

9A | A place called home

READING

- 1 Work in groups. Discuss the question.
 - What images come to mind when you think of Paris?
- 2 Look at the photo, read the introductory sentence to the article and discuss the questions in your groups.
 - 1 Why do you think Le Corbusier's plan is described as 'drastic'?
 - 2 Why might such a plan have been considered necessary?
- 3 Read the article and compare your ideas in exercise 1.
- 4 Read the article again and choose the correct words to complete the sentences.
 - 1 The writer says that Chez Antoine was *very near the National Library / owned by his hotel / being restored*.
 - 2 He did not feel *lonely / safe / happy* in Paris.
 - 3 At the beginning of the twentieth-century Paris was *one of the poorest European cities / extremely overcrowded / a mainly industrial city*.
 - 4 Le Corbusier was concerned about *the negative consequences of his proposed changes / political situation in France / living conditions in cities*.
 - 5 He believed his plans would help stop *further migration to the city / the uncontrolled development of the city / unfair property speculation*.
 - 6 Le Corbusier felt that cars *should be banned / drove too fast / should not be hindered by pedestrians*.
- 5 Work in pairs. Discuss the meaning of the highlighted words and expressions in the article.
- 6 Discuss the questions.
 - What are the potential problems of Le Corbusier's vision of a modern city centre?
 - How attractive and convenient for residents are the buildings and streets in your capital city or the town in which you live? What changes, small or drastic, would you make?

SPEAKING

- 1 Work in small groups. You are going to submit a plan for a new town. Turn to page 139.
- 2 One member from your group should present your plan to the rest of the class, explaining the various decisions you have made.
- 3 Vote for one of the plans. You may not vote for your own.

GRAMMAR: modal verbs 2

will, would, shall

Use *will* and *would* for habitual behaviour, annoying behaviour, willingness, refusal and requests.

*I **would** often sit in a café adjacent to my hotel.*

*He **will** wear that ridiculous hat when we go out.*

*She **'ll** help you but I certainly **won't**.*

***Would** you turn that music down a little, please?*

Use *will* for predictions, intentions and present assumptions.

*No pedestrian **will** ever meet an automobile, ever!*

*We **'ll** leave at about 6.00.*

*You've had a hard day – I imagine you **'ll** be tired now.*

Use *would* to express the future from a past perspective and imaginary situations.

*People **would** have footpaths all to themselves.*

*I **wouldn't** care if I never saw him again.*

Use *shall* for arrangements, suggestions and offers.

*Where **shall** we meet? **Shall** we go? **Shall** I help?*

SEE LANGUAGE REFERENCE PAGE 94

- 1 Complete the sentence beginnings 1–8 with the appropriate endings a–h.
 - 1 He **'ll** often spend two or three hours there,
 - 2 She **won't** see you without an appointment,
 - 3 They **will** keep moving things around –
 - 4 **Shall** we meet in the reception area? I **'ll**
 - 5 It **would** be closed down just two years later
 - 6 **Would** you kindly stop fidgeting? You're
 - 7 Ten past three? He **'ll** have left there by now,
 - 8 I **wouldn't** be surprised if they closed a branch or two:
 - a the frozen foods are next to the wines now.
 - b unless he's been given a detention, of course.
 - c just have a quick shower after my class.
 - d reading the newspapers or surfing the net.
 - e and most of the exhibits sold off at auction.
 - f unless it's an emergency, of course.
 - g a lot of people do their transactions via the internet now.
 - h ruining my enjoyment of the play.
- 2 The sentences in exercise 1 either make reference to or are said in a particular place. Identify the places.
- 3 What is the function of each of the modal verbs in bold in sentences 1–8 in exercise 1? Use the terms in the grammar box on this page.
 - 1 *habitual behaviour*
- 4 Work in pairs, A and B. You are going to practise using *will, would* or *shall*.

A: Turn to page 154. B: Turn to page 142.

THE CITY OF Tomorrow

Alain de Botton describes how in 1925 French architect Le Corbusier proposed a drastic plan to rebuild the historic centre of Paris.

I once spent a summer in a small hotel in the second arrondissement of Paris, a stone's throw away from the chilly seriousness of the old National Library, where I repaired every morning in a vain attempt to research a book I hoped to write. It was a lively part of town, and I would often sit in a café adjacent to my hotel named, as if out of a tourist guide, Chez Antoine.

Everyone, it seemed, **dropped by** Chez Antoine at some point in the day. Elegant women would have coffee and a cigarette at the counter in the morning. Policemen lunched there, students **whiled away** the afternoons on the covered terrace, and by evening there'd be scholars, politicians, divorcees and tourists, flirting, arguing, having dinner, smoking and playing pinball. As a result, although I was alone in Paris, and went for days hardly speaking to anyone, I felt none of the alienation with which I was familiar in other cities. That summer I imagined no greater happiness than to be able to live in Paris for ever, pursuing a routine of going to the library, **ambling** the streets and watching the world from a corner table at Chez Antoine.

I was therefore surprised to find out, some years later, that the very area in which I had stayed had fallen within a zone which one of the most intelligent and influential architects of the twentieth century had wanted systematically to dynamite and replace with a great park punctuated at intervals with eighteen 60-storey cruciform towers stretching up to the lower slopes of Montmartre.

