

# American English File

Third Edition

5

E-BOOK



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Jerry Lambert



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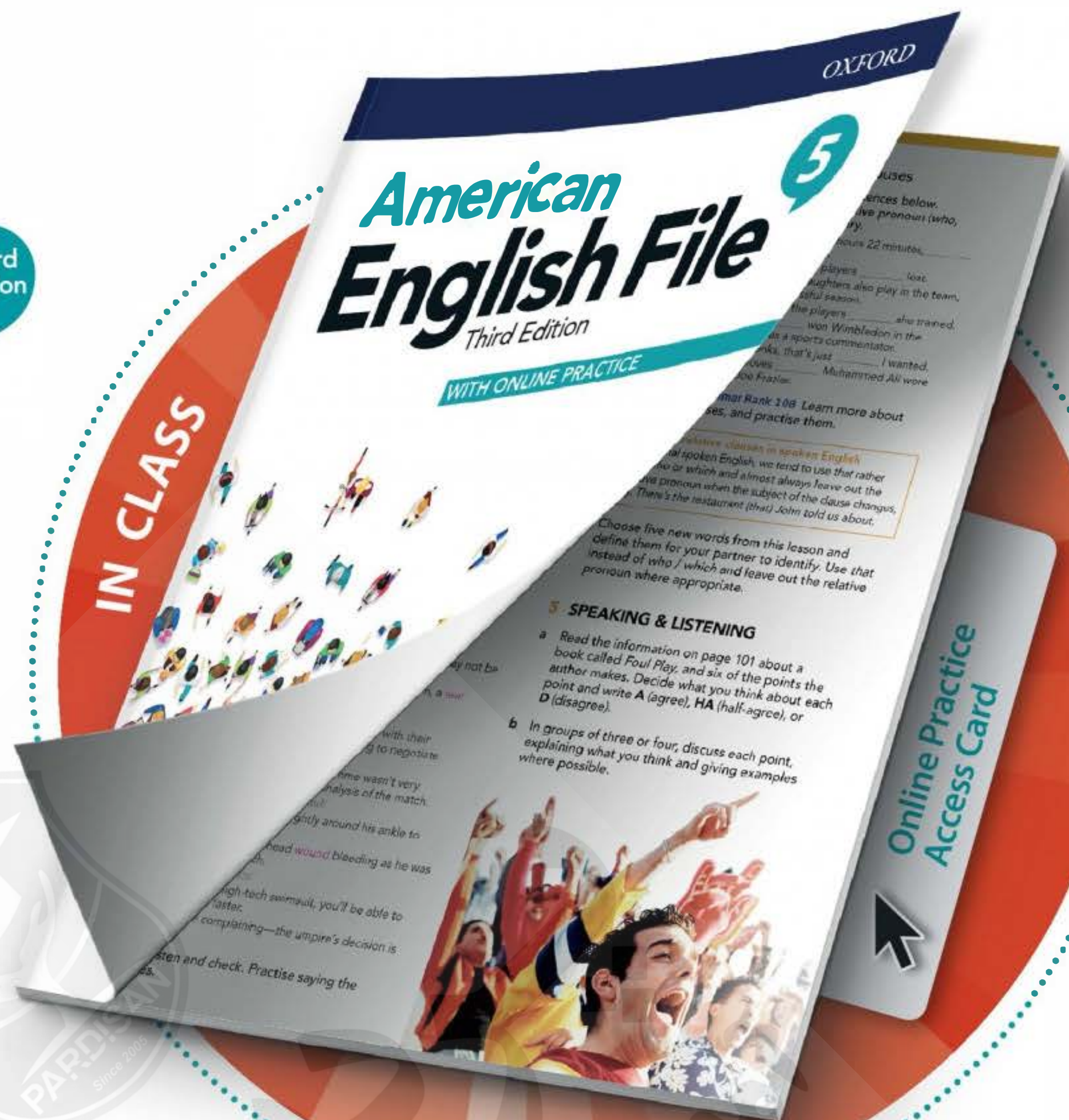
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# Course overview

## American English File<sup>5</sup> Third Edition

Welcome to **American English File Third Edition**. This is how to use the Student Book, Online Practice, and the Workbook in and out of class.



### Student Book

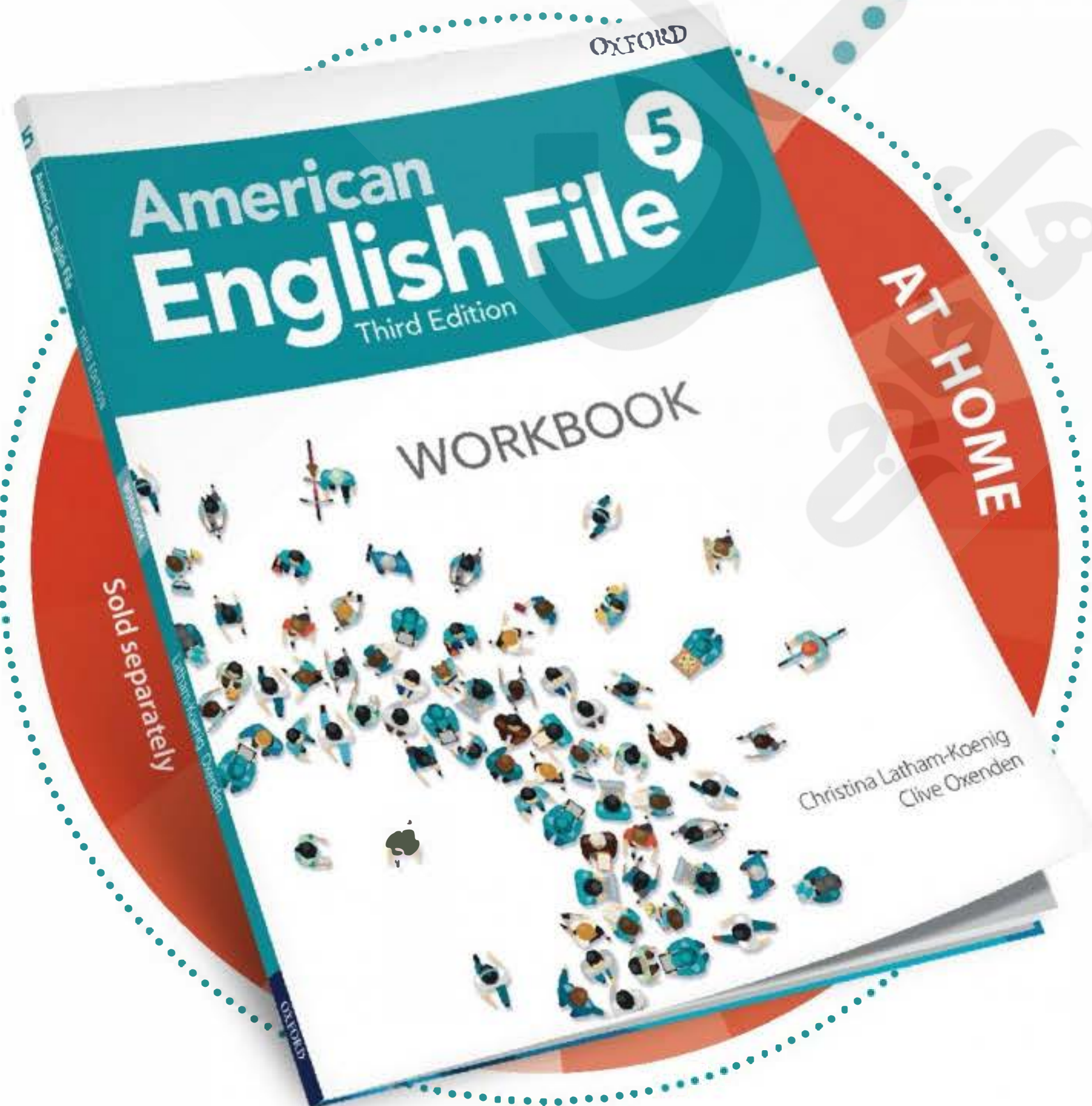
All the language and skills you need to improve your English, with Grammar, Vocabulary, Pronunciation, and skills work in every File.

**Use your Student Book in class with your teacher.**

### Workbook

Grammar, Vocabulary, and Pronunciation practice for every lesson.

**Use your Workbook for homework or for self-study to practice language and to check your progress.**





ACTIVITIES AUDIO VIDEO RESOURCES

ONLINE



## Online Practice

**Look again** at Student Book language you want to review or that you missed in class, do extra **Practice** activities, and **Check your progress** on what you learned so far.

**Use the Online Practice to learn outside the classroom and get instant feedback on your progress.**

Go to  
[americanenglishfileonline.com](http://americanenglishfileonline.com)  
and use the code on  
your Access Card to  
log into the Online  
Practice.

### LOOK AGAIN

- Review the language from every lesson.
- Watch the video and listen to all the class audio as many times as you like.

### PRACTICE

- Improve your skills with extra Reading, Writing, Listening, and Speaking practice.
- Use the interactive video to practice Colloquial English.

### CHECK YOUR PROGRESS

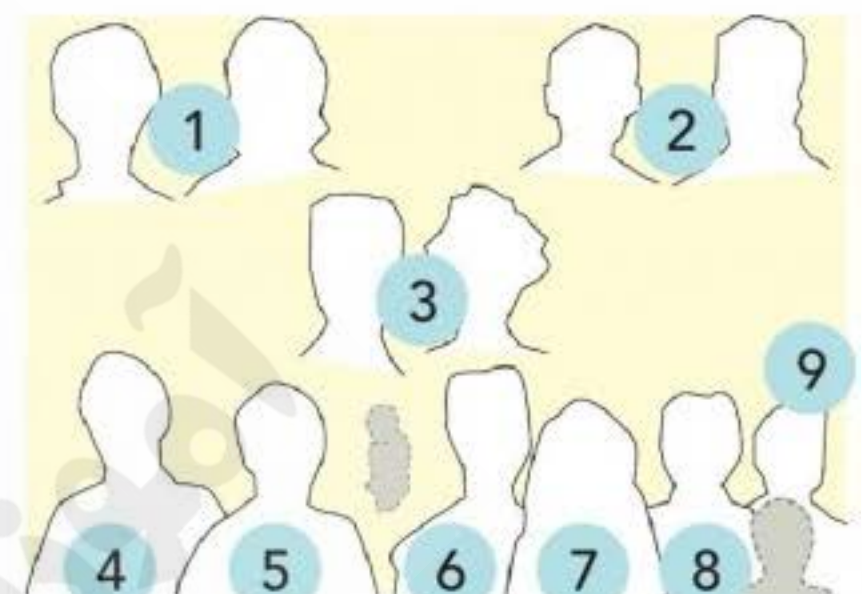
- Test yourself on the language from the File and get instant feedback.
- Try a Challenge activity.

### SOUND BANK

- Use the Sound Bank video to practice and improve your pronunciation of English sounds.



**G** have: auxiliary or main verb? **V** personality **P** using a dictionary



## 1 LISTENING

- a Look at a painting by Frida Kahlo and answer the questions with a partner, giving your reasons.
- Do you know anything about Frida Kahlo? Which person do you think is her in the painting?
  - Do you think the painting is finished? Why (not)?
  - Who do you think the people in the "cloud" are, and why do you think they are arranged in that way?
  - What do you think the unborn child in the middle represents?
  - Who do you think the three people with blank faces in the bottom right-hand corner might be?
- b **1.2** Listen to an audio guide about the painting and check your answers to a. Then match the people below to numbers 1–9 in the diagram.

- |   |  |
|---|--|
| <input type="checkbox"/> Frida  | <input type="checkbox"/> her niece Isolda    |
| <input type="checkbox"/> her maternal grandparents Antonio and Isabel | <input type="checkbox"/> her nephew Antonio  |
| <input type="checkbox"/> her parents Matilde and Guillermo            | <input type="checkbox"/> her sister Matilde  |
| <input type="checkbox"/> her paternal grandparents                    | <input type="checkbox"/> her sister Adriana  |
|   | <input type="checkbox"/> her sister Cristina |



**RAD TIME**  
LANGUAGE INSTITUTE

- c **1.3** Listen to Part 1 again, about Frida. Complete Frida's biography.

### Frida Kahlo

She was born in <sup>1</sup> \_\_\_\_\_ in <sup>2</sup> \_\_\_\_\_. She was the <sup>3</sup> \_\_\_\_\_ of <sup>4</sup> \_\_\_\_\_ daughters. She caught <sup>5</sup> \_\_\_\_\_ as a child, and when she was <sup>6</sup> \_\_\_\_\_ years old, she was in a terrible accident when a <sup>7</sup> \_\_\_\_\_ crashed into a <sup>8</sup> \_\_\_\_\_. She had previously wanted to study <sup>9</sup> \_\_\_\_\_, but after the accident she decided to <sup>10</sup> \_\_\_\_\_ instead. Frida started work on this painting in <sup>11</sup> \_\_\_\_\_, but never <sup>12</sup> \_\_\_\_\_ it. She died in <sup>13</sup> \_\_\_\_\_ at the age of <sup>14</sup> \_\_\_\_\_.

- d **1.4** Listen to Part 2 again, about the painting. Answer the questions.

- What is the significance of the position of the unborn child?
- Where was her father's family from?
- Where was her mother's family from?
- What do we learn from the painting about her parents' marriage?
- What was Frida's relationship like with her sister Cristina?



- e Talk to a partner.
- 1 What do you think of the painting?
  - 2 Do you have any photos of your family that you particularly like or dislike? Why?
  - 3 Imagine that your family has been painted in the same way. Draw a quick sketch and tell your partner about the people.

## 2 SPEAKING

- a Work in small groups. Choose one of the sets of questions below and answer them.

- Do you have any ancestors from a different country? Who were they? Where did they come from? When did they come to live in your country?
- Who are you closest to in your family? Why do you get along with them so well? Is there anyone you don't get along with?
- Who are you most like in your family? Are there any family traits (appearance or personality) that members of your family share?

- b You are going to discuss the statements below. First decide individually if you agree (A), half-agree (HA), or disagree (D) with the statements. Think of reasons and examples to support your opinion.

You have to love your family, but you don't have to like them.

Your "family" is the group of people who care about you, not necessarily your blood relatives.


It's better to be an only child than to have brothers and sisters.

Your parents raised you, so it's your responsibility to take care of them when they're old.

When children are young it's better for one parent not to work and to look after them.

The only person who should be allowed to criticize your family is you.

You should always defend members of your family for posting controversial opinions on social media, even if you don't agree with them.

- c  1.5 Listen to the expressions in the box. Which words carry extra stress for emphasis? Listen again and repeat the phrases, copying the rhythm and intonation.

### Expressions for agreeing and disagreeing

#### agreeing

- 1 I totally agree.
- 2 That's what I think, too.
- 3 Absolutely!

#### half-agreeing

- 4 I see your point, but...
- 5 I see what you mean, but...
- 6 I agree up to a point, but...

#### disagreeing

- 7 I completely disagree.
- 8 I don't agree at all.
- 9 I don't think you're right.

Some English speakers don't feel comfortable using strong expressions of disagreement, e.g., *I completely disagree*, so they try to soften the fact that they disagree by half-agreeing or by using expressions such as *I'm not sure I agree with you*, *I'm afraid I really don't agree with you*, *I don't really think you're right*.

- d Have a short discussion about the topics in b. Use language from c to agree, half-agree, or disagree with the other people in your group, and say why.

## 3 GRAMMAR have: auxiliary or main verb?

- a With a partner, look at the groups of sentences 1–4. Answer the three questions for each group.

- Are all the options possible?
- Is there any difference in meaning or register?
- Is *have* a main verb or an auxiliary verb?

1 I **haven't got** time | I **don't have** time to see my family often.

2 I've **been making** lots of food. | We're having a family dinner tonight.  
I've **made** lots of food.

3 **Have we got to** dress up for the party, or is it just family?  
**Do we have to**

4 I've **had** a portrait **painted** | of our children.  
I've **painted** a portrait

- b  p.142 Grammar Bank 1A Learn more about *have*, and practice it.

- c With a partner, for each of the sentences below say if it's true for you or not, and why.

- I can't stand having my photo taken, and I'd hate to have my portrait painted.
- I have lots of friends online, but I only have a few close friends that I see regularly face-to-face.
- I've never wanted to leave home. I really like living with my family.
- I'm the most competitive person in my family. Whenever I play a sport or game, I always have to win.
- I've got to try to get out more. I think I spend too much time at home.
- I have a few possessions that are really important to me and that I would hate to lose.
- I've been arguing a lot with my family recently.



## 4 VOCABULARY personality

- a Look at the adjectives that describe personality below. With a partner, say if you consider them to be positive or negative qualities, and why. Would you use any of them to describe yourself?

affectionate assertive bossy curious easygoing  
loyal moody outgoing rebellious reliable  
sensible sensitive stubborn

- b  p.162 Vocabulary Bank Personality

## 5 PRONUNCIATION using a dictionary

- a Underline the stressed syllable in the words below.

1 con|sci|en|tious      4 ea|sy|go|ing  
2 de|ter|mined      5 stea|dy  
3 thor|ough      6 spon|ta|ne|ous


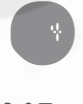
- b Look at the pink letters in each word. Match them to the sound pictures below.



- c  1.9 Listen and check your answers to a and b.

### Checking pronunciation in a dictionary

All good dictionaries, whether paper or online, give the pronunciation of a word in phonetics, with a stress mark (') to show the stressed syllable. Online dictionaries also have an icon you can click on to hear the words, many giving both American and British pronunciation.

**needy** adjective NAmE /'ni:di/ ; BrE /'ni:di/   
(of people) not confident, and needing a lot of love and emotional support from other people  
She is shy and **needy**.

- d Look at the phonetics for some more adjectives of personality. With a partner, figure out how they are pronounced and spelled, and say what they mean if you know. Check with a dictionary.

1 /'æŋkfəs/ 2 /'laɪvli/ 3 /'nəʊzi/ 4 /'səʊfəbl/ 5 /'stɪndʒi/

- e Do you usually use a paper dictionary or an online one? What do you think are its main advantages?

## 6 READING

- a To what extent do you think the following are good ways of predicting personality types?
- online quizzes
  - your handwriting
  - personality tests
  - your astrological sign
- b You are going to take a well-known personality test. Before you start, look at the following painting for 30 seconds. Write down what you see. You will need this when you take the test.



### LEXIS IN CONTEXT

#### Looking up phrasal verbs and idioms in a dictionary

##### Phrasal verbs

Phrasal verbs are listed in alphabetical order after the entry for the verbs.

If the object (somebody or something) is shown **between** the two parts, e.g., *put **something** off*, this means the phrasal verb is separable, and the object can go between the verb and the particle **or** after the particle. If the object is shown **after** the particle, e.g., *look for **something***, it means the verb and the particle cannot be separated.

##### Idioms

You can usually find the definition of an idiom under one of its "main" words (nouns, verbs, adverbs, or adjectives, but NOT prepositions and articles), e.g., the definition of *catch your eye* will be given under *catch* or *eye*.

After some very common verbs, e.g., *be*, *get*, and adjectives, e.g., *good*, *bad*, the idioms are usually under the entries for the next "main" word, e.g., *be a good sport* comes under *sport*.

- c With a partner, look at the test *What's your personality?* Read the questions and possible answers. Try to figure out the meaning of the **highlighted** phrasal verbs and idioms, but don't look them up yet.
- d Use a dictionary to check the meaning of the **highlighted** phrases.
- e Now take the test. For each question, decide which answer best describes you and **circle** it.





## A PLANNER OR SPONTANEOUS

- 1 Are you...?
  - a a perfectionist who hates leaving things unfinished
  - b someone who hates being under pressure and tends to over-prepare
  - c a little disorganized and forgetful
  - d someone who puts things off until the last minute
- 2 Imagine you have bought a piece of furniture that requires assembly (e.g., a wardrobe or a cabinet). Which of these are you more likely to do?
  - a Check that you have all the items and the tools you need before you start.
  - b Carefully read the instructions and follow them to the letter.
  - c Quickly read through the instructions to get the basic idea of what you have to do.
  - d Start assembling it right away. Check the instructions only if you get stuck.
- 3 Before you go on vacation, which of these do you do?
  - a Plan every detail of your vacation.
  - b Put together a rough itinerary, but make sure you leave yourself plenty of free time.
  - c Get an idea of what kinds of things you can do, but not make a decision until you get there.
  - d Book the vacation at the last minute and plan hardly anything in advance.

