question and expand on them. You may also add points of your own and expand on those. You may agree or disagree with any or all of the points presented in the material in the question.

- **range** – try to use as wide a range as possible of appropriate vocabulary and grammatical structures. If your answer consists only of simple vocabulary and basic structures, you will not get a very high mark, even if you make few or no mistakes.
- **accuracy** – be careful to ensure that the vocabulary you use is correct and that you do not make grammatical errors. It is advisable to check very carefully for accuracy when you have completed your answer.
- **appropriacy of register and format** – ensure that throughout your answer the register is appropriately formal, informal or neutral, taking into consideration the situation concerning the writing of the piece and the readership indicated in the question. You must also make sure that the format is suitable for the task you have been set, so that it is clear whether it is, for example, a letter or a proposal simply from the way it looks.
- **organization and cohesion** – make sure that your answer flows well and is divided clearly and logically into paragraphs or sections. Use appropriate linking words and phrases both between sentences and between paragraphs. There should be an appropriate beginning (e. g., your purpose in writing a letter) and ending (e. g., your conclusion concerning the given topic), and clear presentation and development of each of the points you make.
- **target reader** – your answer should have the desired effect on the reader, who would have no difficulty understanding your point of view, the points you make or exactly what you are proposing. The target reader would also feel that your answer is appropriately directed at them.

*You **must** answer this question. Write your answer in 300 – 350 words in an appropriate style on the separate answer sheet. Write clearly in pen, not pencil. You may make alterations, but make sure your work is easy to read.*

You have read a newspaper article about the young people of today. The extract below is the conclusion of the article. Readers have been asked to respond to the article. You decide to write a **letter** addressing the points made and giving your own views.

And so we are faced with a whole generation of couch potatoes, who would rather bury their heads in a soap opera or video game than get out and do some sport or read a decent book, a generation almost entirely devoid of imagination, dedicated to empty materialism, a generation that conforms slavishly to universal fads in clothes, music and entertainment, a generation that has nothing it can hold its head up and describe proudly as being uniquely its own idea.

Write your **letter**. Do not include any postal addresses.

To plan your answer for Part One, complete the following notes.

1. Note down as briefly as possible the **topic** of your letter.
2. List as briefly as possible the following:
 - the **main points** in the question which you will have to cover in your letter
 - the **views** you intend to express with regard to these points
 - the **examples** you wish to give to support or illustrate views

Main point	View	Examples
Main point	View	Examples
Main point	View	Examples

3. List briefly any additional points you wish to make, which are not mentioned in the question but which you think are relevant to the topic. You may not wish to include any additional points.

Additional point	View	Examples
Additional point	View	Examples

4. Now note briefly how your letter will be organized by deciding what each part of it will contain. You may not wish to have as many paragraphs as are listed below.

Introduction

Paragraph 1, Paragraph 2, Paragraph 3, Paragraph 4...

Ending

5. Now use these notes to write your letter.

Here is a sample answer to this question and assessment of it:

Dear Editorial Staff,

I've read your article about young people very thoroughly and can't deny the truth of most facts you give, but what I really dislike is how you blame our children for that.

It is true that children of today don't play football in the streets any more to get rid of all their energy or meet outside to play with marbles, nowadays it is more likely to find them sitting in front of the computer or the television. But consider

the circumstances: 'It's much too dangerous to play outside,' most of the parents sensibly decide. However children need to play. Lucky the one's that have neighbour's that can come over whenever they like. But that case is very rare and mostly the parents haven't got time to play with the children. TV and the computer is the best way to keep them occupied and quiet. And here begins the vicious circle. The TV and computer games present to children the heart of materialism and imaginary worlds which are not only one child's but they can discuss them with their friends at school. The ones who read books or have only their own imaginations are 'out', they don't belong to the multi-media children's group. This mechanism makes all children long for more and always the latest games, videos, etc. And it spoils all efforts of the few parents that try to bring up their children without TV and computer games.

By the way many children read books as well, but that is not what rules their lives, they don't get attention for that mostly. An exception is shown by J.K. Rowling and her 'Harry Potter' books. Maybe she found the key to even the multi-media children's mind through a book, at least she made everyone read – until the Harry Potter books were read on tape, and now they even want to make a film of it. That shows how our society forces everything to fit in the multi-media complex and that everybody's minds, especially the children's, are surrendered to it almost helplessly. The frightening thing is that most people don't realise what generations of scientific and economic progress have created and what that leads to.

Your article may have helped at least to show some of that even though you blamed the wrong ones. It's everybody's fault.

Yours faithfully,

Content. The letter covers all the issues raised in the article and is directly relevant to them throughout. The writer has mainly agreed with the main point of the article and given reasons in support of it and explanations of causes for it. The writer has also pointed out an exception to the main point.

Range. There is good use of vocabulary and structure, for example *can't deny the truth of* (first paragraph), *get rid of*, *sensibly decide*, *vicious circle*, *'out'*, *long for* and *the few parents* (second paragraph), and *found the key to* and *are surrendered to it almost helplessly* (third paragraph). The sentences are not only short and simple and much of the language used for presenting the argument is quite sophisticated.

Accuracy. There are a couple of mistakes. In the first sentence of the second paragraph *it is more likely to find*, should be *you are more likely to find* or *it is more likely that you will find*, since 'find' needs a subject. In the fourth sentence of the second paragraph, there should not be apostrophes in *one's* and *neighbour's*, since these are not being used possessively. These mistakes do not affect understanding.

Appropriacy of Register and Format. The register is entirely appropriate and a serious and fairly complex set of points is expressed in a fairly formal tone. The format is fine.

Organization and Cohesion. The letter is very well-organized. The brief introductory paragraph sets out both the reason for writing and the writer's general point of view, the second paragraph both supports the view and gives a number of reasons why the situation described has come about, the third paragraph begins with an exception to the general point but then skilfully links it back to that general point, and the final paragraph concisely and forcefully sums up the writer's view, linking it once again to the article being responded to. There is some good linking, for example *But consider* (second paragraph), *at least* (third and final paragraph) and *even though* (final paragraph). Much of the linking is relatively simple ('And' and 'But') but this does not spoil the letter or badly affect the way it flows.

Target Reader. The reader would fully understand the writer's views and the general point – that what is said in the article is true but that it is not the fault of young people themselves – is forcefully made. The letter generally flows well and logically.

ASSESSMENT: A very good letter that makes its points forcefully.

MARK: 15

PAPER 2 PART TWO

What's tested?

Questions 2 – 4

In *Part Two* of the *Writing Paper*, you may choose one of three different types of writing. The choices you are given may include any of the following:

- **an article** – a piece of writing on a given topic that would be suitable for the specified type of publication.
- **a letter** – probably a formal or fairly formal letter, in which you may be required to give opinions, explain reasons for writing the letter, describe events or request actions.
- **a proposal** – a report concerning a future event or possibility, containing recommendations, with the aim of persuading the reader or readers that the recommendations are justified. It should be presented in clear and appropriate sections, perhaps with relevant subject headings.
- **a review** – this may be about anything that gets reviewed in publications, from films to hotels, and it should include both a description of the subject of the review and your views on it. You will obviously need to include a range of vocabulary associated with that particular subject, and the review should be written in a style that is appropriate for the specified type of publication.

- **a report** – this involves the presentation and analysis of information in clear and logical sections, perhaps with section headings. The report must be in a style suitable for the specified reader or readers of it, for example, a boss or colleagues. It will normally focus on a situation that exists or events that have happened (rather than on the future, which is the focus of a proposal in this Paper).

Question 5

In *Part Two of the Writing Paper*, you may prefer to write about one of the three set books. If so, you may choose one of three questions, which are each about one of the books. Questions on the set books may require you to write any of the following:

- **an essay** – a composition on a given topic connected with the book, organized into an introduction, the expansion of points and a conclusion, so that it is a coherent whole.
- **an article** (see notes above for questions 2 – 4)
- **a letter** (see notes above for questions 2 – 4)
- **a review** (see notes above for questions 2 – 4)
- **a report** (see notes above for questions 2 – 4)

Tips

Answers to *Part Two of the Writing Paper* are judged according to the same criteria as those for *Part One*, as follows:

- | | |
|-------------------|---|
| • content | • appropriacy of register and format |
| • range | • organization and cohesion |
| • accuracy | • target reader |

Remember also the following:

- marks will be reduced for answers that are significantly shorter than the specified number of words.
- spelling and punctuation are taken into consideration in the marking – a significant number of spelling mistakes will affect your marks, as will insufficient or inappropriate punctuation.
- handwriting should be as neat as possible – if the examiner has trouble reading your answers, your marks will be affected.

*Write an answer to **one** of the questions 2 – 5 in this part. Write your answer in **300 – 350** words in an appropriate style on the separate answer sheet. Write clearly in pen, not pencil. You may make alterations, but make sure your work is easy to read. Put the question number in the box at the top of the page.*

2. A magazine is running a competition for the best article entitled *I Was There*. Those entering have to write an article describing an historical event as if they had been present at it. Write an article for this competition, describing the event you have chosen and what your impressions would have been if you had witnessed it.

Write your **article**.

3. You have been appointed as a student representative at your school or college. The head has asked you to write a proposal on what facilities and forms of entertainment the students would like to see introduced, based on a project you organize yourself to find out the opinions of students. Within your proposal, you should explain how you gathered the opinions and make recommendations as to what should be introduced and what benefits would result.

Write your **proposal**.

4. A TV listings magazine has invited readers to contribute a review of a television series that is particularly popular at the moment. Write a review, explaining why this programme is so popular in your opinion and commenting on whether you believe it deserves such popularity.

Write your **review**.

5. Set book questions – a choice from three questions.

To plan your answer for question 4 in Part Two, complete the following notes.

1. Note down as briefly as possible the **topic** of your review.
2. List as briefly as possible the following:
 - the **main points** in the question which you will have to cover in your review
 - the **comments and opinions** you wish to give with regard to these points
 - any **examples** you plan to give to support or illustrate these comments/opinions

Main point	Comments/Opinions	Examples
Main point	Comments/Opinions	Examples
Main point	Comments/Opinions	Examples

3. List briefly any additional points you wish to make, which are not mentioned in the question but which you think are relevant to the topic. You may not wish to include any additional points.

Additional point	Comments/Opinions	Examples
Additional point	Comments/Opinions	Examples

4. Now note briefly how your review will be organized by deciding what each part of it will contain. You may not wish to have as many paragraphs as are listed below.

Introduction

Paragraph 1

Paragraph 2

Paragraph 3

Paragraph 4

Paragraph 5

Ending

5. Now use these notes to write your review.

Here is a sample answer for Question 4 and an assessment of it:

REVIEW

Nowadays, when TV is pouring out so many 'thoughtful and entertaining' programmes at poor TV consumers, it is not an easy task to distinguish and choose which of the meaningless soaps, which is mainly the only choice, is worth seeing. Thank God, there is still one great programme that makes me turn on my goggle box – 'Friends'.

I bet a couple of years ago, the producers wouldn't have expected and dreamt that their new 'attempt to amuse' bored viewers – and with totally unknown actors 'from nowhere' – would earn such a great success. After many years of living a daily life with characters from Dallas, Baywatch, Dynasty, a new wave of funny, clever and witty entertainment struck people in. And obviously, people welcomed the change very warmly.

'Friends' is full of diversity. Each of the main six characters is completely different and brings to the series something new. Despite their differences, they create a perfect working jigsaw. They live, laugh, cry and share their fate together. You can feel some kind of oneness there; and that is a vital thing in every friendship. Chandler – a sexist who can't live without women – with his ironic and sharp, witty humour, contrasts with naive, a little bit dumb but cute Joey, who has a vanity and irresistible smile in the role of an unsuccessful actor. Monica is a nagging perfection-

ist who often quarrels with frivolous and untidy Rachel. Ross is a worried palaeontologist who tries to come to terms that his wife left him. Poor guy! And at last weird Phoebe, who refreshes almost every episode with her 'fabulous' music which nobody can get. Oh yeah, she's quite odd but everybody loves her.

'Friends' is a great refreshment after a long, exhausting day at work. It is no wonder that it is so popular. People just love it – from children to adults and older people as well. We need to laugh and relax. The actors, producers and creators deserve appreciation and admiration for making such a great show. People are waiting eagerly for new episodes all the time. And that's a sign of success. Otherwise they would cease producing it, wouldn't they? Not to mention that 'friends' is popular in every continent of the world. And that proves something.

I find myself waiting for Friday night impatiently to turn on my TV and enjoy my favourite programme. And I do believe I'm not the only one. It's just hilarious, you know.

Content

The review fully covers the requirements of the question, providing a detailed description of the chosen programme and a clear explanation of its popularity.

Range

There is a great deal of excellent use of sophisticated vocabulary and structure, for example, *pouring out*, *distinguish*, *worth seeing* and *goggle box* (a British colloquial expression meaning 'television') in the first paragraph, *welcomed warmly* (second paragraph), *diversity*, *fate*, *oneness* and the enormous number of adjectives used to describe people and personalities in the third paragraph, *no wonder*, *deserve appreciation and admiration*, *wait eagerly*, *cease producing* and the 'tag question' that follows it, and *Not to mention* (fourth paragraph) and *hilarious* (last sentence). The third paragraph is particularly effective.

Accuracy

There are a couple of minor errors. The phrase *struck people in* (second paragraph) does not exist and something like *came to people's attention* would be appropriate. In the third paragraph *come to terms that* should be *come to terms with the fact that* because the phrase is 'come to terms with something'. In the third paragraph, *at last* should be *finally*.

Appropriacy of Register and Format

The register is appropriately informal and the format, with its clear paragraphing, appropriate for a review.

Organization and Cohesion

The review is very well-organized. It begins with a general view of television programmes and introduces the programme chosen, the second paragraph talks about the programme's success, the third paragraph provides a detailed description of the characters, the fourth paragraph talks about how it deserves its success and the final paragraph ends the review on a personal and enthusiastic note. There is good linking throughout, enabling the review as a whole to flow very well.

Target Reader

The reader would be absolutely clear as to what the series is like, why it is popular and why the writer likes it so much.

ASSESSMENT: An excellent and virtually fluent review, with a lot of very good and appropriate vocabulary.

MARK: 18

PAPER 3 USE OF ENGLISH (1 hour 30 minutes)

PART ONE

What's tested?

Part One of the *Use of English Paper* is primarily a test of grammar, with many questions involving the completion of grammatical structures. Some questions may involve the completion of collocations, fixed phrases, idioms, phrasal verbs and complementation).

Tips

- Read the whole text quickly before attempting to fill the gaps, as this will give you an idea of what it contains and help you to know what kind of answers will be required.
- Before deciding on an answer, read the whole sentence with the gap in it, and the sentences both before and after that – many answers may require you to see the flow and connections between ideas and information in the text. If you simply consider each gap in isolation, you may produce an answer that appears to make sense within the narrow context of the few words either side of the gap but in fact does not make sense within the context of the text. Remember that the majority of the answers will be what might be considered 'simple' words, although they will be placed within a relatively complex setting.

For questions 1 – 15, read the text below and think of the word which best fits each space. Use only one word in each space. There is an example at the beginning (0).