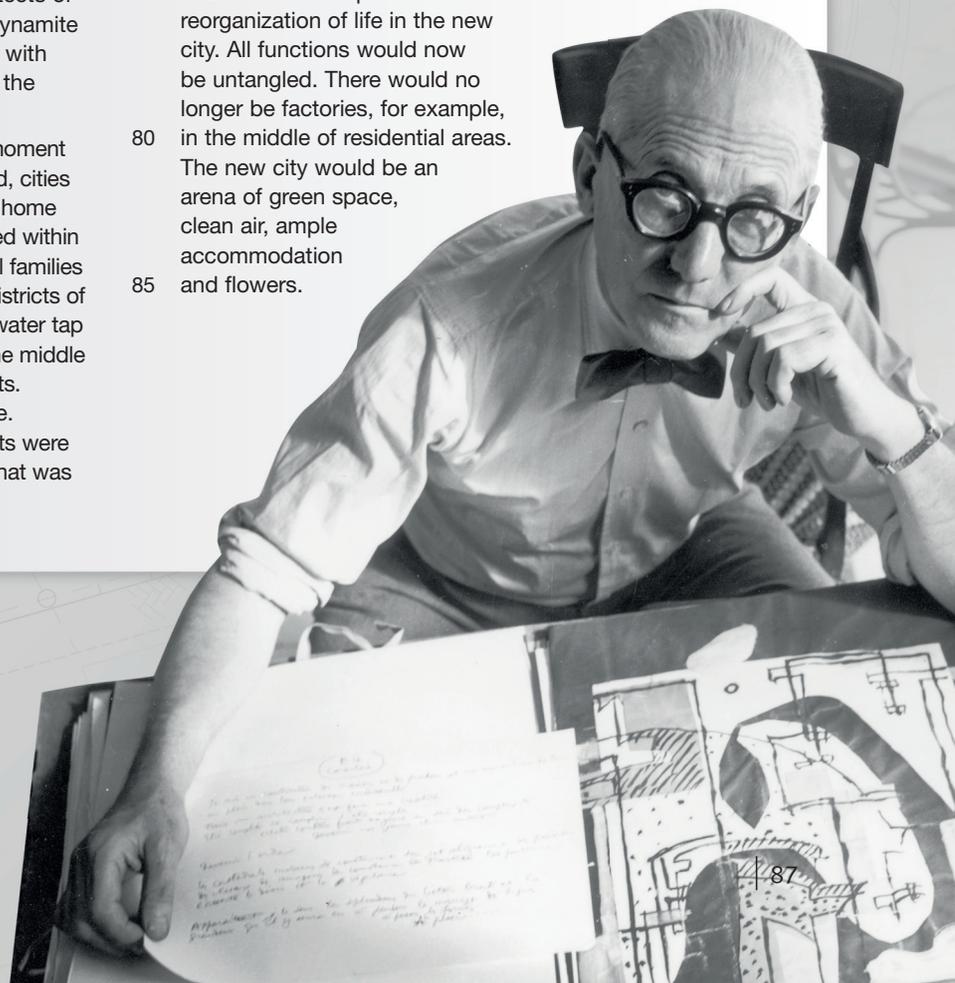
Le Corbusier had **drawn up** his Parisian scheme at a moment of unequalled urban crisis. Across the developing world, cities were exploding in size. In 1800 the French capital was home to 647,000 people. By 1910 three million were squeezed within its inadequate confines. In apartment buildings, several families typically shared a single room. In 1900, in the poorer districts of Paris, one toilet generally served 70 residents. A cold-water tap was a luxury. Factories and workshops were sited in the middle of residential areas, emitting smoke and deadly effluents. Children played in courtyards covered with raw sewage. Cholera and tuberculosis were a constant threat. Streets were choked by traffic day and night. There was not much that was picturesque about the early twentieth-century city.

Le Corbusier was horrified by such conditions. 'All cities have fallen into a state of anarchy,' he remarked. 'The world is sick.' Given the scale of the crisis, drastic measures were **in order**, and the architect was in no mood to feel sentimental about their side effects. 'The existing centres must come down,' he said. 'To save itself every great city must rebuild its centre.' In order to **alleviate** overcrowding, the ancient low-rise buildings would have to be replaced by a new kind of structure only recently made possible by advances in reinforced concrete technology: the skyscraper. '2,700 people will use one front door,' marvelled Le Corbusier.

By building upwards, two problems would be resolved **at a stroke**: overcrowding and urban sprawl. With room enough for everyone in towers, there would be no need to spread outwards and devour the countryside in the process. There would be ample green space as well, as up to 50 per cent of urban land would be devoted to parks. The new city would itself be a vast park, with large towers **dotted** among the trees. On the roofs of the apartment blocks, there would be games of tennis, and sunbathing on the shores of artificial beaches.

Simultaneously, Le Corbusier planned to abolish the city street. He resented the fact that the legitimate demands of both cars and people were constantly and needlessly compromised, and he therefore recommended that the two be separated. In the new city, people would have footpaths all to themselves, **winding** through woods and forests (no pedestrian will ever meet an automobile, ever!), while cars would enjoy massive and dedicated motorways, with smooth, curving interchanges, thus guaranteeing that no driver would ever have to slow down **for the sake of** a pedestrian.