## B FACTS OR IDEAS

- 4 Which option best describes what you wrote about the painting in b on p.8?
  - a It's basically a list of what appears in the picture.
  - b It tells the story of what's happening in the picture.
  - c It tries to explain what the picture means.
  - d It's a lot of ideas that the picture made you think of.
- 5 You need to give a friend directions to your house. Do you...?
  - a write down a list of detailed directions
  - b send a link to a website that provides directions
  - c give rough directions
  - d draw a simple map showing only the basic directions
- 6 When you go shopping at the supermarket, do you...?
  - a always go down the same aisles in the same order
  - b carefully check prices and compare products
  - c buy whatever catches your eye
  - d go around a different way each time, according to what you want to buy

## C HEADS OR HEARTS

- 7 If an argument starts when you are with friends, do you...?
  - a face it head on and say what you think
  - b try to find a solution yourself
  - c try to keep everyone happy
  - d do anything to avoid hurting people's feelings
- 8 Imagine you had the choice between two apartments to rent. Would you...?
  - a write down what your ideal apartment would be like and then see which one was the most similar
  - b make a list of the pros and cons of each one
  - c just go with your gut feeling
  - d consider carefully how each apartment would affect other members of your family
- 9 Imagine a friend of yours started going out with someone new, and they asked you for your opinion. If you really didn't like the person, would you...?
  - a tell them exactly what you thought
  - b be honest, but as tactful as possible
  - c try to avoid answering the question directly
  - d tell a "white lie"

## D EXTROVERT OR INTROVERT

- 10 You are out with a group of friends. Do you...?
  - a say hardly anything
  - b say a little less than most people
  - c talk a lot
  - d do nearly all the talking
- 11 When you meet a new group of people, do you...?
  - a try to stay with people you already know
  - b have to think hard about how to keep the conversation going
  - c try to get to know as many people as possible
  - d just try to enjoy yourself
- 12 If the phone rings while you are in the middle of something, do you...?
  - a ignore it and continue with what you're doing
  - b answer it quickly, but say you'll call back
  - c have a conversation, but make sure you keep it short
  - d welcome the interruption and enjoy a nice long chat

From [www.bbc.co.uk/science](http://www.bbc.co.uk/science)

f Now find out which type you are for each section.

**A** more a and b = **PLANNER**  
more c and d = **SPONTANEOUS**  
**B** more a and b = **FACTS**  
more c and d = **IDEAS**

**C** more a and b = **HEAD**  
more c and d = **HEART**  
**D** more a and b = **INTROVERT**  
more c and d = **EXTROVERT**

g **Communication** What's your personality? p.106. Find out which category you fit into and read the description of your personality. Compare with your partner. How accurate were the descriptions of your personalities?



## 1 READING & SPEAKING

a Think about people you know who either absolutely hate or really love their jobs. What do they do? Why do they feel that way? How do you know how they feel?

b *The Guardian* runs a weekly series called *What I'm really thinking*, where people in different jobs or situations reveal their true feelings. Look at the three jobs in the articles. With a partner, say which person you think said the following, and why.

- 1 Although it is not my place to judge, I get frustrated sometimes.
- 2 I'm aware that I'm a novelty.
- 3 Your expressions and bodies reveal far more than you know.

c Read the articles and check. Reading between the lines, do you think on the whole they like or dislike their jobs?

d Read the articles again and answer **A**, **B**, or **C**. Who...?

- 1 ☐ implies that he / she doesn't care how people feel about his / her looks / physical appearance
- 2 ☐ says people seem to think he / she can't see them
- 3 ☐ uses his / her job to figure out any problems he / she might be experiencing in his / her life outside of work
- 4 ☐ has to ask one particular question, to which it is not always easy to get the answer
- 5 ☐ would like the opportunity to give feedback on the people he / she works with
- 6 ☐ notices a physical change in him / herself when he / she is working
- 7 ☐ describes a moment when he / she really loves the job
- 8 ☐ realizes he / she is a role model
- 9 ☐ tries to empathize with the people he / she speaks to

### LEXIS IN CONTEXT

e Look at the **highlighted** phrasal verbs and idioms and guess the meaning of the ones you don't know from the context. Then match them to the definitions 1–7.

- 1 \_\_\_\_\_ **IDM** defend myself
- 2 \_\_\_\_\_ **IDM** makes me very upset
- 3 \_\_\_\_\_ **PHR V** move or make progress at the same rate as somebody / something
- 4 \_\_\_\_\_ **IDM** (informal) reasonable, acceptable
- 5 \_\_\_\_\_ **IDM** not understood the most important fact
- 6 \_\_\_\_\_ **IDM** vitally important
- 7 \_\_\_\_\_ **IDM** can't think what to do or say

## What I'm really thinking

### A THE FEMALE BOXING COACH

Apparently, I don't look like a boxer. I get told that a lot. I've lost count of the number of times people have exclaimed, "What if you mess up your nose?" and, "What if your mess up your face?" They've **missed the point**: I'm not a model, so what does it matter if my nose isn't straight? And anyway, boxing means more to me than that: it's my structure and my sanity. Cheaper than therapy, that's what we say. Injuries are part of the game, but I've been lucky so far.

As the only girl who spars in my gym, I'm aware that I'm a novelty. I've always been a tomboy, though, so it doesn't bother me to train with the blokes. Some men don't like to spar with a woman, and that's **fair enough**. But mostly they get used to it.

When I'm not in the mood and consider giving up, I think about the children I help teach. There are a couple of young girls coming up who are really good and I want to be an example. Every time I **hold my own** in the ring, I challenge someone's expectations a little bit, and I'm proud of myself for that.



### B THE UNIVERSITY LECTURER

I look at the 23 of you in the room—a small group this year—and wonder if you're even aware of me as I teach. Might it be that because you're not talking directly to me, you forget to adjust the expressions on your faces? Or is it that you imagine, in a crowd, you are somehow invisible? Your expressions and bodies reveal far more than you know—sneering, eye-rolling, yawning, you can barely stay awake sometimes.

Your indifference bears no relation to my hours of preparation. The university asks you to comment, anonymously, on the quality of my teaching. I would like the chance to comment on the quality of your listening. When you are really disengaged



and disconnected, I see hands reach for phones in bags. You connect, but it's usually to someone outside this room. Sometimes you even pass notes, giggle, and whisper.

Yet I also see you when you laugh at my jokes. When you are concentrating hard, I can almost hear your minds working. Some of you take notes so intensively, fighting to **keep up with** my words, as if it's **life or death** if you miss something. I see your faces light up when you want to say something, the eagerness to comment, to take part. You are relaxed, smiling, enjoying the moment of understanding. We connect. Now I see you and you see me.



## C THE EMERGENCY OPERATOR

The hardest part of my job is also the simplest—getting the address. Often when someone calls, they **go blank**. Or in the case of a road accident, they don't know exactly where they are. But the most important element is the address because that's what brings the ambulance. I have to ask for it twice, which infuriates people.

It still surprises me to hear my voice during a call. It changes, becoming deeper, almost authoritative. I have to take control of the situation. I suppose that's why I wear a uniform. I have a script, but I refuse to be a robot; hearing people at their most vulnerable makes me add to it. When the caller is hysterical, telling them, "I'm going to help you" and "I know you're frightened" calms them down. But it **breaks my heart** when they're in pain or their loved one is dying; I have to take a "stress break" after harrowing calls.

Although it is not my place to judge, I get frustrated sometimes. The man who rang because his toothpaste was burning his mouth; the mother whose baby was afraid of a fly. Don't they realize they're taking up precious time when a life-or-death situation may be needing help? But the moment I call them time-wasters is the moment I should quit my job.



### Glossary

**mess up** physically hurt somebody, especially by hitting them

**bloke** (NAmE man) an informal term to describe a man

**emergency operator** a professional who answers incoming calls for police, fire, and emergency assistance

- f Look at some extracts from other *What I'm really thinking* articles. Match them to the jobs in the list. What do they imply that the people (sometimes) feel about their jobs?

beauty counter manager ☐ dentist ☐ driving instructor ☐  
IT support worker ☐ pizza delivery person ☐ taxi driver ☐

- 1 Sometimes what I do is painful, and I'm not a sadist.
- 2 I don't expect to chat, but sometimes my cab becomes a mobile confessional.
- 3 Men are risk-takers. They go too fast and don't like being told what to do.
- 4 I'd like some respect—people who answer the door while they're on the phone really bug me, as do the ones who take a long time to find the money.
- 5 It's a cliché, but "Did you turn it on and off again?" is the first thing that comes to my mind every single time someone calls.
- 6 I work in an industry that convinces people to part with their cash in pursuit of a perfection that does not exist. I am betraying my sisterhood.

- g Of all the jobs mentioned in the articles and extracts, which one(s)...

- would you never do under any circumstances
- might you consider doing if you desperately needed the money
- would you actually like to do

## 2 VOCABULARY work

- a Look at three sentences from the articles and complete the missing words.

- 1 Every time I hold my own in the ring, I **c** \_\_\_\_\_ someone's expectations a little bit, and I'm proud of myself for that.
- 2 It changes, becoming deeper, almost **a** \_\_\_\_\_.
- 3 But the moment I call them time-wasters is the moment I should **qu** \_\_\_\_\_ my job.

- b **V p.163 Vocabulary Bank Work**

- c Complete sentences 1–5 with words or phrases from the list. Then write five sentences for your partner to complete with the other five words.

apply for be fired be laid off clock out  
perks quit rewarding skills tedious unpaid

- 1 Can we leave whenever we like or do we have to \_\_\_\_\_ at a certain time?
- 2 Nursing is often described as a \_\_\_\_\_ job, even though it may be badly paid.
- 3 The company has decided that around 20% of its workforce will have to \_\_\_\_\_ until the economic situation improves.
- 4 The only \_\_\_\_\_ required for this position are a good level of English and the ability to drive.
- 5 If you are prepared to do \_\_\_\_\_ work, there are several volunteer organizations that are looking for people.



### 3 SPEAKING & LISTENING

- a Since 2001, the *Sunday Times* has been running an annual survey to find the 100 best companies to work for. Look at the criteria that they use to assess the companies and complete them with the headings.

Fair deal

Giving something back

Leadership

My company

My manager

My team

Personal growth

Well-being

- 1 My company: how staff feel about the organization they work for as opposed to the people they work with
  - 2 \_\_\_\_\_: how staff feel about the pressures of work and the balance between their work and home duties
  - 3 \_\_\_\_\_: how much companies are thought by their staff to contribute to the local community and society
  - 4 \_\_\_\_\_: to what extent staff feel they are stretched and challenged by their job
  - 5 \_\_\_\_\_: how staff feel towards their immediate boss
  - 6 \_\_\_\_\_: how employees feel about the head of the company and its senior managers
  - 7 \_\_\_\_\_: how staff feel about their immediate colleagues
  - 8 \_\_\_\_\_: how happy the workforce is with their pay and benefits
- b Which three criteria do you think are the most important when judging a company you are thinking of working for?
- c Now look at the photos and read about Skyscanner, a travel comparison website, one of the top-rated companies in the *Sunday Times* survey. Does it sound like a company you would like to work for? Why (not)?



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#### Who are they?

AS A KEEN SKIER who regularly escaped to the slopes, math graduate Gareth Williams became frustrated with the tedious process of searching through a multitude of airline and travel-agency websites to find the cheapest flights. So he and two university friends set about creating a single website that could collect, collate, and compare prices for every commercial flight in the world. Launched in Edinburgh in 2001, Skyscanner, which also provides instant online comparisons for hotels and car rentals, gets more than 60 million visitors a month and now operates worldwide—it also has offices in Singapore, Beijing, Miami, and Barcelona. No organization offers as many opportunities to learn and grow as this one does, say its employees. Skyscanner perks include a paid day off to do a social activity, and home-country working, where people who aren't native to the UK can spend up to three weeks a year working in their country of origin. As the staff represent more than 35 different nationalities, this is a particularly popular benefit.







- d **1.13** Listen to an interview with a Skyscanner employee. What is her position in the company? How positive is she about the company and her job on a scale of 1–5 (5 = very positive)? What makes you think so?

Glossary  
PR Public Relations

- e Listen again and answer the questions.

- 1 How long has she been at Skyscanner?
- 2 Why did she apply for a job there?
- 3 Where did she go the day after the interview?
- 4 What three benefits does she mention about working for Skyscanner?
- 5 Which benefit does she value most highly and why?
- 6 What challenge does she say that the company faces?

### LEXIS IN CONTEXT

- f **1.14** Listen to the phrases in context. What do you think the **highlighted** words and phrases mean?

- 1 ...**somewhere** that was kind of **travel-focused**...
- 2 ...it very quickly **becomes the norm** for someone who works here...
- 3 ...maybe **that's** the plan, maybe that's **the ploy** that they've gone with!
- 4 ...**it's** a very casual thing...you're in charge, you're the ... you're the one who knows your **workload**...
- 5 ...so I think at some point **that** will be something that becomes more of **an issue**...I'm pretty confident that Skyscanner will be able to **tackle** that...

- g What do you think of Skyscanner after listening to the interview? Are you more or less attracted to working there?

## 4 GRAMMAR discourse markers (1): linkers

...it very quickly becomes the norm for someone who works here, all these amazing benefits we have, \_\_\_\_\_ when you talk to someone else in another company, you suddenly think "Wow, we're so lucky."

- a Look at the extract from the interview. What do you think the missing word is? What kind of clause does it introduce?
- b With a partner, put two linkers from the list into each column.

as consequently despite due to even though  
in order to so as to therefore

a result	a reason	a purpose	a contrast
so	because	to	but

- c **p.143 Grammar Bank 1B** Learn more about linkers, and practice them.

## 5 PRONUNCIATION the rhythm of spoken English

### **Fine-tuning your pronunciation: the rhythm of English**

In spoken English, words with two or more syllables have one main stressed syllable. In sentences, some words have stronger stress and other words are weaker. This pattern of strong and weak stress gives English its rhythm. Stressed words in a sentence are usually **content words**, e.g., nouns, verbs, adjectives, and adverbs. Unstressed words tend to be **function words** and include auxiliary verbs, prepositions, conjunctions, determiners, and possessive adjectives.

- a **1.15** Listen and repeat the sentences. Try to copy the rhythm as exactly as possible.

**Boston transportation workers** were on **strike yesterday**.  
As a **result**, it **took people twice as long** to **get to work**.

- b **1.16** Listen and write down the beginnings of eight sentences. Compare with a partner, and then decide how you think the sentences might continue.
- c **1.17** Now listen and complete the sentences. Are they similar to what you predicted? Practice saying them with a natural rhythm.

## 6 WRITING

**p.114 Writing** A job application Analyze a model email and write a cover email applying for a job at a festival.



## 1 THE INTERVIEW Part 1

- a Read the biographical information about Eliza Carthy. Have you ever heard any English, Scottish, or Irish folk music?

**Eliza Carthy** is a folk musician known both for singing and playing the violin. She is the daughter of singer / guitarist Martin Carthy and singer Norma Waterson, who are also folk musicians. In addition to her solo work, she has played and sung with several groups, including as lead vocalist with Blue Murder. She has been nominated twice for the Mercury Music Prize for album of the year and has won seven BBC Folk Awards. In 2010, she released an album of collaborations with her mother, entitled *Gift*. A reviewer wrote: "The gift in question here...is a handing of talent from generation to generation."



- b 1.18 Watch or listen to Part 1 of the interview. What is her overwhelming memory of her childhood?

- c Now listen again. What does she say about...?

- |                                 |                                     |
|---------------------------------|-------------------------------------|
| 1 her father in the 50s and 60s | 5 <i>The Spinning Wheel</i>         |
| 2 The Watersons                 | 6 the farm where she was brought up |
| 3 her mother's grandmother      | 7 her parents' friends              |
| 4 her mother's uncle and father |                                     |

## Glossary

**Bob Dylan** (b.1941) an American singer-songwriter, who has influenced popular music and culture for more than five decades

**Paul Simon** (b.1941) an American singer-songwriter, at one time half of the duo Simon and Garfunkel

**Hull** a city in Yorkshire, England

**travelers / gypsies** people who traditionally travel around and live in trailers

**banjo** a musical instrument like a guitar, with a long neck, a round body, and four or more strings

***The Spinning Wheel*** an Irish ballad written in the mid-1800s

## Part 2

- a 1.19 Now watch or listen to Part 2. What do you think Eliza Carthy was like as a child? What do you find out about her as a mother?

- b Listen again and answer the questions.

- 1 Did Eliza Carthy originally want to become a musician?
- 2 Why did her mother retire?
- 3 How old was she at her first public performance?
- 4 How much did she sing during the concert?
- 5 How has she reorganized her life because of having her own children?
- 6 What does she feel she's lacking right now?



## Glossary

**the Fylde** an area in western Lancashire, England

**Fleetwood** a town in the Fylde

**the Marine Hall** a venue in Fleetwood

## Part 3

- a 1.20 Now watch or listen to Part 3. How has Eliza Carthy's family influenced her approach to music?

- b Listen again. Mark the sentences **T** (true) or **F** (false). Correct the false sentences.

- 1 Eliza Carthy thinks the reason she doesn't like working alone is because of being brought up surrounded by people.
- 2 Right now she has a 30-piece band.
- 3 Her father understands that working with family members is different.
- 4 Her father was a blood relation in the group The Watersons.
- 5 Eliza Carthy's daughter Florence plays three musical instruments and also sings well.
- 6 She thinks there's a close link between foreign languages and singing.
- 7 Her younger daughter Isabella is not yet interested in music.
- 8 She would rather her children didn't become touring musicians.

## Glossary

**Twinkle, Twinkle** a well-known children's song (*Twinkle, twinkle little star, How I wonder what you are...*)





## 2 LOOKING AT LANGUAGE

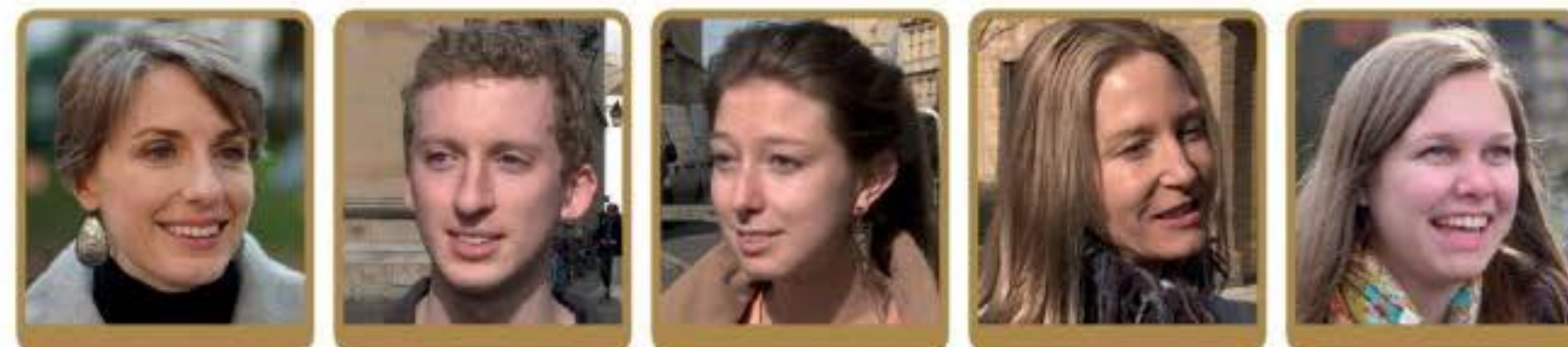
### 🔍 Discourse markers

Eliza Carthy uses several discourse markers when she speaks, that is, adverbs (e.g., *so*, *anyway*) or adverbial expressions (e.g., *in fact*, *after all*) that connect and organize language, and help you to follow what she is saying.

- a 🎧 1.21 Watch or listen to some extracts from the interview and fill in the blanks with one or two words.
- "and they were also instrumental in the beginning of the 60s folk revival, the formation of the folk clubs, and the, the beginning of, \_\_\_\_\_, the professional music scene that I work on now."
  - Interviewer:** "And were your parents both from musical families?"  
**Eliza:** "Um, \_\_\_\_\_, both sides of my family are musical..."
  - "My mum retired in 1966...65...66 from professional touring to raise me. \_\_\_\_\_, the road is a difficult place..."
  - "But yes, \_\_\_\_\_ I just—the first song they started up singing, tugged on his leg..."
  - Interviewer:** "Has having children yourself changed your approach to your career?"  
**Eliza:** "Uh, yes, \_\_\_\_\_ a \_\_\_\_\_, yes, \_\_\_\_\_ a \_\_\_\_\_, it has."
  - "The Watersons was a brother and two sisters, and he joined that, and \_\_\_\_\_ he was married to my mum, but he wasn't related to her."
  - "And Isabella, my youngest as well, she's really, she's really showing interest in it, I love it when they do that. \_\_\_\_\_ whether or not I'd want them to be touring musicians..."
  - "But, you know, I think the—I think the world is changing \_\_\_\_\_, I don't know how many touring musicians there are going to be in the world in 20 years..."
- b How do the discourse markers affect the meaning of what Eliza says in each extract?

## 3 ON THE STREET

- a 🎧 1.22 Watch or listen to five people talking about their family trees. Who mentions foreign ancestors? Where were they from?



Sarah  
American

Kent  
American

Alison  
English

Marilyn  
American

Hannah  
American

- b Watch or listen again. Who (**S**, **K**, **A**, **M**, or **H**)...?

- ☐ has an ancestor who died in a famous disaster
- ☐ has a family member who was adopted
- ☐ has tried unsuccessfully to contact some distant relatives
- ☐ has used ancestry.com to research their family tree
- ☐ thinks their ancestors worked on the land

- c 🎧 1.23 Watch or listen and complete the Colloquial English phrases. What do you think they mean?

