

speakout **2ND** EDITION

Advanced Plus Students' Book

with DVD-ROM

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DVD-ROM:



DVD CLIPS AND SCRIPTS



STREET INTERVIEWS



CLASS AUDIO AND SCRIPTS

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	suggest solutions to problems	
listen to a radio programme about a game-changing website	decide on which person gets help	write an article
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LISTENING/DVD	SPEAKING	WRITING
	talk about fads in fitness and other fields	
listen to a woman talk about what it's really like to be a model	discuss the pressure to look and dress a certain way	write a description
listen to people discuss their own idea of staying healthy	suggest ways to make a workplace healthier	
 Rick Stein: from Venice to Istanbul: watch an extract from a BBC programme about the feelings food evokes	describe a food memory	write about a food memory
	choose a city to move to	
listen to a radio programme about being an interpreter	discuss issues in translation	write an article
listen to people talking about faux pas in other countries	compare different cultures	
watch people talking about cultural differences	discuss cultures and quotes about culture	write about the culture of a specific group
listen to an editor advising a writer	talk about alternate endings to your favourite film or novel	
listen to two poems and to people saying why they like them	discuss two poems; talk about song lyrics and poems	write a review
listen to someone's experience on a classic rail journey	tell travel anecdotes in an informal style	
 Great Expectations: watch an extract from a BBC classic drama	tell a story about a strange event	write a description of a strange event
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listen to a programme about how digital texts change the way we read	discuss the impact of digital technology on our reading habits	write a for and against essay
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watch people talking about different choices	discuss quotations about choice, discover what you are like	write a key for a personality quiz

COMMUNICATION BANK page 128

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)) LEAD IN

PARTS OF SPEECH

1 A Read the article and complete the questionnaire.

Goals and growth

'If you know your goals, you're more likely to reach them.' 'It's obvious that one could say that about a lot of things, including language learning. People ²who devote time, energy and money to learning a foreign language ³take up the challenge for many reasons; ⁴what's surprising however is that a remarkable proportion of advanced learners of English are unable to describe their motivation in anything but the vaguest of terms. In a few cases, ⁵not only ⁶were respondents unable to identify their goals, but they also admitted to having ⁷remarkably undisciplined study habits.

Are you an advanced learner of English? Let's see how well you do with our questions. For each question, circle a number from 1-3 according to ⁸which answer fits you best.

A I'm learning English for

- 1 one single, overriding reason, ⁹which is _____.
- 2 various reasons – work, travel, stimulation.
- 3 no particular reason ¹⁰except the pleasure of the process.

B My opportunities for using English in my everyday life are

- 1 constant – I use the language ¹¹pretty much all the time.
- 2 occasional – there are perhaps 1-2 times a week when I need to use it.
- 3 rare – it's really only if I go abroad, for example.

C My language study habits can best be described as

- 1 structured, focused and ¹²stress-free.
- 2 sporadic, random and sloppy.
- 3 non-existent, ¹³much as I would like to say otherwise.

D If I were starting a language course today, by the end of the course I would like to

- 1 improve most of all in a few specific aspects of my language proficiency, namely _____.
- 2 make noticeable progress in my proficiency in all aspects of my knowledge and skill.
- 3 feel I've enjoyed the process but I don't have great ambitions ¹⁴about improving specific areas.

Find out your 'score' by adding up the numbers you circled. Then read your results in the key at the bottom of the page.

B Work in pairs. Do you agree with what your results say about you?

C Match the grammatical terms below with the underlined sections in the questionnaire.

- | | |
|-----------------------------|-------------------------|
| a) cleft sentence | h) frequency adverbial |
| b) collocation | i) introductory 'it' |
| c) comment adverbial | j) inversion |
| d) compound adjective | k) negative adverbial |
| e) concession clause | l) noun phrase |
| f) conjunction | m) prepositional phrase |
| g) defining relative clause | n) relative pronoun |

MULTI-WORD VERBS

2 A Replace the word in bold with a multi-word verb made from the word in brackets. Make any necessary changes to word order.

- 1 What would you do to **decorate** the room you're sitting in to make it more exciting? (jazz)
- 2 Do you **defend** your friends even if they're wrong? (stand)
- 3 What tricks do you know to avoid **catching** flu in the flu season? (go)
- 4 Are you better at **making** plans or **executing** them? (come, carry)
- 5 When you're talking to someone and they **stop paying attention**, do you just **continue** speaking? (switch, carry)
- 6 What public behaviour can't you **tolerate**? (put)
- 7 Do children **respect** their elders the way they used to? If not, why not? (look)
- 8 Do you normally **consider** your ideas before telling others? (mull)

B Are the multi-word verbs separable? Replace any object of the multi-word verbs with a pronoun.

separable: jazz it up

C Work together. Ask and answer the questions.

PRONUNCIATION

3 A Work in pairs and say the sentences below. Mark the sentences wherever sounds a) change/merge, b) disappear, c) are added, d) are linked.

- 1 I went to India in between school and university.
- 2 I don't know this shop.
- 3 Would you like to eat mine?
- 4 My email address is on our website.
- 5 Could you remind me about the party?

B **L1** Listen to the sentences and check your ideas in Exercise 3A. Finish marking the sentences.