The division of cars and people was but one element in Le Corbusier's plan for a reorganization of life in the new city. All functions would now be untangled. There would no longer be factories, for example, in the middle of residential areas. The new city would be an arena of green space, clean air, ample accommodation and flowers.



9B | Squatters

VOCABULARY & SPEAKING: describing homes

1 Work in pairs. Discuss which type of home you would prefer in each of the pairs. Money is no object.

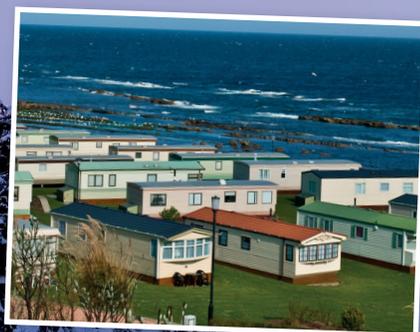
- A detached house in the country or a large town-centre flat.
- A caravan by the sea or a log cabin in the mountains.
- A brand new flat overlooking a motorway or a 60-year-old flat in need of renovation and overlooking a park.
- A house with no running water or one with neither gas nor electricity.

2 Choose the correct words to complete the sentences. Use a dictionary if necessary.

- 1 This *newly- / freshly-built* house is *comfortably / conveniently* **located** near the town centre.
- 2 The building is **in poor condition / state** and **in urgent need of repair / reform**.
- 3 It's a lovely old *straw / thatched* **cottage**, full of *antique / elderly* **furniture**.
- 4 The **house** is very *broken-down / run-down* and the **garden** completely *grown-up / overgrown*.
- 5 It's a **warm** and *cosy / draughty* little flat, and very *tastily / tastefully* **decorated**.
- 6 This nineteenth-century *period / history* **house** would suit the *FAQ / DIY* **enthusiast**.
- 7 The family of six live **in cramped / close conditions** in a *brightly lit / gloomy* one-bedroomed flat with no electricity.
- 8 It's *weakly / poorly* **furnished** – the **chairs** are *rickety / sickly* and likely to collapse and the **carpets** are *threadbare / trodden*.

3 Work in pairs. Answer the questions.

- Which of the sentences in exercise 2 give a positive (P) and which a negative (N) description?
- How would you describe your own home?



4 You are going to do a roleplay in pairs, A and B.

Student A

You saw an advertisement for the house below and have come to view it. Express your doubts to the owner.

Student B

You are the owner of the house below and are showing it to a prospective buyer. Respond to his/her doubts, highlighting its positive aspects.



5 Change roles and do the roleplay on page 155.

LISTENING

1 Work in pairs. Read the dictionary definition of *squatter* and discuss the questions.

squatter /'skwɒtə(r)/ *noun*

someone who lives in a place without permission and without paying the owner

- What type of people do you think squat and why?
- How do you think you might react if squatters came to live near you?

2  **3.1** Listen to a radio programme about squatting and answer these questions.

- 1 What does Annie's job entail?
- 2 Is she sympathetic towards squatters?
- 3 How did Gerry get into his current squat?
- 4 How does he feel about squatting?

3  **3.1** Listen again and complete the sentences with no more than three words.

- 1 There are nearly _____ squatters in the UK.
- 2 Annie points to a nationwide shortage of _____ as one reason for squatting.
- 3 She says there are _____ a million empty homes in Britain.
- 4 There is an increasing number of foreign squatters from _____ countries.
- 5 The presenter says that squatting is not a _____ in the UK.
- 6 The SRA advises squatters to display a copy of the document known as _____.
- 7 Gerry is squatting in a _____ house.
- 8 Before moving in, Gerry and his friends looked in the _____ every day.
- 9 He hopes to get a _____ soon.
- 10 _____ suppliers in particular often refuse to connect houses with squatters in.

 **3.2** Listen and check.

4 Complete the sentences from the recording with the prepositions in the box.

in out out through on up up down

- 1 ... run-down houses and flats that **bring** _____ **property values** in the local area.
- 2 ... the SRA, the group that **carried** _____ **the study**.
- 3 There are over 100,000 families **queuing** _____ **for** this type of housing.
- 4 ... young people who cannot afford to **get** _____ **the property ladder**.
- 5 It's a document **spelling** _____ what your rights are.
- 6 They have to **go** _____ **the courts**.
- 7 ... little by little you **get settled** _____.
- 8 We **do their houses** _____ for them.

Check your answers in audioscript 3.1 on pages 159–160.

5 Work in pairs. Discuss the questions.

- How do you think you would cope if you had to squat?
- How important is it in your country for people to buy their own house or flat rather than rent? Is it easy to get on the property ladder?



DID YOU KNOW?

- 1** Work in small groups. Read about listed buildings in the UK and discuss the questions.

Buildings in the UK which are considered to be of special architectural or historical interest are placed on an official list in order to protect them by law. The owner of a listed building cannot make any alterations to it without first receiving permission or 'listed building consent' from the local planning authority.

Buildings are graded to show their relative significance. In England and Wales there are currently three grades, I, II* and II, with Grade I buildings being the most important. Buckingham Palace is an example of a Grade I listed building.

There are approximately half a million listed buildings in England. They are mainly old buildings, although there are also a few examples of modern architecture, such as the BT Tower in London, as well as bridges, sculptures, signposts, lampposts, bandstands, seaside piers and telephone boxes.



