1 Basic word skills

Basic 1: Using a dictionary (p. 60)

1 Use a **monolingual dictionary** to complete the following tasks.

a) Look up the given words and answer the questions.

1. Is ‘vespers’ a noun or part of a verb?
   - It is a noun.

2. Does ‘slouch’ rhyme with: ‘couch’ or ‘touch’?
   - It rhymes with ‘couch’.

3. What is the plural form of ‘information’?
   - There is no plural form.

4. Write down a synonym given for ‘present’:
   - as a noun – gift
   - as a verb – give/show/introduce/submit
   - as an adjective – current/existing/modern

5. What does ‘to croak’ mean when used informally?
   - to die; to inform on sb

b) Replace the marked words with more everyday words that have similar meanings.

1. I thought he needed help. I’ll never give that **mendacious mendicant** any money again. – lying beggar

2. Nothing that **loquacious loon** says makes any sense at all. – talkative fool

3. The parents are bad enough, but their **pesky progeny** are even worse. – annoying children

4. He was a **malevolent miscreant**, so people were afraid to stand up to him – evil villain

c) Find an alternative word or expression to explain the marked words in their respective contexts.

1. He **skirted around** the subject of his job interview. – avoided

2. Joe has a different **slant** on the problem of crime in our town. – point of view

3. The editor asked Jill to **tone down** her criticism of the school play. – lessen/weaken

4. Jack always comes to these meetings, so he’s **bound** to show up sooner or later. – certain/sure

2 Look up the marked words in a **bilingual dictionary** and select the correct German or English translation for the context.

1. Why does Jack always cheat in tests? – **mogeln**

2. That crook **cheated** me out of all my money! – **betrog**

3. I have to write this down. Can you give me a **sheet** of paper, please? – **Blatt**

4. Sarah verbrachte ein Jahr in den USA und **besuchte** dort eine ‘High School’. – **went to/attended**

5. Nach dem Beinbruch konnte ich zwei Monate lang nicht mit dem Fahrrad **fahren**. – **ride**

6. Es gab einen schlimmen Unfall auf der **Straße** zwischen Penzance und St Ives. – **road**
Basic 2: Using collocations (p. 61)

1. Cross out the wrong words in the underlined phrases and then write the correct collocations on the right.

   1. I'm going to make some pictures with my new camera today.
   2. It's no pleasure to travel with the bus during the rush hour.
   3. My friend Annie is married with an artist.
   4. Children should be brought up to say the truth.
   5. It must be awful to discover you've got a heavy disease like cancer.
   6. I usually only meet decisions after talking to my parents.
   7. I'm especially interested for Romanesque architecture.
   8. I've always been good in physics.
   9. These cookies consist out of sugar - and not much else!
   10. In your paper you should refer on several research sources.
   11. Yes, it was a mistake not to think on asking Ted to do the job.

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2. Insert an appropriate verb in the right form to complete the correct collocations for the context.

   1. The students have vowed to prove their teacher wrong, so he may end up having to eat/take back his words.
   2. After listening to the complaints, the manager came to the conclusion that the food was unacceptable.
   3. Please pay attention to what I say, as you need to understand the parameters of our research.
   4. It's important to exercise/use your right to vote in order to make your opinion known to your government.
   5. I don't enjoy doing business with people who aren't willing to compromise at all.
   6. We all took the driving test, but only ten of us passed.
   7. He didn't want to create/cause any problems for the neighbours, so he didn't call the police.
   8. I'm afraid I don't have the skills, but I'll make an attempt at creating a website.
   9. Having been released from prison, he committed another crime almost immediately.
   10. You did promise to help us start an online business, and I expect you to keep your word.

3. Find adjectives which form collocations with the nouns that follow them.

   1. Global warming may result in frequent storms with heavy rain, causing extensive damage to crops.
   2. I'm driving home, so I don't want anything alcoholic. I'll just have a soft drink, please.
   3. I really have no idea how big the crowd was, but at a wild guess I'd say about ten thousand.
   4. The lucky defendant got off with a light sentence of only 30 days in jail.
   5. In my opinion, astrology is complete and utter nonsense. I don't know how anyone can believe in it!
   6. I hope you've all got deep pockets, so that you can contribute generously to our charity!

4. Discuss ways to note down different kinds of collocations (noun + verb, adjective + noun etc.) so that they are easy to collect, learn and revise. Then put your ideas into action, starting with what you consider useful collocations from this page.

Lösungsvorschlag

It would be a good idea to classify the collocations according to word categories and write them down in a table:

<table>
<thead>
<tr>
<th>noun + verb</th>
<th>verb + preposition</th>
<th>adjective + preposition</th>
<th>adjective + noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>tell the truth</td>
<td>refer to</td>
<td>good at</td>
<td>serious illness</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
Basic 3: Spelling (pp. 62–63)

1 Words that end with the same letter in the singular form do not always look the same in the plural. Put these pairs of words into the plural form with the correct spelling.

1. box: **boxes**  – ox: **oxen**  
2. roof: **roofs**  – shelf: **shelves**  
3. peer: **peers**  – deer: **deer**  
4. potato: **potatoes**  – cello: **cellos**  
5. goose: **goose**  – mongoose: **mongooses**  
6. aircraft: **aircraft**  – craft: **crafts**  
7. carton: **cartons**  – phenomenon: **phenomena**  
8. crisis: **crises**  – Jones: **Joneses**

2 a) If the underlined words are spelt correctly, tick the sentence. If they are homophones, write down the correct word at the end.

1. With text messages and emails, no one **rights** proper letters any more. **writes**
2. Some small bakeries even make their own **flour** for their bread. ✓
3. The problem is that many people don’t **no** that they’re doing something wrong. **know**
4. Great herds of buffalo used to roam over the North American **planes**. **plains**
5. When you walk past something every day you don’t notice it after a while. ✓
6. In this article the writer puts the main **wait** on explaining the causes of the problem. **weight**
7. The environmental cost of fuel from plants soon turns its advantage into the opposite. **its**
8. Some unemployed people don’t use buses because they can’t afford the **fare**.

b) Just for fun: Homophones provide material for many jokes in English. Together with your partner, match the questions and answers, and then explain the joke.

Lösungsvorschlag:
1. **Sole** (German: **Sohle**) is pronounced the same as **soul**, which is a music style. Therefore, the shoe refers to the music style as well as to a part of a shoe.
2. The **pony**, which has got a cold, says that it is hoarse (German: **heiser**) and at the same time expresses that it is the small version of a horse.
3. **Draughts** means the floating air (German: **Luftzug**) but it is also a board game (Dame).

3 a) It is easy to confuse two English words which look similar. Choose the right word for the context in the given sentence and use a dictionary to check your solution.