Laughing is Good for You – Seriously

It is a sad fact (0) that adults laugh far less than children, sometimes (1) ___ as much as a couple of hundred times a day. Just take a (2) ___ at people's faces on the way to work or in the office: you'll be lucky to see a smile, let (3) ___ hear a laugh. This is a shame – especially in (4) ___ of the fact that scientists have proved that laughing is good for you. 'When you laugh,' says psychologist David Cohen, 'it produces the feel-good hormones, endorphins. It counters the effects of stress (5) ___ enhances the immune system.'

There are many (6) ___ why we might laugh less in adult life: perhaps we are too work-obsessed, or too embarrassed to (7) ___ our emotions show. Some psychologists simply believe that children have more naive responses, and as adults we naturally grow (8) ___ of spontaneous reactions. Luckily, (9) ___ it is possible to relearn the art of laughter. In India, 'laughter clinics' have been growing (10) ___ popularity over the last few years, (11) ___ to the efforts of Dr Madan Kataria, (12) ___ work has won him (13) ___ devoted following. Dr Kataria believes that his laughing techniques can help to strengthen the immune system and lower stress levels, (14) ___ other things. He teaches his patients different laughs or giggles to relax specific parts of the body. In 1998, when Dr Kataria organized a World Laughter Day at Bombay racetrack, 10,000 people (15) ___ up.

Now check your answers to Part One of the test.

PAPER 3 PART TWO

What's tested?

Part Two of the *Use of English Paper* is primarily a vocabulary test, in which you have to form words in different parts of speech from the words given. Questions may involve any of the following:

- changing or adding to the end of the word given, for example to form a noun from a given verb or an adjective from a given noun – the majority of the questions usually fall into this category.
- the use of prefixes, for example when a negative form of a word has to be formed.
- forming a compound word, either by adding another word to the word given, or by both adding a word to the word given and changing the form of the word given.

Tips

- First of all, decide from the context what part of speech the word you have to form must be – do you have to form a noun, an adjective, an adverb, a verb?

- Then decide what the meaning of that word is most likely to be and whether it will require a prefix or be a compound word.
- If you are sure that your decisions about both the above are correct but do not know the actual word required, use your knowledge of the language to produce a word which you feel sounds correct. Your guess may be right, and if you put no answer at all, you certainly won't get a mark!

For questions 16 – 25, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the space in the same line. There is an example at the beginning (0).

King of the Watchmakers

For a period of its history, the city of Coventry had a (0) considerable reputation as the main centre of clock and watchmaking in Britain, and Coventry timepieces made then were (16) ___ with both quality and (17) ___. Few people in the city today will have heard of Samuel Watson, but he almost (18) ___ paved the way for Coventry's involvement in the clock and watch business. He was at the (19) ___ of the watchmaking revolution in the 1680s, and although it is not known how Watson became involved in the trade, he was a trailblazer for others.

Watson made his name in 1682 when he sold a clock to King Charles II and was invited to be the King's (20) ___. The following year he began work on an astronomical clock for the King, complete with planets and signs of the zodiac, which took seven years to build. It not only told the time of day but also the (21) ___ changes of the planets. Queen Mary acquired it in 1691 and it is still in the (22) ___ of the Royal Family. He built several other clocks, and by 1690 the clamour for Watson's clocks was such that he left Coventry and took up (23) ___ in London. He became Master of the London Clockmakers' Company in 1692, which is testament to his (24) ___ in the growing industry.

In 1712, Samuel Watson's name disappears from the records of the London Clockmakers' Company, and the (25) ___ is that he died in that year.

Now check your answers to Part Two of the test.

PAPER 3 PART THREE

What's tested?

Part Three of the Use of English Paper is primarily testing you on vocabulary. You are required to think of a single word that could fit with the correct meaning into three different sentences. The words tested are words that can have different meanings in different contexts and which can be used to form phrases with different meanings. In some cases, therefore, the word fits because it is the correct word in the context; in other cases, it fits because it correctly completes a phrase such as a collocation, an idiom, a fixed phrase, or a phrasal verb.

Tips

- Remember that the word you require will always be the same part of speech – it will not, for example, be a noun in one sentence and a verb in another, even if it is a word that is identical as a noun or a verb (for example, *change*).
- It is highly likely that more than one word could fit the gap in anyone of the three sentences. Therefore, even if you are certain that a particular word fits into one of the sentences, it does not necessarily mean that it is the answer.

For questions 26 – 31, think of one word only which can be used appropriately in all three sentences. There is an example at the beginning (0).

(0) You can stay with us if you like, we've got a ____ room in our house. It's very difficult to get ____ parts for machines as old as this, so it's hard to get them repaired if they break down. I like my job but the hours are long so it doesn't allow me much ____ time.

Answer: *spare*

26. Don't cheat – you've just put a card down and it's my _____ now. I'm exhausted because it's been very busy at work and I've been on the _____ all day. Daniel had a _____ at fixing the washing machine but he couldn't make it work properly.
27. It's _____ as well I remembered to take the map with me, or we'd never have found our way there. There's no need to get upset _____ because I've said I don't agree with you. Do you think you could phone back in about ten minutes – I can't speak to you _____ now.
28. They _____ to lose a lot of money if they are forced to close down their business. He has treated me very badly for a long time and I think that the time has now come for me to _____ up to him. Wendy is extremely selfish and she can't _____ it when she doesn't get her own way.

29. I didn't have a view of the sea from my hotel room because there was a _____ big block of flats in the way. The town where I live is not very well-known and doesn't attract a _____ many visitors. I didn't want to go into _____ detail at that point, so I said I would discuss the matter further the following day.
30. In a united _____ of defiance, the protesters refused to disperse when ordered to do so by the police. The burglars were in the _____ of breaking in when he spotted them and called the police. His _____ was not well received by the audience and he left the stage to total silence.
31. If you wait outside the building at six o'clock, I'll _____ you up in the car. He obviously wanted to _____ a fight with me but I refused to react to his aggressive behaviour. Most fans regarded him as one of the best players in the country and were astonished when the selectors didn't _____ him for the national team.

Now check your answers to Part Three of the test.

PAPER 3 PART FOUR

What's tested?

Part Four of the Use of English Paper focuses on a mixture of grammar and vocabulary. The answer you write is divided into two distinct parts, each of which is worth one mark. This means that there are really two 'pieces of language' to produce for each answer. In any question, either of the 'pieces' may involve:

- the transformation of one grammatical structure into another, or
- the production of a lexical phrase, such as a fixed phrase, an idiom, a collocation, a phrasal verb, a linking phrase or a phrase with the correct complementation, or
- changing a word from one part of speech to another, such as forming a noun from a given adjective.

Tips

- Remember that you cannot change the form of the word given to you for inclusion in your answer.
- Remember not to exceed the limit of eight words in your answer, or to use fewer than three.
- Remember to copy correctly any words in the sentence you are given which do not change in the answer – carelessness of that kind can unnecessarily cost you a mark.
- Always attempt a complete answer to each question – even if you are unsure that your whole answer is correct, it is possible that one of the two parts will be.

- Always read the words on both sides of the gap carefully, as these provide you with vital information about the nature of the correct answer.

For questions 32 – 39, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and eight words, including the word given. There is an example at the beginning (0).

(0) Robert was offended when he was left out of the team.

exception

Robert took exception to being left out of the team.

32. David played the main role when the proposal was drafted.

instrumental

David _____ of the proposal.

33. If you hadn't changed our original agreement, everything would have been fine.

stuck

Had _____ agreed, everything would have been fine.

34. I think you should have some consideration for those who don't have lives as privileged as yours.

spare

I think you should _____ lives aren't as privileged as yours.

35. We decided to stay for longer because we were so thrilled by the place.

prolong

We decided to _____ we by the place.

36. Competitors were amazed by how shrewdly he conducted his business affairs.

marvelled

Competitors _____ which he conducted his business affairs.

37. I didn't want to give up while some hope of success remained.

defeat

I was loath _____ some hope of success.

38. After a long hard journey, I cheered up when I saw my home.

sight

After a long hard journey, my spirits _____ of my home.

39. Your attitude to life would be greatly improved by regular exercise.

wonders

Regular exercise would _____ at life.

Now check your answers to Part Four of the test.

PAPER 3 PART FIVE

What's tested?

Questions 40 – 43. In *Part Five of the Use of English Paper*, questions 40-43 are comprehension questions about the texts. They focus on any of the following:

- **content** – points made or information included by the writer.
- **style** – the way in which the writer uses language in order to make points or convey views.
- **vocabulary** – the meaning of words and phrases in the context in which the writer uses them.
- **reference** – what a certain word or phrase in the text refers to elsewhere in the text.

Tips

- You are not required to write complete sentences, so keep your answers as simple as possible. If you try to phrase your answer in a way that is too elaborate, you may make mistakes which spoil your answer and make it hard to understand. This will result in the unnecessary loss of marks for a question that in fact you do know the correct answer to.
- There are two marks for each question, but that does not necessarily mean that there are two separate elements for each answer. Make sure that you include both elements where there are two, but do not include something irrelevant simply because you think there should be a second element in your answer.
- In vocabulary questions, it is not assumed that you know the word or phrase tested. If you find you don't know it, try to work it out from the surrounding context.

Summary. For question 44 in *Part Five of the Use of English Paper*, you are asked to write a short summary of points made or information included in the two texts. The topic of the summary will be something that occurs in both texts. You are required to keep your summary within the word limit mentioned and include all relevant points in it. You should also write with accurate grammatical constructions and vocabulary and with appropriate linking so that it flows coherently, and you should rephrase rather than copy from the text.

Tips

- You must only include points which are totally relevant to the topic of the summary, so it is essential to identify precisely what those points are before you start writing. Read the texts again, highlighting those parts of them which contain the relevant points that you must include.

- You will normally have to find four points to include, so make sure that you find everything in the texts that is relevant and should be included.
- The points that you need to include may be found in certain sections of each text or they may be scattered around in small parts of each text.
- This is not a composition, so keep the language that you use relatively simple. If you write long, elaborate sentences, you will not be able to cover all the main points in the required number of words and you may make unnecessary mistakes that result in the loss of marks.
- Don't copy whole sentences from the texts – you are supposed to cover the relevant points in your own words as far as possible; although of course it may be impossible not to use some words and phrases from the texts.
- Make sure that everything you write is grammatically accurate and that the points are linked in such a way that the summary flows well and makes sense as a whole.

For questions 40 – 44, read the following texts on popular culture. For questions 40 – 43, answer with a word or short phrase. You do not need to write complete sentences. For question 44, write a summary according to the instructions given.

Until recently, the study of popular culture has taken two main directions. The less productive has been that which has celebrated popular culture without situating it in the context of power and the dominant forces in a society. It has been a consensual model, which views popular culture as a form of the natural management of social differences out of which a final harmony is produced. It is a democratic version, which merely resituates the cultural life of a nation in the popular rather than the highbrow.

The other direction has been to situate popular culture firmly within the context of power, but to emphasize so strongly the forces of domination as to make it appear impossible for a genuine popular culture to exist at all. What replaces it is a mass culture imposed on people by a culture industry whose interests are in direct opposition to theirs. A mass culture produces a quiescent, passive mass of people, totally disempowered and helpless.

Recently, however, a third direction has begun to emerge. It sees popular culture as a site of struggle. While accepting the power of the forces of dominance, it focuses rather upon the popular tactics by which these forces are coped with, are evaded or are resisted. Instead of concentrating on the omnipresent, insidious practices of the dominant ideology, it attempts to understand the every-

day resistances and evasions that make the ideology work so hard and insistently to maintain itself. This approach sees popular culture as potentially, and often actually, progressive and it is essentially optimistic, for it finds in the vigour and vitality of the people evidence both of the possibility of social change and of the motivation to drive it.

40. What, in the context, is meant by 'the highbrow'?

41. What is said about 'the dominant ideology' in the third paragraph?

Popular culture in industrial societies is contradictory to its core. On the one hand it is industrialized – its commodities produced and distributed by a profit-motivated industry that follows only its own economic interests. But on the other hand, it is of the people, and the people's interests are not those of the industry – as is evidenced by the number of films, records and other products that the people make into expensive failures. To be incorporated into popular culture, a commodity must also bear the interests of the people. Popular culture is not consumption, it is culture – the active process of generating and circulating meanings and pleasures within a social system: culture, however industrialized, can never be adequately described in terms of the buying and selling of commodities.

Culture is a living, active process: it can be developed only from within, it cannot be imposed from without or above. The fears of the mass culture theorists have not been borne out in practice because mass culture is such a contradiction in terms that it cannot exist. A homogeneous, externally produced culture cannot be sold ready-made to the masses: culture simply does not work like that. Nor do the people behave or live like the masses, an aggregation of alienated, one-dimensional persons whose only relationship to the system that enslaves them is one of unwitting dupes. Popular culture is made by the people, not produced by the culture industry. All the culture industries can do is produce a repertoire of cultural resources for the various formations of the people to use or reject in the ongoing process of producing their popular culture.

42. What point does the writer use some films and records to illustrate?

43. What, in the context, is meant by the phrase 'unwitting dupes'?

44. In a paragraph of between 50 and 70 words, summarize in your own words as far as possible, the theories as to what produces popular culture which are described in the two texts.

Sample Summary. *Look at this sample summary and answer the questions that follow it.*

One theory is that popular culture develops democratically and not by people with power in society. Some people disagree and say that it is imposed on people by powerful forces and is really a mass culture. Another idea is that it results from people acting in opposition to powerful forces in society. It is also thought by some people that popular culture is created by people themselves and is not something they are forced to accept by businesses that want to make money.

1. Is anything irrelevant included or anything relevant not included?
2. Are there any language mistakes? Correct any that you find.
3. Is the summary well-organized and does it make sense throughout?
4. Have any parts of the texts simply been copied in the summary? If so, where?
5. Is the summary within the specified word limit?

Now look again at your summary and decide whether you wish to change anything. Then check your marks for your summary and read the assessment of this sample summary.

Now check your answers to Part Five of the test.

PAPER 4 LISTENING (approximately 40 minutes)

PART ONE

What's tested?

The questions in *Part One of the Listening Paper* test you on your ability to understand and interpret often complex points made, and information given by speakers, in four separate short pieces. Questions may focus on any of the following:

- **gist** – the general meaning of what a speaker says, based on more than one sentence or phrase.
- **detail** – a specific piece of information given or point made by a speaker, contained in a single phrase or sentence.
- **main idea** – the main point made by a speaker, rather than more minor points made or examples given.
- **function** – what a speaker is doing when speaking, for example, criticizing or apologizing.
- **purpose** – what a speaker is trying to achieve, what a speaker wants to happen as a result of speaking.
- **topic** – the subject matter of what a speaker says.
- **feeling** – the feeling expressed by a speaker.

- **attitude** – the way a speaker regards something or someone, as conveyed by what the speaker says.
- **opinion** – a view expressed or strongly implied by a speaker.

