

# 01

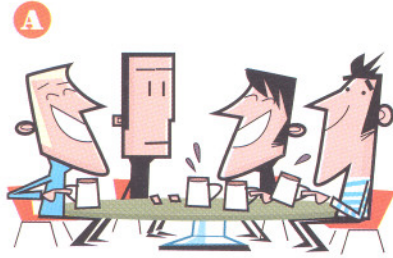
# Pleased to meet you

**Read, listen and talk about** relationships, dating, personality types.

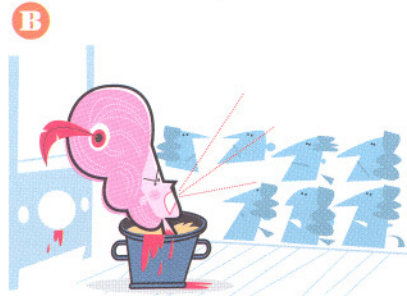
**Practise** common problems with tenses, Future Perfect and Continuous.

**Focus on** managing conversations.

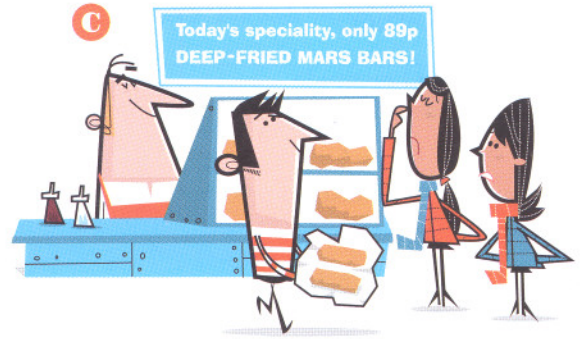
**Write** narratives.



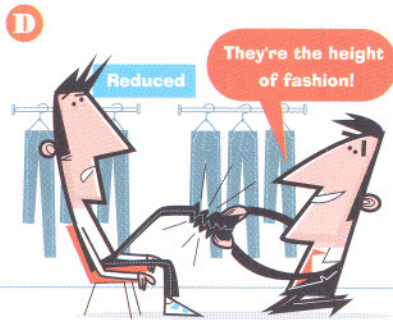
**A** Brian was amazed that John could \_\_\_\_\_ when everybody else was laughing so much.



**B** Marie \_\_\_\_\_ and started shouting at the crowd.



**C** If you don't like it, don't \_\_\_\_\_ at it. Just tell him you're not hungry.



**D** Chris couldn't help feeling the man was \_\_\_\_\_.



**E** Kate felt upset when her hosts \_\_\_\_\_.



**F** In moments of danger, Bond knew he had to \_\_\_\_\_.

## QUIZ

## Are you easy to get on with???

- 1** When you have problems, what do you prefer to do?
  - a Chat to a trusted friend and get it off your chest.
  - b Tell everyone what a difficult time you are having.
  - c Keep a stiff upper lip and tell nobody.
- 2** In your opinion, a good friend is someone who
  - a has a mind of his/her own and is not afraid to use it.
  - b sees eye to eye with you about everything.
  - c is under your thumb.
- 3** After an argument your boy/girlfriend shouts out 'I can't stand you!' You
  - a put on a brave face and wait until he/she calms down.
  - b lose your head and start tearing your hair out.
  - c look for the number of that classmate you fancy.
- 4** A new student tries to make friends with you. You
  - a respond politely while you make up your mind what he/she is like.
  - b fall head over heels in love with him/her. Strangers are so romantic.
  - c give him/her the cold shoulder. He/She has to earn your friendship.
- 5** On your first day in a new job your boss falsely accuses you of making a mistake. You
  - a keep a cool head and explain you had nothing to do with it.
  - b run home crying your eyes out.
  - c tell her she must be out of her mind to accuse you.
- 6** At a party a guy you don't know keeps telling corny jokes. You
  - a hold your tongue in case you put your foot in it.
  - b tell him to stop being a pain in the neck.
  - c tell your own jokes and laugh your head off.





## VOCABULARY AND SPEAKING

- 1 Complete the captions in cartoons A–F with body idioms 1–6. Then decide what they mean.

- 1 gave her the cold shoulder – *ignored her*
- 2 lost her head – \_\_\_\_\_
- 3 keep a cool head – \_\_\_\_\_
- 4 keep a straight face – \_\_\_\_\_
- 5 pulling his leg – \_\_\_\_\_
- 6 turn your nose up – \_\_\_\_\_

- 2 Read the quiz quickly and find fifteen more body idioms. Decide what they mean.