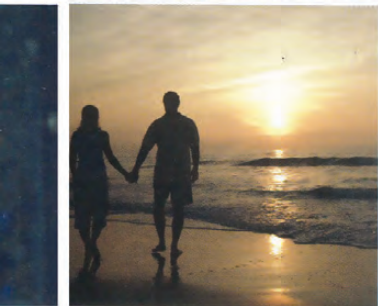
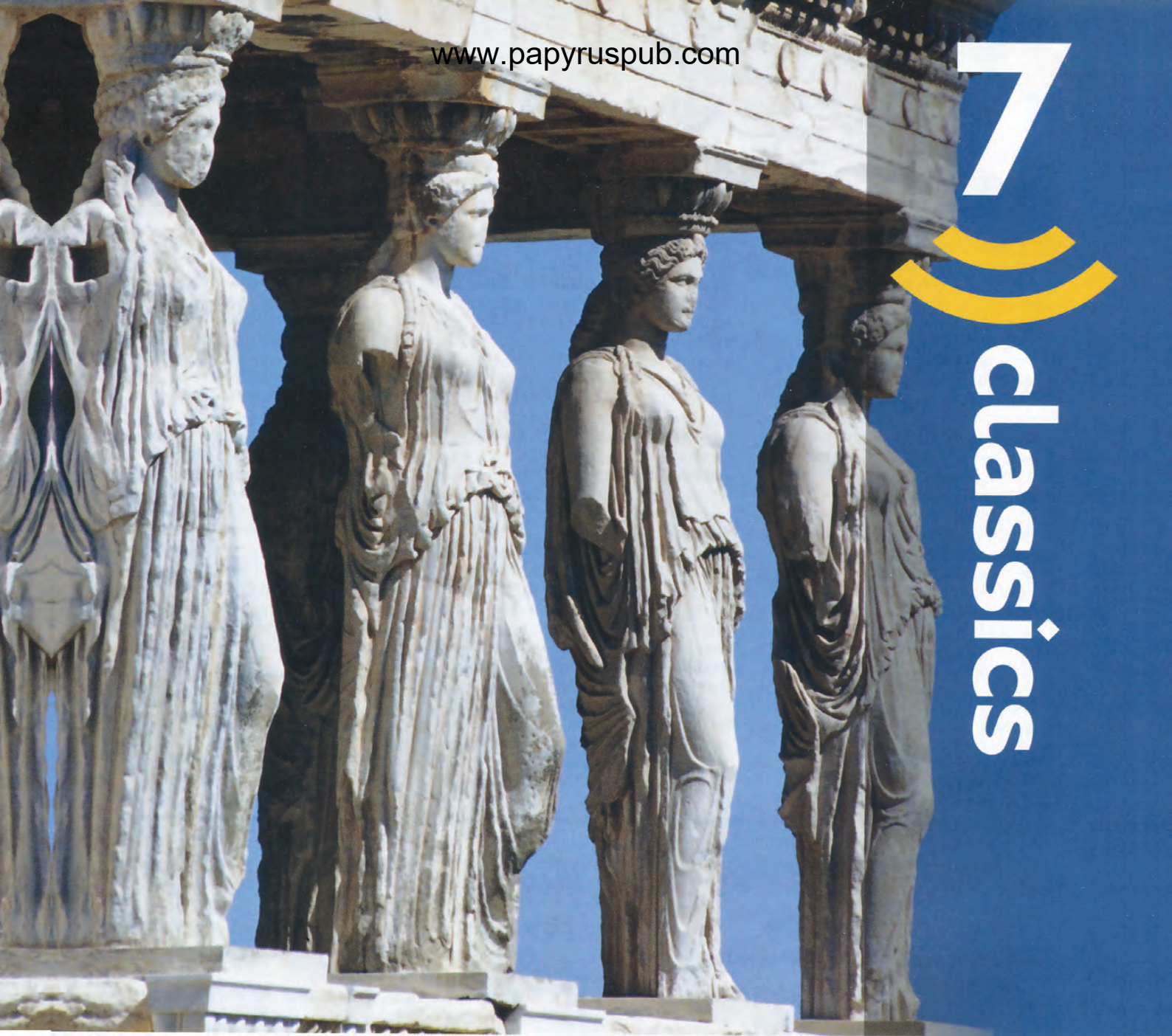
C Practise saying the sentences.

People with more specific goals tend to achieve more in a given area. Therefore a lower score (4-6) predicts better progress in your language development. Furthermore, if you wrote specific answers for A1 and D1, you've significantly increased your chances of reaching those goals, as research shows that people who write their goals down are far more likely to achieve them than those who don't.

If you have a higher score (9-12), which portends less well in terms of progress, you could fault the questionnaire and simply enjoy being the way you are. But take a moment to identify one goal and write it down here:

Key

7 classics



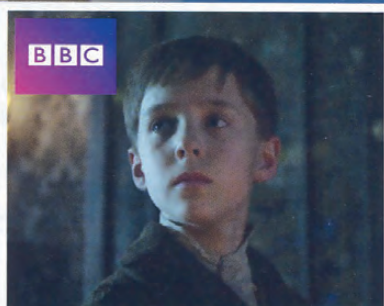
HAPPY ENDING? p80



MORE THAN WORDS p83



CLASSIC JOURNEYS p86



GREAT EXPECTATIONS p88

SPEAKING 7.1 Talk about alternate endings to your favourite film or novel 7.2 Discuss two poems; Talk about song lyrics and poems 7.3 Tell travel anecdotes in an informal style 7.4 Tell a story about a strange event

LISTENING 7.1 Listen to an editor advising a writer 7.2 Listen to two poems and to people saying why they like them 7.3 Listen to someone's experience on a classic rail journey 7.4 Watch a BBC classic drama: *Great Expectations*

READING 7.1 Read about how sad endings to films become happy ones 7.2 Read two poems 7.3 Read about classic journeys

WRITING 7.1 Write a review; Edit a complex text 7.4 Describe a strange event

Happy ending, at all costs

Hollywood movies appear to be obsessed with 'the happy ending', with the belief 'it is essential that the audience leave the cinema on a high. So even when the script is otherwise perfect, the studios will try to find a way to turn a downbeat ending into an uplifting finale, since 'it is in their interest that the film be a financial success.