Tips

- Don't rush into choosing the option that appears superficially to be the most plausible – what speakers say is often fairly complex and subtle.
- It is possible that more than one option in a question may be correct according to what the speaker says, but only one option will correctly answer the question that has been asked, so make sure that you read the question carefully.
- The two questions for each extract are likely to follow the sequence of what is said, with the first question about the first part of the piece and the second question about the second part. On occasions, however, questions may focus on the piece as a whole.
- If you find one of the extracts very difficult and are struggling with the questions on it, don't spend too much time on them so that you do not concentrate sufficiently on the next piece. If you do that, you may fail to answer questions on the next piece and lose marks unnecessarily.
- Use the pauses before and between the extracts to read the questions in advance, so that you are aware of the aspects of each piece that you will be tested on. Read the rubrics carefully too – they will give you the context for each of the pieces.
- Use the second listening to check your answers, even if you were confident of them on the first listening.
- Write your answers on the question paper as you listen. In the exam you will have five minutes at the end of the test to transfer your answers onto a separate answer sheet.

PAPER 4 PART ONE

You will hear four different extracts. For questions 1 – 8, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract. In the exam you will hear each extract twice.

Extract One. You hear part of a talk about negotiating with others.

1. The speaker says that both soft and hard ways of negotiating
 - A are more suitable in some situations than in others.
 - B tend to result in outcomes that were not anticipated.
 - C indicate a lack of confidence on the part of those using them.

2. The speaker says that principled negotiation involves
- A accepting that life can be unfair.
 - B greater effort from both sides.
 - C the use of objective criteria.

Extract Two. You hear part of a radio programme about a pottery.

3. What does the reporter emphasize about the pottery?
- A how seldom anyone visits it these days
 - B how deceptive its appearance is
 - C how much it seems to belong to a previous era
4. When describing the history of the pottery, Roly Curtis
- A mentions a problem common to many potteries.
 - B refers to a mistake he believes was made.
 - C expresses support for what his father did.

Extract Three. You hear part of a radio programme about the stars of silent films.

5. The speaker says that Harold Lloyd became very successful because he
- A acted on a suggestion made by a colleague.
 - B changed the character he portrayed in films.
 - C became more ambitious than he had previously been.
6. The speaker says that Lloyd's career suffered because
- A his character's attitude ceased to be appealing.
 - B he was reluctant to make films with sound.
 - C he lost confidence in his abilities as a performer.

Extract Four. You hear the introduction to a radio science programme.

7. The speaker describes a process by which the brain
- A changes previous perceptions about events.
 - B discards irrelevant information about events.
 - C waits before focusing on events.
8. What does the speaker say about the research he mentions?
- A It has been influenced by the methods used for live TV broadcasts.
 - B It adds useful information to what is already known.
 - C It is likely to be disproved by other research.

PAPER 4 PART TWO

What's tested?

Part Two of the Listening Paper is the productive task, in which you have to write words and phrases to complete sentences with information that you hear in the piece.

Tips

- You will normally be required to write only words and phrases that are actually said in the piece. If you attempt to rephrase what you hear, for example by using different vocabulary or changing the grammatical structure, you may make unnecessary mistakes and lose marks, even though you understood perfectly what was said in the piece.
- Don't spend too much time on a question you are having difficulty with – this may mean that you miss the information required for subsequent questions, which you may have been able to answer more easily.
- Use the pause of 45 seconds before the piece is heard to look carefully at the questions so that you are prepared for the kind of answer that will be required in each case. This will also give you a good idea of the kind of information the piece will contain.
- Pay close attention to any words that appear after the gap in a question, as these will affect the nature of the answer that is required.
- Use the second listening to check answers you were confident about on the first listening and to fill in answers to questions you were unable to answer then.

You will hear part of a radio programme, in which the history of Ty-Phoo Tipps – a brand of tea that is well-known in Britain – is described. For questions 9 – 17, complete the sentences with a word or short phrase. In the exam you will hear the piece twice.

In 1835, William Sumner appeared in a publication called the (9) _____ .

At the beginning of the 20th century, the Sumners' business sold (10) _____ and _____ in addition to groceries.

Mary found that a certain type of tea was good for (11) _____ .

John was told that people would not wish to buy tea that resembled (12) _____ .

John thought that the name he chose for the tea sounded like a word that was (13) _____ .

The name of the tea has a double 'p' because of a (14) _____ .

To promote the tea, customers were offered a big (15) _____ .

John wanted people to know his tea came from the (16) _____ .

John was given an honour for his (17) _____ .

PAPER 4 PART THREE

What's tested?

The questions in *Part Three of the Listening Paper* test you on your ability to understand and interpret often complex points made and information given by speakers in conversation, particularly in an interview situation. Questions may focus on any of the following:

- **opinion** – a view expressed by a speaker.
- **gist** – the general meaning of what a speaker says, or the main point a speaker makes.
- **detail** – specific information given or a particular point made by a speaker.
- **inference** – something which is not directly stated by a speaker but which is strongly implied.

Tips

- Questions follow the order of what is said in the piece – for example, questions on an interview may cover each succeeding answer given by the person being interviewed.
- Don't rush into choosing the option that appears superficially to be the most plausible – what speakers say is often fairly complex and subtle.
- It is possible that more than one option in a question may be correct according to what the speaker says, but only one option will correctly answer the question that has been asked, so make sure that you read the question carefully.
- If you find a question particularly difficult, don't spend so much time on it that you do not concentrate sufficiently on what comes next in the piece. If you do that, you may fail to answer the next question, which may have presented you with considerably less difficulty.
- Read the questions in advance, so that you are aware of the aspects of it that you will be tested on.
- Use the second listening to check your answers even if you were confident of them on the first listening, as well as to answer questions you were unable to do then.

You will hear an interview with someone whose family spent a year living without television. For questions 18 – 22, choose the answer (A, B, C or D) which fits best according to what you hear. In the exam you will hear the piece twice.

- 18** One reason why the family decided not to have a television was that
- A** the reception from the communal aerial was often poor.
 - B** they did not think the satellite technician would do the job properly.
 - C** linking up with the communal aerial was complicated.
 - D** they preferred to enjoy the beauty of their new surroundings.

- 19 One thing that Miranda enjoyed about not having a television was
- A telling other people about what they did instead.
 - B returning to hobbies they had previously given up.
 - C observing the reaction of others when they found out.
 - D feeling more energetic during the evening.
- 20 Miranda says that one disadvantage of not having a television was
- A the fact that they could not follow their favourite series.
 - B a constant desire to be more up to date with the news.
 - C being unable to discuss topics they had previously discussed.
 - D feeling out of touch with what other people talked about.
- 21 What does Miranda say about getting connected again?
- A She felt it would be of some benefit to the whole family.
 - B She agreed because her attitude towards television had changed.
 - C She initially agreed with her husband about doing so.
 - D She felt that they were doing so because they were lazy people.
- 22 Miranda says that since they got a television again, her children
- A are more able to distinguish good programmes from rubbish.
 - B sometimes refuse to watch it when she suggests they do so.
 - C have decided not to return to the habit of watching it.
 - D Never watch it simply because they are feeling lazy.

PAPER 4 PART FOUR

What's tested?

Part Four of the Listening Paper requires you to identify who said what. Two speakers discuss a topic and give their opinions on it, and you have to decide whether only one of them expresses a particular view or both of them do.

Tips

- The questions follow the order of what is said in the piece, with each one focusing on each succeeding point discussed by the speakers. However, be aware that questions do not necessarily focus on only one exchange of single speeches by each of the speakers – they may continue to talk about the relevant point after the first thing they say about it. For this reason, don't rush into answering the question as soon as they have both said something about that point – one or both of them may go on to say something else, with the result that the answer becomes 'Both' instead of just one of them.

- It may be that an answer is 'Both' and not only one of them as a result of one of the speakers saying only a short phrase or sentence that expresses a view, rather than a longer speech.
- A view may be strongly implied rather than directly stated.
- Where one of the speakers does not express the relevant view, that speaker may not directly disagree with it; they simply may not express actual agreement.
- Use the 30 second pause before the piece to look carefully at the questions so that you know what views you are listening for. Pay attention to the rubric, too – it will tell you exactly what the two people will be discussing.
- Use the second listening to confirm answers you gave on the first listening and to give any answers you were unable to do the first time.

You will hear two people who work together writing scripts for television comedy series, Sara and Vic, talking about collaborating as writers. For questions 23 – 28, decide whether the opinions are expressed by only one of the speakers, or whether the speakers agree. In the exam you will hear the piece twice.

Write **S** for Sara

V for Vic

or **B** for Both, where they agree

23. ___ It can get harder for collaborators to agree when they've been collaborating for a while.
24. ___ A partner can resolve your doubts about something you have written.
25. ___ My personality leads me to a certain type of writing.
26. ___ It's wrong to have too much personal involvement in your work.
27. ___ Big arguments between partners do not necessarily destroy their relationship.
28. ___ It is easy for one partner to cover for another if the need arises.

KEY AND EXPLANATION

TEST ONE

PAPER 1 READING PART ONE

Note: all explanations in this part refer to the meaning or use of each option most closely related to the question, not necessarily to the only meaning or use of each option.

One mark per question (Total: 18)

Spencer Tracy

1 **C:** If someone is **overwhelmingly kind, generous**, etc. to someone else, they are so kind, generous, etc to them that the other person is amazed and moved emotionally by the treatment they receive. The writer is saying that Tracy was extremely unpleasant to some people and extremely nice to others.

A: If you are *acutely aware* of something or *acutely embarrassed* by something, you are extremely aware or embarrassed and experience the feeling very greatly. (*For me, it was an acutely embarrassing experience.*)

B: If someone is *comprehensively beaten, defeated*, etc, they lose badly and completely, for example in a sports match, a game or a battle. (*My team played very badly and were comprehensively defeated.*)

D: If something is *richly deserved* or if someone *richly deserves* something, it is fully deserved or they fully deserve it. (*His richly deserved success was long overdue. / She richly deserves to be promoted.*)

All the options mean 'very' in some way, but only C can be used to form a collocation with 'kind'.

2 **A:** If something happens **to the point where** something else happens, it continues to happen until a time comes when it causes something else to happen. The writer is saying that Tracy treated Robert Francis so badly that Francis felt terrible.

B: *Amount* can be used in phrases like *a certain amount of* and *any/no amount of*. (*He felt a certain amount of guilt. / No amount of money could compensate for their loss.*)

C: The same idea can also be expressed with the phrases *to such a degree/extent that* and *to the degree / extent that*. (*He annoyed people to such a degree/to the extent that he had absolutely no friends left.*)

D: The phrase *in the end* means 'finally' or 'eventually' and can be used to describe the result of something after a period of time. (*She was consistently rude to me and in the end I lost my temper with her.*)

All the options are connected with the idea of the extent of something or a time being reached when something happens, but only A can complete the linking phrase required and be followed by 'where'.

3 **B:** A **substitute** something, is someone or something that replaces the original or usual thing or person because the original or usual one is not available. The writer is saying that Tracy became like a father to Wagner, whose real father was presumably either not present or dead.

A: A *reserve* is a player who is named as someone who could play in a team if a member of that team was unable to play. (*The reserve goalkeeper was one of the members of the squad.*) Something that is a *reserve* is also something extra that can be used if required, especially if the main one can no longer be used (*a reserve petrol tank*).

C: An *understudy* is an actor who learns the part played by another actor so that they can replace that actor if they are unable to perform. (*The leading actress fell ill and her understudy had to play her part that night.*)

D: A *proxy* is someone who has the legal authority to act on behalf of someone else, especially when voting. (*As I was abroad at the time, I voted in the election by proxy.*)

All the options refer to someone who can replace someone, but only B fits the precise meaning in the context.

4 **C:** If you **go along with something**, you agree with, accept or co-operate with it. The writer is saying that Tracy usually did what directors asked him to do.

A: If you *fall in with something* or *fall into line with something*, you conform with it or agree to act in accordance with it. (*I'll fall in with whatever you choose. /Despite his objections, he fell into line with the wishes of the majority.*)

B: If people *pull together*, they act together with a common aim and without letting any disagreements between them affect them. (*If the whole workforce pulls together, the company can be saved.*)

D: If you *bear with someone*, you are patient and tolerant towards them, rather than becoming annoyed with them because they are unable to do something that you want. (*If you'll just bear with me for a moment, I'll get you the information you want.*)

All the options are connected with the idea of people co-operating with each other, but only C correctly completes the required phrasal verb.

5 **D:** A **mild reaction, comment, criticism**, etc is one that is fairly gentle and not severe. The writer is saying that the reactions described were not particularly aggressive ones, in comparison with the way Tracy sometimes reacted.

A: A sound can be *low*, meaning 'not loud' (*She speaks in a low voice.*); lights can be *low*, meaning 'not bright' (*Turn the lights down low.*); heat in an oven, etc can be *low*, meaning 'warm but not hot'. (*Cook for 20 minutes on a low heat.*)

B: Weather conditions can be *light*, meaning 'not severe' (*a light shower*); a *light conversation* is one that is not serious; *light reading* is the reading of something purely for entertainment rather than for serious thought; a *light sentence* is a jail punishment given by a court that is not severe and does not involve going to jail for long.

C: *Small* can be used with the meaning 'not important, minor'. (*The differences between our attitudes are very small.*) *All the options can be used to mean 'not severe' 'not strong' or 'not great', but only D can form a collocation with 'reaction'.*

6 **D:** If someone is **downright rude, lazy**, etc, they are completely rude, lazy, etc and their behaviour cannot be regarded in any other way. The word *downright* is used to express strong disapproval of such behaviour. The writer is saying that Tracy was extremely rude when he worked with Lang.

A: If something *contrasts starkly with* something else, the contrast between the two things is very obvious, very great and very noticeable. (*The budding contrasts starkly with those surrounding it.*)

B: If you *tell someone something straight*, you say it directly and honestly, even though this might upset them. (*I told him straight that I couldn't stand him.*) If you *come / get straight to the point*, you say what you mean directly, without hesitation and without talking about other things first. (*Let's come / get straight to the point – this situation cannot continue any longer.*)

C: If you *are fully aware* of something or *fully expecting* something, you are completely aware of it or completely expecting it so that it is no surprise at all. (*I am fully aware of your opinion on this matter. She was fully expecting something like that to happen.*) *All the options can be used with the meaning 'clearly' or 'completely', but only D can form a collocation with 'rude'.*

A Message for Lisa

7 **A:** If information is **confidential**, it is secret in the sense that it cannot be made known to anyone other than the specified people who are allowed to have it. The writer is saying that the teacher told Lisa he was not allowed to tell her what was in the message for her, which seemed ridiculous to her.

B: *Intimate details* are those which are private and personal to someone. (*I didn't want to tell a complete stranger all the intimate details of my life.*) If two people are *intimate*, their relationship is a very close one and they know each other's private and personal details. (*I know her quite well but I'm not an intimate friend of hers.*)

C: *Clandestine* behaviour is done secretly, so that other people, who would disapprove, will not know about it. (*She had clandestine meetings with her lover.*)

D: Something that is *undercover* is done secretly because it may be regarded as breaking rules. (*The company was accused of making undercover payments to people in exchange for information on their rivals.*) *Undercover* work is work done by a spy or police officer to get information about people who do not know who they really are. (*Two officers went undercover to find out about the drug dealers in the area.*)

All the options mean 'secret' in some way, but only A fits the precise meaning in the context.