1. For a long time many people found it hard to **accept** the facts about climate change. (accept/except)
2. When people are in financial difficulties agencies can **advise** them about what to do. (advice/advise)
3. When the **price** of petrol is high, people start thinking about alternative fuels. (price/prize)
4. Climate change may very well result in huge areas of **desert** landscape in every continent. (desert/dessert)
5. A person’s family background may **affect** their chances of success in life. (affect/effect)
6. Everyone agreed the wine was the perfect **complement** to the dish. (compliment/complement)
7. Most people are not **averse** to giving a helping hand if they see someone truly in need. (adverse/averse)

b) Write your own sentences to show the meaning of the words you did not choose in a).

Lösungsvorschlag:
1. Everyone understood the assignment except for Peter, but he is a little slow.
2. You should listen to your parents’ **advice**; they are more experienced than you are.
3. Kate won a prize for her novel, but it wasn’t much money.
4. Global warming is the effect of the emissions that we produce.
5. What will you have for dessert? - I’ll have the pie and ice-cream.
7. The match has been cancelled due to adverse weather conditions.
Complete the sentences with a noun corresponding to the verb in brackets. Be careful with the spelling!

1. Money is not only needed for building roads and bridges but also for their maintenance. (maintain)
2. Unfortunately vandalism is an all too frequent occurrence in our society. (occur)
3. If you want to speak a language well, you should pay attention to pronunciation. (pronounce)
4. The government’s explanation for these measures is not very satisfactory. (explain)
5. The abolition of the slave trade was an important milestone in history. (abolish)
6. Celebrities often try to stop the revelation of their private lives in the media. (reveal)

Even native speakers have trouble with the following aspects of spelling in English!

a) Single or double letter? Identify the letter missing from the incomplete words in each sentence and complete the words correctly.

1. Nobody enjoys living in gri m y, depressing acco mm odation.  
2. A l together there were ten rooms fu ll of beautiful l __ pictures.  
3. I think this questio nn aire is completely u nnecessary.  
4. There was a ma tt ress on the floor covered with blanke t ss.  
5. He managed to discover the e-mail a dd ress he had become infatuated with.  
6. She found it very emba rr assing to have to tell him to stop ha rr assing her.

b) -er or -or? Add the correct ending to these words.

1. explor er  
2. translat or  
3. metaph or  
4. distribut er  
5. admir er  
6. calculat or  
7. dust er  
8. surviv or  
9. curs or  
10. consum er  
11. aggress or  
12. practition er

Cross out the misspelt or incorrect words in this text about the planet Mars, and write the corrections on the lines below.

Opinion is divided on weather or not it is a waist of money to develop a space program aimed at an eventual landing on Mars. One thing is not in doubt, however. If human beings ever attempt to colonise that planet in the future, they will be confronted by many problems. Their lives will be considerably more difficult than on Earth. Temperatures on the surface range from minus 140° too plus 20° Celsius, and their are frequent and long-lasting dust storms. Moreover, the atmosphere provides no protection against radiation, and because of the dependance of human beings on oxygen, special shelters will be required, with walls that do not lose the air people need to breathe, as this would result in desaster. A farther problem is that Martian gravity is about 38 procent of that on Earth, so the settlers will weigh only about a third as much as they do back home. Even if such practical difficulties can be overcome, no one knows how the vast distance separating human beings from their normal environment will affect their psychological well-being. Some may find the habitat too quiet without the familiar sounds of animals and birds, for example, while others might be stressed out by the non stop noise from maschines.

Look back at the exercises 1 to 6 and identify general areas or individual words you personally need to concentrate on to improve your spelling.

(Individual answer)
Basic 4: Avoiding Germanisms (p. 64)

1 a) Cross out any of the words in brackets which are not correct. More than one option may be correct.

1. For a party, formal dress means (smokings/dinner jackets) for men and long gowns for women.
2. I refuse to go to sad movies. If I pay $15 for a ticket, I want to see a happy (ending/end).
3. It is good for children to have a (mobile/handy/cell phone) with them at school in case there is an emergency.
4. In order to provide a safe learning environment, schools should not tolerate (harassment/mobbing) in any form.
5. The store's advertising for men's underwear includes T-shirts and (briefs/slips/boxer shorts/underpants).
6. Most of the daily political satire on TV in the United States is provided by (talk show hosts/talkmasters).
7. We bought a new home theater system with a receiver, a media player, speakers and a (beamer/projector).
8. Our neighbour has a 1910 Cadillac. He works on his (oldtimer/vintage car) every day in his garage.
9. In our firm people were afraid for their jobs, but the (boss/chef/chief) said no one would be fired.

b) Talk about the words you crossed out in a). Does such a word exist in English at all? If so, what does it mean and in what context would you use it? Use a dictionary to check any words you are unsure about.

Lösungsvorschlag:
1. *smokings* does not exist; smoking is the gerund of *to smoke* (e.g. I hate smoking.)
2. *end* is used in almost any other context apart from the end of a story and the ending of a word (e.g. They discussed the issue for almost five hours but in the end they were able to solve it.)
3. *handy* is an adjective and means useful or convenient (e.g. As a tourist in New York you will find this guide very handy.)
4. *to mob* means to surround someone as a crowd and is usually used in the passive form (e.g. They were mobbed by fans when they arrived at the theatre.)
5. *slip* can be used for a small piece of paper or a small mistake (e.g. Her essay contains only one or two slips, mainly spelling mistakes.)
6. *talkmaster* does not exist in English
7. *beamer* does not exist in English, except as a slang expression for a BMW! *To beam* means to smile widely or to send out a beam of light, or an electrical or radio signal (e.g. The concert was beamed by satellite all over the world.)
8. *oldtimer* is an informal word for an old man or for someone who has been in a place for a long time (e.g. David has been working for this company for more than 20 years, he is a real old-timer.)
9. *chef* is a skilled cook, often the most important cook (e.g. He is one of the top chefs in this country.); a *chief* is a person in charge of a group or the ruler of a tribe (e.g. He is the new police chief.)

2 a) Choose the correct word in each pair for the given sentence.

1. A *factory* ________ is a place where products are made or manufactured. (fabric/factory)
2. A *sensitive* ________ girl reacts in an emotional, intuitive or perceptive manner. (sensible/sensitive)
3. A *well-behaved* ________ child does what he or she is told. (well-behaved/brave)
4. The use of *vulgar* ________ language is not acceptable in polite company. (ordinary/vulgar)

b) Identify and cross out the Germanisms in these sentences. Write down the words that should have been used.

1. I like our new neighbours. They seem to be very *sympathetic* people. – *friendly*
2. The new David Hare play got an excellent *critic* in the newspaper. – *review*
3. He's a successful *undertaker* with a chain of sportswear companies. – *entrepreneur*
4. She is interested in politics, so she enjoys watching *actual* programmes on TV. – *current affairs*

Lösungsvorschlag:

a)
1. A fabric is the material that clothes are made of.
2. A sensible girl does not drink a lot of alcohol because she knows that it is not good for her.
3. A brave boy does not cry when he has to go to the dentist.
4. Michael Jackson was not an ordinary person like you and me; he was very famous and often seen on TV.
b) 
1. I am always sympathetic with beggars and give them a little money. 
2. He works as a drama critic so he has to go to the theatre a lot. 
3. The job of an undertaker is quite sad because he has to prepare dead bodies to be buried and to prepare funerals. 
4. I do not believe that you are prepared to help me without getting any money. What is your actual plan?