- "Uh, I actually know \_\_\_\_\_ about my family tree on my dad's side..."
- "Um, 'cause I think they were farmers, I'm not \_\_\_\_\_"
- "Um, I know a \_\_\_\_\_ because, um, my dad's done some research..."
- "Um, well, \_\_\_\_\_, it's precisely those relatives..."
- "...but it doesn't \_\_\_\_\_ than that and that's only on my dad's side."

### Glossary

**The Mayflower** a ship that sailed from Plymouth, England to what is now the US, in 1620.

**Cornwall** a county in southwestern England

## 4 SPEAKING

Answer the questions with a partner or in small groups.

- How much do you know about your family tree? Have you ever researched it?
- Is there anyone in your family that you'd like to know more about?
- Do you know anyone who works in a family business? How well do the relationships work?
- Would you like to work with your parents or with your siblings? Why (not)?
- Do you think it's easier or more difficult for the children of successful parents to be successful themselves?





## 1 SPELLING

- a **2.1** A recent survey found the ten most commonly misspelled words in English. Listen to sentences 1–10 and complete the missing words. How many did you spell correctly? What do many of the words have in common?

- 1 He always \_\_\_\_\_ to his father as "my old man."
- 2 I like all vegetables except \_\_\_\_\_.
- 3 The food was \_\_\_\_\_, but no more than that.
- 4 I think taking the dog with us is an \_\_\_\_\_ complication.
- 5 There was a \_\_\_\_\_ of opinion that the article should not be published.
- 6 It was a very strange \_\_\_\_\_.
- 7 Please don't \_\_\_\_\_ me by wearing that hat!
- 8 During your driver's test you will be asked to perform some standard \_\_\_\_\_.
- 9 We'll \_\_\_\_\_ be there by seven.
- 10 They married in 2016, but \_\_\_\_\_ two years later.

- b **2.2** Now listen to the following poem. Find nine spelling mistakes of a different kind. What is the message of the poem?

I have a spelling checker  
It came with my PC  
It plainly marks for my revue  
Mistakes I cannot sea  
I've run this poem threw it  
I'm sure your pleased to no  
It's letter-perfect in it's weigh  
My checker tolled me sew



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## 2 READING & SPEAKING

- a With a partner, decide how to pronounce the following words. Do you know what they all mean?



- b Read the review on p.17 of *Spell It Out*, a book about the story of English spelling. What do you learn about the spelling and pronunciation of the words in a?

### LEXIS IN CONTEXT



#### Making sense of whole phrases

Even when you understand the individual words in a text, you may still have problems understanding the meaning. When you read, focus on whole phrases or sentences, and refer to the surrounding context to figure out what the writer is saying.

- c Read the review again and look at phrases 1–6 in context. In pairs, say what you think the reviewer means.

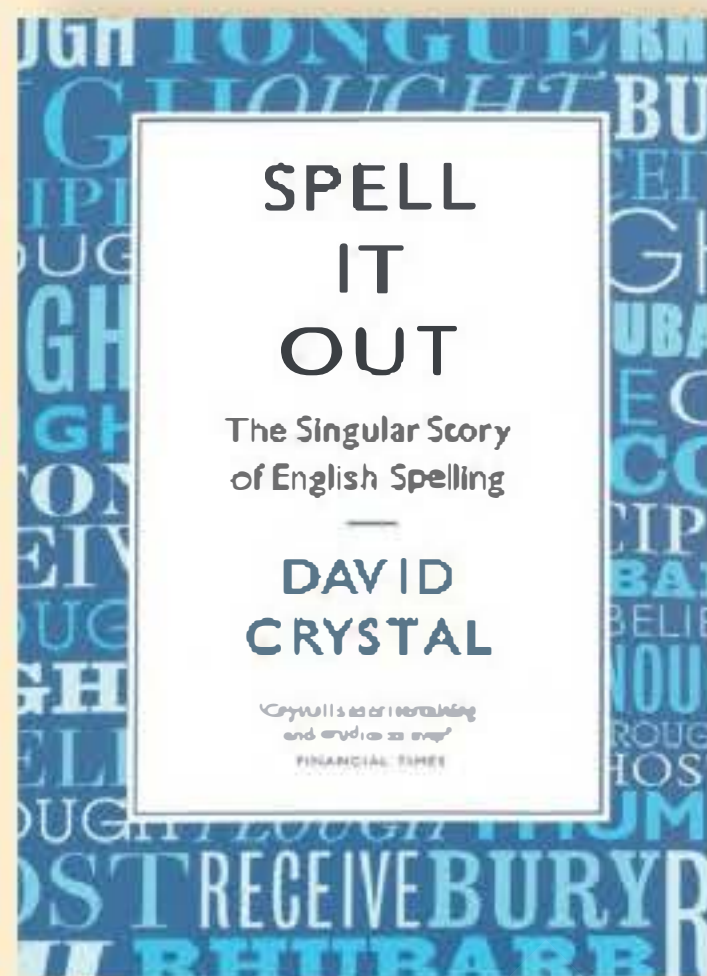
- 1 he was bewildered by the random nature of English spelling (lines 10–11)
- 2 Fashion and snobbery have played as big a part in spelling as they have in other parts of English life. (lines 25–26)
- 3 scribes looked to Latin for guidance (line 28)
- 4 For a long time, there was no stigma attached to variant spellings. (line 32)
- 5 Even today, spelling is more fluid than we might think. (line 39)
- 6 the internet is the ultimate spelling democracy (line 41)

- d Answer the questions in small groups.

- 1 How do you think the reviewer feels towards students of English? Do you agree?
- 2 What modern example does she give of the damaging effects of bad spelling?
- 3 Are there any words in your language that people have particular problems spelling? Why (not)?
- 4 Do you think good spelling matters?



- 1 **H**ave you ever wondered why *ghost* is spelled with an *h*? Why isn't it "gost" or "goast" to rhyme with "most" or "toast"? Other words that begin with a hard *g*, such as
- 5 "golf," don't have an *h*. The answer, according to David Crystal's entertaining *Spell It Out*, is a result of the whim of a Flemish compositor, a man whose job it was in the late 15th century to arrange type for printing. His English wasn't good, and, like
- 10 many non-native speakers, he was bewildered by the random nature of English spelling. So when he saw the word "gost" (spelled "gheest" in Flemish), he decided to spell it the Flemish way, with an *h*.



- The Flemish *h* in *ghost* is one of Crystal's many examples that show that the
- 15 development of English spelling has been both random and unsystematic. The original monks who tried to write down Anglo-Saxon English in a Latin alphabet, he says, did a pretty good job. Every word was pronounced phonetically—so the *g* in *gnome* would be pronounced, as would the *k* in *know*. But the alphabet they devised didn't have enough letters to represent all the sounds in spoken English and that
- 20 was where the problems started. Scribes started to double vowels to represent different sounds, such as double *o* for the long /u/ sound in *moon*, *food*, etc. But then in some words like *blood* and *flood*, the pronunciation changed in the south of England, shortening the vowel, so that now, as Crystal puts it, "these spellings represent the pronunciation of a thousand years ago."
- 25 Fashion and snobbery have played as big a part in spelling as they have in other parts of English life. After the Norman invasion, Anglo-Saxon spellings were replaced by French ones: *servis* became *service*, *mys* became *mice*, for instance. During the Renaissance, scribes looked to Latin for guidance—take the word *debt*. In the 13th century this could be spelled *det*, *dett*, *dette*, or *deytt*. But 16th-century
- 30 writers looked to the Latin word *debitum*, and inserted a silent *b*—linking the word to its Latin counterpart, but making it much harder to spell.

- For a long time, there was no stigma attached to variant spellings. Shakespeare famously wrote his name several ways (Shaksper, Shakspere, Shakspeare), but, by the 18th century, an English aristocrat was writing to his son that "orthography...is
- 35 so absolutely necessary for a man of letters, or a gentleman, that one false spelling may fix a ridicule upon him for the rest of his life." Dan Quayle, the former US vice-president, never recovered from spelling *potato* with an *e* on the end when he corrected a pupil's writing in front of the cameras at a junior school in 1992.

- Even today, spelling is more fluid than we might think. *Moveable*, for example—*The Times* style guide keeps the *e*, *The Guardian* prefers *movable*. And online there are no guides—the internet is the ultimate spelling democracy. Take *rhubarb*, with its pesky silent *h*: in 2006 there were just a few hundred instances of *rubarb* in the Google database; they have now passed the million mark. "If it carries on like this," Crystal notes, "*rubarb* will overtake *rhubarb* as the commonest online spelling..."
- 45 And where the online orthographic world goes in one decade, I suspect the offline world will go in the next."

Reading this book made me thankful that English is my native language; the spelling must make it so fiendishly hard to learn!

By Daisy Goodwin in the Sunday Times

### Glossary

**Flemish** /ˈflɛmɪʃ/ from Flanders, the northern part of present-day Belgium

**monk** /mɒŋk/ a member of a religious group of men who often live apart from other people in a monastery

**scribe** /skraɪb/ a person who made copies of written documents before printing was invented

**the Norman Invasion** the occupation of England in 1066 by the Normans, who came from northern France

**orthography** /ɔːrθəɡrəfi/ (formal) the system of spelling in a language

**junior school** (NAmE elementary school) a school for children between the ages of 5 and 12

## 3 PRONUNCIATION sound–spelling relationships

**Learning spelling rules or patterns**

Although many people think that English pronunciation has no rules, especially regarding sounds and spelling, estimates suggest that around 80% of words are pronounced according to a rule or pattern, e.g., the letter *h* before a vowel is almost always pronounced /h/.

- a With a partner, say each group of words aloud. How are the pink letters pronounced? Circle the different word if there is one.
- 1 /h/ hurt dishonest inherit heart himself
  - 2 /oʊ/ throw elbow lower power grow
  - 3 /aɪ/ compromise despite river write quite
  - 4 /w/ whenever why whose where which
  - 5 /dʒ/ jealous journalist reject job enjoy
  - 6 /tʃ/ challenging achieve chorus catch charge
  - 7 /s/ sense seem sympathetic synonym sure
  - 8 /ɔ/ awful raw flaw drawback law
  - 9 /ɔr/ short corner work ignore reporter
  - 10 /ɜr/ firm dirty third T-shirt birth
- b **2.3** Listen and check. What's the pronunciation rule for each spelling? Can you think of any more exceptions?
- c Think about the spelling patterns in a. How do you think these words are probably pronounced? Check their pronunciation and meaning with your teacher or with a dictionary.

chime howl jaw whirl worm

## 4 GRAMMAR pronouns

- a **2.4** Look at the phonetics for a word that is often misspelled, but never corrected by spell checkers. How is it pronounced? Listen and check.
- /ðɜr/
- b Now fill in the blanks with three different spellings of the word in a.
- 1 \_\_\_\_\_ pronoun + contracted verb
  - 2 \_\_\_\_\_ adverb
  - 3 \_\_\_\_\_ possessive adjective
- c **p.144 Grammar Bank 2A** Learn more about pronouns, and practice them.



## 5 VOCABULARY learning languages

a Look at the section headings 1–4 in *Working With Words*. With a partner, say what they mean.

b Do the exercises in *Working With Words*. Then compare with a partner.

# Working With Words

## 1 Collocations

Complete with *say, speak, talk, or tell*.

- I can \_\_\_\_\_ three languages fluently: English, French, and German.
- \_\_\_\_\_ me the truth. Did you really do this yourself?
- This situation can't go on. We need to \_\_\_\_\_.
- What did you \_\_\_\_\_? I couldn't hear you because of the noise.
- Did you \_\_\_\_\_ Mark about the party next week?
- Hi. Could I \_\_\_\_\_ to Maria, please? It's Jennifer.
- You could learn the basics in, let's \_\_\_\_\_, six months.
- Sorry, I can't \_\_\_\_\_ now. I'm in a meeting.



## 2 Phrasal verbs

Match the phrasal verbs in 1–5 to their meanings A–E.

- ☐ I spent a month in Florence and I was able to **pick up** quite a bit of Italian.
- ☐ I'll need to **brush up** on my Spanish before we go to Mexico. I haven't spoken it since college!
- ☐ A How will you manage in Japan if you don't speak the language?  
B I think I'll be able to **get by**. I can speak a little Japanese and most people speak some English.
- ☐ Your pronunciation is fantastic. You could almost **pass for** a local!
- ☐ Even though my English is fluent, I found it hard to **take in** what my boss said in the meeting because he spoke so fast.



- A be accepted as somebody / something  
B to quickly improve a skill, especially when you haven't used it for a long time  
C to absorb, understand  
D to learn a new skill or language by practicing it rather than being taught  
E to manage to live or do a particular thing using the money, knowledge, equipment, etc. that you have

## 3 Synonyms and register



a Match the words or expressions 1–5 to synonyms A–E.

- |                       |                       |
|-----------------------|-----------------------|
| 1 error               | A respond to somebody |
| 2 answer somebody     | B language            |
| 3 request somebody to | C vocabulary          |
| 4 tongue              | D mistake             |
| 5 lexis               | E ask somebody to     |

b Which word is more formal in each pair?

## 4 Idioms

Your father isn't well, is he?

How's your father?

Match sentences 1–5 to A–E.

- ☐ I think we're talking **at cross purposes**.
- ☐ The word's **on the tip of my tongue**.
- ☐ When I talk to my boss, I'm going to **speak my mind**.
- ☐ I just can't **get my tongue around** this word.
- ☐ I can't **get my head around** this definition.

- A I'm going to tell her my honest feelings.  
B It's really hard for me to pronounce.  
C It's too complicated and I can't understand it.  
D I can't remember it right now, but I'm sure I will soon.  
E When you said "lunch on Sunday" I thought you meant this Sunday, not next Sunday.



## 6 PRONUNCIATION understanding accents

### Received Pronunciation and General American English

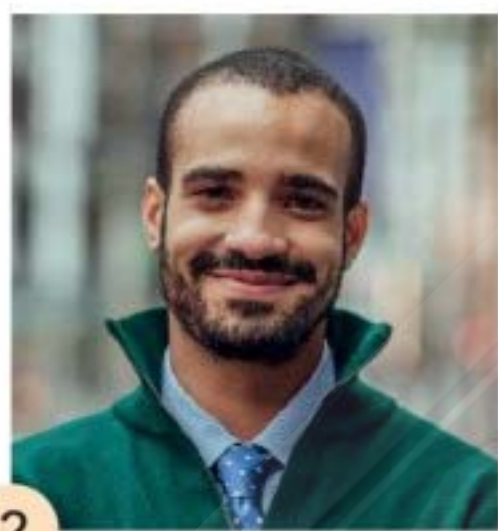
There are many different native-speaker accents in English. Received Pronunciation, or RP, is defined in the *Concise Oxford English Dictionary* as "the standard accent of English as spoken in the south of England" and General American is defined as "a form of US speech without marked dialectal or regional characteristics". However, only a small percentage of native-speakers have these standard British and American accents, so it is important to be able to understand different ones as well.

- a **2.5** Listen to six people talking with different native-speaker accents. Can you match any of the accents?



1

Mairi



2

Justin



3

Jerry



4

Andrea



5

Lily



6

Paul

- ☐ Australia
- ☐ Canada
- ☐ England

- ☐ Scotland
- ☐ South Africa
- ☐ the US

- b **2.6** Listen and check. Are you familiar with any of these accents? Which ones, and why?

## 7 LISTENING

- a You're going to hear Cristina from Romania, who has lived in the US for several years, answering some questions about her experiences of being a non-native speaker of English. Before you listen, check that you understand the words in the glossary.



### Glossary

**hit it out of the park** meet a goal even more than was expected. This expression comes from baseball, when the ball is hit so far that it flies outside of the ballpark or stadium.

**slam dunk** something that is achieved easily. This expression comes from basketball, when a player jumps above the basket and "dunks" it in the hoop without opposition.



Cristina in Hollywood, California

- b Before you listen, answer questions 1–2 with a partner.
- 1 Do you find it easier to understand native or non-native speakers of English?
  - 2 How do you feel about having your English corrected?
- c **2.7** Now listen to Cristina. How does she answer the questions? How easy do you find it to understand her accent?
- d Listen again. What does she say about...?
- regional US accents
  - talking on the phone
  - what happens when she's tired
- e Answer questions 3–4 with a partner.
- 3 Do you have any funny or embarrassing stories related to misunderstanding someone?
  - 4 Is there anything you still find difficult about English?
- f **2.8** Now listen to Cristina. How does she answer the questions?
- g Listen again. What does she say about...?
- the word *hideout*
  - baseball, basketball, and American football
  - the difference between Romanian spelling and English spelling
- h Were any of Cristina's answers the same as yours? What else did she say that you identified with?



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G the past: habitual events and specific incidents

V word building: abstract nouns

P word stress with suffixes

## 1 READING

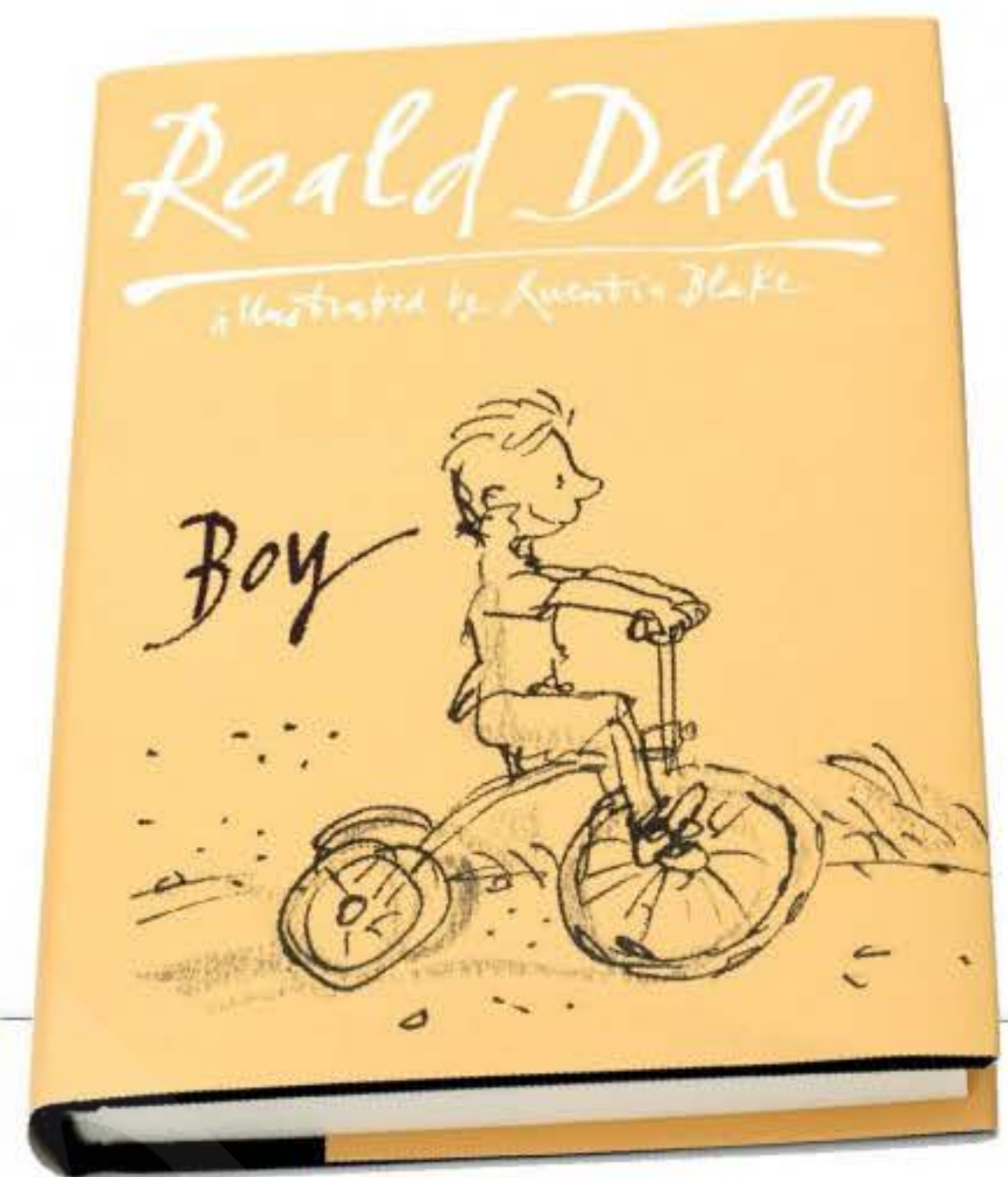
- a Imagine that you were going to write your autobiography. Where would you start? What periods of your childhood or specific incidents would you definitely include?
- b **2.9** You're going to read and listen to an extract from *Boy*, the autobiography of author Roald Dahl. Read and listen to Part 1 and answer the questions with a partner.
- Why did the chocolate bars have numbers stamped underneath them?
  - What do you think was the point of the control bar?
  - What exactly did the boys have to do?
  - Why was it clever of Cadbury's to use the boys?
  - How did they behave when they were sampling the products?
- c **2.10** Now do the same for Part 2.
- How did Roald Dahl imagine the "inventing room" to be?
  - What would he sometimes imagine himself doing?
  - How did he imagine Mr. Cadbury reacting to his invention?
  - What effect did the testing of the chocolate bars have on Dahl in later life?