A classic example is the movie *Pretty Woman*, one of the most successful romantic comedies of all time. A quintessential Cinderella story, it's about a prostitute and a businessman falling in love and essentially saving each other. Or rather it is about Julia Roberts and Richard Gere falling in love, and audiences falling in love with them. So, how popular would the film be 'if it ended with Julia Roberts' character returning to the streets, rejected by the businessman? And then dying of a drug overdose? Well, that was the original idea, and it was only after much deliberation that the producers went ahead with the happy ending. Even the Star Wars movies did not escape this treatment. One version of

the script of *Return of the Jedi* had the Harrison Ford character getting killed about halfway through the film. Apparently 'director George Lucas insisted that Han Solo not die, that he be kept alive, in part because the death of the character would have a negative impact on merchandising. Evidently, it is harder to sell Han Solo dolls if he's dead! And harder to make a sequel.

Sometimes the death of the hero seems inevitable, but in order to ensure that audiences are not left with too negative a feeling, the filmmakers are careful about how they handle the scene. Take *Thelma and Louise*, the classic road film. (Don't EVER let anyone call it a chick flick – its universal appeal keeps it out of that cubby hole.) After days on the run from the law, our heroines decide to go out gloriously by driving their car off a cliff. In the version of the film that was NOT released, the car is seen falling downward, plummeting horribly into the canyon. However, the final image that made it to the screen is of the two women in the car, frozen in the air and in time, 'as if the duo were to live forever. There is seemingly

something about the freeze-frame that immortalises whoever is caught in its eternal grip, and 'it's not surprising that it should now have become something of a cinematic cliché.

But not every American film conveys this message of hope and immortality. Viewers of *Se7en* will be forever haunted by the dark and gruesome ending. Avoiding spoilers for those who haven't seen the film (Don't ask what's in the box – 'you will wish you didn't know!'), the film's creators contemplated a whole range of endings before settling on the final one. The variables don't just involve that box, but who shoots whom and why. With a cast of A-listers – Pitt, Paltrow and Freeman – to play with, the filmmakers had a handful of combinations to consider, choosing to go with perhaps the most desolate of options. Yet dark as the ending is, 'the studio thought it was crucial that a tiny message of hope be slipped in, which is why there is an epilogue complete with a quote from Ernest Hemingway: 'The world is fine place, and worth fighting for ...' And perhaps so is the happy ending.


VOCABULARY

FILM

1 A Work in pairs and check what you know. Which word(s) in the box is/are

- 1 a type of film?
- 2 something a film might have?
- 3 derogatory?

A-lister chick flick female protagonist
 flashback formulaic plotline
 heist movie indie film plot twist
 road movie spaghetti western
 supporting cast universal appeal

B  **7.1 WORD STRESS** Listen and underline the stressed syllables.

C Work in pairs and discuss.

- 1 Of the five types of films, which do you like best and least? Which other genres do you enjoy?
- 2 Who are your favourite A-listers?
- 3 Is a formulaic plotline necessarily a bad thing?
- 4 Are you good at working out a plot twist before it happens?
- 5 What factors contribute to the universal appeal of a film? A star-studded cast, a strong plotline, a memorable soundtrack? Others?

READING

2 A Look at the stills from four classic films. What do you know about the plots and actors involved?

B Read the article. What choice did the creators of each of the four films make about the ending?

C Read the article again. Are the statements true (T) or false (F)? Underline the part of the article that helps you decide.

- 1 The article blames directors for changing sad endings to happy ones.
- 2 The decision to change the ending of *Pretty Woman* was a difficult one.
- 3 George Lucas wanted Han Solo to die at the end of the film, not in the middle.
- 4 Filmmakers use the freeze-frame because they can't think of how else to end a film.
- 5 The makers of *Se7en* considered many other endings to the film.
- 6 Hemingway appears at the end of the film.

D Discuss.

- 1 Which film versions would you prefer to see? Why?
- 2 Why do people often feel the need for a happy ending? Do you? Give examples from films you've seen.



4 A Complete the article with the correct form of the words in the box. Use the subjunctive to make the article sound formal.

adapt be change distribute exist
familiarise matter satisfy see cut

The 'real' version?

To the average person it may seem odd that so many versions of classic films ¹_____ but the realities of distribution often demand that a film ²_____ for a local market. If, for example, Kurosawa's *Seven Samurai* ³_____ abroad in its original 207-minute length, fewer people would watch it. When it was originally distributed abroad, commercial forces required that fifty minutes ⁴_____ for international distribution, which upset Kurosawa (perhaps it is best that a director ⁵_____ the altered version of their work!). The classic spaghetti western *Once Upon a Time in the West* started at 171 minutes and was cut to 140 for the U.S. market. It is hardly surprising that all this editing ⁶_____ the storyline, and some versions even omit the death of a key character near the end; the version that runs in Hungary simply stops ten minutes before the end, as if the final sequence ⁷_____ irrelevant. When re-cutting a film, the aim is not always that it be shorter, but also that it ⁸_____ certain artistic demands. The sci-fi thriller *Blade Runner* has at least seven versions, but all about the same length. Perhaps for the average moviegoer, it is strange that the differences ⁹_____ so much, but the controversy over which is the 'real' version is the stuff of movie legend. We suggest that a serious film buff ¹⁰_____ themselves with all seven, so that they can let us know which indeed is the definitive version.

B Which of the two reasons for changing a film that the article mentions seems more reasonable to you?

GRAMMAR

SUBJUNCTIVE

3 Match examples 1–8 in the text with the rules below.

RULES

The present subjunctive (the infinitive without *to*, e.g. *he go*) is used mostly in formal written contexts. Sometimes *should* is used before the verb.