- 1 head – lose one's head, keep a cool head, \_\_\_\_\_, \_\_\_\_\_
- 2 mind – \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_
- 3 eye(s) – \_\_\_\_\_, \_\_\_\_\_
- 4 face – keep a straight face, \_\_\_\_\_
- 5 others – give someone the cold shoulder, pull one's leg, turn one's nose up, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

- 3 In groups, do the quiz and check your answers on page 146. Do you agree with your results? Why?/Why not?

- 4 **CD1.02** Listen and complete sentences 1–4 with the correct forms of appropriate idioms from Exercise 2.

- 1 Ted must be \_\_\_\_\_.
- 2 Tammi and Billy \_\_\_\_\_ about everything.
- 3 Dan felt a lot better after he \_\_\_\_\_.
- 4 Sally really \_\_\_\_\_ when she met Ivy.

- 5 Circle two adjectives for each person. Use a dictionary to help you.

- 1 Mike always keeps a stiff upper lip.  
(calm, impatient, unemotional)
- 2 John has a mind of his own.  
(indiscreet, independent, strong-willed)
- 3 Karen can't make up her mind.  
(hesitant, indecisive, irresponsible)
- 4 Sid is under his wife's thumb.  
(obedient, stubborn, unassertive)
- 5 Elsa is a complete pain in the neck.  
(considerate, annoying, exasperating)
- 6 Sahid loves pulling your leg.  
(cheerful, disorganised, fun-loving)
- 7 Britney is always putting her foot in it.  
(careless, insensitive, trustworthy)
- 8 Sharon cries her eyes out over the slightest thing.  
(cocky, oversensitive, temperamental)

- 6 **Wordbuilding** Complete the table with adjectives from Exercise 5 that start with these negative prefixes. Then make the opposites of adjectives 1–8.

dis-	im-	in-	ir-	un-

- |                  |                   |
|------------------|-------------------|
| 1 ___considerate | 5 ___rational     |
| 2 ___efficient   | 6 ___affectionate |
| 3 ___mature      | 7 ___secure       |
| 4 ___obedient    | 8 ___selfish      |

### Mind the trap!

You can't always use prefixes to form the opposites of adjectives. The opposite of *sensible* is *unreasonable/silly*, not *insensible*.

Another way to express the opposite of adjectives is to use *lack/lacking in + noun*.

The opposite of *he is sensible* is *he lacks/is lacking in common sense*.

- 7 **Wordbuilding** In pairs, write nouns for these adjectives. Then make sentences, using both the adjectives and the nouns.

- |               |                    |
|---------------|--------------------|
| 1 charismatic | 6 energetic        |
| 2 charming    | 7 respectful       |
| 3 confident   | 8 self-conscious   |
| 4 courageous  | 9 socially skilled |
| 5 creative    | 10 stylish         |

*My brother is usually quite confident, but when he's with a girl he fancies, he lacks confidence.*

- 8 In groups, use the personality adjectives and body idioms above and the expressions below to describe your relationships with the following people.

- relatives
- friends
- school/workmates
- teachers
- your dentist
- strangers

we get on like a house on fire (*really well*)

we're (not) very close

we're always arguing

we have a good laugh together

we often fall out because ...

I find it hard/easy to talk to ...

I couldn't live without ...

I respect/look up to ...



Gina and Steve got on like a house on fire.



*Pamela Parsons takes a look at love*

# Courtship through the ages



2

However, women haven't always been mere passive victims of romance, waiting for a knight in shining armour to rescue them from a lonely tower. In 1228 in Scotland, a law was passed which allowed any unmarried woman to propose marriage to any man she chose, but only during leap years. Apparently, if the man turned her down without a good reason (such as already being married), then he had to pay her a pound, and give her a new silk gown!

3

If the young couple were able to overcome these social obstacles and began to go out together, they could not expect much privacy. The girl's parents would ensure that they were always accompanied by a chaperone – traditionally an older married woman, a widow or a spinster – to guarantee that they behaved properly. Once engaged, they could hold hands in public and go out alone, and even spend time together behind closed doors. But never at night.

4

Young lovers have often had to come up with ways to communicate without being seen or overheard. In the days before Messenger and texting, this wasn't easy, but love knows no barriers, and necessity is the mother of invention. So it is no surprise that love has inspired imaginative ways to stay in touch.

5

A chivalrous gentleman in England might send a pair of gloves as a message to his true love. If the woman wore the gloves to church on Sunday, it signalled her acceptance of his advances, and the gentleman would know that it was time to start planning ways to get rid of the chaperone.

6

Today it's all so different and so easy. You can chat up anyone you like. Or try to, at least. You can send texts and emails to ask someone out. We've got freedom to choose our partners. However, it is still unusual for a woman to ask a man to marry her. Which is a pity, I think. Is this year a leap year? If it is, I might go on holiday to Scotland. I could do with a new dress.