## LEXIS IN CONTEXT

## Understanding dramatic language

A good writer will often use dramatic verbs to make the action in a scene come alive. In this text, Part 1 narrates a sequence of events, but in Part 2 Roald Dahl achieves a more dramatic, imaginative effect, partly through his choice of vocabulary.

- d Read Part 2 again carefully. Find more dramatic synonyms for the following verbs.
- \_\_\_\_\_ imagine
  - \_\_\_\_\_ cook
  - \_\_\_\_\_ create by mixing together
  - \_\_\_\_\_ take quickly (in one's hand)
  - \_\_\_\_\_ run quickly
  - \_\_\_\_\_ jump
  - \_\_\_\_\_ hit (with the hand)
- e What kind of child do you get the impression that Roald Dahl was? When you were a child, what did you use to dream of doing?



## Part 1

- Every now and then, a plain, gray cardboard box was dished out to each boy in our House, and this, believe it or not, was a present from the great chocolate manufacturers Cadbury. Inside the box there were twelve bars of chocolate, all of different shapes, all with different fillings and all with numbers from one to twelve stamped underneath. Eleven of these bars were new inventions from the factory. The twelfth was the "control" bar, one that we all knew well, usually a Cadbury's Coffee Cream bar. Also in the box was a sheet of paper with the numbers one to twelve on it as well as two blank columns, one for giving marks to each chocolate from nought to ten, and the other for comments.
- All we were required to do in return for this splendid gift was to taste very carefully each bar of chocolate, give it marks, and make an intelligent comment on why we liked or disliked it. It was a clever stunt. Cadbury's were using some of the greatest chocolate-bar experts in the world to test out their new inventions. We were of a sensible age, between thirteen and eighteen, and we knew intimately every chocolate bar in existence, from the Milk Flake to the Lemon Marshmallow. Quite obviously our opinions on anything new would be valuable. All of us entered into this game with great gusto, sitting in our studies and nibbling each bar with the air of connoisseurs, giving our marks and making our comments. "Too subtle for the common palate" was one note that I remember writing down.



## Glossary

**House** many UK boarding schools are divided into "Houses" and each student belongs to one; Houses may compete with one another in sports and other activities

**nought** (old-fashioned) zero or nothing

**with great gusto** (old-fashioned) with enthusiasm and energy





## Part 2

35 For me the importance of all this was that I began to realize that the large chocolate companies actually did possess inventing rooms and they took their inventing very seriously. **I used to picture** a long white room like a laboratory, with pots of chocolate and fudge  
40 and all sorts of other delicious fillings bubbling away on the stoves, while men and women in white coats moved between the bubbling pots, tasting and mixing and concocting their wonderful new inventions. **I used to imagine** myself working in one of these labs,  
45 and suddenly I would come up with something so unbearably delicious that I would grab it in my hand and go rushing out of the lab and along the corridor and right into the offices of the great Mr. Cadbury himself. "I've got it, Sir," I would shout, putting the  
50 chocolate in front of him. "It's fantastic! It's fabulous! It's marvelous! It's irresistible!" Slowly the great man would pick up my newly-invented chocolate and he would take a small bite. He would roll it round his mouth. Then all at once he would leap from his chair crying, "You've got it! You've done it! It's a miracle!" He  
55 would slap me on the back and shout, "We'll sell it by the million! We'll sweep the world with this one! How on earth did you do it? Your salary is doubled."

It was lovely dreaming those dreams, and I have  
60 no doubt at all that thirty-five years later, when **I was looking for** a plot for my second book for children, **I remembered** those little cardboard boxes and the newly-invented chocolates  
65 inside them, and **I began** to write a book called *Charlie and the Chocolate Factory*.

### Glossary

**fudge** /fʌdʒ/ a type of soft, brown candy made from sugar, butter, and milk



## 2 GRAMMAR the past: habitual events and specific incidents

- Look at the **highlighted** verbs in Part 2 of the extract from *Boy*. Which ones describe...?
  - specific incidents in the past
  - repeated or habitual actions in the past
- What other verb forms could you use for 1 and 2?
- p.145 Grammar Bank 2B** Learn more about verb forms for describing habitual events and specific incidents in the past, and practice them.

## 3 SPEAKING & WRITING

- 2.11** Listen to six people talking about their childhoods. What are the different expressions they use to say (approximately) how old they were at the time?
- With a partner, choose two of the topics below and talk about things you habitually did or felt in your childhood.

things I used to be afraid of  
my elementary school

places we would go to  
for family vacations

food and drink I used to love (or hate)

Christmas being sick

toys and games I used to love

birthdays

nightmares I used to have

*When I was little I used to be terrified of the dark, and I'd always sleep with the light on...*

- Now take turns choosing one of the topics and talk about a specific incident from your childhood.

*I remember the time when we went on our first family vacation in the mountains...*

- Wp.116 Writing** An article Analyze an online article and write an article about how life has changed over the last 30 years.



4 VOCABULARY & PRONUNCIATION  
word building: abstract nouns; word stress with suffixes

**Abstract nouns**  
An abstract noun is one that is used to express an idea, a concept, an experience, or a quality rather than an object, e.g., *childhood* and *fear* are abstract nouns, whereas *bed* and *pants* are not.

Abstract nouns are formed:

- by adding a suffix to nouns, verbs, or adjectives, e.g., *child*—*childhood*.  
nouns can add *-hood*, *-ship*, or *-dom*  
verbs can add *-ment* or *-tion*  
adjectives can add *-ness*, *-ity*, or *-dom*
- with a new word, e.g., *afraid*—*fear*.

a Make abstract nouns by adding a suffix to the words below and making any other changes necessary, and write them in the correct columns.

achieve adult amaze aware  
bored celebrate curious disappoint  
excite free friend frustrate  
generous happy imagine improve  
kind member neighbor partner  
possible relation sad sick tempt wise

1 + -hood	2 + -ship	3 + -dom	4 + -ity
5 + -ness	6 + -(a)tion	7 + -ment	

b 2.12 Listen to each group and check.

- c 2.13 Underline the stressed syllable in these words. Listen and check. Which endings often cause a change in stress?
- |                |                   |
|----------------|-------------------|
| 1 a dult       | a dult hood       |
| 2 ce le brate  | ce le bra tion    |
| 3 cur i ous    | cur i o si ty     |
| 4 dis ap point | dis ap point ment |
| 5 free         | free dom          |
| 6 hap py       | hap pi ness       |
| 7 re la tion   | re la tion ship   |
- d Now look at the abstract nouns and complete the adjective and verb column.
- |               |              |
|---------------|--------------|
| abstract noun | adjective    |
| 1 anger       | <u>angry</u> |
| 2 shame       |              |
| 3 death       |              |
| 4 danger      |              |
| abstract noun | verb         |
| 5 belief      |              |
| 6 hatred      |              |
| 7 loss        |              |
| 8 memory      |              |
- e 2.14 Listen and check.



**Collocations**  
Noticing and recording words that go together, e.g., a remote possibility, not a distant possibility, will improve the accuracy and fluency of your speaking and writing.

- f Complete the highlighted phrases below with an abstract noun from a or d that collocates in the phrase.
- I'm writing to express my sympathy for your terrible \_\_\_\_\_. John's death was a shock to us all...
  - To my complete \_\_\_\_\_, I realized I'd won first prize.
  - I've been seeing my girlfriend for about six months now. It's becoming a serious \_\_\_\_\_.
  - There's a strong \_\_\_\_\_ that I'll be offered the manager's job in the next few weeks.
  - I could smell gas in my kitchen, but the gas company decided there was no immediate \_\_\_\_\_.
  - When I heard I'd failed the exam, it was a huge \_\_\_\_\_. I'd been expecting to pass.
  - Contrary to popular \_\_\_\_\_, for many children, high school is not the happiest of times.
  - My eldest daughter has a very vivid \_\_\_\_\_—I think she'll end up becoming a writer.






## 5 LISTENING

- a  **2.15** Listen to three people talking about their earliest childhood memory and answer the questions for each speaker.
- 1 How old was he / she?
  - 2 What event was his / her memory of?
  - 3 What emotion(s) did he / she feel?
- b What is your earliest memory? Answer questions 1–3 about it with a partner.
- c You're going to listen to a radio program about some research that has been done on first memories. Before you listen, discuss the following questions with a partner.
- 1 How far back in our lives can we usually remember things?
  - 2 Why can't we remember things before that age?
  - 3 What kinds of a) feelings and b) events might people be more likely to remember?
  - 4 Are our first memories mostly visual or of sounds and smells?
  - 5 Why might some people's first memories be unreliable?
- d  **2.16** Listen to what the speaker says and compare your answers. Were you surprised by anything? How reliable do you think your first memory is?



- e  **2.17** Now listen to the speaker talk about psychologist Jean Piaget's first memory. Write down what you think are the key words. Listen again and try to add more detail. Compare your words with a partner and then retell the story together.



## 6 SPEAKING

- a Do you have any childhood memories of the feelings or events below? Do you know roughly how old you were at the time? Choose one feeling and one event to talk about.



### Talking about memories

When we're talking about a memory of the past, we use *remember* (somebody or something) + verb + -ing:  
*...I remember standing in the back yard...*  
*I remember arriving, and it was dark...*  
*He remembered his nanny fighting the kidnapper.*

- b In small groups, tell each other about your memories. Try to use the expressions in the box.



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## GRAMMAR

## a Complete the sentences with one word.

- 1 We need to \_\_\_\_\_ the heater repaired soon, before it starts getting cold.
- 2 The Chinese economy is growing and \_\_\_\_\_ a result, the standard of living is rising.
- 3 We were very late \_\_\_\_\_ of a traffic accident on the freeway.
- 4 Everybody seemed to enjoy the barbecue even \_\_\_\_\_ the weather wasn't very warm.
- 5 He wore a baggy shirt \_\_\_\_\_ people wouldn't notice that he'd gained weight.
- 6 Will the person who left \_\_\_\_\_ boarding pass at the security check point please go back and get it?
- 7 If we lived closer to \_\_\_\_\_ another, we'd probably spend more time together.
- 8 Sun-mee always seems pretty reserved to me—she never talks about \_\_\_\_\_.
- 9 When I was young, my family \_\_\_\_\_ spend every summer vacation at the beach.
- 10 This street looks different from when I was a child. Didn't \_\_\_\_\_ use to be a candy store on the corner?

b Rewrite the sentences using the **bold** word(s).

- 1 I need to pay someone to repair my glasses. **have**  
I need \_\_\_\_\_.
- 2 If we buy a dishwasher, it won't be necessary to do the dishes. **have**  
If we buy a dishwasher, \_\_\_\_\_.
- 3 The last time I saw him was in 2016. **seen**  
I \_\_\_\_\_ 2016.
- 4 They managed to get here even though the traffic was heavy. **despite**  
They managed to get here \_\_\_\_\_.
- 5 It was foggy, so the flight was canceled. **due**  
The flight \_\_\_\_\_.
- 6 She wore dark glasses so that she wouldn't be recognized. **so as**  
She wore dark glasses \_\_\_\_\_.
- 7 If you learn a few phrases, the local people really appreciate it. **one**  
\_\_\_\_\_, the local people really appreciate it.
- 8 Mai-ting sees Martha once a month. **each**  
Mai-ting and Martha \_\_\_\_\_ once a month.
- 9 The children wrapped the present on their own. **by**  
The children wrapped the present \_\_\_\_\_.
- 10 My aunt always used to bake cookies for us. **would**  
My aunt \_\_\_\_\_ for us.

## VOCABULARY

## a Complete the missing words.

- 1 He's a very unadventurous person—he doesn't like **ta** \_\_\_\_\_ **ri** \_\_\_\_\_.
- 2 They suddenly got married on vacation in Las Vegas—they're very **sp** \_\_\_\_\_.
- 3 She never asks for anyone's help. She's completely **se** \_\_\_\_\_ **-su** \_\_\_\_\_.
- 4 He won't listen to me, but he might **ch** \_\_\_\_\_ his **mi** \_\_\_\_\_ if you talk to him.
- 5 My brother wasn't very **sy** \_\_\_\_\_ when I failed my driver's test—in fact, he just laughed!
- 6 She was **de** \_\_\_\_\_ to be a musician even as a girl.
- 7 She always finds a solution to problems—she's very **re** \_\_\_\_\_.
- 8 He seems tough, but **de** \_\_\_\_\_ **do** \_\_\_\_\_ he's quite sensitive.

## b Complete the idioms with one word.

- 1 My kids can be a real \_\_\_\_\_ **in the neck** when we eat out—they're so picky!
- 2 My grandfather's always had a **short** \_\_\_\_\_. We were scared of him when we were young.
- 3 He can be a little bad-tempered, but he has a \_\_\_\_\_ **of gold**.
- 4 My boss is very **down to** \_\_\_\_\_; you can talk to her about anything.
- 5 I've read the instructions three times, but I still can't **get my** \_\_\_\_\_ **around** them.
- 6 What's that actor's name? It's **on the tip of my** \_\_\_\_\_!
- 7 You never have to wonder how Darla feels about current events. She always **speaks her** \_\_\_\_\_.

c **Circle** the right word or phrase.

- 1 She's been *under / out of* work since the restaurant she worked at suddenly closed.
- 2 I won't get that job; I don't have the *qualifications / benefits*.
- 3 He resigned before they could *quit / fire* him.
- 4 I'm hoping to get *promoted / a raise* to a more senior position.
- 5 I must have applied *for / to* dozens of jobs.
- 6 *Job-searching / Job-hunting* can be really demoralizing.
- 7 Factory work is usually very *monotonous / motivating*.
- 8 The manager is in charge of 400 *staff members / workforce*.



d Complete the sentences with the noun form of the bold word.

- 1 I wish there were more good restaurants in our \_\_\_\_\_. **neighbor**
- 2 There are classes available for people who have a \_\_\_\_\_ of flying. **afraid**
- 3 Don't let this misunderstanding get in the way of our \_\_\_\_\_. **friend**
- 4 The \_\_\_\_\_ of his job affected him very badly. **lose**
- 5 \_\_\_\_\_ of speech is a basic human right. **free**
- 6 The news of their engagement caused great \_\_\_\_\_. **excite**
- 7 My \_\_\_\_\_ is getting worse as I get older. **remember**

**CAN YOU** understand this text?

- a Read the article once. What main advantage of learning a second language does it describe?
- b Read the article again and mark the sentences **T** (true) or **F** (false).
  - 1 There had been other studies into bilingualism and the brain before Dr. Bak's.
  - 2 Not all the participants in the study spoke a second language when they were young.
  - 3 People who speak more than one language become more confused as they get older.
  - 4 Learning a second language as a child protects the brain more than learning it as an adult.
  - 5 It isn't known whether bilingual speakers suffer from dementia later than those who speak only one language.
- c Look at the **highlighted** words and phrases and figure out their meaning. Check with your teacher or with a dictionary.

**CAN YOU** understand this movie?

Watch or listen to a short movie on the history of English and mark the sentences **T** (true) or **F** (false).

- 1 English has been changing for more than a thousand years.
- 2 The Latin-speaking Romans conquered the native Celts in AD 43.
- 3 The Anglo-Saxons came to Britain from northern France after the Romans left.
- 4 The Anglo-Saxons rejected the monks who wanted to convert them to Christianity.
- 5 The arrival of the Vikings gave English about 2,000 new words.
- 6 King Harold defeated the Vikings and then the Normans in just three weeks.
- 7 The Normans didn't introduce many French words.
- 8 Shakespeare gave English as many new words as the Vikings.
- 9 In the 20th century, British English "borrowed words" from American, but not vice versa.
- 10 Today there are more native than non-native speakers of English.



## Speaking Two Languages May Slow Brain Aging

Just like exercise helps your body stay strong, exercising your mind also **keeps your brain sharp**. And what better way to do just that than by learning another language?

Indeed new research published in *Annals of Neurology* reveals that people who speak two or more languages—even those who learned the second language as adults—may slow down cognitive decline from aging. In the past, it hasn't been clear whether people improve their brain functions through learning new languages—or whether those with better cognitive abilities to begin with are more likely to be successful at learning another language.

"Our study is the first to examine whether learning a second language **impacts** cognitive performance later in life while controlling for childhood intelligence," said lead author Dr. Thomas Bak, of the University of Edinburgh. "Our study shows that bilingualism, even when acquired in adulthood, may **benefit** the aging brain."

For the study, researchers relied on data from 835 native speakers of English who were born and living in the area of Edinburgh, Scotland. The participants were given an intelligence test in 1947 at age 11 and then again in their early 70s, between 2008 and 2010.

Findings indicate that those who spoke two or more languages had significantly better cognitive abilities compared to what would be expected. The strongest effects were seen in general intelligence and reading. The effects were evident no matter when the second language was learned.

After reviewing the study, Dr. Alvaro Pascual-Leone, of the Harvard Medical School in Boston, said in a press release: "This research **paves the way** for future studies of bilingualism and the **prevention** of cognitive decline."

Another study of bilingualism in 2013 found that bilingual patients suffer the **onset** of dementia an average of 4.5 years later than those who speak only one language.

So what are you waiting for? Scientists say pretty much anyone can learn a new language, so no more excuses!

### Glossary

**cognitive** connected with the mental processes of understanding

**dementia** /dɪ'menʃə/ a serious mental disorder caused by brain disease or injury that affects the ability to think, remember, and behave normally





## 1 READING & SPEAKING

- a Read the ten top break-up lines from a website. Which one do you think is the least hurtful way of explaining to someone that you want to break up with them?

It's not you, it's me.

I love you, but I'm not in love with you.

You are like a brother / sister to me.

I think we'd be better off as friends.

I don't love you anymore.

I need some time to be on my own.

You're a fantastic person, but you're too good for me.

I think I'm just too young to settle down.

We're at very different points in our lives now.

I think we rushed into this relationship too fast.

- b Now read an article about how a French artist replied to the break-up email from her former partner. What do you think her motivation was?

- 1 She wanted to humiliate him.
- 2 She wanted them to get back together.
- 3 She wanted to help herself get over the breakup.
- 4 She wanted to make art.

- c Choose the right word for 1–10 in the article.

- |                |                |              |
|----------------|----------------|--------------|
| 1 a turned out | b turned off   | c turned up  |
| 2 a fear       | b pain         | c joy        |
| 3 a getting    | b sending      | c writing    |
| 4 a included   | b involved     | c covered    |
| 5 a instead of | b according to | c because of |
| 6 a praised    | b blamed       | c ridiculed  |
| 7 a married    | b arrested     | c avoided    |
| 8 a get back   | b get over     | c get rid of |
| 9 a returned   | b revived      | c replaced   |
| 10 a Though    | b Because      | c Despite    |

- d Read the article again and answer in groups.

- 1 Why do you think the exhibition was so successful?
- 2 Do you think Sophie Calle was justified in making the man's email public?
- 3 How do you think he felt about the exhibition?
- 4 Do you think men enjoyed it as much as women?
- 5 What do you think the moral of the story is?



## Getting through a breakup

The exhibition *Prenez Soins de Vous* ("Take Care of Yourself") was first a huge success at the Venice Biennale and then at the Bibliothèque Nationale in Paris. It has since toured in Europe and the Americas, and has been published as a book with the same title.

One day, Sophie Calle's cell phone beeped. It was an email from her boyfriend. He was dumping her electronically, adding that it hurt him more than it hurt her. Here is a short extract:

Whatever happens, you must know that I will never stop loving you in my own way—the way I've loved you ever since I've known you, which will stay part of me, and never die...I wish things had <sup>1</sup>\_\_\_\_\_ differently. Take care of yourself...

Sophie was heartbroken. But she is one of France's best-known avant-garde artists, specializing in turning private <sup>2</sup>\_\_\_\_\_ into public art, and two days after <sup>3</sup>\_\_\_\_\_ the email, she started a new project:

I received an email telling me it was over.  
I didn't know how to respond.  
It was almost as if it hadn't been meant for me.  
It ended with the words, "Take care of yourself."  
And so I did.  
I asked 107 women, chosen for their profession or skills, to interpret this letter.  
To analyze it, comment on it, dance it, sing it.  
Dissect it. Exhaust it. Understand it for me.  
Answer for me.  
It was a way of taking the time to break up.  
A way of taking care of myself.





The artist, Sophie Calle

The women Sophie sent the email to <sup>4</sup> \_\_\_\_\_ an actress, an editor, an opera singer, a criminologist, a linguist, a lyricist, and her mother. She asked them to read the email and to analyze it or interpret it <sup>5</sup> \_\_\_\_\_ their job, while she filmed or photographed the result. Sophie's mother, who clearly knows her well, wrote:

*You leave, you get left, that's the name of the game, and for you this breakup could be the wellspring of a new piece of art - am I wrong?*

The editor <sup>6</sup> \_\_\_\_\_ the boyfriend's grammar, the lyricist wrote a song, and the criminologist had this to say about the email writer:

He is proud, narcissistic, and egotistical (he says "I" more than 30 times in a letter with 23 sentences). It is possible that he studied literature. He probably prefers jazz to rock. I can imagine him wearing polo-neck sweaters rather than a suit and tie. He must have a small kitchen and cook up tasty little meals. He must have charm, but not be classically handsome. He is an authentic manipulator, perverse, psychologically dangerous, and / or a great writer. To be <sup>7</sup> \_\_\_\_\_ at all costs.