3 Complete the sentences with the correct prepositions. Remember to avoid Germanisms!

1. In 1997 he got married to a girl half his age.
2. I think it's right that people should care for their old parents.
3. One of the best novels by D.H. Lawrence is Lady Chatterley's Lover.
4. At the moment, there is a serious global financial crisis.
5. This is a good example of the problems caused by carbon emissions.
6. The car left the road and crashed into a wall.
7. Personal happiness depends on many different factors.
8. It's time you did something about the terrible state of your room.
9. There are still many people who believe in the American Dream.

Basic 5: Using idioms and proverbs (p. 65)

1 What comparisons do you use in English (as opposed to German)? Use a dictionary or go online to make sure you have the correct English metaphors. Many are similar but not identical to the German ones.

1. If I can't understand something, it's not Spanish but Greek to me.
2. If you force yourself to do something unpleasant, you don't bite into the sour apple. You bite the bullet.
3. When you recover from an illness, you aren't back on your legs again, but back on your feet.
4. If something is ruined or has turned out badly, it isn't in the bucket. It's down the drain instead.
5. When you say something tactless, you don't step in the grease bowl. You put your foot in your mouth.
6. After you've drunk too much alcohol, the next day you don't have a tomcat, but rather a hangover.
7. If I can't believe something will happen, I don't promise to eat a broom, but my hat.
8. In English, when you compare people or things that are fundamentally different, you have a choice! To Americans they are like apples and oranges, whereas the British say they are as different as chalk and cheese.

2 Many English proverbs refer to animals. Put in the correct animal(s) and complete the explanation of the proverb.

1. By not only carrying out experiments in space but also repairing the Hubble telescope, the same team of astronauts were able to kill two birds with one stone. = They accomplished two goals simultaneously.
2. During the TV talk show host's afternoon off, her staff partied instead of writing new jokes for her. When the cat's away, the mice will play. = Without supervision, people will neglect their duties.
3. Despite being shown all the resources in the school library, very few students made use of them. You can lead a horse to water, but you can't make it drink. = You cannot force people to do what is good for them.
4. You can edit your text using either the keyboard or the mouse. As with most word processing programs, there's more than one way to skin a cat. = The same result can be achieved by different methods.
5. After the banks had failed, regulatory agencies imposed stricter rules, but it's no good shutting the stable door after the horse has bolted. = There's no point trying to prevent a problem when it is too late.
6. Insurance companies are very aware that people often make false claims, so they always investigate carefully if they smell a rat. = They suspect that they are being deceived.
3 Use a dictionary to look up idioms based on the parts of the body listed in the box on the right. Choose one idiom for each body part and think of your own sentences to illustrate how these idioms are used.

There is a great variety of proverbs based on parts of the body. Here is a selection of them:

1. **head**
   - head over heels – She is head over heels in love with him.
   - keep your head above water – The business is in financial trouble but we’re just about keeping our heads above water.

2. **chest**
   - to get sth off your chest – I had been worrying about it for two months and was glad to get it off my chest.
   - to beat one’s chest – He was proud to have won the game and was beating his chest.

3. **arm**
   - to keep sth/sb at arm’s length – We never got close, I always had the feeling that she was keeping me at arm’s length.
   - to cost sb an arm and a leg – These shoes cost me an arm and a leg.

4. **leg**
   - not have a leg to stand on – If you haven’t got a witness, you haven’t got a leg to stand on.
   - to pull sb’s leg – Is this really your car or are you pulling my leg?

5. **foot**
   - to have a foot in both camps – He has got a foot in both camps but I think he should make up his mind now.
   - to have both feet on the ground – She always knows what to do – she has both feet on the ground.

6. **nose**
   - to keep one’s nose clean – I’d only been out of prison three months so I was trying to keep my nose clean.
   - poke/stick your nose into sth – I wish he’d stop poking his nose into my personal life!

7. **shoulder**
   - a shoulder to cry on – I wish you had been here when my mother died and I needed a shoulder to cry on.
   - to stand shoulder to shoulder with sb – During all my difficult times my parents always stood shoulder to shoulder with me.

8. **eyes**
   - to be all eyes – We were all eyes as the singer emerged from the car.
   - as far as the eye can see – The road stretched into the distance as far as the eye could see.
2 Basic text skills

Basic 1: Talking about the author (p. 66)

1a) Although an 'author' might write either fiction or a factual book, an article or a report, alternative expressions are often used to define a particular type of writer more precisely. Complete the grid with the correct terms. Not all the words in the list are needed.

<table>
<thead>
<tr>
<th>Type of writer</th>
<th>Work produced</th>
</tr>
</thead>
<tbody>
<tr>
<td>novelist</td>
<td>long fictional stories</td>
</tr>
<tr>
<td>screenwriter</td>
<td>film scripts</td>
</tr>
<tr>
<td>poet</td>
<td>poetry</td>
</tr>
<tr>
<td>biographer</td>
<td>accounts of real people's lives</td>
</tr>
<tr>
<td>playwright</td>
<td>plays</td>
</tr>
<tr>
<td>journalist</td>
<td>current affairs reports and articles</td>
</tr>
<tr>
<td>technical author</td>
<td>instruction manuals</td>
</tr>
<tr>
<td>blogger</td>
<td>personal thoughts posted online</td>
</tr>
</tbody>
</table>

1b) Check your answers for a) with a partner. Then together pick out the words you did not use and say what kind of work these types of writers produce.

2 You use the past tense to write about an author's life, but the present tense to give summaries of stories. Sometimes you also need the present perfect to comment on the influence an author has had. Try this out by completing a short paragraph about Alan Sillitoe with the correct tenses and forms.

Throughout history there have been writers highly critical of contemporary society. Alan Sillitoe, for example, was born in Nottingham in 1928 and became one of the 'Angry Young Men', a group of British writers active in the 1950s. Reading Sillitoe's books, we get a good impression not only of working class life but also of the antipathy he and his fellow writers felt towards the Establishment at that time. The Loneliness of the Long-Distance Runner has remained popular since its original publication in 1959. This work, which explores the issues of personal freedom and rebellion, tells the story of a youth offender who refuses to win a running race and thereby challenges the authority of the prison governor. In addition to a film adaptation which was made in 1962, over the years this story has inspired songs by several rock and punk bands.

3 Commenting on the different intentions an author might have can involve a wide range of phrases. Look at the list of intentions below and then use the given words to make useful phrases for analysing these aspects of a text. There is no single correct solution, so you can mix and match in whatever way you think appropriate. Write down two phrases for each intention in your exercise book. If you like, you can also add extra phrases using your own ideas.

1. presenting a theme:
   The author creates suspense by not mentioning anything about ...
   The story deals with issues that ...

2. presenting characters:
   The author uses archetypes to describe his characters.
   The author characterizes the protagonist implicitly by ...