We live in an age of romance. You might find that hard to believe in our modern world with its speed-dating clubs, singles bars and online dating agencies, but it's true. We are free to search for the one true love with whom we will live happily ever after. But it hasn't always been like that. The idea that we can choose our partners freely is quite a recent one.

1

Much less violent, but no more romantic, were arranged marriages. For royalty, aristocracy and other people of property, they were an ideal way to ensure that their fortunes were not divided and their families accumulated wealth. In many societies, of course, they still exist. They may seem to us to be more of a business relationship than a romantic union, but curiously, it seems that arranged marriages are less likely to break up than marriages based on love.

## READING AND VOCABULARY

1 Read the quotes and, in groups, discuss if you agree with them and why.

“Love is the triumph of imagination over intelligence.”

*H.L. Mencken, writer*

“There's only one way to have a happy marriage and as soon as I learn what it is, I'll get married again.”

*Clint Eastwood, actor and film director*

2 Look at the visual and the heading. Tick the topics you expect to find in the text. Then read it quickly to check.

- 1 animal mating
- 2 arranged marriages
- 3 chaperones
- 4 coded messages
- 5 divorce
- 6 medieval chivalry
- 7 modern dating
- 8 women's rights





**3** Complete the text with paragraphs A–G. There is one extra paragraph.

**A** And then there were fans. Fan languages evolved in Spain as a way to let unmarried women flirt with men. A woman skilled in the manipulation of her fan could send all sorts of discreet messages to the man of her dreams. An English politician once said, 'Women are armed with fans as men with swords ... and sometimes do more executions with them.'

**B** Courting was much more formal in the straitlaced Victorian era. An interested gentleman could not simply walk up to any young lady he fancied and strike up a conversation. First, they had to be introduced in order to share a conversation or a dance. But no matter how well they got on, the gentleman could not simply renew their acquaintance next time they bumped into each other. He would have to be reintroduced by a mutual friend, and only if the lady consented.

**C** Take, for example, wooden spoons, used by suitors in 17th century Wales to communicate to their loved ones. Decorative carvings added to the spoon had various meanings – an anchor meant 'I desire to settle down', while an intricate vine meant 'love grows'.

**D** In ancient times, men would raid other villages or tribes to capture their wives by force. Presumably the new brides did not appreciate their husbands' courtship techniques, but at least it had the advantage of spreading the genes around in a scarcely populated world.

**E** It was traditional in Europe to give newly married couples a wedding present of a month's supply of mead, an alcoholic drink made from honey. This was supposed to bring the couple happiness and fertility. It has been claimed that this is where the word 'honeymoon' comes from. A more cynical explanation, however, is that 'honey' refers to how sweet the young marriage is, and 'moon' refers to how long the sweetness will last – just one month.

**F** Romantic love in its modern sense dates from the Middle Ages. Medieval poetry and plays portray an idealised version of romance and love, and if you fall for the vision they offer, then underneath every balcony was a starry-eyed suitor serenading his lover. Surely an exaggeration, but many of today's courting rituals, from buying a woman dinner to opening a door for her, are inspired in medieval ideals of chivalry which treated women as objects to be adored.

**G** They probably regretted that the 16th century custom of 'bundling' had gone out of fashion. This was a custom where courting couples would share a bed, fully clothed and with a 'bundling board' between them. The idea was to allow the couple to talk and get to know each other without risking any improper physical contact.

**4** **CD1.03** Read the text again and find the advantages and/or disadvantages of these types of courtship.

- 1 stealing women from rival villages
- 2 arranged marriages
- 3 the Scottish law of 1228
- 4 going out with a chaperone
- 5 bundling
- 6 fan language

**5** **Phrasal Verbs** Use the phrases in the box to make collocations with phrasal verbs 1–8 from the article. The number of possible collocations is given in brackets.

a conversation a fight a relationship  
a trick a good idea the door  
a new classmate (some) help the volume  
to do some work with your boyfriend

- |                 |                    |
|-----------------|--------------------|
| 1 break up (4)  | 5 bump into (2)    |
| 2 fall for (2)  | 6 come up with (2) |
| 3 turn down (2) | 7 settle down (2)  |
| 4 strike up (2) | 8 do with (2)      |

**6** **CD1.04** In pairs, guess the meaning of the fan language in 1–6 and complete the sentences. Then listen and check.



- 1 Waving a closed fan briskly in front of your face means '\_\_\_\_\_'.  
2 Holding a half-opened fan next to your left cheek means '\_\_\_\_\_'.  
3 Holding a closed fan lightly on your shoulder while looking away from it means '\_\_\_\_\_'.  
4 Holding a closed fan with the handle to your lips means '\_\_\_\_\_'.  
5 Holding an open fan in your right hand in front of your face means '\_\_\_\_\_'.  
6 Holding an open fan to the left of your head with your eyes looking down means '\_\_\_\_\_'.  
7 In groups, discuss questions 1–3 and present your ideas to the class.