- What system exists in your country for protecting buildings of architectural and/or historical interest?
- Which buildings or other structures would you include on such a list? Why?

9c | A place in the sun

SPEAKING

- 1 During a Caribbean cruise you have one full day on the small island of Tobago. Look at the list of activities on page 152 and choose **four** which interest you.
- 2 Work in pairs. Explain your choices to each other and agree on **three** that you will do together.
- 3 Explain your choices to another pair of students and agree on **two** that you will all do together.
Compare your choices with the rest of the class.

READING

- 1 Work in pairs. Discuss the questions.
 - The article speaks of two Caribbean hotels which take 'environmentally friendly measures'. What might these measures consist of?
 - It also advises tourists to 'help support the local economy'. How might they do this?
- 2 Read the article and compare your ideas in exercise 1.
- 3 Match the phrases 1–9 to the sections A–C of the article in which they are mentioned.

- 1 trying to pay less for something
- 2 attracting celebrities
- 3 avoiding other holidaymakers
- 4 an appeal for parents to educate their children
- 5 the benefits of restricting size (two sections)
- 6 giving away unwanted cups and plates
- 7 a prohibition
- 8 clearing up rubbish
- 9 a carefully thought-out restoration

- 4 Work in pairs. Discuss the questions.
 - In what ways did your last holiday benefit and/or harm the environment and the local culture?
 - These items are all used at the Blue Haven Hotel. How widespread is their use in your country?
 - solar heating
 - biodegradable detergents
 - energy-saving light bulbs
 - organically-grown produce



GRAMMAR: inversion

*Not only **will you get** under the skin of the island, but you can also ensure your money goes ...*

Inversion of the subject and auxiliary verb is required when certain adverbials are placed at the beginning of a sentence for emphasis.

*Never before **had he seen** anything so beautiful.*

*Only now **are the effects** becoming apparent.*

*On no account **must exhibits be touched**.*

Do, does or did is inserted where an auxiliary verb (or the verb to be) is not present.

*Rarely **do you find** a coin of this age in such good condition.*

*Not until/Only when she got home **did she realize** what had happened.*

SEE LANGUAGE REFERENCE PAGE 94

- 1 Rewrite the following sentences beginning with the words in brackets.
 - 1 There isn't a city anywhere in the world with as many beautiful monuments as Rome. (*Nowhere*)
1 Nowhere in the world is there a city with as many beautiful monuments as Rome.
 - 2 You very rarely come across anyone nowadays who hasn't been abroad. (*Very rarely*)
 - 3 You can only really learn a language by living in a country where it is spoken. (*Only by*)
 - 4 Tourists should not be allowed to visit the Antarctic under any circumstances. (*Under no circumstances*)
 - 5 You won't truly know what good food is until you've tried French cuisine. (*Not until*)
 - 6 I hated visiting monuments as a child and I couldn't stand going into museums. (*Not only*)
 - 7 I've only recently started going on holiday without my parents. (*Only recently*)
 - 8 I'll never go back to that place I went to last year on holiday! (*Never again*)
- 2 Work in pairs. Discuss the sentences in exercise 1. How true are they for you?
- 3 Imagine you have just spent a disappointing fortnight in a Caribbean ecotourism hotel. Write five sentences complaining about different aspects of your stay. Begin each sentence with one of the following:

At no time, Not once, Only when, Not until, Hardly, No sooner, Not only, Nowhere, Never again

Compare your sentences with your partner's.



A happy marriage

The pressure created by hordes of holidaymakers and their increasing demands is leaving a depressing litany of damage on the Caribbean. Two-thirds of the beaches are eroded, wildlife is being displaced by huge hotel complexes, water sports cause coastal, coral-reef and marine pollution, while more and more wetlands are being destroyed to develop golf courses. Fortunately, though, the area is beginning to enjoy the effects of ecotourism.

Section A

10 Take Tobago's Blue Haven Hotel, an antidote to so many of the fenced-off and homogenized resorts in the region. It is renowned for several things: incredible food, a spectacular setting and, above all, its commitment to the happy marriage of ecology and tourism.

15 It wasn't always so. Once the favourite haunt of film stars such as Rita Hayworth and Robert Mitchum, the hotel lay abandoned for more than 25 years. Planning a complete renovation, its new owners were committed to both preserving the original architecture and installing modern environmentally-friendly measures.

20 The result is stunning thirties colonial chic underpinned by a nature-conscious strategy. The hotel uses solar heating, biodegradable detergents, energy-saving light bulbs, rainwater irrigation, plus local, organically-grown produce and toiletries. It has also banned polluting motor water sports. Only local staff are employed there, and the scale of the hotel is kept small enough to safeguard the highest quality service and lowest impact tourism.

Section B

30 Glitter Bay in Barbados is equally grand, with impeccably-furnished rooms, a crisply-uniformed staff and immaculate lawns. Children are welcome, with club activities scheduled throughout the day and a pool of nannies on tap. On a recent family visit, my son helped monitor turtle nest-sites and went on a scavenger hunt for throwaway plastics that threaten the marine life. Meanwhile, Glitter Bay's dedicated Green Team got to grips with waste management, donating used hotel crockery to local hospitals, composting garden waste and recycling bed covers into pillow shams. The aim is to saturate Caribbean holiday spots with a renewed beauty that's more than skin deep. The challenge is to match tour companies that deliver on their promises with family holidaymakers that care enough to make a difference.