3. arguing a point:
   The author's use of language shows that she disapproves of ...
   Her empathy with ... shows that she supports ...
4. making the reader reflect:
The author questions the concept of . . .
He raises the question whether . . .

5. using literary devices:
The images all have a connection to . . .
The author only uses metaphors when describing . . .

6. making a comparison:
The author parallels the protagonist’s behaviour with . . .
The author uses similes with . . . to . . .

7. coming to an end:
At the end of the story the author leaves further developments of . . . open.
The ending gives evidence for the fact that . . .

Basic 2: Talking about a narrative text (p. 67)

1 Whatever kind of literary genre you are describing, there is certain vocabulary which you can almost always use.
Find suitable words to complete the text and then compare solutions with a partner.

Despite often attracting derision, one of the most popular genres in modern literature is the romance novel.
As might be expected, the story always focuses on the theme of love but the action can take place in the past or the present. Many authors writing this kind of novel seem to find it easier to evoke a romantic atmosphere in the past. Indeed, so many romance novels have a historical setting that this has developed into a separate subgenre. Whatever the place or time, however, the plot is developed out of the relationship between the two main characters. Naturally, in order to create tension, some conflict soon arises. This may be caused by a rival in love or by some event that drives the lovers apart. Eventually the story reaches a climax or turning point after which the couple are finally united. The reader knows that one of the main requirements of a romance novel is a happy ending!

2 Answer the following questions to show you are familiar with expressions commonly used to talk about characters in stories.

1. What is the difference between a protagonist and an antagonist? – The protagonist is the main character while the antagonist is a character that is involved in some conflict with the protagonist.

2. How is a round character different from a flat character? – A round character is developed fully and changes in the course of the story whereas a flat character is not presented in detail and does not change at all.

3. When can a character be described as a stereotype? – A character can be described as a stereotype when he or she is representative of a certain kind of person or a certain trait.

4. What is meant by direct characterisation? – In direct characterisation the reader is given explicit information by the narrator about various aspects of a character such as appearance, personality and background.

5. How is indirect characterisation achieved? – Indirect characterisation is achieved by using a character’s words, feelings or actions to reveal what kind of person he or she is.

3 a) Use these notes to help you write definitions of different narrative perspectives.

1. A first-person narrator is identical with one of the characters in the story and therefore relates only what he or she knows personally.

2. A third-person omniscient narrator has an overall perspective and so can inform the reader about everything and everyone in the story.
3. A third-person limited narrator seems to tell the story from the outside but focuses on the point of view of only one particular character.

b) With a partner discuss the possible advantages and disadvantages for an author of using different types of narrator. Try to support your comments by giving examples of stories you know which employ different narrative perspectives.

4 Write a short text about a story you have read. Describe the main features of the narrative using as many of the words and phrases you have practised on this page as you can.

Musterlösung: The S. is a story about a woman whose best friend has just died and it is her duty to live in her friend’s apartment and take care of the cats now. While doing that the woman more and more adopts her dead friend’s character and looks and thereby loses her own identity.

The story is told by a first-person narrator who is identical with the protagonist of the novel. The point of view is therefore limited and the reader only learns about the protagonist’s thoughts and feelings. In the case of the protagonist the author mainly uses indirect characterization through the behaviour, thoughts and language of the character. Other characters, however, are sometimes characterized directly by comments of the protagonist.

The protagonist can be described as a round character because the reader learns a lot about her living circumstances and her past. Furthermore, she develops in the course of the story, even though it is a rather negative development. Other characters are rather flat because they only serve a specific purpose within the story and are not developed in detail.

Basic 3: Talking about relationships (p. 68)

1 When you describe the development of relationships between characters in a story you often need to use collocations referring to friendship or love. Complete these example sentences with the correct phrases from the list on the right.

1. Alone in a new place, she finally manages to make friends after joining a choir.
2. Although from completely different backgrounds, the two main characters fall in love at first sight.
3. She refuses to accept that when a man and woman get married, the wife should always obey the husband.
4. They find they have a lot in common and so their friendship develops quickly.
5. She promises to keep in touch, but disappoints him by not writing for several months.
6. To take revenge on his wife for being unfaithful, he decides to have an affair himself.
7. Going through such difficulties together, the women form a bond that can never be broken.
8. Circumstances lead them away from each other and so inevitably they gradually grow apart.

2 Enter the words in the table for the appropriate context. Write them down in the correct column and then complete the table by adding the other forms, if necessary using a dictionary to help you. Where a word does not have all three forms, use a dash (-).

<table>
<thead>
<tr>
<th>Positive relationship</th>
<th>Noun</th>
<th>Verb</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>adoration</td>
<td>adore</td>
<td>adorable</td>
<td></td>
</tr>
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<table>
<thead>
<tr>
<th>Negative relationship</th>
<th>Noun</th>
<th>Verb</th>
<th>Adjective</th>
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<tbody>
<tr>
<td>disappointment</td>
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<td>anger</td>
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<td>loathing</td>
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<td>jealousy</td>
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<td>suspicion</td>
<td>cruel</td>
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</tbody>
</table>
3 a) Study the three photos in turn. First take a piece of paper and note down a few useful words and phrases that can help you to express your thoughts about the relationship between the people you see and their feelings towards each other. Then exchange ideas with your partner, also speculating about the background situation.

<table>
<thead>
<tr>
<th>Picture 1:</th>
<th>Picture 2:</th>
<th>Picture 3:</th>
</tr>
</thead>
<tbody>
<tr>
<td>– couple at a station</td>
<td>– father and son</td>
<td>– dangerous situation</td>
</tr>
<tr>
<td>– farewell scene</td>
<td>– do not look at each other</td>
<td>– trust in your partner is important</td>
</tr>
<tr>
<td>– woman is crying</td>
<td>– anger</td>
<td>– carelessness can cause death of both persons</td>
</tr>
<tr>
<td>– they love each other</td>
<td>– fear</td>
<td>– strong bond between the two</td>
</tr>
</tbody>
</table>

b) Choose one of the photos in a) and use it as the basis for a description of how a relationship between two characters in a story may develop and change over time. You can choose names for the people and invent any details you like. Write in the present tense as is usual when summarising a narrative.

Picture 1:
Jane has never been a girl that others called pretty. Unlike her friends she never had lots of stories to tell about boys who worshipped her and wrote her love letters. She got used to it and tried not to think about it too much. But when Jane turned 32 she realised that all her former friends were married and she seemed to be the only single person left on earth. “Is this how I want to go on with my life?”, she asked herself. Jane decided that she wanted to change something and put a lonely hearts ad in the paper. The first two men she met were at least 60 years old but the third one was Ralph and Jane immediately knew that he was the one. She sensed that he felt the same way about her and so they met again. On their third date they kissed for the first time and on their forth date she invited him to her place where she cooked for him. Jane was in love, she would have liked to move in with Ralph but she knew that she had to give him more time and should not rush things. But when they had been seeing each other for five months they still had not talked about the future. Now they are at the station and Ralph is about to visit his family abroad for about a month. Jane feels that she cannot let him go without knowing how their relationship will go on, so she asks Ralph if he will marry her. Ralph closes his eyes and then tells her that he is already married and has got a five-year-old daughter, that he does love Jane, but that he cannot leave his family.