- 1 What could be the advantages and disadvantages of these ways of dating? Grade them in order of preference.

arranged marriages going to a party  
chat room on the Internet dating service  
going out with friends speed-dating club

- 2 What's the best way to meet a partner nowadays?
- 3 Is it a good idea to date a classmate, a colleague at work, a fellow student, etc? Why?/Why not?



# 'LOVE STORIES'

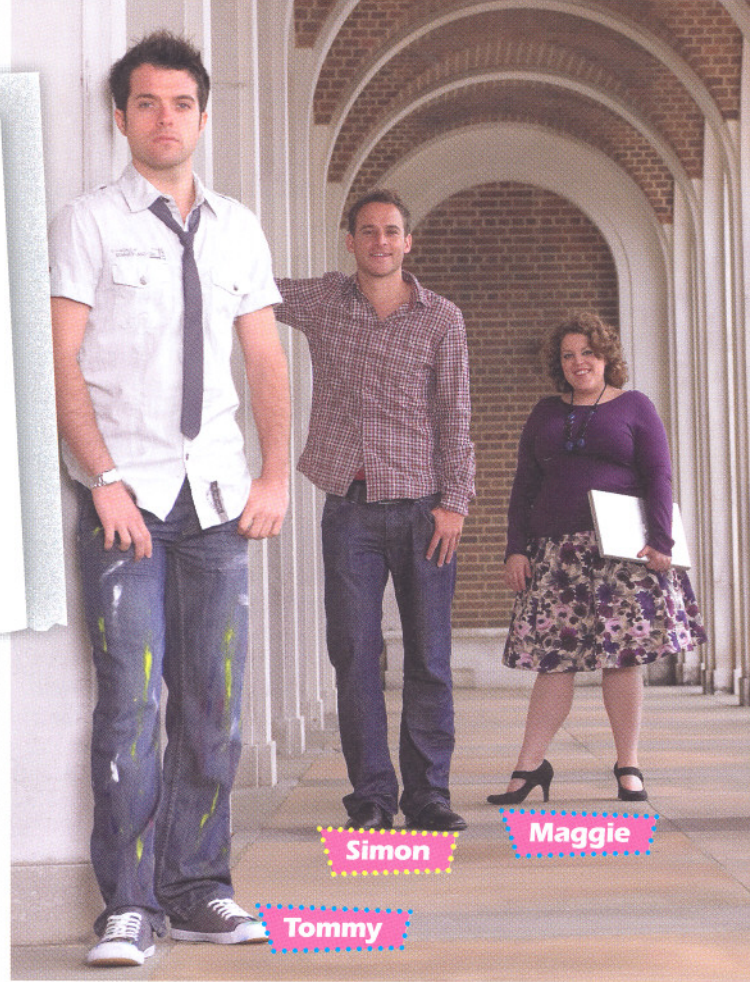
**MPTV's new hit show!**

★ Watch them talk about their partners and work out who they're in love with.

★ Win fabulous prizes!

★ Every Friday night at 9.

★ Don't miss it!



## GRAMMAR AND LISTENING

1 In pairs, look at the visuals and answer the questions.

- 1 What kind of TV show is *Love Stories*?  
What do you think happens?
- 2 Do you enjoy shows like this? Why?/Why not?

2 In pairs, look at the photo and find the three couples. Give reasons.

3 **CD1.05 Think Back!** Choose endings a or b for each pair of sentences. Then listen and check. Explain the contrast in meaning between each pair.

- 1 She always does
- 2 She's always doing   
a things to surprise me.  
b everything so well. She's a perfectionist.
- 3 We think
- 4 We're thinking   
a of getting married.  
b it's important to enjoy life.
- 5 She laughed
- 6 She was laughing   
a when I told her a joke.  
b when I walked into the room.
- 7 We've seen
- 8 We've been seeing   
a a flat we like.  
b each other for more than a year.
- 9 She'd gone out
- 10 She'd been going out   
a with Chris for ages.  
b to the garden to see if it was still raining.
- 11 She was unemployed for a while
- 12 She's been unemployed for a while   
a so she's going to go to college.  
b but she got a new job last month.
- 13 When I read the letter,
- 14 After I'd read the letter,   
a I burst into tears.  
b I went round to her house.

4 **CD1.05** Listen again and decide who you think the three couples are now. Has your opinion changed? Give reasons.

5 Complete the sentences with the correct forms of the verbs in brackets.

1 **Maggie**

We may not look alike but we <sup>1</sup> \_\_\_\_\_ (have) similar personalities.  
I <sup>2</sup> \_\_\_\_\_ (try) to write an essay when he sat down next to me.  
He'd <sup>3</sup> \_\_\_\_\_ (think) of asking me out for a while, but he was too shy.