Use the present subjunctive after:

- a) reporting verbs, e.g. *We recommend/suggest/insist that she leave now.*
- b) adjectives and nouns with the idea that something is desirable or important, e.g. *It's vital/crucial that the president agree. Our advice is that she sign now.*
- c) expressions of annoyance, regret, surprise, inevitability, using *should + verb*, e.g. *It's odd/understandable that you should say that.*

The past subjunctive (*were* or the past simple or continuous form) is used to talk about hypothetical situations in the present.

Use the past subjunctive after:

- d) *if, supposing, if only, wish, as if, it's time, would rather*, e.g. *I wish I were taller. I'd rather you went now.*

SPEAKING

5 A Work with other students. Choose a film that all of you are familiar with. List the main characters and the main events of the story.

B Discuss how the story could unfold differently. Make at least three changes to the plot. How would your version affect a viewer differently compared to the original version?

C Tell other students about your story and why you made the changes. Do you like any of the ideas better than the original stories?

Paterson ★★★★★

Indie movies have always occupied a comfortable niche at film festivals and in art cinemas, and yet most movie-viewers – and I say ‘viewers’, as who goes to the movies anymore anyway? – associate indie films with low budgets and slow, artsy stories. Meanwhile, relatively few independent film directors have achieved the kind of success that American director Jim Jarmusch has, going back to his early successes *Stranger than Paradise* and *Down by Law*. And with *Paterson*, Jarmusch has added a masterpiece to what is already an impressive body of work.

Richard Driver plays Paterson, a bus driver in a New Jersey (USA) town by the same name. In his working hours, Paterson observes the interaction of passengers, and uses idle moments to compose poetry in his ‘secret notebook’. He writes on the bus when parked, on his lunch break, in his basement at home; composing poetry is in a sense his refuge from an ordinary life which in fact he seems entirely content with. His modest yet powerful poems are woven through the film and convey the beauty of his mind, and one begins to see Paterson as a poet who drives a bus rather than the other way around. Paterson’s deeply devoted partner Laura, played by the exquisite Golshifteh Farahani, is a keen supporter of his artistic pursuits and spends most of her time pursuing her own, each more whimsical than the one before.

While there is a storyline to *Paterson*, it is not a plot-driven film. Like many of Jarmusch’s films, its style might best be described as unhurried. I was particularly struck by the way he creates a lyrical and separate world that seduces us with its stark imagery, and interlaces images of Paterson’s



environment with the simple yet imposing voice of the protagonist sharing his musings on life. His world is populated by characters no less entrapped by their daily lives, and it is a tribute to the casting director and Jarmusch himself that each character comes across with a realism that creates a sense of intimacy with the audience. Driver’s performance as Paterson is extraordinary in the way he draws us into his world such that we understand his every reaction, and after a time it’s as if we know what he’s thinking.

Even for the moviegoer who rarely ventures into the indie film world, *Paterson* will surprise and reward you. It is, as one reviewer has already said, a film for everyone.

WRITING

A REVIEW; LEARN TO EDIT A COMPLEX TEXT

- 6** Read the review of the film *Paterson* and answer the questions.
- Who is the review written for? Why do you think that?
 - Does it keep your attention? Does it make you interested in seeing the film?
 - Which of these elements does the reviewer comment on, and in which paragraph: acting, directing, music, editing, casting, plot, who the film would appeal to?
 - Find at least five words or phrases which are
 - related to cinema in general.
 - evaluative.
 - descriptive.
 - What is the main focus of each paragraph? Are the ideas cohesive (do they hang together well)?
- 7** **A** **7.2** Listen to an editor giving the writer feedback on the review. Make notes on a) the strengths b) the weaknesses c) what to change.
- B** Work in pairs. Make the changes to the first paragraph suggested by the editor.
- C** In the second and third paragraphs, find a sentence that you can omit without losing the overall coherence of the paragraph.

speaKout TIP

Text length and respecting word limits are important factors both in exams and in real-life writing. When reducing your draft, go through each paragraph and a) number the sentences in order of importance; then b) simply omit the ones that you have ‘ranked’ the lowest. In writing as in many things, less is more!

- 8** **A** You have been asked to write a film review for a media arts magazine. Choose a film you have seen recently. What particularly struck you about it? Who might it appeal to and who not? Draft your review. Write at least 380 words.
- B** Swap your draft with another student. Read his/her review and make notes using the questions in Exercise 6. Check the word count and find out how many words the student needs to cut to reduce the word count to 280–320.
- C** Work with the other student and share your ideas on each other’s draft. Make suggestions as to how to adjust the text to meet the word count requirements.



SPEAKING

I explain quietly. You hear me shouting.

I have spread my dreams under your feet

2 A Work in pairs and look at the short extracts above from two classic poems. What does each express about the relationship?

B Student A: look at page 84. Student B: follow the tasks below.

Student B

- 1 Read the poem on this page. Check any new phrases in a dictionary. What is it about? Try to summarise the poem in one sentence.
- 2 Work with other students who have read the poem and compare your summaries.
- 3 Discuss the questions.
 - a) How old do you think the 'I' in the poem is? Is the 'I' a man or a woman, do you think?
 - b) What do you notice in the poem about
 - a) the arrangement of lines
 - b) the use of contrast?
 - c) You are going to put this poem up on YouTube. What images would you put behind the words as they are read out?
- 4 Turn to page 84, Exercise 3.