It was therapy for Sophie, and she quickly began to <sup>8</sup> \_\_\_\_\_ the end of her relationship. "After a month I felt better. There was no suffering. It worked. The project had <sup>9</sup> \_\_\_\_\_ the man."

With hindsight, Sophie's ex almost certainly wishes that he had followed his first instinct (*It seems to me it would be better to say what I have to say to you face-to-face*). <sup>10</sup> \_\_\_\_\_ he isn't named in the exhibition, it's a sure bet that when he dumps his partners in the future, he'll never again say, "Take care of yourself."

## 2 PRONUNCIATION words and phrases of French origin

- a 3.1 Look at the extract from the text. How do you pronounce the **bold** word? Listen and check.

Sophie was heartbroken. But she is one of France's best-known **avant-garde** artists...

### Fine-tuning your pronunciation: French words used in English

A number of French words and phrases are commonly used in English, e.g., *café* /'kæfeɪ/, *ballet* /bæ'leɪ/, *coup* /ku/. They are usually said in a way that is close to their French pronunciation, so they do not necessarily follow normal English pronunciation patterns.

- b Underline a French word or expression in each sentence below. What do you think they mean? Do you use any of them in your language?

- 1 I made a real **faux pas** when I mentioned his ex-wife.
- 2 When we were introduced I had a sense of **déjà vu**, though I knew we'd never met before.
- 3 We used to have a secret **rendezvous** every Thursday at the Museum of Modern Art.
- 4 She's engaged to a well-known local entrepreneur.
- 5 I know it's a cliché, but it really was love at first sight.
- 6 On our anniversary, he always buys me a huge bouquet of flowers!
- 7 I met Jane's fiancé last night. They're getting married next year.
- 8 They knew their parents wouldn't want them to get married, so they did it anyway and presented them with a **fait accompli**.

- c 3.2 Listen and focus on how the French expressions are pronounced. Then practice saying the sentences.

## 3 VOCABULARY phrases with get

- a With a partner, try to remember these expressions with **get** from the article.

- 1 get \_\_\_\_\_ at someone (= take revenge on someone)
- 2 get \_\_\_\_\_ a breakup (= recover from a breakup with someone)
- 3 get \_\_\_\_\_ (informal) (= to cause somebody the same amount of trouble or harm as they have caused you)
- 4 get \_\_\_\_\_ (= to start a romantic relationship with somebody again, after having finished a previous relationship with the person)

- b p.164 **Vocabulary Bank** Phrases with **get**.



## 4 SPEAKING & LISTENING

- a Have you ever been on a blind date or a date set up by friends? If yes, how did it go? If no, would you consider going on one?



### Blind Date

*The Guardian* has a weekly feature called *Blind Date*, where two readers are matched and a date is organized at a restaurant. Stef and Graham met in London at Miss Q's, an American restaurant with pool tables and a dance floor.

- b Read the introduction about Stef and Graham's date. Who do you think said the following—Stef about Graham, or Graham about Stef?
- 1 First impressions: 'Effortlessly beautiful and unforgivably late.'
  - 2 Table manners: 'Impeccable even though it was burgers.'
  - 3 Best thing about them: 'Really genuine and friendly.'
- c **Communication** Blind date **A p.107 B p.111**. Check your answers to b and find out what else they said about each other.
- d You're going to listen to a radio program about first dates. Before you listen, guess what the missing words are in tips 1–6.

#### Dos

- 1 Choose the \_\_\_\_\_ carefully.
- 2 Make an effort with your \_\_\_\_\_.
- 3 Be \_\_\_\_\_, even if you think the date is going nowhere.

#### Don'ts

- 4 Don't forget your \_\_\_\_\_.
- 5 Don't \_\_\_\_\_ to be anything you're not.
- 6 Don't make an instant \_\_\_\_\_.

- e **3.6** Listen to the program and check. Were your answers exactly the same? If not, did they mean the same thing?
- f Listen again. Answer questions 1–6 with a partner.
- What do the tips say about...?
- 1 the best place for a first date
  - 2 looking good
  - 3 lying
  - 4 politeness
  - 5 exaggeration
  - 6 first impressions
- g Which do you think are the top two dating tips? Are there any you don't think are important?

### LEXIS IN CONTEXT

- h **3.7** Listen to some extracts and complete the phrasal verbs and idioms. What do you think they mean?
- 1 The advantage of keeping the first date \_\_\_\_\_...is that if you don't like each other, you don't have to make it through a seven-course meal together.
  - 2 ...if you turn up with unwashed hair, wearing yesterday's clothes, you aren't likely to \_\_\_\_\_ anyone \_\_\_\_\_.
  - 3 Don't tell someone that you'll call and that you can't wait to see them again if you have absolutely no intention of \_\_\_\_\_!
  - 4 Turn off your phone, and if the other person is \_\_\_\_\_ the \_\_\_\_\_, remember to say "thank you."
  - 5 It can be very tempting to exaggerate, or to \_\_\_\_\_ the truth, or just to plain lie...
  - 6 Many of us \_\_\_\_\_ our \_\_\_\_\_ about whether we like someone in the first few seconds or minutes of meeting them.
  - 7 Try not to \_\_\_\_\_ someone \_\_\_\_\_ right away.
  - 8 If you make a snap decision, you may risk \_\_\_\_\_ on the love of your life.



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## 5 GRAMMAR get

a Look at some sentences from the listening script that contain phrases with **get**. Answer the questions with a partner.

A By **getting your hair done**, say, or wearing something you know you look good in, those kinds of things show that you care.

B Try not to yawn even if you're **getting a little tired**.

C It can be very tempting to exaggerate, or to dress up the truth, or just to plain lie to try to **get your date interested**.

In which phrase...?

- 1 ☐ does get mean make
- 2 ☐ does get mean become
- 3 ☐ could you replace get with have with no change in meaning

b  **p.146 Grammar Bank 3A** Learn more about **get**, and practice it.

c Work in pairs. Read the **get** questionnaire and check (✓) eight questions you'd like to ask your partner. Then ask and answer the questions. Explain your answers.



## get questionnaire



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- ☐ Are you the kind of person who regularly **gets rid of** old clothes, or do you tend to keep things forever?
- ☐ Did you use to **get into trouble** a lot when you were a child? \_\_\_\_\_
- ☐ Do you consider yourself a person who usually **gets their own way**? Why (not)? \_\_\_\_\_
- ☐ Do you tend to keep up to date with your work or studies, or do you often **get behind**?
- ☐ Do you think young drivers **get stopped** by the police more than older drivers? Do you think this is fair?
- ☐ Have you ever **gotten caught** cheating on an exam? Have you ever cheated on an exam and **gotten away with it**?
- ☐ Do you think going on vacation together is a good way to really **get to know** people?
- ☐ How often and where do you usually **get your hair cut**? \_\_\_\_\_
- ☐ If an electrical appliance doesn't work, do you try to figure it out yourself or do you immediately **get an expert to come** and fix it?
- ☐ If you were able to **get just one room in your house redecorated**, which would it be and why? \_\_\_\_\_
- ☐ Do you think women are better than men at **getting presents** for people?
- ☐ If you were invited to a karaoke evening, would you try to **get out of** going?
- ☐ If you were supposed to **get a flight** the day after there had been a serious plane crash, would you cancel it?
- ☐ Is there anyone in your family or group of friends who really **gets on your nerves**?
- ☐ What kinds of things do / did your parents **get you to do** around the house? \_\_\_\_\_

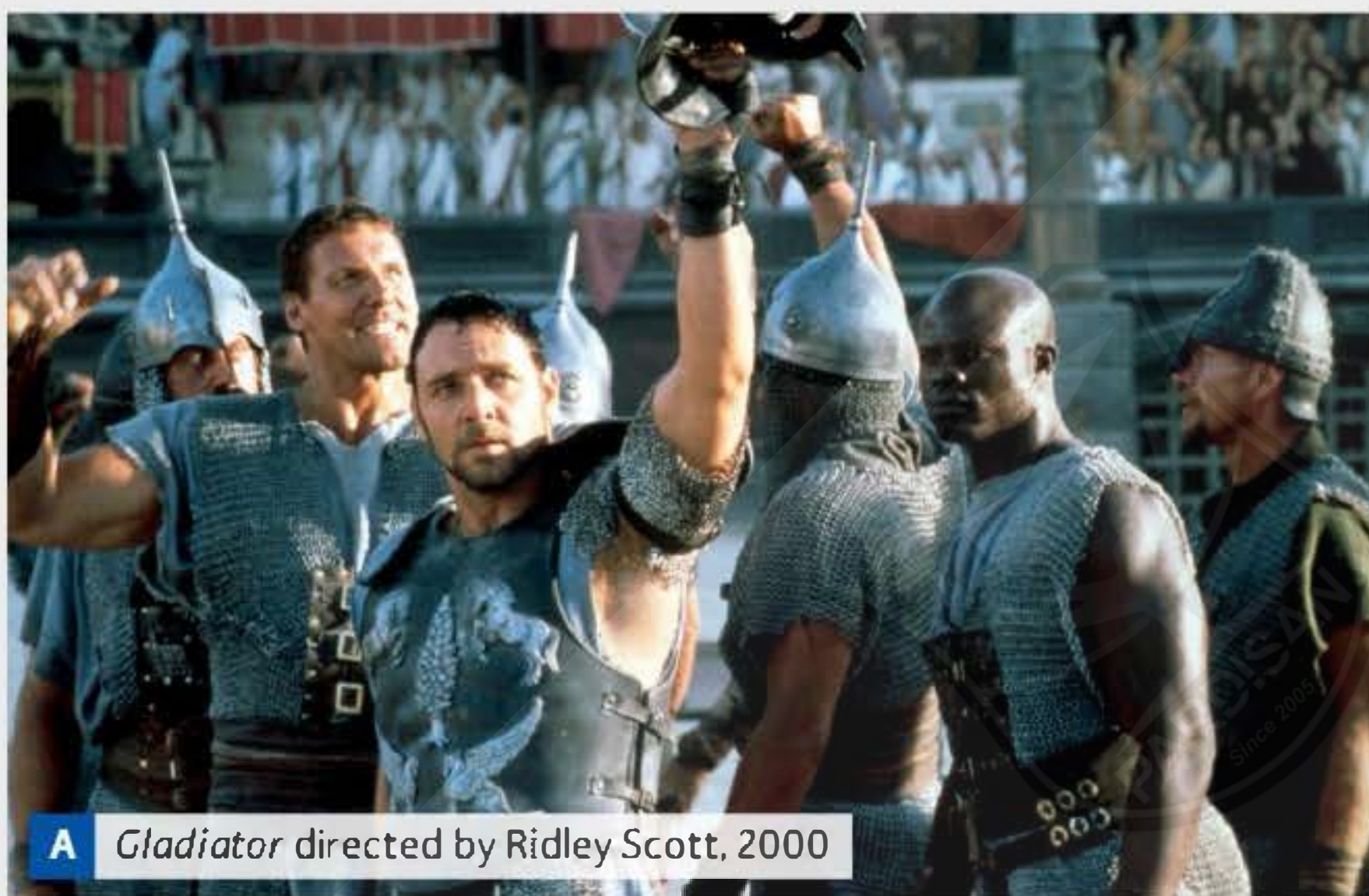


## 1 READING & VOCABULARY conflict and warfare

a Look at the stills from three movies. Have you seen any of them? If yes, are there any scenes you remember?

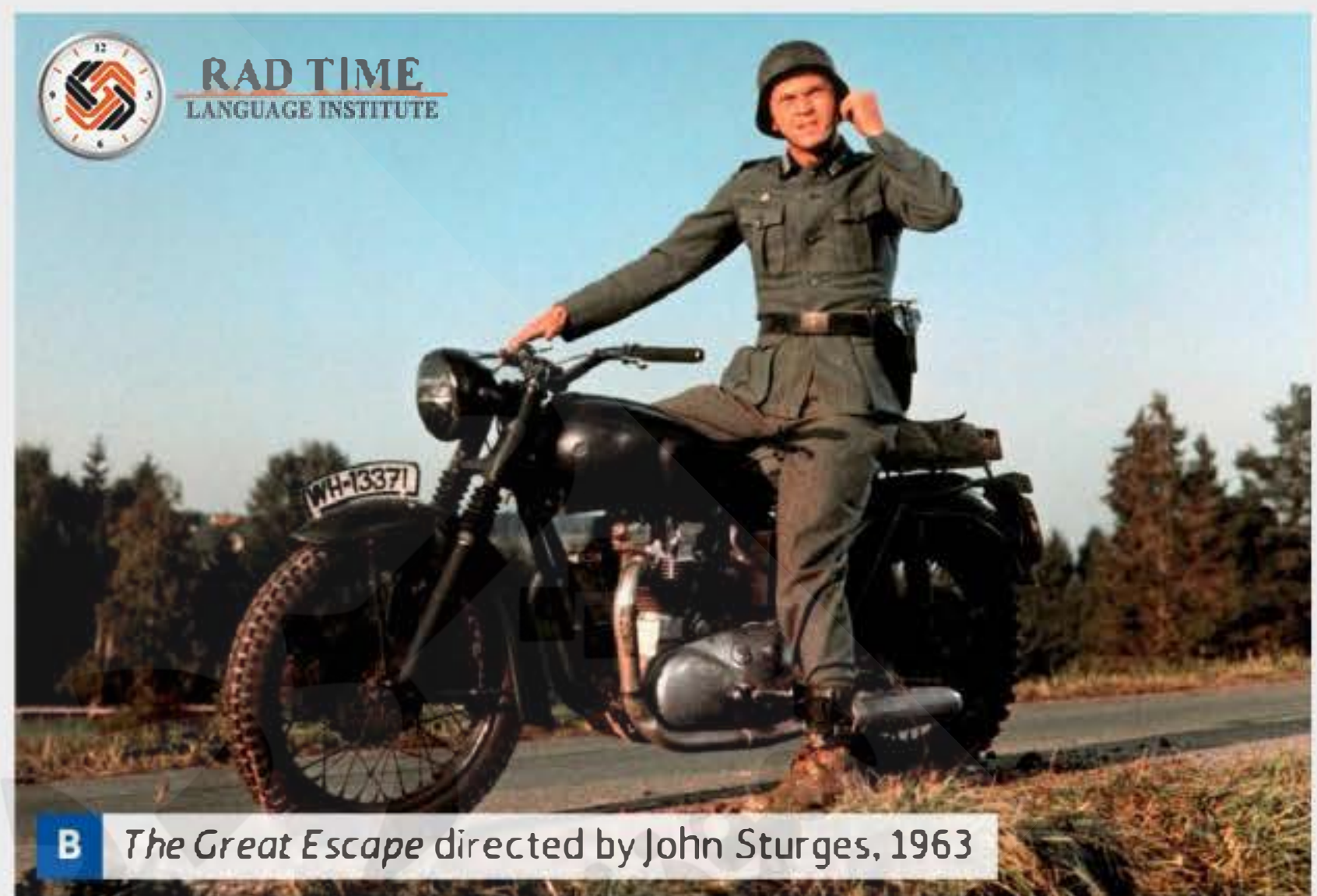
# The scenes you'll never forget

Three movie critics choose their most memorable moments



A *Gladiator* directed by Ridley Scott, 2000

**Gladiator**, which won five Oscars, tells the story of a Roman general, Maximus Decimus Meridius, a favorite of the Emperor, Marcus Aurelius. The Emperor wants Maximus (Russell Crowe at his best) to **succeed him**, but Commodus, the Emperor's weak and treacherous son (wonderfully played by Joaquin Phoenix), has other plans. Commodus kills his father and becomes Emperor himself, and arranges for Maximus and his wife and child to be **executed**. Maximus escapes, but cannot save his family. He is captured and sold as a gladiator, and eventually makes his way to the Colosseum in Rome, where he becomes a hero by engineering a spectacular victory **against overwhelming odds**. In this gripping scene, Emperor Commodus descends to the arena to congratulate him—not knowing his true identity. Maximus removes his **helmet** and confronts the Emperor in one of the most stirring speeches in modern cinema: "My name is Maximus Decimus Meridius, **commander** of the armies of the north, general of the Felix Legions, loyal servant to the true Emperor, Marcus Aurelius, father to a murdered son, husband to a murdered wife, and I will have my vengeance in this life or the next." And somehow, we just know he's going to get it!



B *The Great Escape* directed by John Sturges, 1963

**The Great Escape** is set in a **prisoner-of-war camp** in Germany during World War II. The camp is supposedly "escape-proof," but the British and American prisoners (played by an all-star cast) are determined to get out. They dig three tunnels and forge identity documents in preparation for a large-scale escape attempt. Seventy-six prisoners manage to crawl through a tunnel and get away. Most are quickly **recaptured**, but in this legendary scene, Captain Virgil Hilts (played by Steve McQueen) steals a motorcycle and a German uniform and tries to get over the Swiss border. Coming to a roadblock, he breaks through and gets away, despite being **shot** at, but is immediately pursued by German **troops**. He rides across open countryside in a desperate bid to reach safety, and eventually gets to the border. But two high fences separate him from Switzerland and freedom. He jumps the first, but becomes hopelessly trapped in the second, and is forced to **surrender**. However many times you've seen *The Great Escape* before, you still hope he might just make it over the second fence.

b Read some movie critics' descriptions of three memorable scenes. What information does each extract give? Check (✓) the boxes as you read each one.

- |  |                            |                            |                            |
|--|----------------------------|----------------------------|----------------------------|
| 1 prizes the movie won                                   | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |
| 2 the book the movie is based on                         | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |
| 3 where and when the movie is set                        | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |
| 4 who the main characters are and who they are played by | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |

- |   |                            |                            |                            |
|---|----------------------------|----------------------------|----------------------------|
| 5 what the movie is about                       | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |
| 6 one of the most memorable scenes              | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |
| 7 how the director's decisions affect the scene | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |
| 8 how it makes you feel                         | A <input type="checkbox"/> | B <input type="checkbox"/> | C <input type="checkbox"/> |





**C** 12 Years a Slave directed by Steve McQueen, 2013

**12 Years a Slave**, which won the Oscar for Best Picture in 2014, is based on the memoir by Solomon Northup in which he describes how, despite being free-born, he was **kidnapped** in Washington, D.C., in 1841 and sold as a slave. Northup worked on plantations in Louisiana for 12 years before his release. The book was written in 1853, eight years before the American **Civil War** began. It was this war that led to the abolition of slavery in the US. One of the most famous scenes is the hanging scene. It comes after Solomon (Chiwetel Ejiofor) gets pushed too far by his slave master and attacks him. He is punished by being **hanged** from a tree in such a way that the rope around his neck is always choking him, but his toes can touch the ground just enough to keep him from being strangled. As it goes on, and director Steve McQueen refuses to let you look away, you start to realize that all the other slaves have gone back to their normal lives. Work starts up again, children go back to playing, and you realize how common excruciating experiences like this must have been for slaves, and how thoroughly they must have been separated from their own sense of humanity.

c Which of the three descriptions created the most vivid image of the scene in your mind?

**LEXIS IN CONTEXT**

d Look at the **highlighted** words related to conflict and warfare. With a partner, say what you think they mean. Check their meaning and pronunciation with your teacher or a dictionary.

e **p.165 Vocabulary Bank** Conflict and warfare.

## 2 PRONUNCIATION stress in word families

**Fine-tuning your pronunciation: changing stress in word families**

It is useful to learn words in “families,” e.g., *capture* (noun) – a *captive* (person), *revolutionary* (adjective)—to *revolt* (verb), etc. However, you should check whether the stressed syllable changes within the “family.”

a Complete the chart. Underline the stressed syllable in all the multisyllable words.

noun	person	adjective	verb
cap ture	cap tive / cap tor	cap tive	
com mand	_____	com mand ing	com mand
ex e cu tion	_____		_____
_____	hi stor i an	hi stor i c / _____	
loo ting	loo ter		_____
_____	_____	re bell i ous	_____
_____	_____	re vo lu tio nar y	re volt
siege		be sieged	
sur vi val	_____	sur vi ving	
	_____	vic tor i ous	

b **3.11** Listen and check.

- c Practice saying the sentences.
- The rebels were captured and executed.
  - All the captives survived the siege.
  - It was a historic victory.
  - In the end, the revolutionaries were victorious.
  - The troops rebelled against their commander.
  - Historians disagree on the causes of the rebellion.

## 3 SPEAKING & WRITING

**Describing a scene from a movie or a book**

In this legendary scene, Steve McQueen **steals** a motorcycle and a German uniform and **tries** to get over the Swiss border. Coming to a roadblock, he **breaks through** and **gets away**.

We usually use the simple present (“the dramatic present”) when we describe a scene from a movie, or the plot.

- Think of a movie or TV show you really enjoyed that was set in a historical period or based on a real event. Look at prompts 1–8 in **1b**. Think about this information for your movie or TV show.
- Work in groups of three or four. Describe the movie or TV show and the scene to others in the group. Do those who have seen it agree with you? How does the description make you feel about the movie or TV show?
- Now write a paragraph describing the movie or TV show and the scene, using the prompts and the three texts in **1** as models.