2 **Natalia**

He's in a good mood now 'cause he <sup>4</sup> \_\_\_\_\_ (sell) a painting.  
He <sup>5</sup> \_\_\_\_\_ (work) in an art gallery this summer.  
When he <sup>6</sup> \_\_\_\_\_ (talk) to me, I knew immediately he was the one.

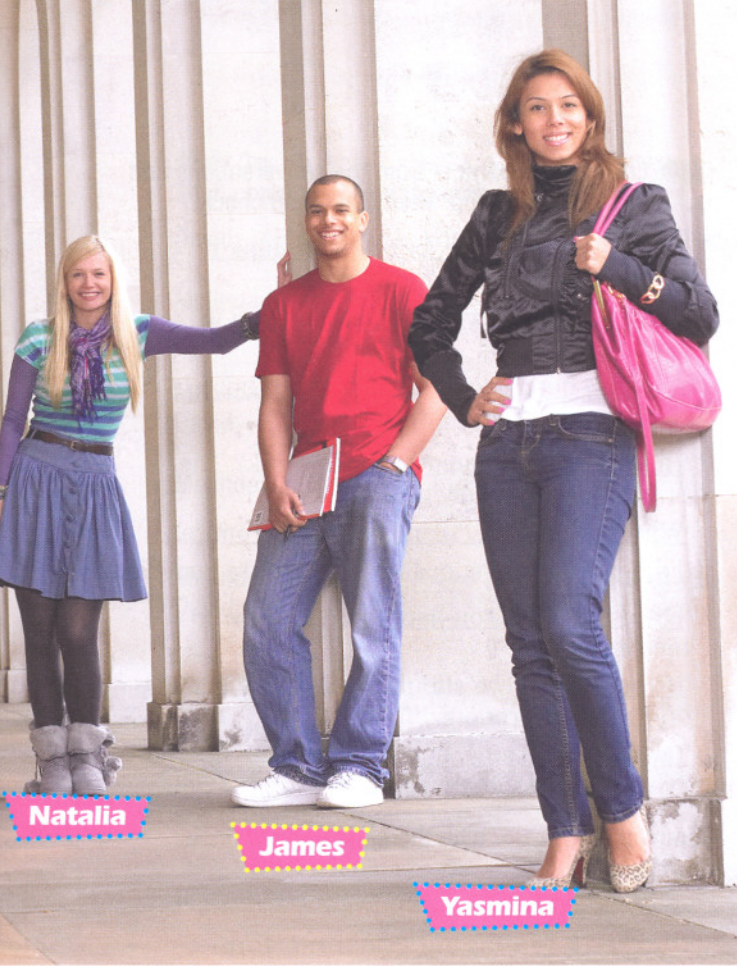
3 **Yasmina**

We <sup>7</sup> \_\_\_\_\_ (be) together for over a year. It's true love.  
I thought he <sup>8</sup> \_\_\_\_\_ (have) a laugh when he asked me to marry him.  
He <sup>9</sup> \_\_\_\_\_ (always/pull) my leg about something or other.

6 **CD1.06** In pairs, decide who you think the couples are now. Then listen to check.

- 1 Maggie and \_\_\_\_\_
- 2 Natalia and \_\_\_\_\_
- 3 Yasmina and \_\_\_\_\_





Natalia

James

Yasmina

7 **CD1.07** Decide who you think says sentences a–e in the next part of the programme. Then listen and check.

- a A year from now we'll be living far away from each other.
- b In a year's time we'll have been married for six months.
- c You'll all be coming back here in one year's time to see if your predictions have come true or not.
- d By this time next year we'll have been going out together for three years.
- e Will you be coming to the party after the show?

### Work it out

8 Match sentences a–e from Exercise 7 with their uses 1–5.

- 1 Future Continuous to ask politely about someone's plans
- 2 Future Continuous to talk about something that is expected to happen
- 3 Future Continuous to predict something in progress at a point in the future
- 4 Future Perfect Simple to predict something completed by a point in the future
- 5 Future Perfect Continuous to predict something continuing up to a point in the future

- 
- 
- 
- 
- 

► **Check it out** page 154

9 Complete the text with the correct future forms of the verbs in brackets.

‘Don't miss next week's edition of *Love Stories* because we <sup>1</sup> \_\_\_\_\_ (celebrate) our fifth anniversary! Amazingly, by this time next week, we <sup>2</sup> \_\_\_\_\_ (broadcast) 260 programmes full of tears and smiles. For five romantic years we <sup>3</sup> \_\_\_\_\_ (bring) you the most wonderful love stories. So, at five to nine next Friday night what <sup>4</sup> \_\_\_\_\_ (do)? That's right, you <sup>5</sup> \_\_\_\_\_ (sit) in front of the TV ready to watch the fifth anniversary edition of *Love Stories!*’

10 In pairs, make predictions about the three couples from *Love Stories*. Then, look at page 146 to find out if your predictions came true.