45 'It would be fabulous if all families could instill in their kids the idea that when we're on holiday we are all guests

in somebody else's home,' says Tricia Barnett, of the campaigning organization Tourism Concern. 'While it is your holiday for just two weeks, it is someone else's home for a lifetime.'

Section C

50 When booking your island holiday, consider scaling back on accommodation. Few visitors to the Caribbean realize that staying in huge, all-inclusive hotel complexes or using luxury cruise liners provides almost no benefit to the island people. Many less scrupulous hotel chains use disproportionate amounts of valuable local resources (water, for example), while cruise ships create pollution and erosion which affect the livelihood of local fishermen. By staying in smaller, locally-run hotels you can minimize your family's impact on both the environment and the culture.

60 Once you arrive, help support the local economy by buying produce that has been made or grown nearby. And be sure to pay a fair price for the goods or services you buy. Haggling for the lowest possible price might save you pennies, but deprive the vendor of a day's salary. Use public transport, hire a bike, visit local restaurants and carnivals, find out where the locals go, and get off the well-trodden tourist route. That way, not only will you get under the skin of the island, but you can also ensure your money goes into the pockets of those who need it most.

Glossary

litany *n* a long list of things
underpin *v* be an important, basic part of something



9D | Experimental travel

SPEAKING



'Sick of sightseeing? Tired of tour guides? Then why not try experimental tourism, a novel approach to travel that starts with a quirky concept and can lead anywhere from Bora Bora to a bus stop.'

1 The travel options 1–5 all appear in *The Lonely Planet Guide to Experimental Travel*. Match the travel options 1–5 to the descriptions a–e.

- | | |
|---|--|
| <input type="checkbox"/> 1 Alternating Travel | <input type="checkbox"/> 4 Slight-hitch Travel |
| <input type="checkbox"/> 2 Chance Travel | <input type="checkbox"/> 5 Ero Tourism |
| <input type="checkbox"/> 3 Blind Man's Bluff Travel | |

- a Arrange to take a holiday with your loved one. Travel there separately by different means and don't arrange a meeting time or place. Then look for each other.
- b Leave your home or hotel on foot. Take the first road on the right, then the next on the left, then the next on the right, and so on.
- c Look up the name of your home town in the index of a world atlas. Throw a pair of dice, then count that number of lines down from the name of your town. The line that your finger lands on is your destination.
- d Write the name of a faraway destination on a large piece of card. Stand at the side of your nearest motorway (or similar) with your backpack, stick your thumb out and wait.
- e Spend 24 hours blindfolded in a new location with a friend to guide you.
- 2 Rank the travel options from the book in exercise 1 from the one which you would find most interesting (1) to the one which least appeals to you (5).
- 3 Work in pairs. Compare your list with your partner's and give reasons for your choices.

LISTENING

1 3.3–3.6 Listen to four extracts from a dialogue between friends who recently tried out some of the ideas in *The Lonely Planet Guide to Experimental Travel*. For each extract 1–4 answer the questions.

- Which of the travel options 1–5 from Speaking exercise 1 is being described?
- Did the speaker(s) enjoy the experience?

2 3.3–3.6 Listen to the extracts again and decide whether these statements are true (T) or false (F). Say why the false statements are incorrect.

Sally

- 1 Sally already knew the city of York very well.
- 2 She had problems when trying to drink.
- 3 She was able to touch some of the museum exhibits.

Dave

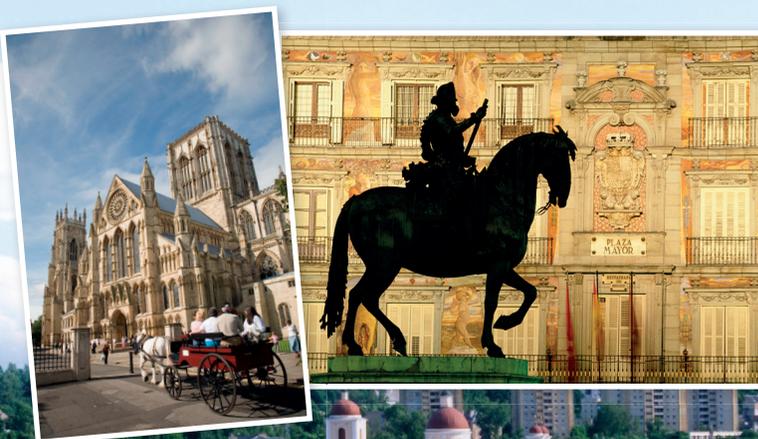
- 4 Dave had done something similar to this before.
- 5 He was almost involved in a serious accident.
- 6 He stayed in a hotel in Munich.

Helen

- 7 Helen hadn't expected to enjoy the experience so much.
- 8 She particularly liked the element of uncertainty.
- 9 The living conditions in some areas made her feel depressed.

Emma and Steve

- 10 Emma started looking for Steve in some of the bars.
- 11 They both went to the same places.
- 12 They didn't see each other in Madrid.



SPEECH FEATURE: vague language

A number of expressions are used in conversation to show vagueness or a lack of precision. Here are some examples from the listening.