8 **C:** If you are **wary of somebody/something**, you are suspicious of them or cautious with regard to them, because you fear that they could cause you problems or do you harm. The writer is saying that Lisa had been taught as a child not to trust people who believed in rules.

A: If you speak or react in a *guarded* way, you do so cautiously. (*My comments were guarded because I didn't want to offend anyone.*)

B: If you are or feel *uneasy* (*about something*), you are anxious or worried about it. (*Joe is a rather aggressive person and he makes me feel uneasy.*)

D: If someone is *edgy*, they are nervous or agitated and likely to get upset or angry at any moment. (*George has got a lot on his mind and this has made him rather edgy.*)

All the options mean 'cautious' or 'nervous', but only C can be followed by 'of'.

9 **C:** If something **brings** something, it causes it to exist, results in it or is followed by it. The writer is saying that as Lisa walked towards the office to collect the message, she became more and more optimistic that it would result in her and Quentin being together again.

A: If something *leads to* something, it results in it or causes it. (*What was it that led to this problem?*) If you *lead someone to* a place, they follow you there. (*The hotel owner led me to my room.*)

B: If something *arises*, it occurs or appears. (*Whenever a serious problem arises, Helen panics.*) If something *arises from / out of something*, it happens or follows as a result of it. (*My interest in the theatre arose from / out of a visit to a play when I was very young.*)

D: If something *puts someone in mind of something*, it causes them to think about or remember it. (*This situation puts me in mind of something that happened to me many years ago.*) *All the options are connected with the idea of causing something, but only C fits grammatically.*

10 **B**: If something **occurs to someone**, it comes into their mind or they realize it. The writer is saying that Lisa realized just before she reached the office that Quentin didn't know she was at college.

A: If something *strikes someone*, it comes into their mind suddenly or they suddenly become aware of it. (*It strikes me that there is a very simple solution to this.*)

C: If something *dawns on someone*, it becomes clear or obvious to them after a period of time. (*Gradually it dawned on me that he had been telling me lies.*)

D: If something *springs to mind*, it comes into someone's mind quickly or they suddenly think of it. (*I've been trying to come up with some new ideas but unfortunately nothing springs to mind at the moment.*)

All the options are connected with the idea of a thought coming into someone's mind, but only B fits grammatically.

11 **D**: If you *have no way of doing something*, it is impossible for you to do it. The writer is saying that Quentin couldn't have known that Lisa was at college.

A: If you *have no access to something*, you do not have the chance to have or use it as it is not available to you (*people with no access to a good education*).

B: *The route to something* is the way in which it is achieved or the process through which it is reached. (*It's a book which claims to teach you the route to success in business.*)

C: *Scope for something* is the opportunity for something to exist. (*In this job, there is scope for innovation.*)

All the options are connected with the idea of the ability to do or have something, but only D fits both in terms of the precise meaning in the context and grammatically.

12 **D**: If something **takes your breath away**, it surprises, pleases or excites you very much. The writer is saying that Lisa's mood changed so much and so quickly when the head of the department spoke to her that she was extremely surprised by this change.

A: If you *catch your breath*, you stop breathing for a moment because of a sudden feeling of fear or shock. (*When the figure suddenly appeared out of the darkness, I caught my breath.*)

B: If you *draw breath*, you breathe in after a period of not doing so. (*He spoke at great length, hardly drawing breath the whole time.*)

C: If you *hold your breath*, you deliberately stop breathing for a short time, perhaps because of fear or excitement. (*You have to hold your breath underwater. The competitors held their breath as the name of the winner was announced.*)

All the options can be used in phrases with 'breath', but only D completes the required idiom.

The Vacuum Cleaner

13 **D:** If you **plan on doing** something, you intend to do it, you consciously wish to do it. The writer is saying that Booth wasn't intending to do anything of enormous significance when he went to the event.

A: If you *envisage something/doing something*, you imagine it as a possibility in the future or you form a picture of it in your mind. (*I didn't envisage that there would be such complications. (Do you envisage staying in this job for years?)*)

B: If you *aim for / at / towards something*, you try to achieve it. (*In everything she does, she's always aiming at / for / towards success.*)

C: If you *devise something*, you create or produce it by planning it and thinking about it carefully. (*The local government have devised a new traffic scheme.*)
All the options are connected with the idea of planning or intending, but only D can be followed by 'on'.

14 **C:** If something such as a machine **sucks**, it draws in air, liquid, etc from outside. If a person **sucks something**, they draw liquid into the mouth using the lip muscles (*suck orange juice through a straw*) or they squeeze and roll it with the tongue while it is in the mouth (*suck a sweet / a child sucking his thumb*). The writer is saying that Booth told the inventor that his machine should take air in, not blow it out.

A: If you *gasp*, you take in air suddenly and quickly through the mouth, perhaps because you are very surprised or because you are having difficulty in breathing. (*The audience gasped at the sight of such extraordinary fireworks. The room filled with smoke and the people were gasping for breath.*)

B: If you *puff*, you breathe quickly and loudly as a result of using a lot of energy. (*He was puffing when he arrived at the top of the stairs.*) If you *puff on a cigarette*, you smoke it.

D: If you *gulp something*, you swallow it quickly and in large quantities. (*Don't gulp your drink or you'll choke.*) If you *gulp for / in air*, you breathe in air quickly and deeply because you are having difficulty in breathing normally. (*When I reached the surface, I was gulping for air.*) *All the options are connected with taking in air, but only C fits the precise meaning in the context.*

15 **B:** If you **remark** that something is the case, you say that it is the case. The writer is talking about a comment the inventor made to Booth.

A: If you *express something* such as a feeling or opinion, you make it known (*express views in an article / express emotions / express interest*).

C: If you *voice something* such as an opinion or feeling, you make it known through what you say (*voice objections / a meeting in which everyone voiced their opinions*).

D: If you *utter something*, you say it. (*She sat there all afternoon without uttering a word.*)

All the options mean 'say something' or 'make something known by speaking', but only B can be followed by that + clause – the other options are followed by an object.

16 **A:** If you **mull over something** or **mull something over**, you think about or consider it carefully for a long period. The writer is saying that Booth gave serious thought to the problem of how to get a machine to take in air while he was in the restaurant.

B: If you *reflect on something*, you think deeply and seriously about it (*reflect on past mistakes*).

C: If you *contemplate something / doing something*, you think carefully and deeply about it or you consider the possibility of it carefully. (*He sat there, contemplating what the best course of action was. I'm contemplating working abroad for a few years.*)

D: If you *dwell on something*, you continue to think or talk about it for a long time, perhaps longer than is necessary or desirable. (*Don't dwell on the things that have gone wrong – be positive.*)

All the options mean 'think about', but only A completes the required phrasal verb.

17 **C:** If you **choke** or **choke on something**, you become unable to breathe because something is preventing air from reaching your lungs or because something has become stuck in your throat. Usually this causes you to cough. The writer is saying that Booth had a problem because he breathed in the dust.

A: If someone *strangles someone*, they kill them or make it impossible for them to breathe by holding them round the throat and squeezing tightly. (*The victim was strangled with a rope.*)

B: If your nose is *blocked*, it is hard or impossible for you to breathe through it. (*I was suffering from a heavy cold and had a blocked nose.*)

D: If something is *clogged (up) with something*, it is blocked by it (*streets clogged (up) with traffic*).

All the options are connected in some way with difficulty in breathing and something being prevented from flowing, but only C fits the precise meaning in the context.

18 **B:** A **variety** of something can mean one type or example of something that differs from others that come into the same general category. The writer is saying that Booth's machine was not the same as vacuum cleaners as we know them today but it *was* a vacuum cleaner.

A: If something is in a *class*, it can be considered to belong to the same group as other, similar things (*For tax purposes, all such vehicles belong to the same class.*) or it is of a high quality. (*This computer is not in the same class as more modern models.*)

C: A *category* is a group of people or things that can be considered together because of what they have in common (*prisoners divided into categories / various categories of illness*). D: The *nature* of something refers to its qualities or characteristics (*conduct research into the nature of the problem*). If something is of a certain *nature*, it is of that type or belongs to that category. (*He's not very good at jobs of a practical nature.*)

All the options can mean 'type', but only B fits the precise meaning in the context.

PAPER 1 READING PART TWO

Two marks per question (Total: 16)

Manchester United

19 **C:** If a place is *teeming with people or things*, it is completely full of them and there is a great deal of activity there. The writer says that the area is like a bazaar in that it is *teeming, colourful* (not only in the sense of containing many colours but also meaning interesting and full of remarkable things) *and chaotic* (without order or organization). The idea that it is very busy is then reinforced by the reference to every bit of pavement being *occupied by commerce* (people selling things).

A: A *whiff of* something is a smell of something, especially one experienced only briefly, or a trace or hint of something. In this case the writer uses it with regard to food and money – he says you can smell the food, but even more powerfully you can detect that money is being made all around you. He does not use the word to refer to how-busy the place is.

B: If something *transmogrifies into* something else, it changes completely and becomes something totally different. *Transmogrifies* therefore refers to the industrial estate changing into a place like a bazaar in Istanbul on match days but the word itself does not refer to a place being busy.

D: If something is *jammed with* something, a large quantity of something has been forced into it so that it is completely full and there is no room for anything else. In this case, the boys' bin-liners have been filled completely with T-shirts which they are trying to sell. The word is therefore used to describe the bags, not how busy the area is.

20 **D:** The writer says that people *already burdened by United apparel* (already carrying or wearing clothes and other goods connected with Manchester United) *line up for the privilege of buying yet more stuff* (stand in a queue in order to buy even more goods connected with Manchester United). The word *privilege* (meaning a right or honour not given to most people) is used ironically here and the phrase *yet more stuff* emphasizes just how many goods these people buy from the superstore. The writer is therefore implying that he finds it strange that people are willing to queue for so long to buy goods from the shop and that he is surprised by the number of goods they buy individually.

A: The writer describes the queue as *the most extraordinary sight* but that is his opinion of it, not the feeling of those in it. He also describes it as *snaking round crush barriers* (twisting or winding round barriers erected to control crowds so that people in them do not press against each other too much) but this describes the shape and length of the queue, not the feelings of those in it.

B: The merchandising manager says that he and the chairman look at the queue and smile at each other – presumably because they are pleased to see how popular the superstore is and therefore how much money it makes for the club – but there is no mention of their role in its success and there is no implication on the part of the writer concerning that.

C: The writer lists numerous items that are available at the superstore and mentions that over 1,500 items are available to *empty the pockets of the faithful* (for loyal supporters of the club to spend all their money on) but he does not refer to the quality of those goods. He is surprised by how many goods people buy, but he does not imply that those goods are of low quality.

Silly Sports

21 **C:** The writer says that the *urge to play, the urge for folly is something that goes very deep* and that this urge can be seen-if you watch kittens playing. He is therefore saying that the desire to play and do foolish things is a basic part of human nature (and that it is *older than the human species*) and that you can see this urge in action if you watch kittens playing. The kittens' games are therefore examples of the natural desire to play.

A: The writer says that all sports are regarded by some people with *deadly* (extreme) *seriousness* and that all sports are followed by *fanatics* (people who are extremely or too enthusiastic about them). He says that such sports may have a bad effect on people – for example, people may *fall out over it* (stop being friends with other people because of disagreements about the sport) – or they

may prove beneficial to such people. He therefore implies that some people may regard certain sports as ridiculous but the games played by kittens are not examples of such sports – they are examples of the need to play, even if this need may result in sports that appear ridiculous to some.

B: The writer says that the games kittens play all have *formal rules and accepted standards of behaviour* and so it could be said that they have properly worked-out rules. However, these games are not used as examples of the need for games to have such rules. Instead, they exemplify the need to play.

D: The writer indicates that the games played by kittens that he mentions could be considered 'proper games' in the way that a human would understand that – they have rules and they are *competitive* although they usually do not result in physical injury. He is therefore suggesting that these games are similar to those played by humans, not different from them, and is using them to illustrate a similarity between humans and animals, not the differences between them.

22 A: The writer says that on the subject of sport *it all comes down to* (the whole issue centres on) a phrase used by the poet Coleridge with regard to poetry that can equally be applied to sport. The writer says that all sports are *absurd and risible* (ridiculous) and that if you are a logical person there is *no other standpoint* (no other way of looking at them). He then says that nobody is logical, particularly with regard to sport, which indicates that we do not regard sports as ridiculous. He then adds that we *cannot suspend our disbelief at will* (we cannot do so whenever we want to), which indicates that there are times when we do regard sports as ridiculous. Therefore the phrase '*suspension of disbelief*' must refer to deciding to forget about logical thought and consciously taking seriously something which you know isn't actually serious. In the wider sense, the phrase means choosing to believe that fictional characters and events are real in order to enjoy a piece of writing, a play, a film, etc.

B: The writer says that he finds golf ridiculous – he cannot watch it *without laughter* – and that he cannot suspend his disbelief when it comes to golf. He therefore thinks that golf is more ridiculous than other sports but the phrase '*suspension of disbelief*' does not refer to accepting that one thing can be taken more seriously than another or to comparing anything with something else.

C: The writer clearly accepts that sport is important to a great many people and that this involves them not applying logic to it. However, the phrase '*suspension of disbelief*' does not refer to accepting that other people take something seriously when you do not.

D: The writer says that the 'suspension of disbelief' involves putting out of our minds what we know to be logically the case – that all sports are ridiculous. This is also said, in Coleridge's full phrase, to be *willing* – we want to do it and we know that we are doing it. The phrase therefore refers to adopting a particular attitude towards a particular subject at a particular time, not to pretending to have a general characteristic – the inability to think logically – at all times.

Football Clubs

23 **B:** The writer compares football supporters with *the children of neglectful parents* (children whose parents do not pay enough attention to or care enough for them) and says that their *yearning for closeness and trust* (their strong desire to have a close relationship with clubs and be able to trust what clubs tell them) remains despite repeated *doses of callousness* (occasions when they are treated extremely unkindly). He is therefore saying that they are dependent on (in the sense of needing) the clubs even though they feel that the clubs often do not treat them well.

A: The writer says that people in football *keep themselves to themselves* (avoid contact with other people) because they are *under siege from within and without* (they are under pressure or attack from people both inside and outside the club). However, his main point about supporters is not that they should be more sympathetic to the difficulties faced by those in football clubs, it is that supporters feel an intense personal involvement with clubs and want things from them.

C: Supporters are said to *crave* (have a very strong desire for) *reliable information* and to feel a sense that the supporters are as important to the club as the club is to the supporters (*that our passionate and committed support for the team is met, in its own way, by the club's commitment to us*). The writer is therefore saying that the supporters want certain things from the club but he makes no mention of how they try to get what they want, and no suggestion that they are forceful in their pursuit of it.

D: The writer does not suggest that supporters keep changing their loyalties (supporting first one club and then another) or that they are sometimes enthusiastic in their support for a club and sometimes have no interest in it. On the contrary, his main point is that they always want to know what is happening at their club (*What's going on?* is their *constant lament* – unhappy cry), despite feeling that the club cares less about them than they do about it.