Picture 2:
As a child Martin did not feel that his father was strict. He just always knew what he was allowed to do and what was forbidden. His father scolded him when Martin did something wrong but they also had great times together: they played outside, they went hiking and his father read to him before Martin had to go to bed. Problems started when Martin went to high school and began to have his own ideas of what to do in his life. Nowadays, they especially cannot agree on Martin’s career. Martin’s father wants him to become a lawyer or a doctor but Martin wants to do something more exciting, for example start his own business. They frequently quarrel about this topic and since Martin has started college his father keeps telling him that he should specialise by taking certain courses but Martin just wants to study a bit of everything. The situation has worsened since Martin has got a new girlfriend. She is a musician and is going to go on a tour with her band in a couple of weeks. Martin wants to take a year off from college to accompany her, whereas his father thinks that this is the most stupid thing he has ever heard. In order to make his son see reason he threatens not to pay for Martin’s education any more if he goes off with his girlfriend. Martin shouts back that then he will go away with his girlfriend and never come back.

Picture 3:
Allan and Brad have known each other since the first day at primary school and they immediately became friends. Throughout their school time they were inseparable. They liked the same subjects and disliked the same teachers, they did the same sports and went on holidays together. At secondary school, however, this changed. Brad wanted to hang out with girls and was quite popular with them while Allan was rather shy and did not know what to talk to girls about. So they did not spend as much time together as they used to but they were still best friends. After they finished secondary school, they had to part for a while. Allan wanted to go to college, whereas Brad wanted to spend some time in Hawaii, learn how to surf and enjoy himself. Time went by and they did not see each other for almost a year. Then they met again in their hometown the summer after they graduated. Brad had met a lot of new crazy friends in Hawaii and now he had got the idea of doing a climbing trip together with Allan. Allan believed this was a stupid idea because they did not have any climbing experience whatsoever. But when Brad told Allan that he was bored and that he would go on the trip with his new friends, Allan agreed to go on the trip and hoped that it will bring them closer to each other again.

The first day of the trip is strange because the two of them do not really know what to talk about but when they lie in their beds the first night Brad begins to tell Allan about a girl he has met and they end up talking the whole night. During the trip they start to talk about everything that bothers them and they are able to deepen their friendship again. Especially in dangerous situations when it is extremely important to fully trust the other one, they both feel that there is no other friendship like theirs.
Basic 4: Talking about function (p. 69)

1 When you talk about function in the context of a particular text, you might want to comment on the text as a whole, on specific parts of the text, or on the language used in the text. Read the given examples for these three areas and then add one or two further examples of your own to each list.

Talking about the text as a whole:
- The essay deals with the subject of education.
- This brochure is written to advertise a holiday.
- The writer relates the story of her youth.
- This is a report about the increase in crime.

The article summarises the events of the autumn of 1989.
The poem describes the beauty of nature on a winter’s day.

Talking about parts of the text:
- The first chapter introduces the main characters.
- The rest of the paragraph develops the argument.
- The final sentence appeals directly to the reader.
- This section is used to give the relevant statistics.

At the end of the story the author leaves further developments of the protagonist’s relationships open.

In the exposition the central conflict of the play is established.

Talking about the language:
- Repetition is used to stress the point.
- Striking imagery helps to convey the mood.
- The clear, simple style makes it easy to follow.
- The emotive vocabulary aims to persuade the reader.

The images all have a connection to the word field of power.
The irony in the character’s speech underlines his desperate situation.

2 Answer the following questions about the text on the right, which was written by a British campaign group in response to the beginning of the process in 2006 to introduce identity cards in the UK for the first time since 1952.

a) Explain the target group and aim of the text.

The text is aimed at opponents of the introduction of identity cards but also, and more importantly, at people who are still unsure about how to feel about the process of introducing them. The aim of the text is clearly to convince people first of all to reject ID cards and second of all to become active against their introduction. People who are already against the cards should not only complain about them privately but stand up and protest in public. They would be a good basis then for the majority that does not have a strong opinion about ID cards yet. The article is supposed to arouse feelings of fear in the latter so that they believe the introduction of the cards will endanger their personal freedom. Seeing that there are already people who are protesting against ID cards in public, they should then become active against them as well.

b) Analyse the structure of the text, describing the function of each paragraph.

The function of the first paragraph is to create fear of the ID card scheme (“not . . . harmless”; “balance of power further away from the citizens to the state”; “control your identity”). Fear is the emotion which is supposed to be aroused in the reader right at the beginning and which influences them while reading the rest of the article. The second paragraph illustrates the costs of ID cards (“minimum cost is £5.8 billion”). Taxpayers will apparently have to pay for them, which is something that most people are likely to argue against. The third paragraph is supposed to demonstrate that ID cards will not be able to serve the purpose that the government claims. Moreover, they will cause further problems and might advocate racism. The article ends with a paragraph that renews the fear created at the beginning and even intensifies it by describing horror scenarios (“You are about to be fingerprinted, eye-scanned and tagged like a criminal. Any errors will be your responsibility.”). Finally, the article is closed by an appeal to stop the introduction of ID cards.

c) Comment on how the choice of vocabulary supports the overall intention of the text. Also pick out functional rhetorical devices.

The choice of vocabulary serves the overall purpose of the text, in so far that a great deal of vocabulary can be divided into two groups: On the one hand there are a lot of words that are frightening or at least intimidating (“not harmless”, “massive”, “intrusive”, “destructive”…). On the other hand there are words that belong to the world field of control (“power”, “State”, “Government”, “control”, “officials”…). As there are so many of them, they evoke the notion of a police state, which again creates fear. The last two paragraphs each contain a rhetorical question (“How does a divided society make you feel safer?”, “What happens to your life when the scanner fails or makes a mistake?”) whose untold answers are frightening again.
Basic 5: Talking about poetry (p. 70)

1. Complete the following tasks to remind yourself of some important terminology you might need when talking about poetry.

   a) Fill in the gaps with the correct compounds. Use a word from each box.

   1. If there is a narrator in a poem, this voice is called the **lyrical I**.
   2. A poem that conforms to a strict stress pattern is said to have a **regular metre**.
   3. The pattern of matching sounds on different lines is called the **rhyme scheme**.
   4. A **run-on line** is one on which there is no obvious natural pause at the end.
   5. A poem that neither rhymes nor has a steady rhythm is said to be written in **free verse**.
   6. **Poetic licence** is the freedom to depart from the usual rules of language in order to create an effect.

   b) Find ten pairs of words with a similar meaning which you can use alternately to vary your choice of vocabulary.