*I don't think Yasmina will get married. A year from now she'll have fallen out with him and she'll be seeing someone else.*

11 Tick the sentences which use the future forms correctly and correct those which do not.

- 1 What will you have been doing at this time tomorrow?
- 2 Do you think we'll have finished this by the time the match starts?
- 3 By the end of the year, we'll be going out together for nine months.
- 4 It won't be hard to find me. I'll have worn a bright red hat.
- 5 By the time we get there, we'll have been travelling for twelve hours.
- 6 If we don't get a move on, the film will finish before we get there.

12 Complete the sentences with a future form to make them true for *you*. Then compare them with a partner's.

- 1 When I get home today, ...
- 2 By the time I'm ... years old, ...
- 3 This time tomorrow, ...
- 4 By the end of the week, ...
- 5 On 31 December, ...
- 6 By the year 2015, ...



‘By the end of the week, I'll have been waiting for you for forty-five years. Please let me know if you've changed your mind. This dress is getting uncomfortable.’



## SPEAKING AND LISTENING

### 1 In groups, discuss the questions.

- 1 In which social situations do we need to 'break the ice'?
- 2 Which topics are usually considered 'safe' and which 'unsafe' in a conversation with a stranger? Give reasons.

current affairs fashion films money  
politics religion sex sports  
physical appearance TV programmes  
the weather their job your family  
your personal feelings

### 2 CD1.08 In pairs, look at the cartoons and decide the best way to start a conversation in each situation. Then listen and compare with your ideas.



### 3 CD1.09 Look at the extracts from the conversations and guess how they develop. Then listen and check.

- 1 'Sorry to bother you, but do you think I could\* have a look at your paper?'  
'Have you heard what's been going on in Australia?'  
'Well, it's been great talking to you, but I have to get off here. It's my stop.'
- 2 'Hi, can I get you something to drink? The orange juice is really good.'  
'Whereabouts in (Poland) are you from?'  
'I'd better be going or I'll miss my ride home.'
- 3 'Excuse me, do you happen to know who the teacher is?'  
'If you ask me, we shouldn't have any classes on Friday afternoons.'  
'I wish I could stay, but I've just remembered I've got to do something urgent.'

### 4 Complete **Speak Out** with the underlined phrases from Exercise 3.

#### SPEAK OUT | Managing conversations

##### Breaking the ice

1 \_\_\_\_\_ ?

Excuse me, do you mind if I ... ?

2 \_\_\_\_\_ ?

Pleased to meet you. I've heard so much about you.\*  
I love your ... . Where did you get it/them?

3 \_\_\_\_\_ ?

Sorry, but I couldn't help overhearing that you ...\*  
Have we met somewhere before?

##### Carrying on the conversation

4 \_\_\_\_\_ ?

What do you think about ... ?

5 \_\_\_\_\_ ?

That's enough about ... , tell me something about ...

6 \_\_\_\_\_

The reason I wanted to talk to you is ...\*

##### Getting away

7 \_\_\_\_\_

Is that the time? I really must be going.

8 \_\_\_\_\_

Give me your number and I'll call you later.

9 \_\_\_\_\_

I mustn't keep you any longer. I'm sure you're busy.\*  
Let's meet again. How about ... ?

\*indirect phrases normally used with people you don't know well or when asking for big favours





- 5 **CD1.10** Decide who is speaking in these conversations and where they are. Then complete the gaps with phrases from **Speak Out**. Listen and check.

David Excuse me, sorry to <sup>1</sup> \_\_\_\_\_, but are you Melinda Dors?

Melinda Yes, I am.

David <sup>2</sup> \_\_\_\_\_. I really admire what your company is doing to help fair trade. My name's David Brown, by the way.

Melinda Delighted to meet you, David.

David <sup>3</sup> \_\_\_\_\_ that I've got a really good idea for a new product.

Melinda That sounds interesting. Tell me more.

later

Melinda ... Well, it's been great talking to you, but ...

David Oh! <sup>4</sup> \_\_\_\_\_. Thanks very much for listening to me.

Jane Excuse me, is this seat free?

Betty Yeah.

Jane <sup>5</sup> \_\_\_\_\_ if I ... ?

Betty No, sit down. Take the weight off your feet.

Jane Thanks.

Betty I love your boots. <sup>6</sup> \_\_\_\_\_ ?

Jane Tony's Shoes in the market. You get some great boots there.