24 **D:** The writer describes Graham Taylor as a *decent and competent man* – he thinks he was a good person and good at his job – who was *pilloried* (publicly attacked and made to look ridiculous) by the *tabloid press* (the smaller, popular newspapers in Britain that have little in the way of serious news and frequently have a disrespectful tone with regard to people in the public eye), and made to look stupid by a television documentary that was *slanted* (not balanced, presenting a particular view without including other, contrary views). He therefore feels that Graham Taylor was treated extremely unfairly in a way that cannot be justified, and deserved better treatment.

A: The writer says that supporters are *voracious for* (want a very great deal of, are very enthusiastic in their wish for) information from football clubs, but this is not a criticism – his overall tone suggests that he sympathizes with supporters on this matter and indeed states that he is one of them (the use of *We* in the first paragraph).

B: The writer says that supporters *don't so much want to talk to the players* (even talking to them is not enough for the supporters) *as to touch them, to imbibe them* (they want to have physical contact with them, in some sense to absorb or possess them). He is therefore saying that supporters want extremely close personal contact with the players, but this is a description of how important the players are to the supporters, not a criticism of either group.

C: The media, according to the writer, have an *unassuageable appetite for football news, trivia, gossip* (their desire for news, minor details and rumours is so great that it can never be satisfied). The writer is here simply stating that the media want a lot of information about football but he is not criticizing them for this.

The Professional Player

25 **A:** The writer begins three sentences with *Suddenly* to emphasize how rapid the changes in Rugby Union have been since it became a professional sport. These sentences all refer back to his opening statement that the changes have *affected the players more than anyone else*. For the players, there is no longer *the luxury of margin of error* (they can no longer feel relaxed in the knowledge that they can make some mistakes without it mattering too much), their hobby has become their job and they have *no escape from rugby*. He says that *making the necessary adjustment* to a hobby becoming a job can be *disconcerting*, which suggests that players find the change confusing and disturbing and says that this is particularly true when the *sport in question* (the sport concerned) *has no lengthy culture of professionalism to inform it* (has not been a professional sport for long enough for it to have learnt from ex-

perience and for the nature of it to have developed as a result of experience). He is therefore saying that the changes in the sport have been rapid and enormous and that players have not had time to adjust to them because the sport has not been a professional one for long enough.

B: The writer makes a general point about when sport changes from being a hobby to being a job. Hobbies, he says, *are vital avenues of release for us all* (are extremely important as ways of escaping from pressure) and when a hobby *graduates* (in this sense moves on or progresses) to become a job, this can be *disconcerting*. He says therefore that this is always a possibility since it is true for all sports, and he therefore implies that the impact on the players of becoming professionals is not a surprise.

C: The writer's point throughout the text is that there is a massive impact on players when a sport becomes professional. The impact on Rugby Union players, he says, is even greater when they become professionals because the sport itself has not been professional for long. However, his topic is the effect of the change and he does not imply that Rugby Union should not have become a professional sport or that there is anything about it which makes it a mistake for it to have become professional.

D: The whole text focuses on the present situation with regard to the feelings and situation of players who have become professionals. The writer does not refer to the future or to any unexpected developments there may be then.

26 **D**: The writer says that, if you are a player, *Should imperfection ever blemish your excellence* (If any fault or mistake on your part ever spoils your performance, which is otherwise excellent), *it plagues your conscience* (you feel guilty about it for a long time afterwards and cannot forget about it), not only because you want to be the best but because you feel you *have a duty* to be the best, presumably because you are being paid.

A: The writer says that as a player you are *devoting every last ounce of energy* (trying so hard that you couldn't try any harder) *to that end* (with the aim of being excellent). He is therefore saying that players have to put in an enormous amount of effort and describes why they feel they should do this, but he does not suggest that it is unreasonable that they should have to do this.

B: The writer says that the public's growing interest and their love for the teams they support *exact ever-higher expectations* (produce expectations of the players on the part of the fans that get higher and higher). He says that while the fans are enjoying the entertainment before a match, the players can hear the sounds of the entertainment as it echoes inside the changing rooms where they are sitting quietly. He therefore implies that they are tense or concentrating before a match,

rather than relaxing or enjoying themselves, and that this may be a result of the pressure they feel because of the expectations of fans. However, he does not refer to how the players feel about the fans, or to any feeling of annoyance at being badly or unfairly treated by fans that the players may have.

C: The writer says that the media *minutely scrutinize* (analyse or examine in great detail) both how players play and their private lives and feel that this is justified because players are getting paid. He implies therefore that players do get criticized by the media, but he does not refer to any reaction to criticism on the part of the players or express any personal view as to how they should react to it.

PAPER 1 READING PART THREE

Two marks per question (Total: 14)

The Hammond Organ

27 **G:** In the opening paragraph, the writer has bought a Hammond organ *sight unseen* (without seeing it first) and arranged to have it delivered to his home in Texas. In G, he talks about how a smell can *trigger a memory* (cause a memory to return suddenly) which *unravels the years in an instant* (takes you back in time immediately), and gives an example of such a smell. Then he talks about when *they* (the people delivering the organ) *unbolt the container* (the one in which the organ has been transported to him), and before he sees *the instrument* (the organ he has bought) – these are all references back to what he mentions in the opening paragraph. At this point, a smell *wafts* (floats) up his nose and gives him *a flashback* (a sudden image of a previous time) to 1964, when he first smelt it. In the paragraph after the gap, he goes on to talk further about his first acquaintance with Hammond organs.

28 **E:** In the paragraph after gap 27, the writer talks about his desire when he was younger to own a Hammond organ. He says that he did some research into them but that, although he discovered that some models were better than others, he couldn't buy any of them because he didn't have any money. In E, the writer says that not having any money didn't matter because he then discovered that he could have one without having to pay for it. While he was *thumbing through* (looking casually through) a magazine, he saw an advert offering a Hammond organ *on two weeks' free approval* (an arrangement by which customers can try out goods free of charge for a given period, after which they either buy it or return it). He wondered if this offer was genuine – *Pull the other one* (an informal expression meaning 'I don't believe it'), he

thought, and he wondered what *the catch* (the hidden disadvantage of an apparently attractive offer) was. In the paragraph after gap 28, he says that he responded to this advert and phoned the company who had placed it. He discovered that the offer was genuine (the *drawback* in the second sentence refers back to *the catch* mentioned in E), as long as the organ wasn't removed once it had been delivered and *set up* (installed).

29 **A:** In the paragraph after gap 28, the writer talks about arranging for the organ to be delivered and the organ arriving the next morning. When it arrived, he and the men who brought it moved furniture in the house in order to create space for the organ. In the first sentence of A, *This* refers to the action of moving tables and chairs back against the wall and the sentence means that as a result of doing that, enough space had been created for what the men had brought. The writer then lists what this consisted of and describes his excited reaction on seeing it all – when he says *My face must have been a picture*, he means 'I must have had an extraordinary expression on my face' and *This was the gear!* means 'This was exactly the equipment I wanted, this was the very best equipment'. In the paragraph after gap 29, the first word *It* refers to *the gear* mentioned at the end of A, and he says that because it looked *polished and shiny*, it made the *dining room suite* (set of table and chairs) in his house look quite *tatty* (in poor condition as a result of being used for a long time).

30 **H:** In the paragraph after gap 29, the writer says that he was shown how to get the organ working. After that, he went to get the record that had first made him want to have a Hammond organ, *plonked* (an informal word meaning 'put') the record on the record player and *cranked it up* (an informal expression, here meaning 'played it at loud volume'). Then he describes the intense feeling he experienced now that he had the organ and could try to copy the record. At the beginning of H, he says that at this point he had to work out how to play *the beast* (this literally means 'big animal' and here refers to the organ, which we already know is big) and how to get *the same sound as that* (*that* refers back to the record *Green Onions*, which he is playing and wants to copy at the end of the paragraph before gap 30). He then describes how he successfully attempted to make the same sounds with his organ as were on the record. In the paragraph after gap 30, he goes on to talk about the next stage, the next thing he had to do after he had succeeded in working out how to get the right sound out of the organ. This was to *master* (become fully skilled in using) the piece of equipment that the sound came out of.

- 31 **B:** In the paragraph before gap 31, the writer describes how the Leslie cabinet works. At the beginning of B, he says that *he found all that out* (*that* refers to 'how the Leslie cabinet worked', which he has just described in the preceding paragraph) by *fiddling around with it* (trying various different things, moving, turning, pressing, etc different parts; *it* refers back to the Leslie cabinet previously mentioned). He goes on to say that, unlike some other instruments, a Hammond organ can be made to produce a good sound without much effort. In the paragraph after gap 31, he moves on to talk about what happened next, after he had found out how to get the equipment to work well – his father came home.
- 32 **D:** In the paragraph before gap 32, he describes his conversation with his father when he arrived home. He went to the door to *head him off* (to stand in his way so that he could not go in a certain direction, in this case into the room that now contained the organ) and told him about the organ. The first question in D is asked by his father, in response to the writer telling him that he has got a Hammond organ, which he tells him at the end of the preceding paragraph. The writer doesn't answer this question, but tells his father that the organ is free for two weeks. His father asks him where it is, and he tells him, adding that it is *fantastic* (marvellous, great) and repeating that it does not have to be paid for. In the paragraph after gap 32, his father's reaction to learning all this is to go down the hall to the room where the writer has told him the organ is (which he does at the end of D). He describes his father as *peering* (looking closely and carefully) *round the door* to look at the organ.
- 33 **F:** In the paragraph before gap 33, the writer describes his father's reaction to seeing the organ. He is astonished – *Blimey* and *I'm blowed* are slang expressions expressing surprise. His father comments on how big the organ is and asks the writer why he didn't ask him and his mother before getting the organ. The writer apologizes and plays the organ to demonstrate how good it is. His father then says *Let me break it to your mum* (if you 'break something to someone', you tell them something that you think will upset them in a gentle way to try to minimize the effect the news has on them). At the beginning of F, the writer says he believed *that meant it was going to be all right* (*that* here refers back to what his father said at the end of the preceding paragraph and *it* means the situation regarding the organ – clearly, he thinks that his father will persuade his mother to let him keep it and that he will also persuade her not to be angry with him). The writer then says that the organ was removed two weeks later and a new one brought for him the following week.

In the final paragraph, the writer explains how this – the fact that he got a new organ, as mentioned in F – was possible. It was possible because he bought it *on the 'never never'* (this and *hire purchase* are old-fashioned terms describing a system of credit by which you buy goods by making regular payments over a period of time). He was able to do this because, although he was too young to get credit, his father also signed the form, guaranteeing that he would make the payments if the writer did not.

The paragraph which does not fit into any of the gaps is C.

PAPER 1 READING PART FOUR

Two marks per question (Total: 14)

Piper and Buxxy

34 C: Piper is said to have looked *relaxed and dependable* and there are two references to his *conservative* (respectable, traditional) style of dress. When he spoke, his *outward reserve* (the fact that he seemed like someone who tended not to express feelings or opinions) is mentioned and the fact that he *let some of his excitement for the project show through* indicates that he was so excited about the project that he could not conceal this excitement even though he was generally reserved when making his speech. The narrator says that he provided the audience with *reassurance* (the confident feeling that there is nothing to worry or have doubts about) and made them feel that *Despite appearances* (Although it did not appear to be the case), *the Tahiti must be a respectable, conservative* (without involving much risk) *investment* – if it was not, *why would someone like Irwin Piper be involved with it?* In other words, the Tahiti did not look like a good thing for them to invest in and Piper seemed like a calm, quiet and respectable person who would not normally get involved with a casino. The fact that such a person was involved with it made them feel that it might be a suitable thing for them to get involved with too.

A: We learn that this was a *big moment* (a very important one) for both of them because they had to get their audience to invest \$ 200 million. Piper tells them in a *reasonable, persuasive voice* that the Tahiti is a *remarkable financial opportunity for them*. He talked about *numbers, strategy, competitive analysis* (presumably, how the Tahiti could compete for customers). There is no mention of him talking about anything other than the business aspects of the Tahiti and so it must have been clear to the audience that his main purpose in his speech was to get them to invest money in the Tahiti.

B: He talked about the financial opportunity *in abstract terms* (in a general way, without going into detail) and he only talked about numbers, strategy and competitive analysis to the extent that the audience would be made to feel that the Tahiti was *in safe hands* (being efficiently run by trustworthy people), but he did not keep talking about these matters to the extent that the audience would get bored. We are therefore told that the audience felt that he spoke more in general terms and did not give much detail because he did not want to bore them, not because he was less comfortable when giving details.

D: He gave the audience the impression that they would be wise to invest in the project but he is not said to have mentioned whether anyone had already expressed an interest in investing in it. The phrase *competitive analysis* does not indicate that there was competition among people to invest; it is a term relating to the financial details of the project.

35 **B:** The narrator says that Buxxy's *abrasive* (direct, rather aggressive), *rough-edged* (unsophisticated) *manner jolted* (caused a sudden reaction in, resulting from shock) *his audience after the smooth* (sophisticated, charming but perhaps not sincere) *Piper*, in other words, Buxxy's manner was so different from and so much more energetic than Piper's, that the audience were initially shocked when he started to speak.

A: The narrator says that on the rare occasions when Buxxy was still during his speech, the fact that he stopped moving around was *for a melodramatic* (dramatic in an exaggerated way) *pause, to let the full consequence* (significance, importance) *of what he had just said sink in* (be absorbed or fully understood by the audience). It is therefore clear that the narrator believes that Buxxy put in these pauses deliberately, with a particular intention.

C: Although the audience were *bewitched* and *captivated* (both these words mean 'greatly attracted') by Buxxy and he paused to allow people to absorb the significance of things he had said, we are not told that the audience's reaction to him resulted from the first points he made or that he started off with his most important points.

D: His face and hair are described but the descriptions are factual rather than intended to convey any opinion of him, and the narrator does not say or imply that his manner came as a surprise because he looked like someone who would have a different manner of speaking.

36 **B:** The narrator says that *Seen through Buxxy's eyes* (As described by Buxxy), *the tackiness* (poor taste and poor quality) *and loneliness of a big casino disappeared* (they didn't notice it, it did not seem to them to exist) and they saw instead *the glamour, the glitter* (the excitement associated with the world of entertainment), *the amazing technological effects*. In other words, although the casino could have looked like a tacky and lonely place, they saw it as a glamorous, exciting place as a result of the way that Buxxy described it to them.

A: Most of the audience were obviously impressed by the tour because by the end of it they were ready to invest money in the casino immediately, but the narrator does not say that they were so impressed because it was the first time they had ever been inside a casino.

C: They were shown the private rooms where the *high-rollers* (people who gamble large sums of money) played and they saw the amazing technological effects, but the narrator does not say that the fact these things existed was unexpected or that they indicated that the project was nearer to completion than the audience had thought.

D: They were shown the rooms where the high-rollers played and the high-rollers are described as *wallowing in* (taking enormous, selfish pleasure in) *sophistication, power and money*. The audience are not described as doing so, and although it is likely that they were so impressed by this that they were willing to invest immediately because they imagined themselves playing in those rooms, the narrator does not say that Buxxy encouraged them to imagine themselves in those rooms.