<table>
<thead>
<tr>
<th>rhythm</th>
<th>metre</th>
</tr>
</thead>
<tbody>
<tr>
<td>figurative</td>
<td>metaphorical</td>
</tr>
<tr>
<td>stress</td>
<td>accent</td>
</tr>
<tr>
<td>make use of</td>
<td>employ</td>
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<tr>
<td>represent</td>
<td>symbolise</td>
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<tr>
<td>reveal</td>
<td>show</td>
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<tr>
<td>thoughtful</td>
<td>reflective</td>
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<tr>
<td>stanza</td>
<td>verse</td>
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<tr>
<td>colloquial</td>
<td>informal</td>
</tr>
<tr>
<td>suggest</td>
<td>imply</td>
</tr>
</tbody>
</table>

2. a) Read the two poems. Then tick which statements in the box refer to which poem. (Some might refer to both poems.)

   1. The title sums up the topic of the poem. ✓ ✓
   2. The lyrical I describes a specific personal experience. ✓
   3. The poem is divided into stanzes. ✓
   4. This is an example of free verse. ✓
   5. The poet employs a regular metre. ✓
   6. There is a variable rhyme scheme. ✓
   7. The tone and mood of the poem are reflective. ✓
   8. Pauses help to give emphasis to certain thoughts. ✓
   9. The theme is explored through a metaphor. ✓
   10. The language is relatively informal. ✓

   c) Choose one of the two poems and write a commentary on it. You can use the relevant statements from a) to help you, but you should develop these points with further information and also examples where relevant.

   In the poem "Happiness" the lyrical I describes a personal experience that he/she witnesses when looking out of the window in the morning. The scene that he/she experiences and the accompanying feelings appear to be happiness for him/her. The language of the poem is rather informal (e.g. "stuff") and the poet does not employ a rhyme scheme or a regular metre. The reason for that is that the poem is supposed to mirror the thoughts that come to the lyrical I's mind when standing at the window in the morning. Therefore, the poem has a similar style as an interior monologue. Nevertheless, the poem is divided into stanzes which mark the piece of literature clearly as a poem.

   In the poem "Hope" the theme is explored through a metaphor. Hope is depicted as a bird which never stops singing and can be heard everywhere. The poem is divided into verses and has a variable rhyme scheme (first stanza: a, b, c, b with an imperfect rhyme; second stanza: d,e,d,e; third stanza: f, g, h, g), so the first and third stanza have the same rhyme scheme but the second stanza differs from them. The author often uses anaphors ("and", "that"), therefore most verses begin with a pronoun or a conjunction. Only the first verse is opened by a noun: hope, which shows the central significance of this word for the poem: It is the theme, the title and the first word of the poem.
Basic 6: Distinguishing between fictional and factual texts

1 a) Use your own ideas to continue these lists of different types of fictional and factual texts. Don’t forget that texts can be spoken as well as printed, can be presented visually, and can also form the basis for media like the internet or film.

<table>
<thead>
<tr>
<th>Fictional texts</th>
<th>Factual texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>short story</td>
<td>news article</td>
</tr>
<tr>
<td>comic</td>
<td>biography</td>
</tr>
<tr>
<td>play</td>
<td>interview</td>
</tr>
<tr>
<td>film script</td>
<td>diary</td>
</tr>
<tr>
<td>romance</td>
<td>letter</td>
</tr>
<tr>
<td>fairy tale</td>
<td>review</td>
</tr>
<tr>
<td>novella</td>
<td>brochure</td>
</tr>
</tbody>
</table>

b) Choose one of the text types you listed in a), and write one or two sentences about why this text type belongs in the category of fiction or non-fiction.

Fiction: A short story is a narrative created in the mind of the author. The reader knows that the characters and events are imaginary.

Non-fiction: A news article is written to provide information about a recent event or a particular issue in the real world. The reader assumes that the facts presented in the article are true.

2 >>> Can you always be certain whether a text is fact or fiction? Use the note on the right, which the author Irving Stone appended to his biography of Vincent Van Gogh (titled ‘Lust for Life’), as a starting point for a group discussion about this question. Look back at the lists you made in exercise 1 and exchange your thoughts on the type of texts in which the distinction might not always be clear, the reasons why it might not be clear, and whether you think this is important.

Fictional texts:
- short story: can be a fictional story with a historical background
- comic: can include real characters
- novel: a novel can be based on the life of a real person and include incidents that really happened
- poem: an epic is a narrative poem; it often deals with heroes and legends, but it can also contain historical events (e.g. Beowulf)
- play: can be based on the life of a real person and include incidents that really happened (e.g. Shakespeare, Richard III)
- film script: can be based on the life of a real person and include incidents that really happened (e.g. Troy)
- song: can describe a real event (e.g. U2, Sunday Bloody Sunday)
- fairy tale: a fairy tale can be based on a historic event/person
- fable: the moral of a fable often refers to a factual issue
- novella: can be a fictional story with a historical background (e.g. Kleist, The Earthquake in Chile)

Factual texts:
- news article: sometimes descriptions in an article are written as in a novel
- biography: can include anecdotes, stories
- speech: the speaker could insert an anecdote or story
- travelogue: the author can also add fictional parts to a travelogue (e.g. Bill Bryson, Down under)
- interview: an interview can also be fictional, e.g. in a school book
- diary: a novel can be written in the form of a diary (e.g. Sue Townsend, The Secret Diary of Adrian Mole, Aged 13 3/4)
- letter: a fictional letter can be a part of a novel
- review: a review might contain descriptions of the plot or characters
- brochure: can contain descriptions that are fictional
Work with a partner to reflect on what generally makes it possible to categorise a text as fiction or fact. Think about the function of different types of texts and about typical characteristics, language and style. Then make notes in the grid to sum up general guidelines, also trying to take into account the possibility of factual elements in fictional texts and vice versa.

<table>
<thead>
<tr>
<th>Type of texts:</th>
<th>Fictional</th>
<th>Factual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typical characteristics and language:</td>
<td>invented by writer – portrayal of characters and events usually imaginary – emotions – artful language – prose or rhyme</td>
<td>the real world – hard facts – analysis of topic – personal opinions – objective or subjective style – prose</td>
</tr>
</tbody>
</table>

**Basic 7: Quoting** (p. 72)

1. Study the examples above and pick out the relevant ideas in the box on the right to note down how they are punctuated.

1. **Quoting a phrase:** quote in quotation marks – no comma before quote – no capital letter at beginning – full stop inside quotation marks

2. **Quoting a whole sentence:** quote in quotation marks – comma before quote – capital letter at beginning – full stop inside quotation marks

3. **Quote within a quote:** quote in single quotation marks – no comma before quote – no capital letter at beginning – comma inside quotation marks

4. **Quoting from a poem:** quote in quotation marks – comma before quote – lines separated by a slash – punctuation as in original

2. **Insert the following quotations into the sentences below and add the correct punctuation. For the first two you may just fill in the quote here. For 3. to 5. you have to write your sentences from scratch on an extra sheet.**

**Quotes**

1. We are sleepwalking our way to segregation.  
2. an inconvenient truth  
3. Yes, we can!  
5. a man who could not make up his mind

**Sentences**

1. In highlighting the need to help ethnic minority communities in the UK, the head of the Commission for Racial Equality warned, "We are sleepwalking our way to segregation."  
2. Al Gore claimed that climate change was an inconvenient truth and therefore ignored by politicians.  
3. In the 2008 Presidential election campaign Barack Obama's slogan “Yes, we can!” embodied his vision of a bright future for the American people.
4. In his famous poem “Anthem for Doomed Youth” Wilfried Owen expresses his feelings about sending young men into war by the lines, “What passing-bells for those who die as cattle?/Only the monstrous anger of the guns.”