VOCABULARY

RELATIONSHIPS

1 A Change the sentences so they have the opposite meaning by replacing the underlined words with a word or phrase from the box. Make any necessary changes to the form.

be on friendly terms bear a grudge
 click straightaway dislike
 meet people halfway
 put a strain on rocky working

- 1 I often find myself taking an instant liking to someone.
- 2 I'm the sort of person who forgives easily.
- 3 There are a number of things I do which enhance my relationships.
- 4 I never compromise in relationships.
- 5 I don't get on with my manager.
- 6 I have a stable relationship with my ex.
- 7 The first time I met my best friend we didn't take to each other.
- 8 I have a good personal relationship with my colleagues.

B Rewrite at least five of the sentences to reflect your experience. Then compare your ideas with a partner. Give examples.

Occasionally I find myself taking an instant dislike to someone. For example, my sister once brought a new boyfriend home and ...

You and I

I explain quietly. You hear me shouting. You try a new tack. I feel old wounds reopen.

You see both sides. I see your blinkers*. I am placatory.** You sense a new selfishness.

I am a dove. You recognise the hawk. You offer an olive branch. I feel the thorns.

You bleed. I see crocodile tears. I withdraw. You reel from the impact.

Roger McGough (1937-)



*blinkers = leather put beside a horse's eyes to prevent it seeing on both sides
 **placatory = trying to calm someone down

Student A

- 1 Read the poem on this page. Check any new phrases in a dictionary. What is it about? Try to summarise the poem in one sentence.
- 2 Work with other students who have read the poem and compare your summaries.
- 3 Discuss the questions.
 - a) How old do you think the 'I' in the poem is? Could the 'I' equally well be a woman?
 - b) What do you notice in the poem about
 - a) the use of repetition, b) the use of rhymes c) the use of contrast?
 - c) You are going to put this poem up on YouTube. What images would you put behind the words as they are read out?

He Wishes for the Cloths of Heaven

Had I the heavens' embroidered cloths,
 Enwrought with golden and silver light,
 The blue and the dim and the dark cloths
 Of night and light and the half-light,
 I would spread the cloths under your feet:
 But I, being poor, have only my dreams;
 I have spread my dreams under your feet;
 Tread softly because you tread on my dreams.

W. B. Yeats (1865–1939)



*enwrought = an archaic way to say 'made/crafted in a special way', and often used with metals

- 3** **7.3** Read and listen to the two poems. Work with a student who read the other poem and discuss your ideas.

LISTENING

- 4 A** You're going to hear two people talk about the poems. Which poem do you think each of these ideas is connected with? Write Y (Yeats) or M (McGough) next to each.
- a breakdown in communication
 - repetition
 - direct and simple everyday language
 - elegant style
 - paradox
 - rich imagery
 - seeing the relationship from outside
 - trust

- B** **7.4** Listen and check your ideas.
- C** Listen again and note the example or exact phrase from the poem that the speaker gives for each of the ideas listed.

GRAMMAR

ADVERBIALS

- 5 A** Check what you know. Underline the correct alternative in each sentence.
- 1 I first read it when I was *thoroughly/fairly* young, about fifteen.
 - 2 We have such high hopes that the smallest hint of a criticism can seem ... *utterly/somewhat* devastating.
 - 3 It's *quite/absolutely* simple language really – lots of conversational phrases.
 - 4 And I think the very simple title is *quite/very* perfect, too.
 - 5 And if you examine it *sincerely/closely*, you see it's impossible to read it fast.
 - 6 We're all *badly/painfully* aware of how easy it is for a loved one to hurt us.
 - 7 *Sad to say/To his sadness*, Yeats himself was deeply in love with a woman who did not return his love.
 - 8 *Unsurprisingly/Genuinely*, it's a classic and often features in people's top ten poems.
- B** Add examples from Exercise 5A to the rules.

RULES

- 1 Sentence adverbials often come at the beginning of a sentence and show the speaker's attitude to a statement. They can be connected to:
 - a) surprise, e.g. *difficult as it is to believe*, _____
 - b) other emotions, e.g. *to my amusement*, _____
- 2 Adverbs can intensify (strengthen) or modify (weaken) meaning:
 - a) Ungradable adjectives use a strong intensifier, e.g. *totally inadequate*, _____
 - b) Gradable adjectives can be intensified, e.g. *relatively quiet*, _____ or modified e.g. *terribly happy*, _____
 - c) *Quite* has different uses:
 - quite** + gradable adjective = modifies, e.g. *quite energetic*, _____
 - quite** + ungradable adjective = intensifies, e.g. *quite astonishing*, _____
- 3 Many adverbs collocate strongly:
 - a) with adjectives, e.g. *highly successful, painfully aware, utterly devastating*
 - b) with verbs, e.g. *thoroughly recommend*, _____

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6 A Read the comments. Which are in favour (✓) and which are against (X) the award and why?

In 2016 the Swedish Academy awarded the Nobel prize for excellence in the field of literature to songwriter Bob Dylan. The move divided opinion. What do you think?

Comments

- 1 **PoetLover22:** His lyrics are poetry, though I was ^{somewhat} surprised by the choice of songwriter; there are contenders with a better claim. I remember reading that 60 percent of songs are about love and relationships and I think that's the same in poetry.
- 2 **Mexikal7:** I have to say that actually what we have here is a brilliant musician but his writing is linked to his music and I think that the award should honour a genuine writer.
- 3 **MCStar28:** As a rap-artist I sometimes get asked about whether my work is poetry. On balance, I'd say not and so I query the award. Some rap themes are similar but most are associated with politics and the backing track dictates the rhythm. You can tell the difference between poetry and rap.
- 4 **NoorAlfaaz7:** People don't realise that poetry is a performance art, just like singing. You only have to think of great poets like Homer or Faiz or Maya Angelou to realise this. And Poetry Slams are all over YouTube these days. So it's a reasonable choice.

B Add the adverbials to the relevant comments above. You do not need one of the adverbials in each set.