*I **sort of** became aware of every sound.*

*I could smell every coffee or sandwich **or whatever**.*

*There was loads of greenery, you know, trees and grass **and stuff like that**.*

- 1 Complete the vague expressions from the first extract of the recording with the words in the box.

anything everything something
thing kind all so like

- I think wearing it really did _____ **of** sharpen my other senses.
- We did all the sights **and** _____ – the cathedral, the city walls, the historic buildings **and** _____ **on**.
- What about things like eating and washing **and** _____ **that**?
- Did you _____ go into any museums **or** _____?
- Paul took me into an exhibition by some local sculptor – Anna Kirby, **or** _____, I think her name was.
- It was all modern stuff, from local stone – lots of curves and holes **and that sort of** _____.

- 2 Check your answers in audioscript 3.3 on page 160. Underline further examples of vague language in extracts 2 and 3 in audioscripts 3.4 and 3.5.

- 3 Work in small groups. Imagine you have each just returned from the experimental travel experience you ranked number 1 in Speaking exercise 2. Tell each other about your experience using some of the expressions in exercise 2.



VOCABULARY: adjectives formed with particles

A number of adjectives are formed using particles such as *in, out, on, off, up, down, over, under, away*. These may be written with or without a hyphen or as one word. The following examples are all from the recording:

*head-on collision run-down estates built-up area
worn out fed up cheesed off faraway place
oncoming lorry overnight train*

- 1 Complete the questions with the adjectives in the box.

sit-down outdoor uphill off-the-peg
out-of-the-way online comfortably off
up-to-date outspoken indoor out-of-town

- Is learning English an _____ **struggle** for you or a relatively easy task?
 - Do you prefer _____ **superstores** or town centre shops?
 - Would you rather have a holiday in an _____ **place** or a crowded resort?
 - Do you do more _____ or _____ **activities** in your free time?
 - Are you more a supporter or an _____ **critic** of your government?
 - For weddings and other celebrations do you prefer a _____ **meal** or a finger-food buffet?
 - Are you more likely to buy an _____ **suit** or a made-to-measure one?
 - Which do you do more – use _____ **banking** services or visit your local branch?
 - Do you **keep** _____ **with** the latest celebrity gossip or does it bore you?
 - Are you hard up or _____ at the moment?
- 2 Work in pairs. For each question in exercise 1, underline the alternative which you think your partner is most likely to choose in answer to the question.
- 3 Check and discuss your ideas for exercise 2 with your partner. How accurate were they?

9 | Language reference

GRAMMAR

Modal verbs: *will, would, shall*

1 Use *will* and *would*:

- to talk about present and past habits.
I'll often have just a biscuit for breakfast.
She would always cook fish on Fridays.
- to talk about typical annoying behaviour. In speech the modal verb is stressed.
She will keep sniffing all the time.
He would be late, wouldn't he? He always does this.
- to make requests.
Will/Would you make me a cup of tea, please?
- to express willingness to do something.
If you'll put the dishes away, I'll do the ironing.
If you'll/would take a seat, I'll tell her you're here.
- to express refusal to do something in the present and the past.
He won't do anything I ask him to.
She just wouldn't listen to me.

2 Use *will* to express:

- predictions.
I think she'll pass – she's been studying very hard.
There's every/a good/a fair/a slight/little/no chance (that) they'll lose tomorrow.
- intentions.
I'll give him a ring later.
- assumptions about the present.
They won't have got there yet – they'll still be on the motorway somewhere.
- future facts.
It's Sam's birthday tomorrow – he'll be eighteen.

See also Futures Unit 10.

3 Use *would*:

- to express future from a past perspective.
As a child he dreamed he would one day be famous.
- to talk about imaginary situations.
You'd look smarter in a suit.
- to give advice.
I wouldn't eat it if I were you – it's very bitter.
I'd put a coat on – it's quite chilly outside.

4 Use *shall* to make:

- offers.
Shall I pick you up from the station?

- suggestions.
Shall we try that new Indian restaurant tonight?
- requests for instructions and advice.
Here you are. Where shall I put it?
I'm so nervous – what shall I say to her?
- arrangements.
What time shall we meet?

Inversion

The position of the subject and auxiliary verb is inverted (= reversed) when certain negative or restrictive adverbials are placed at the beginning of a sentence for emphasis.

She would never feel able to trust him again.
Never again would she feel able to trust him.

If neither an auxiliary verb nor the verb *to be* is present, *do*, *does* or *did* is inserted.

He realized only then the full extent of the damage.
Only then did he realize the full extent of the damage.

Inversion occurs mainly, though not exclusively, in written English or more formal speech. It is used:

- after certain phrases with *not*.
Not since their wedding had he told Diana he loved her.
Not only did she have to pay a fine, but she also lost her driving licence.

Also: *not until, not once, not for one minute*

- after certain phrases with *only*.
Only occasionally do they fail to agree.
Only when we know she is safe will we agree to pay the ransom.

Also: *only now, only then, only recently, only later, only very rarely, only by -ing, only in the last few days*

- after certain phrases with *no*.
At no time did we consider giving up.

Also: *nowhere (else), under no circumstances, on no account, (in) no way*

- after the frequency adverbs *rarely, seldom, hardly ever, never (before/again)*.
Rarely have I seen such a talented young musician.
Hardly ever do we have time for a cooked lunch.
- with *hardly ... when ...* and *no sooner ... than ...*.
Hardly had he started in the job when he fell ill.
No sooner had she unpacked her bags than the phone rang.