37 **D:** The narrator says that when he sat down after asking his questions, some faces in the audience *bore* (had expressions of) *disapproval* and he thinks this was because they regarded him as *a spoil-sport* (someone who ruins the pleasure of others) who had taken *cheap shots at* (made unpleasant, unintelligent and unjustified comments about) the *great guys* (the wonderful men – Buxxy and Piper) and their casino. In other words, he felt that they looked as if they were angry with him and thought that he was not justified in asking the questions he asked.

A: He says that his English accent *jarred in the glitzy* (glamorous) *Las Vegas surroundings*, which means that it sounded strange and out of place there but he does not say or imply that he thought this meant people would not take him seriously.

B: When the narrator stood up, Piper's face showed the *barest trace of* (a very faint sign of) *a frown* (an expression of annoyance, worry or confusion), which shows that he was slightly concerned as to what the narrator would say. After the narrator's first question, Piper *stiffened* (his body became tense), which again indicates that he was concerned. If he had been expecting the narrator's questions, he would not have had either of these reactions.

C: The narrator says that nobody asked any difficult questions about Piper's background, or any *tedious* (dull, boring) questions about technical matters connected with the casino and that even *the most cynical* (negative in attitude, seeing only bad aspects) *investor was under the spell of* (had been completely charmed by, as if by magic) what they obviously thought was *the greatest ca-*

sino on earth – clearly the audience seemed to have faith in the project. However, this was not why he asked his questions. He had obviously been planning to ask them anyway because he says that he *had thought this moment through carefully*. He had therefore gone to the casino with the intention of asking these questions and the audience's attitude did not influence or cause that.

38 C: The narrator says that, although Piper had not answered his questions properly and that *if anyone pursued him on this* (if anyone asked him further questions about these matters), *doubts might start to creep in* (people might start to have doubts about him), *he wasn't going to push it* (it wasn't his intention to proceed with the matter or put pressure on him) *any further*. This was because he had achieved his *objective* (aim) which was that Piper would realize he knew something (presumably something bad about Piper) and that Piper would realize that he would tell others about it.

A: When Piper had answered the questions, he *looked around the audience quickly*, presumably to see what their reaction was. It was *a dangerous moment* for him because until then the audience had been *eating out of his hand* (under his control, believing everything he said), but now *doubts might start to creep in* because he hadn't answered the questions properly. He was therefore worried that they might not find his answers convincing and he knew he had not answered the questions properly, but the narrator does not say or imply that the audience realized this.

B: Piper said that he was happy to answer the questions. To the first question he replies that all applications for gambling licences are checked out (this means the same as *scrutinized* in the narrator's question – checked or inspected thoroughly). To the second, he says that he has a lot of investments and doesn't have details of all of them *at my fingertips* (in a place close enough for him to get them immediately). In neither of these replies does he dismiss the questions as concerning only very minor matters and he seems to take them seriously.

D: The narrator says that when Piper *rose to his feet*, he was *as unruffled* (calm) *and urbane* (sophisticated) as *ever*. He therefore did not appear to the audience to be feeling uncomfortable, even though he probably was.

39 A: When the *bellboy* (a young man in a uniform who works in a hotel carrying bags, giving messages, etc, especially in the US) told the narrator that Piper would like to see him and he then made his way to Piper's suite, he thought *That didn't take him long*, which means that he was expecting Piper to ask for him at some point, although he had not expected it to happen so quickly.

B: After Piper had expressed his anger with the narrator and threatened to *sue* him (take him to court in a legal case in order to get money from him), the narrator felt that Piper had put him *on the defensive* (in a position in which he was under attack and could be defeated) for a moment. This was because he wondered whether he had made a mistake in upsetting such a powerful man – presumably because someone so powerful could do damage to him, particularly financially. He was therefore briefly concerned that he might regret upsetting Piper because of what Piper could do to him, not because he had begun to feel that he might have been mistaken in thinking that Piper was dishonest.

C: In Piper's first speech to him, he said that he wasn't a *two-bit* (unimportant, minor) *bond salesman* (a kind of financial trader) who the narrator *could play games with* (not take seriously, treat dishonestly) and that if he were to even *allude to* (refer indirectly to) a certain place again, he would sue him for so much money that he would not be able to pay off the debts in his lifetime. The fact that all this put the narrator *on the defensive* indicates that he had not been expecting him to say these things; if he had been expecting it, he would have been able to respond immediately.

D: Piper suggests that the narrator is treating him like a *two-bit bond salesman* and tells him that he is in fact rich and powerful and has lawyers he could use to hurt the narrator. He therefore does accuse the narrator of underestimating him. However, he does not refer to other people who have done this or to what he did to them as a result.

40 **B:** When the narrator showed Piper the newspaper article, he *went purple* (became so angry that his face became a purple colour), threatened to *have my lawyers right on you* (get my lawyers to deal with you directly) and threatened to *tear you apart myself* (destroy you physically through violence). This indicated to the narrator that Piper had lost control and he says that *Paradoxically* (Although the opposite would be logical or expected), the fact that he had lost control made him feel calm because Piper no longer seemed so powerful. The implication is that if Piper had remained calm, the narrator would have thought that he was powerful enough to harm him, but the fact that he lost control made it seem that he would not be able to do what he wanted and control the situation.

A: Piper threatens the narrator both with his lawyers and with physical violence. The narrator feels that because he has lost control when he makes these threats, it seems less likely that he will be able to carry them out than if he had said these things calmly, but he does not mention threats made by Piper to other people or imply that he often made threats he could not carry out.

C: Piper threatens the narrator with physical violence when he says that he will tear him apart himself but the narrator does not say or imply that Piper had ever actually been physically violent towards anyone before.

D: The article was clearly one about a scandal involving Piper. In the headline, 'City Slickers' is a slang phrase meaning 'people who live in a city and have well-paid jobs', 'Saucy' means 'naughty, especially in a sexual way', 'Retreat' means 'a private place where people can relax' and the phrase 'helping the police with their enquiries' usually implies that the person concerned is suspected of being involved in the crime being investigated. When Piper saw it, he went purple, lost control and started threatening the narrator, which indicates that he knew perfectly well what the article was about.

PAPER 3 USE OF ENGLISH PART ONE

One mark per question (Total: 15)

Laughter is Good for You – Seriously

- 1 by:** *By* is used to describe the amount by which something is greater or less than something else. The writer is comparing the number of times children laugh with the number of times adults laugh, and saying that adults laugh a couple of hundred times a day less than children do. Obviously this is an enormous difference, and the figure is introduced by the phrase *as much as* to emphasize how great the difference is.
- 2 look:** If you *take a look at someone/something*, you look at them. The writer is talking here about what you see if you look at people's faces. *Look* is the only noun that fits the meaning here and correctly forms a collocation with *take*.
- 3 alone:** *Let alone* is a linking phrase meaning 'and therefore certainly/probably not', when the result of the first thing not being the case is that the second thing certainly or probably isn't the case. The writer is saying that, since you might not see someone smiling, you're very unlikely to see anyone laughing.
- 4 view:** The phrase *in view of the fact that* means 'considering', 'taking into consideration' or 'because of'. The writer is saying that it's a pity people don't laugh more because it has been proved that doing so is good for you.
- 5 and:** The writer is giving two ways in which laughing is good for you – it *counters* (acts against) stress and *enhances* (improves, makes more effective) the immune system, which is the body's natural defence against disease.

- 6 reasons:** *Reason* is followed by *why*, not *because* in the structure *There is a / The reason + why + subject, verb*, etc. The writer is introducing an explanation of the causes of adults laughing much less than children.
- 7 let:** If you *let something show*, you reveal it, rather than trying to keep it hidden. The word *let* is the only word that can complete this phrase so that it both has the right meaning in the context and is correct grammatically – *let* is followed by the infinitive without 'to' and there is no 'to' before 'show'.
- 8 out:** If you *grow out of something*, you become too old, mature or big for it. The writer is saying that when people become adults they stop reacting in the *spontaneous* (natural, without first thinking or planning carefully) way that children do. No other word can complete the phrasal verb with this meaning.
- 9 however:** The writer is contrasting two opposing ideas – that adults have lost the ability to laugh a lot and that they can learn how to laugh a lot again. The word *however* can be used within a sentence, usually with a comma on either side of it, to convey the meaning 'Although the first idea is true, the second idea is also true'.
- 10 in:** If something *grows in something*, it gets or acquires more of it. The writer is saying that laughter clinics have become more popular. The preposition *in* is the only word that supplies the correct complementation for *grow* in the context of the meaning of the phrase.
- 11 Thanks / owing / due:** The writer is saying that laughter clinics have become more popular because of Dr Kataria's work. The linking phrases *thanks to*, *owing to* and *due to* all mean 'because of'.
- 12 whose:** The relative *whose* means 'of whom'. In the context, this part of the sentence means 'and Dr Kataria's work has won him ...'.
- 13 a:** In this sentence, *following* is a singular noun meaning 'group of supporters'. Since this group of supporters has not been previously mentioned, it must be preceded by the indefinite article, rather than the definite article or *this / that*.
- 14 among:** The phrase *among other things* means that the things already mentioned are not the only things that could be mentioned, since other things could be included too. The writer is saying that Dr Kataria believes there are several benefits of his laughing techniques and those mentioned are only two of these – there are also others.

15 Turned / showed: If someone *shows/turns up* somewhere, they arrive or appear there. The writer is saying that 10,000 people attended Dr Kataria's World Laughter Day. No other verbs complete a phrasal verb with this meaning.

PAPER 3 USE OF ENGLISH PART TWO

Note: the letters in brackets refer to the relevant options in the Further Practice and Guidance pages.

One mark per question (Total: 10)

King of the Watchmakers

16 synonymous: If a word is *synonymous with* another, it has the same meaning as it. More figuratively, if something is said to be *synonymous with* something else, it automatically involves it. In this context, the writer is saying that clocks and watches made in Coventry at that time were assumed to be excellent because they had a high reputation.

17 reliability: If something such as a machine or piece of equipment possesses *reliability*, it always performs well without breaking down. The writer is saying that clocks and watches made in Coventry at that time were known to be both of high quality and reliable.

18 single-handedly: If someone does something *single-handedly*, they do it on their own and not with the help of others. The writer is saying that Samuel Watson was almost alone in getting Coventry involved in the clock and watch business, he was almost the only person who *paved the way* for the city's involvement in it (created the situation which allowed the city to become involved in it).

19 forefront: If someone is *at the forefront of something*, they are a leader in it and have one of the most important positions in it. The writer is saying that Samuel Watson was a leading figure in the *watchmaking revolution* (the time of great change in watchmaking) in the 1680s and *a trailblazer for others* (a pioneer, someone doing something new after which others could follow).

20 mathematician: A *mathematician* is an expert in mathematics or someone whose occupation is concerned with mathematics, for example, an academic. In those days, the King appointed various people as experts to work for him and one such was an expert in mathematics who would be called 'the King's mathematician'.

21 positional: This means 'connected with position'. The phrase '*positional changes*' means 'changes in position'.

- 22 ownership:** If something is *in the ownership of someone*, they own it. The writer is saying that the Royal Family still owns the astronomical clock made by Watson.
- 23 residence:** If you *take up residence* somewhere, you go to live there. Someone's *residence* is a formal word for the place where they live or their address. We are told that Watson moved from Coventry and began to live in London.
- 24 standing:** A person's *standing* is their reputation or status in a profession or among a group of people. The writer is saying that the fact that Watson became *Master of the London Clockmakers' Company* (presumably a very important position for which only someone highly respected is chosen) is *testament to* (is proof of) how high his reputation was in that industry.
- 25 likelihood:** The *likelihood of something happening* is the chance of it happening. If *the likelihood is that* something is the case, it is probably the case. The writer is saying that because there are no records of Watson's name after 1712, it is reasonable to think that he probably died that year.

PAPER 3 USE OF ENGLISH PART THREE

Two marks per question (Total: 12)

- 26 go:** If it is *someone's go*, it is their turn to do something in a game. In this context, a game is being played which involves people putting cards down so that one person puts a card down, then another person puts a card down and so on. The noun *turn* would also fit with exactly the same meaning. (The verb *move* could not fit here, because it is used for games in which pieces are moved, such as chess, not for card games.) If you *are on the go*, you are continually very busy and active over a period of time. The noun *move* could also fit here to form a phrase meaning 'constantly moving from place to place'. If you *have a go at doing something*, you try to do it, although you are not confident that you will succeed. The nouns *stab*, *crack* and *shot* would also complete idioms with the same meaning.
- 27 just:** The phrase *it's just as well* means 'it's fortunate/lucky that...' or 'it's a good thing that...'. The adverb *just* can mean *simply* or *merely* and both of those words could fill the gap here. The sentence means 'The fact that I've said I don't agree with you is not a good enough reason for you to get upset.' The phrase *just now* means 'at this exact moment' or 'during this particular period'. The adverb *right* could also fill the gap to form a phrase with exactly the same meaning.

- 28 stand:** If you *stand to do something*, you are in a situation in which it is possible that you will do it or it will happen to you. With a slightly different meaning, *expect* could fill the gap here. If you *stand up to someone*, you defend yourself against them and refuse to allow them to treat you badly. If you *can't stand something* or *can't stand it when something happens*, you cannot endure it and it annoys or upsets you because it is too much for you. The verbs *bear*, *tolerate* and *take* would all also fit here with exactly the same meaning.
- 29 great:** *Great* can be used before *big* to emphasize that the thing being described is very, very big. The phrase *a great many + plural noun* means 'a lot of'. The adjective *good* could also be used to form a phrase with this meaning. *Great detail* means 'a lot of detail'. Other adjectives such as *enormous* could form collocations with 'detail' to express the same meaning.
- 30 act:** An *act of + noun* is an action or something done that can be described in a particular way shows something or represents a particular kind of action. An *act of defiance* is something that is done which is contrary to and shows a refusal to obey something which someone in authority has demanded. In the context, nouns such as *show* and *demonstration* could also fit with the same meaning. If you are *in the act of doing something*, you are in the middle of doing it. The noun *process* could also fill the gap to form a phrase with exactly the same meaning. A performer's *act* is what they do on stage when theirs is just one performance in a show in which various people perform separately. Usually comedians, singers, dancers or performers in a circus do an act. The noun *performance* would also fit here.
- 31 pick:** If you *pick someone up* in your car, you collect them from a place, usually having previously arranged to do so, and then take them to another place in your car. If you *pick a fight with someone*, you are responsible for starting a fight or argument between you and that person because you are the one who is aggressive first. The verb *start* could fill the gap to form a phrase with the same meaning. If someone *is picked for something*, they are selected from a number of candidates by the people who are in charge of deciding who will be given the position in question. The verbs *choose* and *select* would also fill the gap here with the same meaning.

PAPER 3 USE OF ENGLISH PART FOUR

Two marks per question (Total: 16)

32 was instrumental in (1 mark) **the drafting** (1 mark)

If someone / something is *instrumental in something / doing something*, they are the cause of it or the most important reason why it happens. The verb *drafted* has to be transformed into the noun phrase *the drafting of*, meaning 'the process of drafting'.

33 you stuck to / by (1 mark) **what we originally** (1 mark)

The third conditional structure *If + subject + had + past participle* can be transformed into the structure *Had + subject + past participle*. If you *stick to/by something*, you do not change it after you have agreed to it or decided on it. The verb *agreed* has to be given the subject *What* and the phrase *our original agreement* changed to *what we originally agreed* – 'original' has to become an adverb to describe the verb 'agreed' rather than an adjective describing the noun 'agreement'.