- 1 vaguely, far, widely, somewhat, roughly
- 2 exclusively, inextricably, with some reluctance, relatively, quite
- 3 nearly, totally, instantly, closely, quite
- 4 perfectly, fully, deeply, truly, obvious as it is

SPEAKING

7 Work with other students and discuss.

- 1 To what extent do you agree with the comments in Exercise 6A? Give examples from songs you know.
- 2 What is one poem that everyone in your country knows? In school did you have to memorise poems? Can you remember any now?
- 3 Do you have any favourite poems or song lyrics? Why do you like them?

VOCABULARY PLUS

ADVERB-ADJECTIVE COLLOCATIONS

speakout TIP

Many intensifying adverbs collocate strongly with a number of adjectives e.g. *highly*: *complex, effective, successful, significant, unlikely, competitive*, etc. A good collocations dictionary or website will help with this. Other intensifying adverbs have strong collocations with only a few adjectives, e.g. *painfully*: *aware, shy, slow, obvious, thin*.

8 A Work in pairs. Cover Exercise 8B and look at the list of adverbs below. Brainstorm any adjectives you think collocate strongly with them.

- prohibitively
- fundamentally
- vitality
- hopelessly
- bitterly
- infinitely
- greatly
- predominantly

B Match the adverbs above with the adjectives below. Choose strong collocations.

- disappointed
- different
- admired
- preferable
- inadequate
- female
- expensive
- important

C **7.5 STRESS AND INTONATION** Listen and agree with the comments using one of the strong collocations above. Pay attention to the intonation and stress in the adverb. Then listen to the suggested answer.

A: I think poetry and song have very little in common.

B: I agree. They're fundamentally different.

D Work in pairs and look at these extracts from eight different conversations. What are the people talking about? Which collocation could they use?

- 1 Not cut out for the job. Not even close.
- 2 They'll never see eye to eye.
- 3 Way beyond our means.
- 4 A legend among mortals.
- 5 Nursing, speech therapy, social work ...
- 6 You're the air that I breathe.
- 7 A humiliating defeat.
- 8 Nothing comes close.

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7.3)) CLASSIC JOURNEYS

- F telling anecdotes
- P connected speech
- V travel

List

Map

Sort by Recommended

Filter



Walk the Camino de Santiago

This legendary journey across Spain is 790 km and will take you one month.

What makes it special: the fellow walkers you meet, the scenery on the way and the chance to take time out from your everyday life. Pass rocky hillsides, soaring mountains and panoramic views on your way to the pilgrimage centre of Santiago de Compostella. Spend the nights in hostels sharing tales of your journey with other travellers, or in a *parador*, a hotel built in a historic building. It's the epitome of walking holidays.



Take a road trip on Route 66

A 2,450-mile three-week car ride from Chicago to Los Angeles, USA. The original road no longer exists in its entirety, but highways link the remaining parts.

What makes it special: the wide open road, the quintessential small town diners with their original jukeboxes intact, the authentic cuisine featuring the eclectic mix of Deep South Cajun and Mexican dishes, museums in towns en route celebrating the indigenous culture, the amazing diversity of people and places, all ending up with a couple of nights in Los Angeles to unwind at the end of this road trip to end all roadtrips.



Take the Trans-Siberian Railway

A six-night rail journey from Moscow through Siberia, Mongolia and on to Beijing.

What makes it special: the vast open spaces of Eastern Siberia, the stories of your fellow travellers and the opulent dining (depending on which company you travel with). Wonder at Lake Baikal, a contender for one of the most beautiful and tranquil lakes in the world. Learn about the turbulent history of Kazan, the Tartar capital, and enjoy the hustle and bustle of Beijing. If you love train journeys, it's the trip of a lifetime.

VOCABULARY

TRAVEL

1 A Work in pairs and discuss.

- 1 Compare the photos. Why might people choose to take this kind of journey? What difficulties could they encounter?
- 2 Have you ever been on a long journey by bike, train, boat or hiking? How was it?
- 3 Which well-known journeys would you like to go on?
- 4 Have you ever seen any road movies that made you want to take a similar journey?

B Read about three classic journeys. Which appeals to you the most and which the least? Why?

2 A Cover the text and work in pairs. Which adjectives described the words in the box?

journey mountains views cuisine culture
dining lakes history

B Check in the texts. Underline the adjective–noun collocations.

C Replace the underlined words below with an adjective from Exercise 2B.

- 1 From the top of the Burj Khalifa you can see wide and impressive views of Dubai.
- 2 The 1790s were a chaotic and conflict-filled time for France.
- 3 We like staying with locals to experience genuine, traditional Thai cooking.
- 4 Che Guevara is a famous and admired, almost mythical figure in Cuba.
- 5 I love the peaceful countryside in Tuscany, Italy.
- 6 The original native people in parts of New Zealand have significant land rights.
- 7 You can see the tall and impressive cliffs of Moher as you approach Ireland from the Atlantic.
- 8 A visitor must see the luxurious Hermitage Museum in St Petersburg.

D Change six of the sentences above. Keep the adjectives and provide your own examples. Add any extra suitable adverbs and adjectives.

From Picnic Point, there are absolutely breathtaking panoramic views of the Lockyer Valley.

▷ page 126 **VOCABULARYBANK**

FUNCTION

TELLING ANECDOTES

3 A Work in pairs. You are going to listen to someone talking about his Trans-Siberian railway journey. How do you think the items below are linked to his story?

Student A: instant noodles no lingua franca
drawing pictures a bunch of kids

Student B: fellow travellers roast chicken
chewing gum a kid on his own

B **7.6** Listen and make notes on your topics. Were your predictions correct? Then work together and reconstruct the story.