## 4 SPEAKING

a Look at the images from *Braveheart* in the movie blog below and in the movie poster on the following page. There are two historical inaccuracies. What do you think they might be?


b Answer the questions in pairs.

- Are there any movies or TV shows you've seen that you thought were historically accurate, and that you felt taught you something about the period or event?
- Are there any movies or TV shows you've seen that you were aware were historically inaccurate? Did it bother you? Why (not)?
- Have you ever checked whether a movie or a TV show was accurate either during or after seeing it?
- Do you think big studios care whether the historical movies they make are accurate or not?

c Read the extract from a movie blog and answer the questions with a partner.

- 1 Did the blog mention any of the movies you talked about in b? Do you agree about the ones that are mentioned?
- 2 Do you think the professor's research affected the movies' success?
- 3 Have you seen people "two-screening" in the movie theater? How did you feel about it?

## 5 LISTENING

a  3.12 You're going to listen to an interview with Adrian Hodges, who has written screenplays for several historical movies and TV shows. Listen to Part 1 of the interview and choose the best option.

- 1 Adrian thinks historical details don't matter as long as they're things that most people wouldn't notice.
- 2 Adrian thinks historical details don't matter as long as a drama is honest about whether it is history or fiction.
- 3 Adrian thinks historical details don't matter at all.



### Glossary

**Macbeth** /mək'beɪθ/ a play by Shakespeare about a king of Scotland

**William the Conqueror, Charles II, Victoria** English monarchs from the 11th, 17th, and 19th centuries

**to play fast and loose with** **IDM** (old-fashioned) to treat something in a way that shows you feel no responsibility or respect for it

b Listen again and check (✓) the points Adrian makes.

- 1 ☐ It isn't a problem that Shakespeare's plays are not historically accurate.
- 2 ☒ Writers can change historical details if the drama requires it.
- 3 ☒ Most people never notice historical inaccuracies.
- 4 ☒ Nobody is certain how people spoke in ancient Rome.
- 5 ☒ Historical inaccuracies with costume are worse than with dialogue.
- 6 ☒ It's easier to be accurate when you are writing about recent history.
- 7 ☒ If you make it clear that something is fiction, it doesn't matter if it's not historically accurate.
- 8 ☒ Julius Caesar is not a good subject for drama because we know so much about him.

## Did you know...?



Princess Isabella of France

One of the movies that has been most criticized for historical inaccuracy is **Braveheart**. Some scenes actually had to be reshot because the extras were wearing watches and sunglasses! Other movies frequently included in the top ten most historically inaccurate movies are **JFK**, **Pearl Harbor**, **Shakespeare in Love**, and **Pocahontas**.


Historical movies that have been voted both excellent and historically accurate on numerous websites include **Downfall**, the German movie about Hitler's last days, Clint Eastwood's **Letters from Iwo Jima**, **Chariots of Fire**, and **Saving Private Ryan**.

Hollywood studios are recruiting academics as "history assassins" to help them undermine rival studios' Oscar-contending movies. A Harvard professor says he was paid a \$10,000 fee by an Oscar marketing consultant to look for factual errors in the current wave of historical movies that boast that they are "based on a true story."

The concept of doing something else while watching a movie or TV show only used to stretch to eating popcorn or having a TV dinner. But since the arrival of smartphones, we have become a society of "two-screeners," that is, people who watch a movie or TV while using their smartphone. Things people do with their phones include tweeting or posting comments about what they're watching, or checking the accuracy in historical or period dramas.

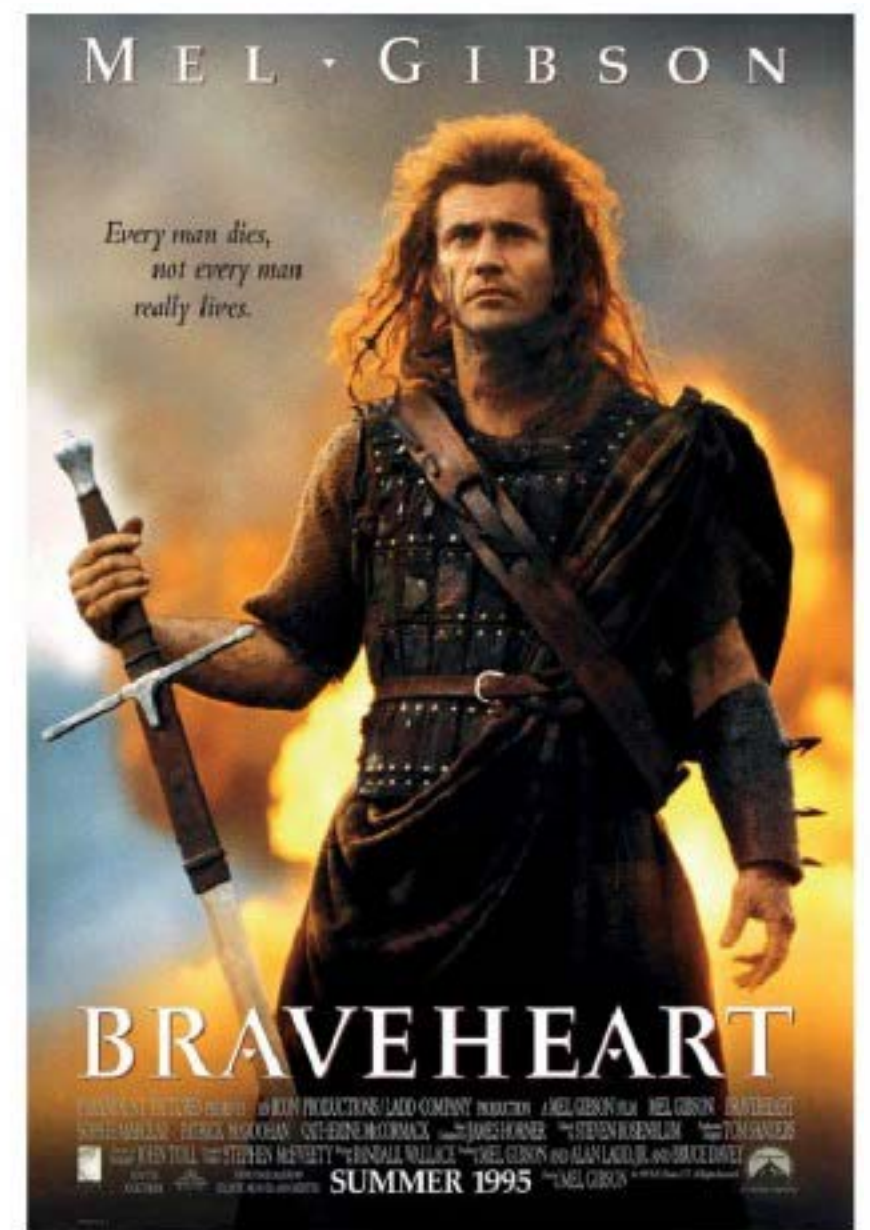




- c  **3.13** Now listen to Part 2. In general, is Adrian positive or negative about *Spartacus* and *Braveheart*?
- d Work in pairs. Before you listen again, can you explain these phrases Adrian uses?
- 1 "it becomes the received version of the truth"
  - 2 "grossly irresponsible"
  - 3 "the notion of freedom of individual choice"
  - 4 "a resonance in the modern era"
  - 5 "pushing the limits of what history could stand"
  - 6 "a matter of purely personal taste"
- e Listen again and answer the questions.
- 1 What is the most famous scene in the movie *Spartacus*?
  - 2 Why is it an example of a movie becoming the "received version of the truth"?
  - 3 What does he say about the portrayal of William Wallace's life in the movie *Braveheart*?
  - 4 What did some people think *Braveheart* was really about?
- f Do you agree with Adrian's main points? Which event or period of history from your own country do you think would be most interesting as a movie or TV show?









Poster of *Spartacus*, about a gladiator who led a slave rebellion against the Romans in the 1st century BC.



Poster of *Braveheart*, about William Wallace, one of the main leaders in the 13th- and 14th-century Wars of Scottish Independence.

## 6 GRAMMAR discourse markers (2): adverbs and adverbial expressions

- a Read four extracts from the interview with Adrian Hodges. Match the **bold** discourse markers to what they are used for (A–D).
- 1  If you change detail to the point where history is an absurdity, then **obviously** things become more difficult.
  - 2  So *Spartacus*...has become, I think, for nearly everybody who knows anything about *Spartacus*, the only version of the truth. Now **in fact**, we don't know if any of that is true, really.
  - 3  ...his whole career was invented in the film, or **at least** built on to such a degree that some people felt that perhaps it was more about the notion of Scotland as an independent country than it was about history...
  - 4  But you know, again, these things are a matter of purely personal taste, **I mean**, I enjoyed *Braveheart* immensely.
- A To introduce surprising or contrasting information  
B To give more details, or make things clearer  
C To introduce a fact that is very clear to see or understand  
D To qualify what you have just said or to make it less definite
- b  **p.147 Grammar Bank 3B** Learn more about adverbs and adverbial expressions, and practice them.
- c  **Communication** Guess the sentence **A p.107**  
**B p.111** Guess the missing phrases, and then check with a partner.



Mel Gibson portraying William Wallace in *Braveheart*



# 2&3 Colloquial English History

collocations

fact or fiction

## 1 THE INTERVIEW Part 1

- a Read the biographical information about Mary Beard. What do you think “Classics” and “classicist” refer to?

**Mary Beard** is Professor of Classics at the University of Cambridge and a fellow of Newnham College. She is the author of many books about ancient history, and writes a popular blog called *A Don's Life*. In 2010, she hosted the historical documentary, *Pompeii: Life and Death in a Roman Town*, which showed a snapshot of the residents' lives before the eruption of Mount Vesuvius in AD 79. In 2012, she wrote and hosted the three-part television series *Meet the Romans*, about “the world's first global metropolis.” She also wrote and hosted *Caligula with Mary Beard* in 2013, where she attempts to sort the truth from the myth. Her frequent media appearances and sometimes-controversial public statements have led to her being described as “Britain's best-known classicist.”



- b 3.14 Watch or listen to Part 1 of the interview. What does she think is the right (and the wrong) way to get people interested in ancient history? What does she think we can learn from history?

- c Now listen again. Complete sentences 1–5.

- 1 If a place name ends with -chester or -caster, it means that it...
- 2 London is the capital of Britain because...
- 3 In 63 BC there was a terrorist plot in Rome to...
- 4 When Cicero discovered the plot, he decided to...
- 5 Mary Beard compares this situation with...

### Glossary

(63) BC Before Christ. These letters refer to the years before 1 AD (Anno Domini—the year of our Lord)

torch (verb) set fire to

**Marcus Tullius Cicero** /'sɪsərou/ a Roman politician and lawyer, one of Rome's greatest orators

**the Senate** a political institution in ancient Rome

**be exiled** be sent to another country for political reasons or as a punishment

**Guantanamo Bay** a US military prison, where many suspected terrorists have been held

## Part 2

- a 3.15 Now watch or listen to Part 2. Mark the sentences T (true) or F (false).

- 1 Mary Beard would not like to go back in time to any historical period.
- 2 She thinks that women have a better life now than at any time in the past.
- 3 She doesn't think that men would suffer from going back in time.
- 4 On her program *Meet the Romans*, she decided to focus on the celebrities of the ancient world.
- 5 She thinks that most history textbooks don't answer questions about how people dealt with practical issues in the past.
- 6 She thinks that questions about practical issues are just as interesting as why Julius Caesar was assassinated.
- 7 She doesn't think we can learn much from studying the assassination of Caesar.



- b Listen again. Say why the F sentences are false.

### Glossary

**Julius Caesar** /'dʒʊljəs 'sɪzər/ a Roman general (100–44 BC) who played a critical role in the fall of the Roman Republic and the rise of the Roman Empire. He was assassinated by a group of senators led by his former friend Brutus

## Part 3

- a 3.16 Now watch or listen to Part 3. Answer the questions.

- 1 How important does Mary Beard think accuracy is in historical movies?
- 2 What historical movie did she really enjoy and why?
- 3 How does she feel about the fact that there are so many historical movies nowadays?





b Listen again. What do you think the **highlighted** informal words and phrases mean?

- 1 "I think that, that, um, film and television, um, program makers can be a bit, can be a bit sort of **nerdish** about accuracy."
- 2 "...if we're going to have a dog in the film should it be an Alsatian or, you know, a Dachshund or **whatever**?"
- 3 "...look, these **guys** are getting the whole of Roman history...utterly wrong..."
- 4 "...never mind its horribly **schmaltzy** plot..."
- 5 "...there's no such good story as a true story—and that's what history's **got going for it**..."
- 6 "...nonfiction in a, in a kind of way is always a better **yarn** than fiction is."

#### Glossary

**Alsation, Dachshund** /æl'seɪʃn, 'dʌkshʊnd/ breeds of dog

## 2 LOOKING AT LANGUAGE

### Collocations

Many of the expressions Mary Beard uses are typical collocations, that is, where one word frequently goes with the other. Try to learn these expressions as phrases. Incorporating them into your active language will help you both to understand spoken English more easily and to sound more fluent in your own speech.

3.17 Watch or listen to some extracts from the interview and complete the collocating words.

- 1 "...an **lot** of our culture and our geography and our place names and so on are actually formed by the Romans..."
- 2 "...one **example** of that is a famous incident in Roman history in 63 BC where there's a **terrorist** in, in the city of Rome..."
- 3 "Now, in many ways that's the kind of **problem** we're still **...**"
- 4 "I mean, what—how far does, how far should homeland security be more important than **rights**..."
- 5 "And in part we've learned from how they debated those **rights and** **...**"
- 6 "...if it, if it was a small antidote to modern **culture**, I'm extremely pleased."
- 7 "...look, these guys are getting the whole of Roman history in, in **the big** **utterly wrong**..."
- 8 "But I think also, I mean, it shows that you don't always have to be **deadly** **about history**."



**RAD TIME**  
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## 3 ON THE STREET

a 3.18 Watch or listen to five people talking about history. Match the speakers (**D, He, Ha, Ad, and An**) with the people they admire. What reasons do they give?



Daisy  
English



Heather  
South African



Harry  
English



Adam  
American



Andrew  
American

- Filippo Brunelleschi
- Bess of Hardwick
- Julius Caesar

- Nelson Mandela
- Queen Elizabeth I

b Watch or listen again. Who (**D, He, Ha, Ad, or An**)...?

- doesn't mention a specific time they would like to go back to
- would like to listen to some philosophers talking
- is studying the period they would like to go back to
- has read a lot about a specific person
- would like to go back to the most recent historical period

c 3.19 Watch or listen again and complete the Colloquial English phrases. What do you think they mean?

- 1 "She was a real **...**"
- 2 "I would have loved to **...** in California..."
- 3 "...she actually stood up and was a person to **...**"
- 4 "...he was a **...** person..."
- 5 "I think there was a lot of innovation and interesting new ideas **...** in that time period..."

#### Glossary

**Derbyshire** a county in the middle of England  
**the Agora** the main meeting place in ancient Athens

## 4 SPEAKING

Answer the questions with a partner.

- 1 What periods and places in history did you study in school? Did you enjoy it as a subject?
- 2 How do you think a teacher can get students interested in history?
- 3 Do you think you have learned more about history from school or from books and movies?
- 4 Why do you think historical movies and novels are so popular?
- 5 Is there a person from history whom you admire or find especially fascinating?
- 6 Is there a period of history that you would like to go back to?



Go online to watch the video, review the lesson, and check your progress



G speculation and deduction

V sounds and the human voice

P consonant clusters

## 1 VOCABULARY & WRITING sounds and the human voice

- a Try to sit for one minute in complete silence, listening carefully. Write down everything you hear. Then compare with a partner. Did you hear the same things?
- b **V** p.166 **Vocabulary Bank** Sounds and the human voice.
- c **4.4** Listen to the sounds and make a note of what they are. Then write three paragraphs based on the sounds. Begin your paragraphs as follows:
- 1 It was 12:30 at night and Mike had just fallen asleep...
  - 2 Amanda was walking down Park Street...
  - 3 It was a cold winter night...

## 2 PRONUNCIATION consonant clusters

### **Fine-tuning your pronunciation: consonant clusters**

Combinations of two or three consonant sounds, e.g., **clothes**, **spring**, can be difficult to pronounce, especially if the combination of sounds is not common in your language.

Three-consonant clusters at the beginning of words always begin with s, e.g., **scream**.

Three-consonant clusters at the end of words are often either plurals (**months**), third person singular verbs (**wants**), or regular past tenses (**asked**).

- a **4.5** Listen to the words below. Then practice saying them.

### At the beginning of a word

#### two sounds

click  
slam  
crash  
slurp  
drip  
snore  
stutter

#### three sounds

screech  
scream  
splash

### At the end of a word

#### two sounds

shouts  
sniffs  
yelled  
hummed

#### three sounds

crunched  
mumble  
gasps  
rattled

- b **4.6** Listen and repeat the sentences.

- 1 She **screamed** when her friend **splashed** her in the **swimming** pool.
- 2 The **brakes** **screeched** and then there was a **tremendous** **crash**.
- 3 My co-worker **slurps** and **gasps** for breath when he **drinks** anything.

- c Write three sentences of your own, using two words from **a** in each sentence. Give them to your partner to say.

## 3 READING

- a Read the headline and the introduction to the article on p.37. With a partner, say how you think the following aspects of Vicky's life have been affected by her phobia.

- college studies
- relationships
- work
- where she lives

- b Read the article and check.

- c What is each paragraph about? With a partner, match paragraphs 1–7 to summaries A–H. There is one summary that you don't need.

- A ☐ how her phobia caused her to underachieve  
B ☐ the physical effects of her phobia  
C ☐ what she considers to be the most damaging effect of her phobia  
D ☐ the effect of her phobia on where she works and lives  
E ☐ her eventual diagnosis  
F ☐ how therapy has helped her  
G ☐ her ambivalent attitude to sounds  
H ☐ how her problems originated

### LEXIS IN CONTEXT

- d Look at the **highlighted** adverbs and adverbial phrases and figure out the meaning of any that you don't know. Use your dictionary.

- e How sympathetic are you to Vicky's phobia? Do you know anyone with a phobia that seriously affects their life?





## Life & style Experience

[Previous](#) | [Next](#) | [Index](#)

### I have a phobia of sound

For the last 30 years, I have had violent physical reactions to certain noises. Everyday sounds, like someone chewing or a pen being clicked, make me want to hide, scream, and put my fingers in my ears.

- 1 I feel unreasonable complaining to people about these **seemingly** harmless sounds, but for me they are threatening. My body reacts in the same way as it would under attack: I am flooded with adrenaline. It is as if I were in the same room as a huge, fierce dog. I am unable to focus on anything but my terror. I often have to hang up on phone calls **abruptly**, leave my seat, and walk around the room, trying to block out the noise.
- 2 My phobia began when I was 19 and started work in a busy office. The noise of a colleague next to me who chewed gum **incessantly** became unbearable. My ears tuned in to every sound until they filled my head, and I couldn't focus on my work. This cacophony was added to by another colleague who **continually** whistled, until I was forced to leave.
- 3 The path of my life has been dictated by the sounds around me. I have changed jobs numerous times, searching for the perfect quiet office. I have moved house, too, away from loud music or arguing neighbors. **Strangely**, I'd love to live near a motorway: the constant hum of traffic would be soothing to me.
- 4 My phobia has affected my ability to get on in life. During my final examinations at university, I was doing really well, translating Greek **with ease**, until the scratching of a pen against paper filtered into my consciousness, bringing me to a halt. During another exam, a nearby pub had a delivery and the sound of barrels being rolled along by whistling delivery men destroyed any chance of concentration. I discovered afterwards that I was two marks off a first.
- 5 My biggest regret is that it has prevented me from having a long-term relationship and children. The longest I have been with someone is two years, until the sound of their eating, breathing, just existing **in proximity** to me became intolerable. I would sneak off to the spare room in the night to try to get some sleep, but it would be interpreted as a rejection of them. It's hard to stay with someone who doesn't want to eat or sleep with you. I haven't ruled out love yet, though. I'm sure there is someone who could accept my limitations.
- 6 It took me 30 years to realize that what I have has a name: misophonia, or hatred of sound. When I recently discovered a support forum dedicated to it, I cried for two hours. I felt so relieved to know that other people—900 of them on this one site—felt like I did. I wasn't the only one.
- 7 It also gave me perspective. Some sufferers wish they were deaf, but I don't. I love many, many sounds: the sea, wind in the trees, music, the human voice. Time and experience have taught me that being able to hear is a beautiful thing, too important to sacrifice. I would never wish that away.

By Vicky Rhodes in The Guardian

## 4 LISTENING & SPEAKING

- a** **4.7** Listen to five people talking about noises they don't like.

- 1 What noise does each person describe?
- 2 How much do you think it affects their daily life?

- b** Listen again. Who...?

- 1 ☐ feels that a sound represents a negative emotion
- 2 ☐ wishes he'd / she'd complained about a noise sooner
- 3 ☐ is annoyed because he's / she's powerless to stop a sound
- 4 ☐ has to make a sound stop before he / she can relax
- 5 ☐ describes sounds that other people clearly like

- c** Talk to a partner

- **Are there any noises that really annoy you?**

Are you affected by them in your daily life?