34 spare a thought for (1 mark) **those/(the) people whose** (1 mark)

If you *spare a thought for someone*, you give them some consideration because they are in an unfortunate situation. The relative *who* comes before a verb or subject and has to be replaced by the structure *whose + noun* because *lives* is a noun.

35 prolong our stay (1 mark) **so thrilled were** (1 mark)

If you *prolong something*, you make it last longer than had been arranged or than is necessary. The verb 'stay' has to become the noun 'stay' to provide the object that follows 'prolong'. The structure *subject + verb + so + adjective* has to be transformed into the emphatic structure, with the verb and subject inverted, *so + adjective + verb + subject*.

36 marvelled at (1 mark) **the shrewdness with** (1 mark)

If you *marvel at something*, you are amazed by it and usually you also admire it very much. The structure *how + adverb* has to be transformed into the structure *the + noun + with + which* to describe how something is done. The noun from *shrewd* is *shrewdness*.

37 to admit defeat (1 mark) **while there was still/while there remained** (1 mark)

If you are *loath to do something*, you are reluctant or unwilling to do it. If you *admit defeat*, you accept that you are not going to succeed and stop trying. The phrase *noun + to remain* has to be transformed into the structure *there + to be + still + noun* or, more formally, *there + to remain + noun*.

38 rose / (were) lifted (1 mark) when I caught sight (1 mark)

If *your spirits rise / lift / are lifted*, you become happier or more cheerful after being unhappy, usually because of something that happens to cause this. If you *catch sight of something*, you see it suddenly or for a moment.

39 do wonders for (1mark) the way you look (1 mark)

If something *does wonders for something / someone*, it is extremely beneficial for them because it changes them in a very positive way. The phrase *the way someone looks at something* has the same meaning as the phrase *someone's attitude to something*.

PAPER 3 USE OF ENGLISH PART FIVE

Questions 40 – 43

Two marks per question (Total: 8)

Answers that are similar to or cover the same points as those given here are acceptable, provided that they are clearly expressed.

40 intellectual, done by and appealing only to a small part of society who are highly educated and interested only in serious artistic or cultural matters, rather than ones which interest people in general

The writer contrasts *the highbrow* with *the popular* with regard to culture – both words are adjectives used as nouns in this context, meaning 'highbrow things' and 'popular things'. In the context of anything connected with culture or the Arts, something which is *popular* is entertaining rather than serious and appeals to people who are not necessarily highly educated and who do not necessarily know much about the subject – it therefore has wide appeal. Something that is *highbrow* is serious and is aimed at and appeals to people who consider that they have good taste when it comes to that kind of cultural area – it therefore has narrow appeal, mostly to those with a keen interest in serious cultural matters.

41 that it exists everywhere in society, that its influence may not be noticed but may be harmful, and that it has to make a big effort to continue to have an influence or exist

Most of the third paragraph is about popular culture rather than the dominant ideology. What is said about the dominant ideology is that it is *omnipresent* and *insidious* and that it has to *work hard and insistently to maintain itself*.

42 that popular culture is not simply a business, it also belongs to the people, and if people don't like something that has been produced in order to be popular, it will not become popular

The writer says that popular culture is *contradictory to its core* (the most fundamental point about it is that it has two opposing main aspects). It is a commercial industry whose main aim is profit but it is also *of the people*, and their interests may not be the same as those of the industry. This is shown by *the number of* (the implication here is that there are a large number of) films and records that *the people make into expensive failures* (they cost a lot of money to make but they are not successful because people do not buy them).

43 people who are being deceived by the system in their society but do not realize this

The writer is arguing that people who believe in mass *culture* rather than *popular culture* are wrong because mass *culture* does not exist. This is because people are not like *the masses* that theorists who believe in mass culture talk about. People are not, the writer says, *an aggregation* (collection) *of alienated* (not feeling that they are part of society), *one-dimensional persons* (people whose personalities have only one aspect) *whose only relationship to the system that enslaves them* (keeps them under strict control without any power or rights) is *one of unwitting* (unintentional, not being aware of what they are doing or what is happening) *dupes* (people who are tricked, victims of deception).

Question 44 Summary

One mark for each content point included from the following, maximum 4 marks

(i) It is democratic and has nothing to do with power.

In the first paragraph of the first text, the writer says that the *less productive* (less useful) view of popular culture has been one that is made *without situating it in the context of power and the dominant forces of society* (that has not considered it in relation to power and the most powerful forces in society). This view has been that popular culture is *consensual* (resulting from general agreement being reached) and *democratic* (resulting from the will of the people rather than being imposed by powerful forces), suggesting that popular culture results from society reaching a general agreement in a natural way about what constitutes culture, and that popular culture has been the result of this process of general agreement producing a culture that is popular rather than highbrow.

(ii) It is imposed in the form of a mass culture.

In the second paragraph of the first text, the writer says that another view of popular culture is that it results totally from power and *the forces of domination* in society and that therefore it isn't *a genuine popular culture*. Instead, it is a *mass culture*, which has been imposed on people by *a culture industry whose*

interests are in direct opposition to the interests of the people. As a result, the people become a quiescent (quiet and obedient), passive (not taking control of what happens to them) mass of people, totally disempowered (having had all power taken away from them) and helpless (unable to do anything about their unfortunate situation).

(iii) It results from resistance to the powerful forces of the dominant ideology.

In the third paragraph of the first text, the writer says that another, more recent view, is that popular culture is *a site of struggle* (a place in which conflict is happening). This view concentrates on the *tactics* (planned methods for achieving something that involves defeating opposition) that are used so that the dominant forces in society can be *coped with, evaded* (dealt with by avoiding direct contact with) or *resisted*. Because of these *resistances and evasions*, the dominant ideology has difficulty in continuing to have a powerful influence. As a result, popular culture is seen as something that comes from the *vigour and vitality* (energy and liveliness) of the people and their desire to change society so that society is not dictated by the powerful forces of the dominant ideology.

(iv) It develops naturally as a result of the interests of people in general rather than simply being a commercial business.

In the first paragraph of the second text, the writer says that if something is to *be incorporated into* (become part of) popular culture, it has to match the interests of the people, rather than simply being a commercial *commodity* (something bought and sold). Popular culture is therefore not *consumption* (in this context, the purchase, ownership and use of goods for pleasure), it is something that gives *meanings and pleasures within a social system* (it has more social significance than consumption does).

(v) It is created by the people themselves.

In the second paragraph of the second text, the writer says that culture *can be developed only from within* (by people themselves in a society rather than by any outside force). It is therefore impossible for a *homogenous* (uniform, standard for all people in society), *externally produced culture* to be *sold ready-made* (complete and fully-formed before being sold) *to the masses*. People don't behave like that – they do not allow cultures to be imposed upon them. Instead, they produce their own cultures. As a result, the *culture industries* cannot force cultures on people, they can only *produce a repertoire of cultural resources* (a variety of available cultural resources from which some may be chosen or not chosen at any time) that people *use or reject* during the *ongoing* (continuing) *process* of producing their own popular culture. In other words, people use some of the things produced by the culture industries if they wish to and reject others, while they are producing their own popular culture.

Marks out of 10 are then given for summary skills, based on the following criteria:

- *relevance*
- *accuracy*
- *organization*
- *re-phrasing*
- *length*

Assessment of sample summary

Content points:

1 All the relevant points are made and nothing irrelevant is included.

- (i) This is included in the first sentence.
- (ii) This is included in the second sentence.
- (iii) This is included in the third sentence.
- (iv) This is included in the final sentence.
- (v) This is also included in the final sentence.

Content: 4 marks

Summary skills:

- 2 There are no errors in the summary.
- 3 The summary is very well-organized, with each point made in separate sentences and appropriate linking.
- 4 Although some of the more specialized terms cannot really be rephrased, the summary accurately simplifies and rephrases the points made in the two texts.
- 5 The summary is within the word limit.

Summary skills: 10 marks

Sample summary total: 14 marks (out of 14)

PAPER 4 LISTENING PART ONE

One mark per question (Total: 8)

- 1 **B:** The speaker says that soft negotiators want *an amicable* (friendly) *resolution* and *make concessions* (agree to let the other side have some things they are asking for), but that they *often end up exploited and feeling bitter* (the outcome is often that they feel someone has taken advantage of them and they feel annoyed that something has been unfair to them). Hard negotiators think that negotiation is *a contest of – wills* (a struggle between people who are each determined to get what they want) and that the side that *holds out longer* (refuses to surrender or give in for the longest time) will be the side that *fares better* (gets the best result). However, they discover that their atti-

tude has produced *an equally hard* (in this context, determined, tough) *response* from those they are negotiating with and this experience *exhausts them* (makes them very tired, uses all their energy) and damages their relationship with the other side. The speaker is therefore saying that both types of negotiator have certain expectations regarding what the results of their method of negotiating will be, but that both types find that the results are different from and worse than the results they had expected.

A: The speaker is not saying that it is better in some circumstances to be a soft negotiator and in others to be a hard negotiator, he is saying that both methods have disadvantages.

C: Although the speaker is saying that both methods can result in the negotiator feeling bad, he is not saying that they are not sure they will succeed during the time when they are negotiating. In fact, he suggests that they are confident then, because they expect their method to succeed.

2 C: The speaker says that through principled negotiation people *decide issues on their merits* (individually and objectively, rather than as part of a general theory or being influenced by personal feelings) and that the results of this method are *based on some fair standards independent of the will of either side* (they are reached according to generally-accepted ideas of what is fair, which are not influenced by the personal wishes of the people involved in the negotiations).

A: The speaker says that people should *look for mutual gains* (try to gain things which are to the advantage of both of them) but that when their interests conflict they should reach an agreement that is objectively fair and that enables them both to *obtain what you are entitled to and still be decent* (honourable, behaving in a morally acceptable way). He is therefore saying that through principled negotiation people can get what is rightfully theirs, and so they will not feel that the outcome has been unfair to them.

B: The speaker says that principled negotiating does not involve *haggling* (bargaining, arguing involving both sides trying to get what they want) and that it also does not involve *tricks* or *posturing* (insincere or unnatural behaviour in order to create a certain impression or achieve a certain effect). Instead, it involves reaching an agreement that both sides can consider fair. The speaker does not say that this requires greater or less effort on the part of the negotiators than other methods of negotiating.

3 C: The reporter says that if you go to the shed, it is as if you *rewind* (this is what you do to make a tape go back to an earlier part or to the beginning, here it means 'go back') *to the Industrial Revolution* in the 19th century. She also says that Roly gets clay from the pit in a way that is *Like his father and*

grandfather before him (the same as previous generations of his family did). The speaker therefore mentions twice the relationship between the pottery now and periods a long time in the past.

A: The speaker says that an old railway track is near to the pottery and that it leads to a *meadow* (a field) thick with bushes, plants and flowers and so it sounds as if the pottery is in an isolated place that few people go to apart from Roly, but the speaker does not say this or emphasize that it is a lonely place that people rarely visit.

B: The speaker talks about the *gloom* (darkness) of the place and mentions the door to the building and the colour of the building. However, she does not say that if you go inside the pottery, you are surprised to find that it contrasts with its external appearance.

4 **A:** Roly says that the pottery began to *decline* (do badly) as a result of *the advent* (arrival) *of the plastic bowl* (which was manufactured in factories rather than made individually in potteries) and that in the 1950s this was *a death blow to potteries countrywide* (something which caused potteries throughout the country to go out of business because they could not survive it).

B: He says that the pottery used to make *horticultural* (connected with gardening) *containers* and *domestic ware* (goods for use in the house), but that developments in the 1950s had a bad effect on it. He does not say that it was a mistake to make the kind of things it used to make or that any mistake was made with regard to developments in the 1950s, which he seems to see as having an inevitable result.

C: He says that his father was able to continue in business but that doing so involved *laying off* (making unemployed because there was no work to for them to do) the last four people still working there and producing pots that were more unusual. He probably does support what his father did but he does not say so or defend or justify his father's actions.

5 **B:** The first character mentioned is Lonesome Luke, who was *aggressive* and *a moderate hit* (quite but not very popular). Lloyd then decided to reject stylization *in favour of normality* (to portray a character that seemed like a real person rather than one that was clearly unrealistic and created just for film). The character he then created was someone that audiences could *readily* (easily) identify with (someone they felt was like them). This character was very successful and for ten years, while he was playing that character in films, Lloyd *could do no wrong* (everything he did was very successful and popular) and audiences *flocked* (went in very large numbers) *to* his films.

A: It is not clear whether the idea for the new character came from Lloyd or his friend Roach. The speaker says that *history is divided* on this matter (some people who have done research, written books, etc on the subject say it was Lloyd and others say it was Roach). The speaker is therefore saying that it is not clear who *hit on* (thought of) the idea of the new character, and so she is not saying that it was definitely Roach's suggestion.

C: The speaker says that Lloyd felt that he was *not really good* when playing the character of Lonesome Luke and that he then played a character that was much more popular. However, she does not say that this was a result of his ambition increasing, and he may well have been extremely ambitious from the very start of his career.

6 A: The speaker says that there were two reasons why Lloyd's career suffered – the *double onslaught* (two things attacking) that *proved fatal to Lloyd's career* (that were disastrous for his career and caused it to end) were the invention of films with sound and the Depression of the 1930s in the US (this was a period of high unemployment during which a great many people were very poor). As a result of the latter, *his indomitable optimism was now incongruous* (his character's constant belief that everything would be all right despite the problems he was faced with didn't seem appropriate). The speaker is therefore saying that the attitude of Lloyd's character did not fit in with the general unhappy mood of the period and this was one of the two reasons why his career suffered.

B: Lloyd made one *talkie* (a film with sound rather than a silent film) and it was a *hit* (popular, a success) but he didn't make any more. The speaker says that this was because he was *instinctively a visual performer* (he was suited to doing things that were entertaining to watch rather than to dialogue). The speaker does not say or imply that Lloyd didn't want to make any more films with sound or that he was not keen to make the one that he did make. He may well have wanted to make other films with sound in order to continue his career but his style wasn't suited to films with sound and that is the other reason why his career came to an end.

C: The speaker says that Lloyd's highly successful character combined *lateral thinking* (a way of solving problems by means of ideas that may not seem logical) and *preternatural physical prowess* (physical strength that seemed to go beyond what is natural or normal) in order to *save the day* (prevent disaster when it seems certain to happen). She also says that the character's optimism didn't suit the times during the 1930s. However, nothing that the speaker says suggests that Lloyd himself began to lose confidence or that that was why his career suffered. His career suffered because of the arrival of films with sound and because of the Depression, not because he lost confidence in himself as a performer.

7 **C:** The speaker says that the brain waits before focusing on the present and collects *information from the future of an event* first. In other words, before thinking about what is happening now, we wait until the next thing has happened and then think about it. This is similar to what happens with live TV broadcasts; they are not genuinely live – what viewers see actually happened a few seconds earlier. The speaker says that the brain has a similar process of delay – it does not focus on what happens until a short time after it has happened, by which time something else has happened. He says that the brain develops *conscious awareness in an 'after-the-fact fashion'*, which means that it focuses on what happens after an event before *committing to a decision about what happened* (before making a firm decision about what happened in the actual event).