WORD LIST

Vague language

and all that
and everything
and so on
and stuff like that
and that sort of thing
I mean
kind of
like
or anything
or something
or whatever
sort of
you know

Describing homes

antique *adj* * /æn'ti:k/
conveniently located /kən,vɪ:niəntli
ləʊ'keɪtɪd/
cosy *adj* * /'kəʊzi/
DIY enthusiast *n* C /,di: aɪ 'waɪ
m'θju:zɪəst/
draughty *adj* /'dra:fti/
gloomy *adj* * /'glu:mi/
in cramped
conditions /ɪn 'kræmpt
kən,dɪʃ(ə)nz/
in poor condition /ɪn 'pɔ:(r), 'pʊə(r)
kən,dɪʃ(ə)n/
in urgent need of
repair /ɪn 'ɜ:(r)dʒ(ə)nt
ni:d əv rɪ,pɛə(r)/
log cabin *n* C /,lɒg 'kæbɪn/
mobile home *n* C /,məʊbaɪl 'həʊm/
newly built /,nju:li 'bɪlt/
overgrown *adj* /,əʊvə(r)'grəʊn/
period *adj* /'piəriəd/
poorly furnished /,pɔ:(r)li, pʊə(r)li
'fɜ:(r)nɪʃt/
rickety *adj* /'rɪkəti/
run-down *adj* /,rʌn 'daʊn/
running water *n* U /,rʌnɪŋ 'wɔ:tə(r)/
tastefully decorated /,teɪstfəli
'dekəreɪtɪd/
thatched *adj* /θætʃt/
threadbare *adj* /'θred,bɛə(r)/

Adjectives formed with particles

built-up *adj* /'bɪlt ʌp/
cheesed off *adj* /,tʃi:zd 'ɒf/
comfortably off *adj* /,kʌmfətəbli 'ɒf/
faraway *adj* /,fɑ:ə'weɪ/
hard up *adj* /,hɑ:(r)d ʌp/
head-on *adj* /'hed ɒn/

indoor *adj* * /'ɪndɔ:(r)/
made-to-measure /,meɪd tə 'meɪzə(r)/
off-the-peg *adj* /,ɒf ðə 'peg/
oncoming *adj* /'ɒn,kʌmɪŋ/
online *adj* ** /'ɒnlaɪn/
outdoor *adj* * /,aʊt'dɔ:(r)/
out-of-the-way *adj* /,aʊt əv ðə 'weɪ/
out-of-town *adj* /,aʊt əv 'taʊn/
outspoken *adj* * /,aʊt'spəʊkən/
overnight *adj* * /,əʊnə(r)'naɪt/
sit-down meal /sɪt daʊn 'mi:l/
uphill struggle /,ʌphɪl 'strʌg(ə)l/
up-to-date *adj* * /,ʌp tə 'deɪt/
worn out *adj* /,wɔ:(r)n 'aʊt/

Other words & phrases

adjacent to /ə'dʒeɪs(ə)nt tu:/
alienation *n* U /,eɪliə'neɪʃ(ə)n/
alleviate *v* /ə'li:vɪeɪt/
amble *v* /'æmb(ə)l/
ample *adj* * /'æmp(ə)l/
at a stroke /,æt ə 'strəʊk/
bandstand *n* C /'bænd(d),stænd/
biodegradable *adj* /,baɪəʊd'greɪdəb(ə)l/
blindfolded *adj* /'blaɪn(d),fəʊldɪd/
boast *v* * /bəʊst/
branch *n* *** /brɑ:ntʃ/
breathtaking *adj* * /'breθ'teɪkɪŋ/
bring (sth) down *v* /,brɪŋ 'daʊn/
carry (sth) out *v* /,kæri 'aʊt/
choked *adj* /tʃəʊkt/
coat of paint *n* C /,kəʊt əv 'peɪnt/
confines *n* pl /'kɒnfamz/
coral reef *n* C /,kɒrəl 'ri:f/
crisply uniformed /,krɪsplɪ
'ju:nɪfɔ:(r)mɪd/

cruciform *adj* /'kru:sɪ,fɔ:(r)m/
crumbling *adj* /'krʌmblɪŋ/
dead end *adj* /,ded 'end/
devour *v* /dɪ'vaʊə(r)/
do (sth) up /,ɪdʊ 'ʌp/
dotted *adj* /'dɒtɪd/
draw (sth) up /,drɔ: 'ʌp/
drop by *v* /,drɒp 'baɪ/
dynamite *v* /'daɪnəmaɪt/
effluent *n* C /'efluənt/
enlightening *adj* /ɪn'laɪt(ə)nɪŋ/
evict *v* /ɪ'vɪkt/
fenced off *adj* /,fenst 'ɒf/
fidget *v* /'fɪdʒɪt/
flirt *v* /flɜ:(r)t/
for the sake of /,fɔ:(r) ðə 'seɪk əv/
get settled in /get ,set(ə)ld 'ɪn/
get to grips with /,get tu 'grɪps wɪð/
go through the courts /gəʊ θru: ðə
'kɔ:(r)ts/
greenery *n* U /'grɪ:nəri/