5. On the introduction to his screen adaptation of Shakespeare’s most famous tragedy, Laurence Olivier, a great British actor and director, described Hamlet as “a man who could not make up his mind.”

Basic 8: Underlining (p. 73)

1 a) Read the following extract about a middle-aged unmarried English woman who lives alone in a small apartment in France. Underline or highlight (red) the phrase you think first suggests that Miss Brill’s behaviour is strange.

This extract is from “Miss Brill”, a short story by Katherine Mansfield about a middle-aged unmarried Englishwoman who lives alone in a small apartment in France. One of her prized possessions is a fur that she wears when walking in the park.

Although it was so brilliantly fine – the blue sky powdered with gold and great spots of light like white wine splashed over the Jardins Publiques – Miss Brill was glad that she had decided on her fur. The air was motionless, but when you opened your mouth there was just a faint chill, like a chill from a glass of iced water before you sip, and now and again a leaf came drifting – from nowhere, from the sky. Miss Brill put up her hand and touched her fur. Dear little thing! It was nice to feel it again. She had taken it out of its box that afternoon, shaken out the moth-powder, given it a good brush, and rubbed the life back into the dim little eyes. “What has been happening to me?” said the sad little eyes. Oh, how sweet it was to see them snap at her again from the red eiderdown! ... But the nose, which was of some black composition, wasn’t at all firm. It must have had a knock, somehow. Never mind – a little dab of black sealing-wax when the time came – when it was absolutely necessary ... Little rogue! Yes, she really felt like that about it. Little rogue biting its tail just by her left ear. She could have taken it off and laid it on her lap and stroked it. She felt a tingling in her hands and arms, but that came from walking, she supposed. And when she breathed, something light and sad – no, not sad, exactly – something gentle seemed to move in her bosom.

b) Taking into account the phrase you underlined in a), sum up in one or two sentences how you would characterise Miss Brill.

Miss Brill seems to be a gentle, sensitive and affectionate person. She does not have the human contact and warmth she needs, and so she is lonely.

c) Underline or highlight (blue) all the words and phrases which attribute human or live qualities to the fur.

d) Underline or highlight (green) typical characteristics of the narrative technique ‘stream of consciousness’.

2 Identify and mark different elements in this film review (published in The Sunday Times) by underlining or highlighting them as follows:

- information about the content of the film (blue)
- positive comments (green)
- negative comments (red)

Underlined in blue:
“adaptation of Colette’s 1920 novel” (ll. 4–5)
“setting, belle époque France” (ll. 9–10)
“middle-aged courtesan who takes a big risk by surrendering her heart to Chéri, her brattish young lover” (ll. 15–18)

Underlined in green:
“polished and handsome work” (ll. 6–7)
“well-turned dialogue” (l. 11)
“strong performance by Michelle Pfeiffer” (ll. 13–14)

Underlined in red:
“not a film of any great pungency” (ll. 19–20)
“more callow than the part requires” (ll. 21–22)
“narration . . . wrongly pitched” (ll. 23–24)
“not terribly exciting source material” (ll. 25–26)
Basic 9: Recognising stylistic devices (p. 74)

1) Without using any reference sources, give a short definition and an example for each of the following stylistic devices.

1. A **metaphor** expresses an idea with words which are not meant to be understood literally.
   *Example:* You are the sunshine of my life.

2. A **simile** makes a comparison between one thing and something else completely different.
   *Example:* The child was as quiet as a mouse.

3. **Anaphora** is the repetition of a word or phrase at the beginning of one clause after another.
   *Example:* They need shelter, they need food, they need medicine, they need your help!

4. **Irony** is the use of words with the opposite meaning of what is really meant.
   *Example:* “Oh, you’re too generous,” she said, looking at the tiny piece of cake on her plate.

5. **Exaggeration** make something seem greater, better or worse than it really is.
   *Example:* She’s got millions of friends.

6. **Personification** attributes human qualities to things, animals or abstract ideas.
   *Example:* My computer hates me.

7. **Alliteration** is the repetition of the same letter or sound in a sequence of words.
   *Example:* We lay in silence by the lovely moonlit lake.

b) **Work together with a partner.** Compare your answers in a), using the Glossary of literary terms in your textbook to check your definitions. If necessary, make helpful suggestions for improvements to each other’s example sentences.

(Individual answers)

2) Study the short poem and find three of the stylistic devices you described in exercise 1. Write down the name of each device and the line on which it is found, and then add a comment (in note form) on the effect it achieves.

<table>
<thead>
<tr>
<th>Device</th>
<th>Line</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>personification</td>
<td>4</td>
<td>waves seem as tiny as wrinkles – emphasises height from which eagle looks down</td>
</tr>
<tr>
<td>simile</td>
<td>6</td>
<td>conveys idea of speed and power when eagle attacks – very dangerous</td>
</tr>
<tr>
<td>alliteration</td>
<td>1</td>
<td>repetition of hard sound ‘c’ – reflects cruel, hard character of eagle</td>
</tr>
</tbody>
</table>

3) The text below is part of a speech made by Nelson Mandela on his inauguration as President of South Africa on May 10th 1994. While you read it, underline stylistic devices that add emphasis, symbolise ideas or make the speech inspirational. (You can use the Glossary as a checklist.) Then write a paragraph in your exercise book describing and commenting on these features.

We have triumphed in the effort to implant hope in the breasts of the millions of our people. We enter into a covenant that we shall build the society in which all South Africans, both black and white, will be able to walk tall, without any fear in their hearts, assured of their inalienable right to human dignity – a rainbow nation at peace with itself and the world. [...] We are both humbled and elevated by the honour and privilege that you, the people of South Africa, have bestowed on us, as the first President of a united, democratic, non-racial and non-sexist South Africa, to lead our country out of the valley of darkness. We understand it still that there is no easy road to freedom.

We know it well that none of us acting alone can achieve success. We must therefore act together as a united people, for national reconciliation, for nation building, for the birth of a new world. Let there be justice for all. Let there be peace for all. Let there be work, bread, water and salt for all. Let each know that for each the body, the mind and the soul have been freed to fulfil themselves. Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another and suffer the indignity of being the skunk of the world. Let freedom reign. God bless Africa!
Nelson Mandela uses the famous symbol “rainbow nation” (ll. 67) for South Africa to emphasise the pluralism in the country. Moreover, he uses symbolic language to express where the country comes from (“valley of darkness” (l. 12), “skunk of the world” (l. 24)) and to intensify what he and his party were able to change within people’s minds (“implant hope in the breasts” (ll. 1–2)). The symbols he uses are straightforward and do not need complicated interpretation. In this way, he fires the imagination of his audience, who can easily visualise the status of South Africa so far and the significance of hope.