Is there anything you can do to avoid or stop them?

- **Are there any sounds that you really love or that make you feel good?**
- **Do you prefer music or silence in these situations? Why? If you prefer music, what kind?**
  - in restaurants
  - in a supermarket
  - in a gym
  - when a plane is taking off or landing
  - when you're put on hold on the phone

### Glossary

**two marks off a first** two points away from a top score  
**motorway** (NAmE freeway or highway) a wide road, where traffic can travel fast for long distances



## 5 GRAMMAR speculation and deduction

a Look at this picture and answer the questions.



- 1 Where **could** the photo **have been** taken?
- 2 Why do you think these people **might have been** in costume?
- 3 What do you think **might have** just happened?
- 4 How do you think the people in costume **must have been feeling** while they were walking around?

b **C Communication** Masks for Manggao p.108. Find out what really happened.

c **G p.148 Grammar Bank 4A** Learn more about speculation and deduction, and practice them.

d Look at these photos and make speculations and deductions about them.



## 6 LISTENING

- a Have you had an interesting conversation with a stranger recently? Where? What about?
- b Read about an organization called Talk to Me London. What do they aim to achieve? Does Talk to Me London sound like a good idea to you?

### TALK TO ME LONDON



What's the idea?

Why talk?

Stories

Get started!

**Talk to Me London** is all about finding ways for people to talk to each other. We know that talking brings about many benefits, from a greater sense of well-being to friendlier communities, and increased opportunities. Think about it—just one conversation can inspire us, reassure us, or brighten up our day. Our vision is to build a friendlier city through encouraging small conversations between strangers.



#### Note-taking

A good way of taking notes when you are listening to a talk, a lecture, or an interview is to try to write down the key words that you hear. These are the “content” words (usually nouns or verbs) that will help you remember the important information.

- c **4.8** Listen to an interview with Polly Akhurst, one of the founders of Talk to Me London. Make notes under these headings.

The Talk to Me London pin  
How Polly has benefited from  
talking to strangers

Mediterranean countries and  
Madrid

Her reaction to negative media  
coverage

What she would say to people  
who don't want to talk



- d Compare your notes with a partner and agree upon the main points under each heading. Then listen again. Can you add anything to consolidate your notes?





## 7 SPEAKING

- a Read some online comments about Talk to Me London. How do you think each person feels about the project?

say [hello@talktomelondon](https://talktomelondon.com)

Posts Top / All



**Alex** I only lived in London for three months, but I experienced my fair share of conversations with people on random benches or at train stations late at night, etc. If you want unfriendly, try Los Angeles. Honestly, I've lived here for almost a decade, but it still drives me insane. You could spend all day, every day, in the same coffee shop and you'd die, decades later, before any of the other regulars even acknowledged your presence! [#talktomelondon](https://talktomelondon.com)



**Mark** London is no different from most cities in this respect. It's an unwritten rule, you don't talk to strangers and they don't talk to you. I can imagine few things worse than someone trying to engage me in small talk on my morning commute. You keep to your private bubble and I'll keep to mine. That's how we like it. [#talktomelondon](https://talktomelondon.com)



**Bella** I just don't get this—London unfriendly, nobody talks to a stranger? Ridiculous. Maybe those who find London unfriendly are in fact the ones who are unfriendly, and unwilling to initiate a conversation. No problem for many of us. [#talktomelondon](https://talktomelondon.com)

- e 4.9 Listen to four true stories from the Talk to Me London website. Who started a conversation, and who was approached by someone else?

James   Anneka   Philippa   Alise

- f Now listen again and match the four people to the information about the conversations. Write **Al**, **An**, **Ja**, or **Ph**.

- 1 ☐ met someone she knew who she hadn't seen for a long time.
- 2 ☐ talked to someone who had recently come to London.
- 3 ☐ was surprised that the other person was happy to talk.
- 4 ☐ was unexpectedly given something.
- 5 ☐ talked to four different people one after another.
- 6 ☐ didn't expect anyone to talk to her.
- 7 ☐ was given a suggestion about how to make the most of traveling time.
- 8 ☐ ended up talking to a whole group of people.

- g If you were visiting London, would you wear a Talk to Me London pin? Why (not)?

- b 4.10 Look at some useful phrases for giving your opinion in English. Underline the words that you think have extra stress. Listen and check.

### Emphasizing that something is your own opinion

- |                               |                                |
|-------------------------------|--------------------------------|
| 1 I'd say that...             | 6 In my view,...               |
| 2 If you ask me,...           | 7 I feel that...               |
| 3 Personally, I think that... | 8 My feeling is that...        |
| 4 Personally speaking, ...    | 9 As far as I'm concerned, ... |
| 5 In my opinion, ...          |                                |

- c Answer these questions in small groups. Try to use the language from the box to express your opinions.

- 1 Do people in your town or city tend to talk to complete strangers, or would it be considered odd?
- 2 Which cities or regions in your country have a reputation for being friendly or unfriendly? Do you agree?
- 3 Have you ever been to a city or country that struck you as particularly friendly or unfriendly?
- 4 "You keep to your private bubble and I'll keep to mine." Do you think this is a good approach to city life?



## 1 READING & SPEAKING

a Read the extract from the Barnes & Noble book blog and answer the questions.

- What is a “spoiler”?
- Has anyone ever spoiled a movie, a book, a sporting event, or anything else for you by telling you how it ended?

### B&N BOOK BLOG

**Warning:** if you like to be surprised, stop reading right now. But if you’re curious about these books and their endings, then read on. (Because I’m not completely cruel, I’ve whited out the spoilers — just highlight the empty space to see the hidden words.)

Don’t say we didn’t warn you...



**And Then There Were None**  
by Agatha Christie

Most Agatha Christie novels leave you speechless, but *And Then There Were None* is an absolute masterpiece of the “whodunnit?” formula.

People invited to a party in a

mansion keep on being murdered, but by whom? Well, if you’re sure you want to know—it was

b Read the title of the article and answer the question. Then read the article and check.

c Now read the article again and answer these questions with a partner.

- 1 How did the reading experiment work? What was the outcome?
- 2 What possible reasons does the writer give for this outcome?
- 3 What’s the writer’s overall conclusion?

d Talk to a partner.

- Would you ever read the last page of a book first, or ask a friend how a movie or a sporting event ends? Why (not)?
- Do you ever re-read books or watch movies or sporting events again? Which ones? Why (not)?
- Does knowing the ending change the experience for you?



One of my favorite movies is *When Harry Met Sally*. I can watch it again and again and love it every single time—maybe even more than I did before. There’s a scene that will be familiar to any of the movie’s fans: Harry and Sally have just set off on their drive to New York City and Harry starts telling Sally about his dark side. He mentions one thing in particular: whenever he starts a new book, he reads the last page first. That way, in case he dies while reading it, he’ll know how it ends.

Harry will know how it ends, true, but doesn’t that also ruin the book? If you know the ending, how can you enjoy the story? As it turns out, easily. A study in this month’s issue of *Psychological Science* comes to a surprising conclusion: spoilers don’t actually spoil anything. In fact, they may even serve to enhance the experience of reading.

Over 800 students from the University of California in San Diego took part in a series of experiments where they read one of three types of short story: a story with an ironic twist (such as Roald Dahl), a mystery (such as Agatha Christie), and a literary story (such as Raymond Carver). For each story, there was a spoiler paragraph that revealed the outcome.

The students read the stories either with or without the spoiler. Time to reconsider, it seems, what we call a spoiler. The so-called “spoiled” stories were actually rated as more enjoyable than those that were “unspoiled,” no matter what type of story was being read. Knowing the ending, even when suspense was part of the story’s goal, made the process of reading more, not less, pleasurable.

Why would this be the case? Perhaps, freed from following the plot, we can pay more attention to the quality of the writing and to the subtleties of the story as a whole. Perhaps we’re more likely to spot signs and clues about what might happen, and take pleasure in our ability to identify them.

Whatever the reason, it may not be as urgent as we think it is to avoid spoilers. Harry might have the right idea after all, reading the last page first. In fact, he might be getting at the very thing that lets me watch him meet Sally over and over and over again, and enjoy the process every single time.



## 2 VOCABULARY & PRONUNCIATION

describing books and movies; /ɒ/

- a Complete some readers' comments about books and movies with an adjective from the list.

depressing entertaining fast-moving gripping haunting  
implausible intriguing moving slow-paced thought-provoking

- 1 A wonderful movie. So \_\_\_\_\_ it brought tears to my eyes! ★★★★★
- 2 A \_\_\_\_\_ novel that raised many interesting questions. ★★★
- 3 Rather \_\_\_\_\_. I really had to make an effort to finish it. ★★
- 4 A \_\_\_\_\_ story. I was hooked from the very beginning. ★★★★★★
- 5 A light and \_\_\_\_\_ novel. Perfect for beach reading! ★★★
- 6 The plot was \_\_\_\_\_. It was impossible to predict how it would end. ★★★★★
- 7 The characters were totally \_\_\_\_\_. I couldn't take any of them seriously. ★
- 8 A \_\_\_\_\_ story that jumps from past to present and back again at breakneck speed. ★★★★★
- 9 A well-written novel, but so \_\_\_\_\_ it made me feel like I'd never be happy again! ★★★
- 10 A \_\_\_\_\_ tale that stayed with me long after I'd finished reading it. ★★★★★

- b 4.11 Listen and check.

- c Take turns with a partner to choose an adjective from the list in a and name a book or a movie that you could use the adjective to describe. Say why.

- d 4.12 Listen and write six sentences. Then circle the /ɒ/ sounds in them. What different spellings can be pronounced /ɒ/?

- e Practice saying the sentences.

## 3 SPEAKING

Talk to a partner about as many of the topics as you can. Tell your partner about a book that...

## 4 GRAMMAR adding emphasis (1): inversion

- a Complete extracts 1–5 with endings A–E.

- 1 **No sooner** had we sat down at the kitchen table...  
(Margaret Drabble, *A Day in the Life of a Smiling Woman*)
- 2 **Hardly** had she put the comb in her hair...  
(Grimm's Fairy Tales, *Snow White*)
- 3 **Only later** did I understand...  
(Mikhail Gorbachev, *On My Country and the World*)
- 4 **Never** have I seen so many people in an art gallery...  
(review of Matisse exhibition, *The Independent*)
- 5 **Not only** had Silas killed the only four people who knew where the keystone was hidden, (but)...  
(Dan Brown, *The Da Vinci Code*)

- A looking happy.  
B than the twins burst in.  
C than the poison in it took effect, and the girl fell down senseless.  
D he had killed a nun inside Saint-Sulpice.  
E that this was not the way to proceed, that we could not live by a double standard.

- b Look at the verbs after the **bold** adverbial expressions. What is unusual about the word order? What is the effect of putting the adverbial expression at the beginning of the sentence?

- c p.149 Grammar Bank 4B Learn more about adding emphasis using inversion, and practice it.

- d Complete the sentences in your own words, using inversion to make them as dramatic as possible.

- 1 Only after the wedding...
- 2 No sooner...than I realized...
- 3 Never in the history of sports...
- 4 Not until the last moment...
- 5 Not only..., but...

## 5 WRITING

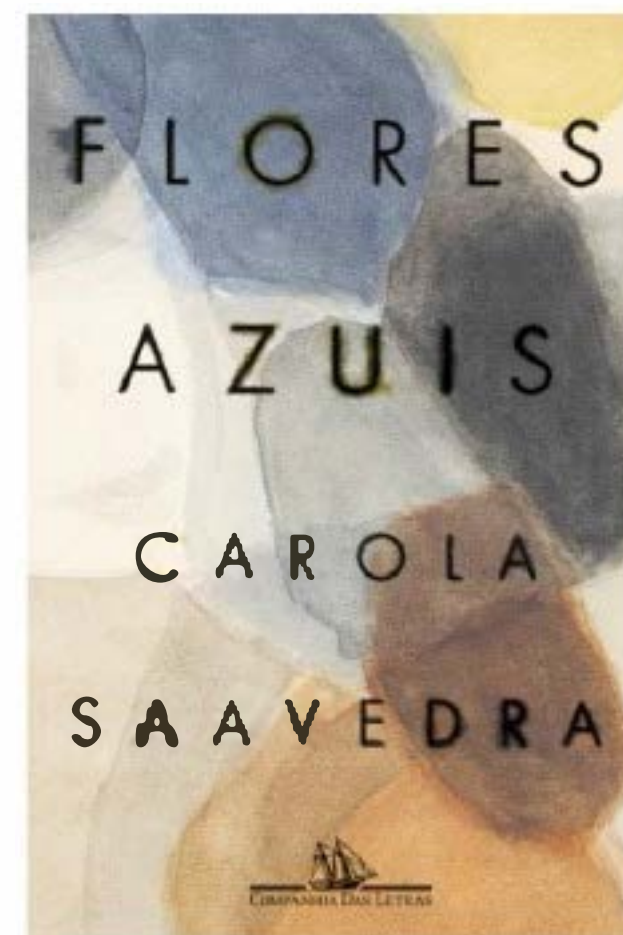
- p.118 Writing A review Write a review of a book or movie you have read or watched recently.





## 6 READING

- a Would you prefer...
  - to read a book written in English in the original version or translated into your language? Why?
  - to watch an English-language movie subtitled or dubbed? Why?
- b Read the introduction to a blog by Daniel Hahn, a translator. Why do you think he calls translation “both simple and impossible”?
- c Read Part 1 and make sure you understand every word of the “rough translation.” How do you picture the scene? Where are the two people, and how are they feeling?



# Translation Diary

**Daniel Hahn** I'm translating a novel. It's written in Portuguese, and it needs to be written in English. There is a Brazilian novelist at one end, and an American publisher at the other, and there's me in the middle, tasked with giving the publisher exactly the same book the novelist has written, keeping it identical in absolutely every conceivable respect, except that I've got to change all the words. The novel is *Blue Flowers* by Carola Saavedra. Or, to be more accurate, the novel is still *Flores Azuis*, for now. *Blue Flowers* is what it's got to be when I'm done with it. So I have to immerse myself in Carola's book, in Portuguese, and write it again for the publishers in English. The process is both simple and impossible, and I'm going to be describing it on this blog.

- 1 In this scene, A, the main woman character, describes the moment her lover leaves her:

*Eu não disse nada, não chorei, não pedi explicações, não te implorei para ficar. Eu apenas permaneci ali, imóvel, muda, deitada na cama, enquanto você se vestia, pegava a mochila e ia embora.*

A rough translation might be:

*I didn't say anything, I didn't cry, I didn't ask for explanations, I didn't implore you to stay. I merely stayed there, immobile, mute, lying on the bed, while you dressed, took your rucksack, and went away.*

- 2 “Implore” isn't quite right, is it? “Beg” would be better. And “immobile,” similarly—I prefer “still” or “unmoving.” In both cases my first quick version just used words that stayed close to the Portuguese (“implore” for “implorei,” “immobile” for “imóvel”), but we need to move away a little further in order to arrive somewhere more like normal English. I think “merely” is a bit too formal for A's voice here, too.

*I didn't say anything, I didn't cry, I didn't ask for explanations, I didn't beg you to stay. I just stayed there, unmoving, mute, lying on the bed, while you dressed, took your rucksack, and went away.*

- 3 There are an awful lot of “I”s in that first sentence, aren't there? In Portuguese there's an “Eu” (“I”) at the beginning of the first sentence and an “Eu” at the beginning of the second, so the sentences are perfectly balanced. As you can see, I've removed a pair of “I”s. And we have a “rucksack” which should probably be a “backpack,” to minimize how UK-ish it sounds to US readers.

*I didn't say anything, I didn't cry, didn't ask for explanations, didn't beg you to stay. I just stayed there, unmoving, mute, lying on the bed, while you dressed, took your backpack, and went away.*

- 4 Now, that first sentence ends on the word “stay”—which would be fine...except that “stay” appears again, three words later. Hmm, so now I've got to change that, too. One option is “I didn't beg you not to go,” which helps because we imagine A saying “Please don't go!” rather than “Please stay!” which isn't quite the same.

*I didn't say anything, I didn't cry, didn't ask for explanations, didn't beg you not to go.*

- 5 I've also got to decide if the man is dressing, or getting dressed, or getting himself dressed, and my decision will be as much about the rhythm of the sentence as anything else. And I don't like the ending—“went away” is very weak. I'd rather end solidly on one word—just “left.”

*I just stayed there, unmoving, mute, lying on the bed, while you got dressed, took your backpack, and left.*

- 6 Right. So—we're done now, surely? Um, not quite... I'd prefer “picked up your backpack” to just “took your backpack”—I think the latter might sound as though he's taking it from her? And I'm not sure about “mute,” either. I think “silent” would do. So how about this, then?

*I didn't say anything, I didn't cry, didn't ask for explanations, didn't beg you not to go. I just stayed there, unmoving, silent, lying on the bed, while you got dressed, picked up your backpack, and left.*

Better?



- d Now read Parts 2–6, which show the evolution of the translation. Circle the changes in each version and compare with a partner.
- e Read Parts 2–6 again and match them to the reasons A–E Daniel gives for making the changes.

- A ☐ He wants to stay close to the effects achieved in the original, and the translation needs to be accessible to American readers.
- B ☐ He wants to choose the right expression to clarify exactly what is happening.
- C ☐ It's better not to use the same word twice in quick succession.
- D ☐ Some of the words are too close to the original and don't sound very natural in English.
- E ☐ He has to decide which version of a phrase will suit the music of the sentence best.

### LEXIS IN CONTEXT



#### Understanding synonyms

It is very useful to know a variety of synonyms for common words. This will help you to use a wider lexical range in your writing and not to repeat yourself. However, it is important to make sure that your synonym has exactly the meaning or register that you want.

- f Which synonyms does the translator consider for...?

- |             |       |
|-------------|-------|
| 1 implore   | _____ |
| 2 immobile  | _____ |
| 3 merely    | _____ |
| 4 rucksack  | _____ |
| 5 went away | _____ |
| 6 mute      | _____ |

- g Now find synonyms in the introduction for:

- |                           |       |
|---------------------------|-------|
| 1 employed to             | _____ |
| 2 the same                | _____ |
| 3 imaginable              | _____ |
| 4 precise                 | _____ |
| 5 finished with something | _____ |

- h What do you think you could learn from Daniel's blog about improving your own writing in English?

## 7 LISTENING

- a You are going to listen to an interview with Beverly Johnson, a professional translator working in Spain. Before you listen, think of three questions you might ask her about her job.
- b 4.13 Listen to the whole interview. Did she answer any of your questions?
- c Now listen to each part of the interview again. Choose **a**, **b**, or **c**.



### 4.14 Part 1

- One of the reasons Beverly decided to become a translator was that...
  - she thought teaching English was boring.
  - she really enjoyed the postgraduate course that she took.
  - she wanted to be self-employed.
- Which of these does she mention as one of the drawbacks of being a freelance translator?
  - A low salary.
  - No paid holidays.
  - Time pressure.
- Beverly's advice to would-be translators is to...
  - specialize.
  - study abroad.
  - take a translation course.

### 4.15 Part 2

- Most people who translate novels into English...
  - don't do any other kind of translation work.
  - prefer translating authors who are no longer alive.
  - often concentrate mainly on one particular writer.
- She mentions the advertising slogan for Coca-Cola as an example of...
  - how difficult it is to convey humor in another language.
  - how you cannot always translate something word for word.
  - how different cultures may not have the same attitude to advertising.

### 4.16 Part 3

- The Sound of Music* was translated into German as...
    - "All dreaming together."
    - "Tears and dreams."
    - "My songs, my dreams."
  - Which of these is not mentioned as a problem when translating movie scripts?
    - Having enough room on the screen.
    - Conveying the personality of the speaker.
    - Misunderstanding the actors' words.
  - The problem with translating swear words in a movie script is that...
    - they may be more shocking in other languages.
    - they may not be translatable.
    - you can't use taboo words in some countries.
- d Are there any words in your language that you think are "untranslatable" into English? How would you try to express the ideas? Can you think of any English words that are "untranslatable" into your language?





## GRAMMAR

a Complete the sentences with the right word or phrase.

- 1 It's 2:30 now—what time do you think we'll get \_\_\_\_\_ Miami?
- 2 Unfortunately, Allie got \_\_\_\_\_ cheating on her final exam.
- 3 The windows are filthy. Let's get someone \_\_\_\_\_ them.
- 4 I don't think Omar will ever get \_\_\_\_\_ doing his own laundry—his mother always did it.
- 5 My passport expires in two months, so I need to get it \_\_\_\_\_.

b Right (✓) or wrong (X)? Correct any mistakes in the highlighted phrases.