A: The speaker is not saying that people change their minds about something that happens. They don't have one perception and then later change it, they have no perception at all until after it has happened.

B: The speaker is not saying that the brain decides on what is important and what is not important when something happens, he is saying that it delays focusing on it until a short time after it has happened.

8 **B:** The speaker says that scientists have now measured the extent to which the brain delays before processing visual information and that in doing this they have provided *new insights into how we use vision to make sense of the world*. By saying that these are *new insights*, he is saying that their research has produced new information which helps us to understand something, and clearly this information adds to what is already known.

A: The speaker says that the brain's delay before focusing on an event is similar to the *slightly delayed broadcast of live TV shows*. The brain delays for *a minimum of 80 thousandths of a second* and he compares this with the delay in live TV broadcasts, which is *about three seconds*. He therefore compares the two delays but he does not say that the methods used in order to measure the length of the brain's delay were in any way based on the techniques used for live TV broadcasts. The scientists used a technique called *the flash-lag phenomenon* but he does not say that this was based in any way on the techniques used in TV.

C: The speaker says that the research has provided *new insights* and he refers to the scientists' report, but he does not say or imply that what they have discovered is probably going to be shown not to be correct or true. In fact, he seems to believe that the information is reliable, because it adds to what we know about the brain.

PAPER 4 LISTENING PART TWO

One mark per question (Total: 9)

- 9 National Commercial Directory:** A *directory* is a reference book listing information such as names, addresses, telephone numbers, etc, usually in alphabetical order. In this case, clearly, the names and addresses of businesses throughout the country were listed under various categories. William Sumner was listed under the category Grocers and Tea Dealers.
- 10 wines; spirits:** We are told that *at the turn of the 20th century* (at the beginning of it), William and his son John's business included *wines* and *spirits* (strong alcoholic drinks served in small quantities, such as whisky, vodka and gin) as well as groceries.
- 11 indigestion:** Mary *suffered from indigestion* (a painful stomach complaint that usually lasts for a short time, resulting from problems when food passes into the stomach). She found that tea consisting of large leaves *aggravated her problem* (made it worse, more severe) but when she was sent some tea that consisted of small particles, she found that this *gave her great relief* (made the problem much better) and so she offered it to other people who had the same problem as a '*remedy*' (something that cures a medical problem).
- 12 dust:** When John Sumner told his friend that he was going to buy *30 chests* (large, strong boxes in which tea was transported) of the tea Mary had discovered, the friend, who was a *wholesale tea merchant* (someone who traded in tea, in this case, selling it in large quantities to shopkeepers for sale to the public), told him that people would not want to buy it because it *looked little better than* (not much better than) *dust* (small particles of powder or dirt).
- 13 oriental:** John wanted a name which *tripped off the tongue* (was easy and pleasant to say) and the name he *came up with* (produced, thought of) was *alliterative with tea* (both words in the name began with the same letter as tea) and had an *oriental sound* (sounded like a word from a language of the East, for example, Chinese or Japanese).
- 14 printer's error:** The word 'Tips' with two p's does not exist in English and presumably it was intended that the word would be 'Tips' (as in 'the ends or edges of something', in this context, the leaves of the tea plants). The double 'p', we are told, first happened *as a printer's error* – was the result of a mistake made by a printer, presumably when printing labels or something similar for the tea. Clearly, John Sumner decided not to change the spelling once that mistake had been made.

- 15 jar of cream:** To encourage people to buy the tea, John offered anyone buying a certain quantity of it *a generous* (in the context of the size of something, this means 'large') *jar* (glass container in which certain kinds of food are sold or kept) *of cream*.
- 16 edge of the leaf:** John brought back a kind of tea called *fannings*, and he *drew attention to* (tried to make people notice and realize, presumably in his advertising) the fact that this type of tea was taken from the edge of the leaf of a tea plant, and not from the *fibrous stalk* (the stem at the base of the plant, consisting of fibres), which contained the chemical tannin (which presumably people did not want in their tea).
- 17 charitable work:** John received a *knighthood* (a high honour given by the British Queen or King for services to the country – the person awarded this is given the title 'Sir') *in recognition of* (as a sign of official praise for and approval of) *his charitable work* (his acts of charity, for example, giving money or other help to the less fortunate people in society, or helping or setting up organizations to provide such things). It was after his death that he helped his employees, all of whom *benefited under his will* (were left money by him in the legal document in which people say what will happen to their possessions and money after they die).

PAPER 4 LISTENING PART THREE

One mark per question (Total: 5)

18 A: Miranda says that the communal aerial (rod or tower that transmits TV signals) *sent fuzzy* (unclear, blurred) *pictures* every time it rained and that in Wales rain is *not a rare occurrence* (it happens regularly). In other words, the reception from the communal aerial was poor whenever it rained, and so this happened often.

B: When the satellite technician came to see them, he *saw not breathtaking natural beauty but obstacles* (he wasn't interested in how beautiful the place was, he only noticed the problems he would face if he tried to install satellite TV there). The point is not that they doubted his ability to install satellite TV, it is that he thought it would be very difficult or impossible to do so.

C: She doesn't say that it would be hard to link up with the communal aerial. She says that it would have been expensive to do so – they *could have spent a fortune laying cables to the nearest village* – and that the results would not have been good, because the reception was poor from the communal aerial and the entire system *went down* (stopped working completely) if *strong winds or stray animals* (animals that had wandered from the place where they should be) *knocked it out of kilter* (hit it so that it moved from its correct position).

D: She says that she *would love to be able to say* that they lived without TV by choice – that she threw the TV away or sold it – but that in fact *circumstances deprived us* (the situation they found themselves in meant that they couldn't have TV). She does say that they were living in a place of *brehtaking natural beauty* but that was not why they had no TV.

19 C: Miranda says that they started to *revel in our moral superiority* (to enjoy enormously the feeling that they were morally superior to people who had TV). When people started to ask them if they had watched a particular programme, Miranda *would watch their jaws drop* (their mouths open wide as an expression of astonishment) when they realized she had no TV, and they would wonder *what on earth* (an emphatic expression of surprise, indicating that it is extremely hard to know what the answer could be) the family did instead of watching TV. Clearly, therefore, she enjoyed seeing how surprised people were when they realized she and her family had no TV.

A: She says *At the risk of sounding unbearably smug*, which means 'I know that this might sound as if I am very pleased with myself in a way that others won't like', they did read more books, listen to more music and play more games. However, this is what she says to the interviewer, not what she said to people who found out that she didn't have a TV. She does not say that she told other people that they did these things instead, that she enjoyed doing so, or that she might have sounded self-satisfied when talking to them.

B: She says that they read more books, listened to more music and played more board games than before but this is not the same as saying that these were hobbies they had had and then stopped before moving to the cottage. It seems that in fact they did these things before, but when they moved to Wales they did them more.

D: She says that one enjoyable outcome was that they discovered the *untold* (very many), *long, pleasant and potentially fulfilling hours there are in an evening* – that evenings seemed a great deal longer and that it seemed that there was much more time in which to do things that make you feel happy and satisfied. She does not, however, say that these were energetic things or that they felt more energetic, and in fact implies that they felt more relaxed. In addition, she says that sometimes they *merely had an early night* (simply went to bed earlier than usual), which suggests they were more relaxed or tired rather than energetic.

20 D: Miranda says that they felt like *cultural oddities* (people who were not normal in terms of being part of the culture) because they did not understand when other people referred to well-known characters on TV or used a *catchphrase* (a phrase used often by a performer or in a programme that is associated with that person or programme by the public) from a popular TV pro-

gramme. She therefore felt that it was a disadvantage that they were no longer informed about some of the things people talked about, because this made them feel they were in some way strange.

A: She talks about programmes that were popular but that they didn't know about because they did not have a TV, and these may have been series, but she does not say that they had previously liked particular series and were unhappy about not being able to follow them any more. She does say that they wished they could watch *big news events* on TV but these are not series.

B: She says that she and her husband were *confirmed news junkies* (people who were addicted to watching the news – *junkie* usually means 'person addicted to drugs') and that therefore they really missed watching the news on TV. However, she says that their addiction was only *mild* (not strong), and that after an *initial withdrawal* (an initial period of suffering because of the absence of something you are addicted to), *you hardly give it a second thought* (you hardly think about it at all). Their desire to watch the news was therefore not constant, it went away after a short period of time.

C: She says that they were in the habit of watching the news on TV and that a major disadvantage of not having a TV was that they couldn't do that, but she does not say that they normally discussed what was in the news and now couldn't. She says that other people talked about popular TV programmes and that they didn't know what these people were talking about because they hadn't watched them, but she does not say that previously they had discussed programmes they watched on TV.

21 A: Miranda says that she *went along with* (agreed to, accepted) having a TV installed because she is *certainly not one of those anti-TV types that believes the box* (an informal word for 'television set') *to be the source of all modern evil* (the cause of everything that is bad in the modern world). She says that she thinks there are lots of programmes on TV that are *interesting and rewarding* (worthwhile) *for both adults and children* and that television can be part of a *well-rounded* (appropriately balanced and varied) *life*. She is therefore saying that people of all ages – which in this context must include her, her husband and their children – benefit from having TV, and that was one of the reasons why she agreed to have a TV again.

B: She does not say that her attitude changed; it seems to have always been the same. She agreed because she thinks that TV is worth having and also because her husband wanted to have one, although she thinks this was because he wanted to play with the remote control device, not because he wanted to watch certain programmes. She doesn't say that she agreed because she had previously disapproved of TV and then approved of it.

C: She says that her husband *persevered with the satellite option* (continued to investigate the possibility of them having satellite TV installed) and says why she thinks he was so keen to have a TV again, but she does not refer to any disagreement between them about having a TV again.

D: Although she is in favour of TV, she says that *its insidiousness* (its ability to become powerful in a harmful way without people noticing that this has happened) *lies in its being an easy option* (results from the fact that it is an easy thing for people to do) because, like a *ready meal* (a meal you don't have to prepare yourself because it has already been prepared when you buy it), it *seduces you into forgetting the rewards that come from putting a bit more into life* (it persuades you by being attractive to forget that you can gain a great deal more satisfaction out of life if you put more effort into living your life). The point she is making is that TV can make people lazy or that watching it can be a result of their laziness, but she does not say that this was why her own family got a TV again. She was *apprehensive* (anxious) that it would dominate their lives and so she felt that it might make them lazy but she doesn't say that they got it because they were lazy – they got it because her husband wanted it and she thought that it was a good idea, despite the disadvantages that she talks about.

22 B: She says that she sometimes finds herself *proposing half an hour's viewing as an activity* to her children, but that they tend to refuse to do it if they think she is suggesting it because she wants to *sneak off* (go somewhere else quietly and secretly) and *do something without them* while they are watching TV.

A: She says that they *even watch rubbish from time to time* but not that the children now have a clearer idea of which programmes are rubbish and which programmes are worth watching. She also says that often, after ten minutes of watching TV, they decide that it's boring and switch it off, but she does not say that this is because they decide that some programmes are rubbish and others are not.

C: She says that they never had the habit of watching it, not that they have decided not to return to that habit. She says that their *year's abstinence must have coincided with their habit-forming years, so it's a habit they don't have* (the year they spent without a TV happened by chance during the same period in which their habits were beginning to form, so that in fact they formed the habit of not watching TV and never got into the habit of watching it).

D: She says that the children occasionally *slump* (sit in a tired or lazy way) and watch TV and that sometimes the whole family decide to *vegetate* (do nothing at all, be totally inactive) in front of the TV, which means that sometimes they do watch it because they are feeling lazy. She adds that to do this now is a deliberate choice rather than a habit.

PAPER 4 LISTENING PART FOUR

One mark per question (Total 6)

23 B: Sara says that their collaboration was *fun at first* and that *things started to get more and more serious* because after a while people tend to *believe strongly in your own ideas*, as a result of which *the art of compromise* can be a bit more difficult. She is saying that when people have been collaborating for some time, they become more determined for their own ideas to be accepted by the other person and so it is more difficult for them to reach agreements involving each person agreeing not to have everything they want.

Vic continues this point, saying that at first you lack confidence and need the other person to give their opinion but that as time passes, you become *more at ease* (relaxed and confident) and *more likely to rely on your own judgement* – he is saying that after a time, each collaborator has more confidence that they are right and so he strongly implies that it is harder for them to reach agreement when they disagree.

24 V: Sara says that collaborators *bounce ideas off each other* (try out ideas by getting a reaction from the other person) and that this is important in comedy writing, because you might think that something you have written is funny when in fact it's not funny at all, and it is important that your collaborator tells you that it isn't funny. She is not talking about situations in which you are not sure whether something is a good idea or not, she is talking about occasions when one person is sure that something is a good idea and the other makes them realize that it isn't. She emphasizes *You really need to hear that* to indicate how important it is that your collaborator stops you from including something that isn't at all funny when you believe that it is funny.

Vic talks about when one person wants to try something risky in what they are writing, something that they think may be *a bit far out* (extreme), and says that their collaborator may give them *a bit more confidence* so that they *go ahead with the idea* (decide to carry it out or proceed with it, when previously it was in doubt). He is therefore saying that if you are doubtful about something you would like to try, your collaborator's opinion may make you feel that it is right to try it. He also says that this opinion may make you decide against trying it because it won't work.

25 S: Sara says that she loves dialogue and loves to talk. What she is saying is that because she is a person who likes talking, she also likes writing dialogue. She also says that she is *a very good story person*, which means that she is good at thinking of stories, whereas Vic is a *logical* person who gives her stories a structure so that they make sense.

Vic agrees with Sara about this, saying that Sara is *great at dialogue*, whereas his strength is in *story and structure*. However, he does not say anything about his own personality, he only talks about what each of them is best at in their work.

26 B: Sara says that you *can't be married to your work* (so involved with it that it takes over your personal life and is more than just a job) because *you'll never get anything done* if that is the situation.

Vic says that that is true not only for scriptwriters but for any kind of writer. He says that when he has written a play, he values the *feedback* (reaction, comments and criticism) he gets from other people about his work, but that some playwrights get personally upset if they are criticized because they feel that their work is *their baby* (something they have personally created and is of enormous personal importance to them). He thinks this is the wrong attitude and that *you have to accept criticism* if you are a writer.

27 V: Sara says that she has seen *teams involved in pitched battles* (violent or very aggressive arguments) but she does not say what the outcome of these was.

Vic interrupts Sara and says that they've *seen teams at each other's throats* (arguing aggressively with each other) *and they are still the best of friends* (their arguments have not prevented them from remaining close friends).

28 B: In answer to the question about one partner *slowing things down* or *not pitching in enough* (not making a big enough contribution), Sara says that *it all evens out* (it balances over a period of time) because when one of them is having a bad time and can't do enough of the work, the other one *itches in a little more* (does more of the work). Vic continues this point, implying agreement, and gives examples of why one of them might not be able to do their share of the work, adding that this is *no big deal* (not a big problem or important matter). He says that it is *just part of being a team*, and so he strongly implies that when one can't do enough of the work, the other does more to compensate for that.

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