Betty <sup>7</sup> \_\_\_\_\_ that new shoe shop in the centre?

later

Jane Oh, no! <sup>8</sup> \_\_\_\_\_ ? I really <sup>9</sup> \_\_\_\_\_.

Betty Relax. Have another coffee.

- 6 In pairs, decide what is wrong with the way people start conversations in 1–8. Then correct them using more suitable topics and phrases from **Speak Out**.

- Pleased to meet you. I'm a doctor. I'm very successful and I earn a lot of money. What do you do and how much do you earn? (the first time you meet someone)
- I couldn't help noticing that you've got a Rolex. That must have cost a fortune! (to your girlfriend's father the first time you meet)
- You've got a lovely face, but you could do with losing a few pounds, couldn't you? (to a plump stranger at the gym)
- Hey, I love your shoes. It can't be easy to find them in such a big size. (to a fellow student)
- If you ask me, the government is useless. They're a bunch of incompetent fools! (to a stranger on a train)
- I'm so bored, I can't take it anymore. I'm leaving right now. (to the host at a party)
- Sorry, I can't hang around here anymore. Too busy. (to your aged and infirm grandmother)
- OK, I think we've covered my life, it's time we moved onto yours. (to an old friend you haven't seen for years)

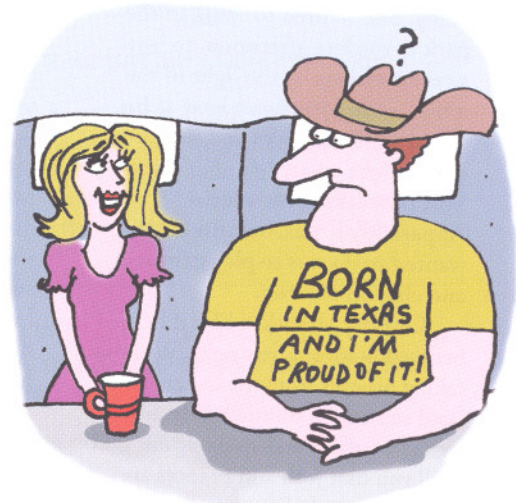
- 7 Roleplay the conversations. Use the language from **Speak Out**. Student A, follow the instructions below. Student B, look at page 151.

**Student A:** Start and finish the conversation in situations 1, 3 and 5, and respond appropriately in situations 2, 4 and 6.

- You are at a party. You're feeling a bit bored so you start talking to a stranger.
- You're travelling on a long train journey. You're reading a good book.
- It's the first day at your new gym. Talk to the first person you meet.
- You're in the dentist's waiting room feeling very nervous.
- You're on a blind date. The other person seems a bit shy, so it's up to you to break the ice.
- You're waiting at a bus stop. You feel nervous because you're going for an important job interview.

- 8 In pairs, look at the statements. Choose one and make a presentation of two to three minutes saying to what extent you agree/disagree with it.

- It doesn't matter what you say, it's the way you say it that counts.
- A stranger is just a friend you haven't met yet.



'Whereabouts in the States are you from?'





## Time to choose

Bryan was the most unromantic person she had ever fallen in love with. A computer geek obsessed by the Internet, he was more like a machine than a human being. She wanted to <sup>1</sup>walk in the park in the late afternoon, to <sup>2</sup>say sweet nothings by the light of the moon, to feel her heart soar as he <sup>3</sup>looked into her eyes and then kiss in the night under <sup>4</sup>shining skies. Was that asking too much? Apparently it was, because all he wanted to do was to play games and chat on the Net.

One day, she asked him if he believed in love at first sight. Without taking his eyes from the screen, he <sup>5</sup>said something unintelligible. She sighed wistfully and spoke again, 'Did I tell you that Josh and Frances are getting married?' For once, he turned away from the screen and <sup>6</sup>looked at her in amazement. 'Whatever for?' he asked. 'They're in love,' she answered.

Shrugging his shoulders, he turned back to his virtual world and said, 'Love is an obsessive delusion that is cured by marriage.'

Suddenly, she was hit by a terrible feeling of sadness and desperation. What was she doing here? She felt he treated her like a servant. Was she wasting her life? She <sup>7</sup>looked quickly at herself in the mirror and saw her eyes <sup>8</sup>shining with tears. She made up her mind. Touching him tenderly on the arm, she whispered, 'Bryan, I've got something to tell you.' Engrossed in his game, he <sup>9</sup>said something to himself and yelled petulantly, 'Just a minute!' Furious, she <sup>10</sup>looked at him and <sup>11</sup>said, 'It's time to choose! Your computer or me!' And she <sup>12</sup>walked dramatically out of the room.