- 1 **Basic**, I think she still hasn't gotten over the breakup of her marriage.
- 2 We've finished the interviews and **all of all** we think Maria Ramirez is the most suitable candidate.
- 3 Dave's really late, isn't he? I think **he might get lost**.
- 4 **The waiter didn't probably notice** that they had left without paying.
- 5 I think **it's unlikely that I'll be given** a work permit.
- 6 What a wonderful smell! **Somebody must bake** some bread.
- 7 **You definitely won't pass** your driver's test if you drive that fast!
- 8 I called you yesterday. **You should have gotten** a message on your voicemail.
- 9 **Not only we saw the sights**, we managed to do some shopping as well.
- 10 **Only when the main character dies** does her husband realize how much he loved her.

c Complete the sentences with the right form of the verb in parentheses.

- 1 The traffic is really bad—she's unlikely \_\_\_\_\_ before 7:00. (arrive)
- 2 Monica is bound \_\_\_\_\_ the news—everybody was talking about it yesterday. (hear)
- 3 My neighbor can't \_\_\_\_\_ very long hours. He's always home by early afternoon. (work)
- 4 No sooner \_\_\_\_\_ married than Yiming lost his job. (they / get)
- 5 Never \_\_\_\_\_ such a wonderful view. It completely took my breath away. (I / see)

## VOCABULARY

a Complete the missing words.

- 1 She's very shy, but you'll soon get to \_\_\_\_\_ her.
- 2 Let's get \_\_\_\_\_ for a coffee this weekend.
- 3 I've been trying to get \_\_\_\_\_ of Alan, but he's not answering his phone.
- 4 She's always calling me at work—it really gets on my \_\_\_\_\_.
- 5 I hope I get \_\_\_\_\_ this cold by the weekend; I'm supposed to be going to a wedding.
- 6 His parents let him do whatever he wants, so he's used to getting his own \_\_\_\_\_.
- 7 When I was a student, I had to get \_\_\_\_\_ on less than \$75 a week.
- 8 I hope I get the \_\_\_\_\_ to talk to her before she goes home.

b **Circle** the right word.

- 1 The English archers used their bows to fire thousands of *arrows* / *spears* into the air.
- 2 After days of fighting, both sides agreed to a *retreat* / *ceasefire*.
- 3 The city finally fell after a three-month *siege* / *coup*.
- 4 During the civil war, thousands of *refugees* / *allies* crossed the border to safety.
- 5 It was a fierce battle and *civilians* / *casualties* were heavy on both sides.
- 6 The rebels *broke out* / *blew up* the railroad tracks.
- 7 Even though they were surrounded, the troops refused to *surrender* / *defeat*.
- 8 The army *shelled* / *looted* the capital with long-range weapons.

c Complete the sentences with verbs in the simple past.

buzz creak rattle screech  
sigh slam whisper whistle

- 1 Leila \_\_\_\_\_ the door and walked off angrily.
- 2 "Thanks, dear," she \_\_\_\_\_ softly in his ear.
- 3 He \_\_\_\_\_ a happy tune as he walked down the street.
- 4 "I wish he was here—I really miss him," she \_\_\_\_\_.
- 5 The wind was so strong that the windows \_\_\_\_\_.
- 6 The car's brakes \_\_\_\_\_ as it came to a stop.
- 7 A bee flew in through the window and \_\_\_\_\_ around the room.
- 8 The door of the old library \_\_\_\_\_ open slowly, but there was nobody there!



d Write the adjectives for the definitions.

- 1 **th** \_\_\_\_\_ - **pr** \_\_\_\_\_ = making you think seriously about a particular subject or issue
- 2 **de** \_\_\_\_\_ = making you feel very sad and without enthusiasm
- 3 **in** \_\_\_\_\_ = very interesting because of being unusual or not having an obvious answer or ending
- 4 **gr** \_\_\_\_\_ = exciting or interesting in a way that keeps your attention
- 5 **mo** \_\_\_\_\_ = causing you to have deep feelings of sadness or sympathy
- 6 **im** \_\_\_\_\_ = not seeming reasonable or likely to be true

**CAN YOU** understand this text?

a Read the article once. How do you think you would feel in “the quietest place on Earth”?

b Read the article again and complete it with phrases A–G. There is one phrase you do not need.

- A Then, after a minute or two
- B The kids were whining
- C I booked a 45-minute session
- D My experience in the anechoic chamber changed my life
- E In an attempt to recapture some peace
- F Despite my dislike of loud sounds
- G Ironically, far from finding it peaceful

c Look at the **highlighted** words and phrases and work out their meaning. Check with your teacher or with a dictionary.

**CAN YOU** understand this movie?

Watch or listen to a short movie about a comic book writer. Answer the questions.

- 1 Where is Midtown Comics located?
- 2 What kind of people does it attract?
- 3 How long does Chris have to finish his comic book?
- 4 How does Chris’ father help?
- 5 What is the name of Chris’ superhero?
- 6 How does Midtown Comics get people excited for new comic books?
- 7 How does Chris describe the superhero he created?
- 8 How many pages is Chris’ final book?
- 9 Does the book get selected for the young artists’ event?
- 10 According to Chris’ father, why do people like superheroes?



**My quest started** when I was in the New York subway with my kids. <sup>1</sup> \_\_\_\_\_, four trains came screaming into the station at once, and I put my hands over my ears and **cowered**—the noise was deafening. In cities, the ever-present, dull background roar of planes, cars, machinery, and voices is **a fact of life**. There is no escape from it and I was beginning to be driven mad by it.

<sup>2</sup> \_\_\_\_\_, I decided to go on a mission to find the quietest place on Earth; to discover whether absolute silence exists. The place I was most excited about visiting was the anechoic chamber at Orfield Laboratories in Minnesota. This is a small room, massively insulated with layers of concrete and steel to block out exterior sources of noise. It is the quietest place on Earth—99.9% sound-absorbent.

<sup>3</sup> \_\_\_\_\_, most people find its perfect quiet **upsetting**. The presence of sound around you means things are working; it’s **business as usual**. When sound is absent, that signals malfunction. I had heard that being in an anechoic chamber for longer than 15 minutes can cause extreme symptoms, from claustrophobia and nausea to panic attacks. A violinist tried it and hammered on the door after a few seconds, demanding to be let out because he was so disturbed by the silence.

<sup>4</sup> \_\_\_\_\_—no one had managed to stay in for that long before. When the heavy door shut behind me, I was **plunged into darkness** (lights can make a noise). For the first few seconds, being in such a quiet place felt like nirvana, **a balm** for my jangled nerves. I strained to hear something and heard...nothing.

<sup>5</sup> \_\_\_\_\_, I became aware of the sound of my breathing, so I held my breath. The dull thump of my heartbeat became apparent—**nothing** I could do about that. As the minutes ticked by, I started to hear the blood rushing in my veins. The feeling of peace was spoiled by **a tinge of disappointment**—this place wasn’t quiet at all. You’d have to be dead for absolute silence. Then I stopped obsessing about what bodily functions I could hear and began to enjoy it. I didn’t feel afraid anymore and came out only because my time was up. Everyone was impressed that I’d beaten the record, but having spent so long searching for quiet, I was comfortable with the feeling of absolute stillness. Afterwards, I felt wonderfully rested and calm.

<sup>6</sup> \_\_\_\_\_. I found that making space for moments of quiet in my day is the key to happiness—they give you a chance to think about what you want in life. If you can occasionally become master of your own sound environment—from turning off the TV to moving to the country, as I did—you become a lot more accepting of the noises of everyday life.

By George Michelson Foy in The Guardian

**Glossary**

**driven mad** (NAME driven crazy) made someone very angry



Go online to download the video, review the lesson, and check your progress



G distancing

V expressions with time

P linking in short phrases

## 1 SPEAKING

- a When you are working or studying, do you tend to do one task at a time and concentrate on it, or do you multitask, i.e., try to do several things at once? Give examples.
- b Look at some examples of multitasking. Rate them 1–3 (1 = easy to do at the same time, 2 = possible to do at the same time, but can be distracting, 3 = very difficult or even dangerous to do at the same time).
- ☐ talking to a friend on the phone while you are cooking
  - ☐ checking your email or texting while you are working or studying
  - ☐ having a conversation with a friend when you are out jogging together
  - ☐ checking an alternative route on your GPS when you are driving
  - ☐ talking on a hands-free phone while you are driving
  - ☐ listening to music while you are studying or working
  - ☐ listening to music while you are exercising
  - ☐ sending a message while talking to a friend
- c Talk to a partner.
- Compare your scores for **b**, and explain your ratings.
  - Which of the pairs of activities above do you do? To what extent do you think doing one thing affects how well you do the other?
  - Do you think multitasking helps you to use your time better?

## 2 READING

- a You are going to read two extracts about time management: one from a newspaper article and one from a science website. Read the extracts once. With a partner, look at the four headings and choose the best one for each extract.
- Get started, get finished  
Increased efficiency, increased satisfaction  
You think you can do it, but can you really?  
The sport of saving time
- b Read the extracts again. Mark the sentences **T** (true) or **F** (false). Correct the **F** ones.
- It is often dangerous to talk to a friend while walking on the street.
  - It is more difficult to make a decision when you are doing two things at the same time.
  - It is difficult to maintain a conversation when you are driving if you also have to read a road sign.
  - Researchers have discovered that people trained in mindfulness are unable to multitask.
  - Mindfulness training develops people's ability to concentrate.
  - The quality of your work is not affected by how much you enjoy it.

### LEXIS IN CONTEXT

#### Learning verbs with dependent prepositions

Some verbs are always followed by a particular preposition before an indirect or direct object, e.g., *depend on*, *worry about*, etc. It is important to make a note of these prepositions when you learn new verbs.

- c Look at some common verbs and verb phrases from the texts. Fill in the blanks with the preposition that usually follows them.
- deal \_\_\_\_\_ something
  - concentrate \_\_\_\_\_ something
  - be capable \_\_\_\_\_ something
  - focus \_\_\_\_\_ something
  - become aware \_\_\_\_\_ something
  - be faced \_\_\_\_\_ something
- d Talk to a partner.
- Have you ever made a mistake or had an accident because you were multitasking? Does the first text explain in any way why it might have happened?
  - What advice do you get from the two texts about how to multitask successfully?





## A

**MULTITASKING** is a natural everyday occurrence. We can cook dinner while watching TV and we can talk to a friend while walking down the street without bumping into anybody or getting run over. However, research suggests that there is an enormous difference between how the brain can deal with what are referred to as “highly practiced tasks,” such as cooking or walking, and how it responds when, for example, you think about adding another ingredient or you decide to change the direction you are walking in. In this case, our brains require us to concentrate on the activity at hand.

Problems also arise when we try to do two or more tasks that are in some way related. Most people feel they are perfectly capable of driving and having a conversation at the same time. This is fine until they need to process language while driving, for example, read a road sign. Then the language channel of the brain gets clogged and the brain can no longer cope. A similar thing occurs if the conversation is about something visual, for example your friend describing what his new apartment looks like. In this case, as you try to imagine what he is describing, the visual channel of the brain is overloaded and you can no longer concentrate on the road.

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## B

**MINDFULNESS** refers to moment-by-moment awareness of thoughts, feelings, bodily sensations, and the surrounding environment. It focuses the brain on the present moment, instead of on the past or the future, and is gaining popularity as a practice in daily life.

A recent experiment conducted by psychologists in the US looked at the effects of mindfulness training on the multitasking behavior of workers in high-stress environments. They found that when asked to do multiple tasks in a short period of time, those who had been trained in mindfulness had a better memory for details and were able to maintain more focus on each task. They did not get distracted by worrying about the other tasks that still needed doing. This may well be because mindfulness training helps us to become more aware of where we are focusing our attention, so it makes sense that we are then better equipped to deal with a demanding work environment.

According to another study, mindfulness training can help improve people’s attitudes towards work. Let’s say you are faced with a large pile of invoices to process. If your mind starts to look for more interesting things to do, it is going to take you longer and you will probably make mistakes. If you can look at this task with a calm, clear, and engaged mind, you will be more efficient and you might even find some enjoyment in the process.

Comment Print

## 3 LISTENING

- a You are going to listen to *The Chocolate Meditation*, a well-known exercise used to introduce people to the idea of mindfulness. Before you listen, with a partner, say what you think these verbs mean.

unwrap inhale pop (something) into  
melt chew swallow



- b **5.1** Close your eyes and listen. Imagine doing all the stages.

- c Listen again. What does the speaker say about ...?

- |                                   |                                       |
|-----------------------------------|---------------------------------------|
| 1 the type of chocolate to choose | 4 what to do before you eat it        |
| 2 what to do before you unwrap it | 5 what to notice and do as you eat it |
| 3 what to notice as you unwrap it | 6 when to swallow it                  |

- d What is the main message of the meditation? Do you agree that mindfulness could “change your whole day”? Can you think of any other everyday activities you could try this approach with?

## 4 GRAMMAR distancing

- a Read some sentences about the origins of mindfulness. Then focus on the **highlighted** phrases. What do they have in common? What effect would it have on the meaning if they were left out?

- Jon Kabat-Zinn, Professor of Medicine at the University of Massachusetts, is **considered to be** the “father” of mindfulness.
- He **claims to** help patients cope with stress, pain, and illness.
- It appears that** mindfulness is beneficial in lowering blood pressure and decreasing anxiety.

- b **p.150 Grammar Bank 5A** Learn more about distancing, and practice it.

## 5 WRITING

You are a journalist. Your editor has asked you to write three breaking news stories for the website. However, you have to be careful what you say because the facts haven’t been confirmed yet. Write two or three sentences for each headline, using the prompts and appropriate distancing expressions.

### Politician’s wife seeks divorce

Which politician? After how many years of marriage? What do people say is the reason?

### Basketball player linked to cheating scandal

Which basketball player? What did he do? What is his team planning to do about it?

### Sugar: the new health benefits

What are the benefits? How much sugar do you need to eat? When / In what form should you eat it?



6 SPEAKING & LISTENING

- a Read an article about a survey by the watch manufacturer Timex. With a partner, complete the information with a time from the list.



Things we hate waiting for—and how long before we freak out!

According to a US survey, there's a limit to how long people will wait for something before getting annoyed and trying to do something about it. The average wait in different situations before people lose patience is:

Survey Results

	Length of time
for a blind date to arrive	
for a bus / train	
for a car in front of you to start moving when the light turns green	
for a table in a restaurant	
for people to stop talking during a movie at the movie theater	
for the doctor	
for your partner to get ready to go out	
in a line at a coffee shop	

5 seconds   2 minutes   7 minutes   15 minutes  
20 minutes   21 minutes   26 minutes   32 minutes


- b **Communication** The Timex survey p.108 Check your answers to a. Then with your partner, say:
- how long you would wait.
  - what you would do or say when you had gotten frustrated with waiting.
- c **5.2** Now listen to six people talking about waiting for things. What situations do they complain about?
- d Listen again. Who...?
- 1 ☐ wishes other people would just be as quick and efficient as they are
  - 2 ☐ says that the person they're waiting for always comes at the last possible minute
  - 3 ☐ uses a strategy to try to avoid having to wait
  - 4 ☐ doesn't mind waiting if other people follow the rules
  - 5 ☐ says how long they're prepared to wait before getting very annoyed
  - 6 ☐ gets frustrated by sitting watching something happen very slowly
- e Do you identify with any of the speakers? In what other circumstances do you hate having to wait?

7 VOCABULARY expressions with time

- a Can you remember the missing words in these sentences from the listening?
- 1 ...but more often they'll say, "Could be \_\_\_\_\_ time 7 a.m. to 7 p.m."
  - 2 ...you actually sort of see one line loading \_\_\_\_\_ a time.
  - 3 ...I always turn up \_\_\_\_\_ time, in fact usually at least five minutes early.
- b **5.3** Listen to the extracts and check.
- c **p.167 Vocabulary Bank Expressions with time.**
- d Complete these sentences so that they're true for you, or reflect what you think. Then compare with a partner.
- 1 By the time I'm \_\_\_\_\_, I'll be \_\_\_\_\_.
  - 2 Everyone should \_\_\_\_\_ from time to time.
  - 3 It's only a matter of time before \_\_\_\_\_.
  - 4 \_\_\_\_\_ is taking up a lot of my time right now.
  - 5 I think \_\_\_\_\_ is a waste of time.
  - 6 It's going to take me a long time to \_\_\_\_\_.
  - 7 It's about time I \_\_\_\_\_.
  - 8 I find \_\_\_\_\_ very time-consuming.
  - 9 If I had more time off, I'd \_\_\_\_\_.



## 8 PRONUNCIATION linking in short phrases


a  5.7 Listen to sentences 1–10. Why are the words linked? Read the information box and check.

- 1 We needto makeup for losttime.
- 2 He gave me a really hardtime.
- 3 We're going to runout of time.
- 4 CouldI have some time off next week?
- 5 At times I feel like givingup completely.
- 6 Time'sup. Please stop writing.
- 7 Let's not waste time on that.
- 8 It's only a matter of time before they breakup.
- 9 Did you have a good time last night?
- 10 It's about time you learnedto cook!

### Understanding linking

When people speak quickly, many phrases are linked together so they sound like one word. This is often because:

- 1 a consonant sound at the end of a word is linked to a vowel sound at the beginning of the next, e.g., *I met him a long time ago.*
- 2 a word ending with a consonant sound is followed by a word beginning with the same consonant sound, e.g., *I need some more time.* This also applies to two very similar sounds, e.g., /d/ and /t/, e.g., *Have a good time!*, and /z/ and /s/, e.g., *Please sit down.*
- 3 a word ending in -r or -re (e.g., are) is followed by a word beginning with a vowel sound, an /r/ sound is added to link the words together, e.g., *We're early.*

b  5.8 Listen to some three-word phrases that are often heard as one word. First you will hear the phrase on its own, and then you'll hear it in context. What are the phrases?

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_

c Practice saying the sentences and phrases in a and b, trying to link the words.

## 9 SPEAKING

With a partner, answer the questions in *Time and you*. Give examples to illustrate your answers using language from the box.

### Giving examples

- |                     |                 |                            |
|---------------------|-----------------|----------------------------|
| 1 For example, ...  | 3 ...such as... | 5 ...like...               |
| 2 For instance, ... | 4 ...like...    | 6 An example of this is... |



## Time and you

When you take an exam or test, do you tend to **have time left** at the end or do you usually **run out of time**?

When you were younger, did your parents **give you a hard time** if you came home late? Is there anything else that they used to give you a **hard time** about?

● On a typical weekday morning, are you usually **short on time**? Is there anything you could do to **give yourself more time**?

Do you have any apps that you think really **save you time**? How often do you use them?

What do you usually do to **kill time** while you're waiting at an airport or a train station? In what other situations do you sometimes have to kill time?

When you go shopping, do you like to buy things as **quickly** as possible or do you prefer to **take your time**?

Is there anything or anybody who is **taking up a lot of your time** right now? How do you feel about it?

Are you usually **on time** when you meet friends? Does it bother you when other people aren't on time?

Do you usually get to the airport or train station **with time to spare** or at the last minute? What do you think this says about your personality?

What do you most enjoy doing when you've got some **time on your hands**?



## 1 READING &amp; SPEAKING

- a How important do you think the following are for people who are looking for a long-term partner? Number them in order of importance for both men and women. Are there any other important criteria?

	men look for...	women look for...
a good education	■	■
a healthy bank balance	■	■
good looks	■	■
an attractive personality	■	■

- b Read the first part of the article. What points in a does it back up? Did you find the studies mentioned surprising?

- c Now read the two opposing viewpoints in the article.

Answer with **JL** (Jemima Lewis) or **JM** (JoJo Moyes).

Who...?

- thinks that women are influenced by previous generations' lifestyles
- admits that she understands the other viewpoint when she is under a lot of pressure
- admits to occasional feelings of jealousy
- says that rich husbands are hard to find
- thinks that working mothers with children have particularly difficult challenges to deal with
- thinks that if you marry for money you have to accept the consequences

- d Now read the whole article again. With a partner, say what the writer means by:

- By logical extension, it would appear men are keen to "marry down"... (lines 9–10)
- We call them "trophy wives," as if to distinguish them from the real thing... (lines 27–28)
- ...calibrate your work-life balance to suit yourself, rather than your mortgage provider. (lines 41–42)
- But marry rich and you may marry a man who views you as a commodity. (lines 51–52)
- ...the shattered dreams of traded-in middle-aged wives... (lines 56–57)
- Earning my own money means I don't have to justify my shoe habit... (lines 61–62)
- I wouldn't be delighted if my daughter ended up with a dropout. (lines 65–66)

## Do women **really** want to marry for money?



- 1 According to a report from the London School of Economics, women are now more determined than  
5 ever to find a partner who will improve their financial prospects. "Women's aspirations to 'marry up,' if they can, to a man who is better-educated and higher earning persists in most European countries," says the report's author, Catherine Hakim. "Women continue to use marriage as an alternative or supplement to their employment careers," she concludes.  
10 By logical extension, it would appear men are keen to "marry down," although nobody seems to query, much less gather statistics on, their matrimonial motives. Arguably, there's nothing surprising in these findings, especially when you consider women with young children. A recent study by the National Centre for Social Research revealed that a third of all  
15 mothers would prefer to give up their jobs if they could afford to and three-fifths said they would want to work fewer hours.

### Glossary

**keen** (NAme eager) wanting to do something or wanting something to happen very much

**bloke** informal BE way to refer to a man

**Pilates** a physical fitness system that focuses on posture

**Waitrose** an upscale UK supermarket chain