Mandela frequently uses repetition, anaphora and the rule of three (“We”, “Let there be”, “never”, “for”, “the body, the mind, the soul”) which emphasise the point he wants to make and underline that he is willing to fully commit himself to the pursuit of his goals.

His speech is inspiring because he uses keywords that are crucial for the vision of reconciliation in South Africa (“united, democratic, non-racial”, “human dignity”). It is also inspiring because apart from the last third of the speech, every sentence begins with “we”. Thereby, Mandela includes himself, his party, every listener, every citizen of South Africa, which is essential because only if all South Africans work together they will be able to realise their vision of unity.

Basic 10: Recognising bias (p. 75)

1. **What attitude to the subject do the sentences reveal? Tick the appropriate box.**

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
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   a) The UK is being forced to accept thousands of asylum seekers.
   b) The UK is willing to welcome its quota of refugees.

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   a) Tax will be increased on high carbon-emitting vehicles.
   b) Cars are to be taxed more fairly according to their cost to the environment.

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   a) The train drivers’ strike was called to highlight important safety issues.
   b) Yesterday’s railway strike caused chaos and misery for commuters.

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   a) There has been a further rise in the number of single-parent families.
   b) The number of unmarried mothers has rocketed.

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b) **Talk about how you arrived at your judgement of the sentences in a).**

   (Individual answers)

2. **Write one or two sentences comparing how these issues might be treated by the people suggested.**

   1. Smoking: doctor – representative of tobacco industry
   2. CCTV: civil liberties campaigner – police chief
   3. Shorter school day: teacher – working parent
   4. Cut in welfare payments: social worker – taxpayer

   a) Whereas the doctor would probably embrace the prohibition of smoking in bars, the representative of the tobacco industry would clearly object to it.
   b) Whereas a civil liberties campaigner would be against the government’s use of CCTV, the police chief would probably think that it is necessary.
   c) Whereas a shorter school day would be a welcome development for a teacher, it would cause problems for a working parent.
   d) Whereas a social worker would probably think that a cut in welfare payments would be a bad idea, the taxpayer would be happy about it.

3. **Look critically at this internet text and mark anything that reveals a particular viewpoint or a wish to influence the reader.**

   a) **Discuss these questions about the text: What did you mark in a) and why? What aspects of the issue are ignored in the text? Did you already have any personal feelings about the issue before you read the text, and if so, did they influence your ability to read the text critically?**

   marked: on the one hand words and phrases to give the monkey a personality and almost human attributes; on the other hand words and phrases with negative connotations to describe the behaviour of the scientists at Oxford University towards the monkey, PETA and the public.

   ignored: reasons why scientists experiment on animals, alternatives (maybe there are none?), examples of the benefits that mankind has already gained from such experiments, how and why the monkey was killed (maybe it was a dignified death)

   personal feelings and their influence: If you felt that experimenting on animals was bad before reading the text, it would be very difficult to read it critically because the content of the text confirms your personal attitude. In this case, it would be hard to detect the parts of the text that influence the reader. If you did not have any opinion either way, it would be more easy to detect the way the text has been written to influence the reader.
Basic 11: Skimming and scanning  (pp. 76–77)

1. In no more than two sentences, sum up the difference between skimming and scanning, referring to both techniques and aims.

Skimming means looking at headings, key phrases and pictures to get the gist of a text, whereas scanning involves reading a text very quickly in order to find specific information you need.

2. Look at key elements of an article in the New York Times and give the gist of the content, as far as possible in your own words.

People feel unsure about what they should do to help the environment because they get too much information from too many sources, and the advice is often different. Unless the message is given in a more effective way, there is a danger that people will give up trying to do the right thing.

3. Scan the text and underline any references made to methods of illegal fishing (red) and the results of fishing in this way (blue). Try to take no longer than three minutes to complete the task.

Underlined in red:
“fishing by dumping poison” (l. 13)
“Any toxin” (l. 14)
“When subjected to the poison, the shrimp float right to the top. So do the fish.” (ll. 14–15)
“throw dynamite into the river and then scoop up the fish and shrimp that are blasted out of the water” (ll. 28–30)

Underlined in blue:
“there’s no fish here” (l. 32)
“Local residents also complain of more and more cases of diarrhea, stomach-aches and vomiting” (ll. 36–37)
“children some generations down the road will have no idea what a janga or a crayfish looks like” (ll. 45–47)

4. a) Skim the text below, which is from the Guardian newspaper website, and answer the questions in full sentences.

1. What kind of newspaper article is this? – The article is a personal comment.

2. What is the main point made by the writer? – Raising animals in the traditional way on pastures with many kinds of plants produces healthier meat and is also good for the environment.

b) Imagine you are researching the following subjects. Scan the text and note down anything relevant included by the writer in his article. (Add line references in brackets to show where you found the information.)

1. methane gas: produced by ruminant animals (ll. 51–52) – contributes to climate change (l. 52) – possible to reduce emissions if animals eat right pasture species (ll. 52–56)

2. links between soil and climate change: evidence that plant species can move carbon from atmosphere into soil (ll. 21–25) – damaging soil with chemicals leads to emission of carbon into atmosphere (l. 49)

c) Now look for phrases used in the text with these meanings. Write down the expression and the line reference.

1. farming methods using lots of fertilisers and pesticides: chemical agriculture

2. the worldwide system of producing things to eat: globalised food economy
Basic 12: Note taking (p. 78)

1. Take notes with a view to making a summary of the text. First underline or highlight the key points of the text. Then, bearing in mind the advice on the right, use the information you marked to write notes on the lines below.

Underlined:
“Global sea level is rising, and faster than expected.” (l. 1)
“20cm since 1980” (l. 6)
“two main causes” (l. 9)
“extra water entering the ocean from melting land-ice” (ll. 9–10)
“expansion of ocean water as it gets warmer” (l. 11)
“consequences of global warming” (l.12)
“cannot predict future sea level rise very well” (ll. 17–18)
“involves complex flow processes” (ll. 19–20)

- sea level rising faster than in past – two main causes – extra water from melting land–ice – warmer ocean water expanding – both causes the result of global warming – not easy to make future predictions about further rise in sea level – depends on complex factors

2. Work in groups of three. Each of you takes notes on a different aspect of the text: 1. information about ethnic minority groups 2. what is said about white working-class people 3. ideas about what should be done. Use your notes to report your findings to each other in the same order. Then go on and discuss the situation yourselves.

Ideas for the discussion:
- reasons for the differences in educational success between ethnic minority groups and working class children
- students’ opinions about the suggestions in the text on what should be done
- further ideas about what should be done
- Is the situation in GB comparable to the situation in Germany? Why or why not? What are the differences?