The next day, Bryan sent her a present. Trembling, she opened up the box. Inside was

### WRITING

**1** In pairs, discuss what makes a good short story. Think about the ideas below.

poetic language  
short sentences  
an original idea  
a striking opening sentence  
a surprising turning point  
realistic descriptions  
believable characters  
thought-provoking ideas

**2** Describe a short story you have read. Say why you would/wouldn't recommend it.

**3** Look at the photo, the title and the opening sentence. What do you think it is going to be about? Discuss.

**4** Read the story and check your ideas for Exercise 3.





- 5 **CD1.11** Replace the underlined words in the story with the best synonyms a–c. Use a dictionary to help you. Then listen and check.

- |                |              |              |
|----------------|--------------|--------------|
| 1 a stagger    | b stumble    | c stroll     |
| 2 a mutter     | b whisper    | c yell       |
| 3 a gazed      | b glared     | c peeped     |
| 4 a flickering | b glistening | c glittering |
| 5 a chattered  | b mumbled    | c yelled     |
| 6 a peeped     | b peered     | c stared     |
| 7 a gazed      | b glanced    | c glimpsed   |
| 8 a dazzling   | b flashing   | c glistening |
| 9 a muttered   | b shouted    | c whispered  |
| 10 a glanced   | b glared     | c stared     |
| 11 a mumbled   | b shouted    | c stuttered  |
| 12 a crept     | b stormed    | c wandered   |

- 6 **CD1.12** In groups, discuss how you think the story ends. Then listen and check.

- 7 Find these adverbs in the story and say what they add to the narrative.

dramatically    petulantly    tenderly  
wistfully

- 8 Find at least three adverbs to modify each of the verbs and write sentences with your collocations.

*The princess kissed the frog tenderly.*

#### Verbs

giggle    glance    kiss    sigh    stumble    yell

#### Adverbs

awkwardly    blindly    enthusiastically  
frantically    furiously    gently    happily  
impatiently    nervously    passionately  
quickly    sadly    softly    tenderly

- 9 Find an example of each of the literary devices (1–4) in the story, and match them with the effect they have on writing style.

- |                         |                          |
|-------------------------|--------------------------|
| 1 a participle clause   | <input type="checkbox"/> |
| 2 a rhetorical question | <input type="checkbox"/> |
| 3 a simile              | <input type="checkbox"/> |
| 4 direct speech         | <input type="checkbox"/> |

- a allows us to enter a character's mind  
b helps us avoid starting every sentence with the same subject  
c makes a story more immediate and lifelike  
d makes a comparison more vivid

- 10 Transform these sentences with participle clauses.

- He turned away from the screen. He stared at her.
- She glanced at herself in the mirror. She saw her eyes glistening with tears.
- He muttered something to himself. He turned away.
- She glared at him. She shouted out, 'It's time to choose!'

- 11 Match sentences 1–4 with rhetorical questions a–d. What kind of stories are the excerpts from? What do the questions tell us about the characters' thoughts?

- |  |                          |
|--|--------------------------|
| 1 James struggled to break free as the sharp blade swung towards him.      | <input type="checkbox"/> |
| 2 Dean whispered gently in her ear. She wasn't sure what to do.            | <input type="checkbox"/> |
| 3 Helpless, Don stared at the witch as she reached for her wand.           | <input type="checkbox"/> |
| 4 Charlie's mouth fell open as chocolate began to spurt from the fountain. | <input type="checkbox"/> |
- a Could this really be happening?  
b Should she let him kiss her?  
c Was this the end?  
d What was she going to do?

- 12 In pairs, sort out these mixed-up literary similes.

- Her lips were like frightened forest things.  
*Her lips were like the petals of a rose.*
- Talking to him was like a knife.
- Facts fled before her like playing upon an exquisite violin.
- Edward Hyde would pass away like the petals of a rose.
- A sharp pain struck through him like a flock of sheep.
- The servants stood huddled together like a beer barrel.
- He was a stout gentleman with a figure like a stain of breath upon a mirror.

- 13 Look at exercises 1–12 and complete **Train Your Brain**.

### TRAIN YOUR BRAIN | Writing skills

#### Adding colour and variety to a story

Use a variety of these points without sounding artificial.

- Think of a good title and an \_\_\_\_\_ that catches the attention of the reader.
- Use a variety of tenses.
- Use vivid verbs, \_\_\_\_\_ and adjectives to give the story 'colour'.
- Use \_\_\_\_\_ to make your story more immediate and lifelike.
- Use \_\_\_\_\_ to show what a character is thinking.
- Use \_\_\_\_\_ to avoid starting every sentence with the same subject.
- Use \_\_\_\_\_ to make your descriptions more vivid.
- Try to come up with a surprising \_\_\_\_\_ – 'a twist in the tale'.

- 14 Use the ideas in **Train Your Brain** to write a romantic story of 220–250 words. Finish with the sentence below.

*He put down the phone and began to cry.*