4 A **7.7** Work in pairs and try to complete these extracts. The number of words is in brackets. Then listen and check.

- 1 Some friends who had done it _____ 'yeah, it's amazing but it's actually quite tedious.' (2)
- 2 There were two young Chinese guys and _____ Russian guy, a really nice guy, more on him in a minute. (1)
- 3 Fairly typical situation for a traveller in an exotic context, you know _____? (3)
- 4 ... It was really nice, _____ relaxed, like 'we're all in this together and let's just enjoy it'. (2)
- 5 Funny, I don't remember much about him now but I remember understanding quite a lot about his family, his kids, his house, job, _____. (3)
- 6 ... for example on the second day I think _____, he pulled out a whole roast chicken, still warm ... (2)
- 7 I had brought stuff with me like chocolate and chewing gum, _____ guy I met in Beijing told me it's a good idea to have stuff to give to kids or even sell. (1)
- 8 Then I spotted _____ kid on his own. (1)
- 9 Stupid thing to do, maybe, but _____ moments when you realise you're so out of your element that you have to just let go. (5)

B Use the examples in Exercise 4A to complete the categories.

Informal reported speech:

a) Use _____ instead of 'says/said' when reporting direct speech.

Informal use of determiners:

b) Use _____ instead of 'a/an' in a neutral way.

c) Use _____ instead of 'a/an', meaning 'of no importance.'

Vague language:

d) Use expressions such as: _____ like that, I think _____ or _____ + adjective

Other informal expressions to involve the listener:

e) Use adjectives such as *Strange* or _____ at the beginning of a sentence.

f) Use expressions such as *You know what* _____ and *It was one of* _____ to show shared experience.

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5 Work in pairs. Student A: turn to page 131. Student B: turn to page 129.

LEARN TO

USE ELLIPSIS

6 A Which words can be left out in these sentences? Cross out the number of words in brackets.

I got up when I felt like it, I went to the loo, I made some tea and noodles, and I stood at the window staring outside. (4)

No one spoke any English. It was a fairly typical situation for a traveller in an exotic context. (3)

B **7.8** Listen and check.

speakout TIP

Ellipsis, or the omission of (superfluous) words from a sentence, is often used in anecdotes. Omit a) the subject and/or verb if they are obvious from the context (e.g. *he pulled out a whole roast chicken*, ~~he~~ *was not sure where he got it*) and b) introductory phrases using *It* (~~It was a stupid thing to do~~).

7 A Which words have been left out in the conversation below?

A: Ever been to Turkey?

B: Yes, several times. Brilliant beaches and fabulous old ruins.

A: Sounds great.

B: Thinking of going there?

A: Yes, maybe next year.

B **7.9** **CONNECTED SPEECH** In the conversation above, underline the main stressed words and circle any weak forms with /ə/ or /I/. Listen and check.

C Work in pairs. Change the conversation to talk about a place you've been to.

SPEAKING

8 A Think of something that happened to you or a friend whilst travelling. Make notes. Use the prompts to help.

Where? When? Who with? What happened? What did people say? How did you feel? Include interesting/memorable details.

B Find places in your notes for items from Exercise 4B and two examples of ellipsis. Write the first few words of those sentences.

C Work in pairs. Practise telling your story using your notes.

D Tell your story to a new partner with no notes.

7.4  GREAT EXPECTATIONS

DVD PREVIEW

- 1 Read the programme information. Who or what do you think the adjectives in the box refer to?

cold decaying dilapidated eccentric
naive overawed poor scornful wealthy

 **Great Expectations** 

Great Expectations is a classic BBC drama based on a novel by Charles Dickens and set in the southeast of England in the early nineteenth century. The novel tells the story of an orphan, Pip, and the way his life is profoundly changed by two separate encounters he has as a boy. In this episode Pip has been summoned to the house of a mysterious woman, Miss Havisham, and her adopted daughter Estella.



DVD VIEW

- 2 Watch the programme to check your ideas from Exercise 1. What other adjectives could you use to describe the house and the people?

- 3 **A** Check what you remember. Complete Miss Havisham's comments and questions.

- 1 He went to the furthest _____ of the earth in his quest for the purest _____ of beauty and when he found it he _____ a pin through its heart.
- 2 He's dead now. Cholera. In the tropics. Struck down in his relentless _____ of beauty. Perhaps it was beauty's _____, to stop his heart when he had stopped so many others.
- 3 Do you think beauty is a _____ of men, Pip?
- 4 Everything that was certain can change, in a _____.
- 5 Perhaps you were _____ for something special? Perhaps it is intended that you, like Estella, will be different and _____.

- B** Watch the programme again and check your answers.

- C** What, if anything, do you learn about Miss Havisham's personality and preoccupations from the comments in Exercise 3A?

- D** Work in pairs and discuss the questions.

- 1 What thoughts and feelings went through your mind as you watched the scene?
- 2 Why do you think Miss Havisham has invited Pip to the house?
- 3 How do you think this encounter might change Pip's life?

speakout a strange event


- 4 A** Read about a competition. Who is it for? What criteria would you use to judge the winner? List at least three things.

We are looking for your audio and written submissions for a story which begins:

A strange thing happened to ...

The story can be about yourself or someone you know.
Or it can be imaginary.

Go to
our website
for more
information.

- B**  **7.10** Listen to two speakers telling stories about something strange that happened to them. Which one meets your criteria in Exercise 4A better?

- C** Listen to the first story again and underline the alternatives you hear in the key phrases.

KEY PHRASES

You'd think I'd have been *annoyed/upset* but to the contrary ...

This was one of those *times/situations* where you feel ...

It was as if I was in a(n) *heightened/altered* state of mind.

The whole thing had an aura of *destiny/inevitability* about it.

Anyway *what was I saying/where was I?*

I thought *no/nothing* more of it.

Talk about an *unexpected turn of events/coincidences!*

- 5 A** Work in pairs. Remember or make up your own entry to the competition described in Exercise 4A. You can each develop a story or share the same one. Practise telling the story using some of the key phrases above.

- B** Work with a new partner. Tell each other your stories. How well does each of your stories meet the criteria you developed in Exercise 4A?

writeback describe a strange event

- 6 A** Read this version of the second story you listened to. In what ways is it different from the spoken version as you remember it? In which sentences does the writer foreshadow, or signal, an event to come?

I'm not one for believing in mystical powers, but sometimes something happens that makes you wonder. In this case it was several years ago, and I was in Scotland for a conference. At some point during dinner on the first night, I realised I didn't have my wallet, which sent me into a mild panic because it had all my credit cards and cash in it. The guy I was having dinner with, Rob, saw me patting my pockets and looking worried, and he asked me why. Looking back now, there was something in the way he listened that gave me a strange feeling.

First we worked out that it must be in my room, so I excused myself, and pretty much turned my room upside-down looking. I looked everywhere, through all the drawers, the wardrobe, under the bed, in all my pockets but to no avail. I returned to the dining room and Rob said 'I guess you didn't find it.' 'No,' I answered dejectedly. Then he said, 'Give me your key and I'll be back in five minutes with your wallet.'

I handed over my key and was sitting reading the hotel brochure (ironically, the lost-and-found information) when Rob sauntered back, smiling, and handed me my wallet. I was gobsmacked. Of course I asked him where he'd found it, and he said 'In the secret lining of your suitcase, right where you hid it.' Then I remembered I'd put it there for safe-keeping, and had completely forgotten. For the rest of the evening Rob told me about the many times he'd found lost things. He called it his 'object radar', the key being not to think too much when doing it. However it works, I know who to call next time I lose something.

- B** Write the description of the strange event you talked about in Exercise 5A. Use foreshadowing where appropriate (250–300 words).



7.5 ((LOOKBACK

6 VOCABULARY

FILM

- 1 A Correct two errors in each sentence.
- 1 I prefer an inky film with unknown actors rather than something with A-lasters.
 - 2 Plenty of films offensively labelled as 'chicken flicks' by some critics have universal peel.
 - 3 I'd rather see a host movie than a pasta western.
 - 4 The key to a really good ride movie is the sporting cast.
 - 5 My favourite films either have female pronarcissists, flushbacks, or both.
 - 6 Formative plotlines are inevitable since there are no more original stories to write; even plot switches have become predictable.
- B Which statements do you agree with?

7 GRAMMAR

SUBJUNCTIVE

- 2 A Read the text. Where is the person from?
- If someone ¹visited my hometown, I suggest that he or she ²reads up on *the history of the country*, and ³keeps an open mind. It's inevitable that a visitor ⁴asks about *the townships, if they're safe or not*. I usually recommend that a guide ⁵shows them around. Also, my main desire is that he or she ⁶sees the positive side of the place and the people, and that can be tricky. I mean it's understandable that *someone is curious about the darker side*, but I find it annoying that anyone ⁷goes away with a negative impression. It's almost as if *apartheid* ⁸was the only thing that ever happened there.
- B Use the subjunctive with the numbered verbs to make the text sound formal. Use *should* where appropriate.
- C Rewrite the text about your hometown or any place you choose. Replace all the sections in italics.

8 VOCABULARY

RELATIONSHIPS

- 3 A Complete the expressions.
- I have a problem with a colleague. When we first met we ¹cl_____ straightaway, and started dating. Then she got the promotion I wanted. That put a ²st_____ on our relationship. I just felt like we couldn't ³me_____ ha_____ on anything we disagreed about – in our private life. After a while the ⁴ro_____ times became too frequent, so we split up. I admit I'm ⁵be_____ a gru_____ about that promotion and I've taken a ⁶dis_____ to her personally as a result. But I'd like to find ways to stay on ⁷fri_____ te_____ so that we can have a good ⁸wo_____ relationship. Is that possible?
- B Work in pairs. What advice would you give?

9 GRAMMAR

ADVERBIALS

- 4 A Read the poem and the readers' comments. Which comments do you identify with most?

To move, to breathe, to fly, to float,
To gain all while you give,
To roam the roads of lands remote,
To travel is to live.

(Hans Christian Anderson)

- 1 I love the way he conveys the basic and important notion that giving is receiving, all in a short turn of words. This poem captures my feelings.
- 2 I remember my mum reading this to me when I was young, so I get a feeling of nostalgia reading it that is connected to my past.
- 3 The first line evokes a sense of liberation that I once felt when I travelled, when I was younger. Perhaps I find it hard to see all the waiting in lines at airports and sitting in seats with no knee-room as even resembling that sort of travel.
- 4 I don't have the life experience to understand this poem. I've never really travelled, and I feel aware that I am ill-equipped to respond to it in any positive way.

- B Add the adverbials to the comments above. You need to use all three in each set.

- 1 utterly, vitally, perfectly
- 2 inextricably, distinctly, quite
- 3 unsurprisingly, instantly, vaguely
- 4 totally, painfully, sad to say

10 FUNCTION

TELLING ANECDOTES

- 5 A Cross out seven of the words in italics which are not needed.
- Friday, *when I think it was*, and I was at the checkout and I *was like* 'Where's my wallet?' Panic stations! And *some of* woman in the queue behind me started *sort of* sighing. So rude, *you know what do I mean?* And *there it was one of those moments* when you really don't need *the stuff like that*. Then *this the* guy comes over waving my wallet! *Funny experience*, how finding something you've lost is the best kind of feeling.
- B Work in pairs and tell each other a story about when you lost and found something. Aim to use at least four ways of making your story informal.