haggle *v* /'hæg(ə)l/
hairy *adj* * /'heəri/
hands-on *adj* /,hændz 'ɒn/
hassle *n* C * /'hæs(ə)l/
haunt *n* C /hɔ:nt/
hinder *v* /'hɪndə(r)/
horde *n* C /hɔ:(r)d/
house-hunting *n* U /'haʊs ,hʌntɪŋ/
immaculate *adj* /ɪ'mækjʊlət/
impeccably *adv* /ɪm'pekəbli/
instill *v* /ɪn'stɪl/
interchange *n* C /ɪntə(r),tʃeɪndʒ/
layabout *n* C /'leɪə'baʊt/
listed building /,lɪstɪd 'bɪldɪŋ/
litany *n* C /'lɪtəni/
lousy *adj* /'ləʊzi/
low-rise *adj* /,ləʊ 'raɪz/
lush *adj* * /lʌʃ/
marshland *n* U /'mɑ:(r)ʃ,lænd/
needlessly *adv* /'ni:dləsli/
on tap /ɒn 'tæp/
pier *n* C * /pɪə(r)/
pillow sham *n* C /pɪləʊ 'ʃæm/
pinball *n* U /'pɪn,bɔ:l/
property ladder *n* /'prɒpə(r)ti ,lædə(r)/
queue up for *v* /,kjʊ: 'ʌp fɔ:(r)/
refuse point blank /rɪ,fju:z pɔɪnt
'blæŋk/

renowned for *adj* /rɪ'naʊnd fɔ:(r)/
rookie *n* C /'ruki/
rowdy *adj* /'rəʊdi/
safeguard *v* /'seɪf,gɑ:(r)d/
scattered *adj* * /'skætə(r)d/
scavenger hunt *n* C /'skævɪndʒə(r)
,hʌnt/

scrape *n* C /skreɪp/
sewage *n* U /'su:ɪdʒ/
snorkelling *n* U /'snɔ:(r)k(ə)lɪŋ/
spell (sth) out /,spel 'aʊt/
sprawl *n* U /sprɔ:l/
squat *v* * /skwɒt/
squatter *n* /'skwɒtə(r)/
squeeze *v* ** /skwi:z/
steelpan band *n* C /,sti:l,pæn 'bænd/
stunning *adj* * /'stʌnɪŋ/
tactile *adj* /'tæktail/
take in the sights /,teɪk ɪn ðə 'saɪts/
tiered *adj* /tɪə(r)d/
turtle *n* C /'tɜ:(r)t(ə)l/
underpin *v* /,ʌndə(r)'pɪn/
untangle *v* /ʌn'tæŋg(ə)l/
well-trodden *adj* /,wel 'trɒd(ə)n/
wetlands *n* pl /'wetləndz/
while (sth) away *v* /,waɪl ə'weɪ/
wind *v* /waɪnd/

9B Vocabulary & speaking exercise 5 page 88**Student A**

You want to rent a furnished room. You saw an advertisement for the room in the illustration and have come to see it. Express your doubts to the landlord/landlady.

Student B

You are the landlord/landlady of the room in the illustration and are showing it to a prospective tenant. Respond to his/her doubts, highlighting its positive aspects.

**8A Reading exercise 5 page 76**

Work in pairs, A and B. You are going to describe someone.

A: Describe a person you know well to your partner, using the categories in the box in exercise 4, as well as any other details you consider relevant. Do not describe personality.

B: Give your impression of the personality of the person whose description you have just heard. Your partner will tell you how accurate your impression is.

When you have finished, change roles.

10C Reading exercise 2 page 100**Student A****Part 3**

Ten minutes into his descent, Rankin should have been reaching the ground, but the enormous draughts of air that **surged** up the core of the cloud were retarding his fall. Soon the turbulence became much more severe. He had no visual point of reference in the gloomy depths but he sensed that, rather than falling, he was being shot upwards with successive violent gusts of rising air – blasts that were becoming increasingly violent. And then for the first time he felt the full force of the cloud.

'It came with incredible suddenness – and fury. It hit me like a tidal wave of air, a massive blast fired at me with the savagery of a cannon ... I went **soaring** up and up and up as though there would be no end to its force.' Rankin wasn't the only one being **hurled** up and down. In the darkness around him, hundreds of thousands of hailstones were suffering the same fate. One minute they were falling downwards, **dragging** air down with them; the next minute they were **swept** back up by the enormous convection currents within the cloud.

With this falling and rising, the hailstones picked up freezing water and grew in size, hardening layer by layer. These rocks of ice **pelted** Rankin with bruising force. He was now vomiting from the violent spinning and pounding and he shut his eyes, unable to watch the nightmare **unfolding**.

The lightning appeared as huge, blue blades, several feet thick, which felt as though they were slicing him in two. The **booming** claps of thunder, caused by the explosive expansion of the air as the enormous electrical charge passed through, were so overpowering up close that they were more like physical impacts than noises. 'I didn't hear the thunder,' he said, 'I felt it.' Sometimes he had to hold his breath to avoid drowning from the dense torrents of freezing rain. At one point he looked up just as a bolt of lightning passed behind his parachute. It lit up the canvas, which appeared to the exhausted pilot as an enormous, white-domed cathedral.

After his vision of the parachute **billowing** as a cathedral above him, he began to notice the air becoming less turbulent, the rain and hail losing intensity. He was finally emerging from the underside of the cloud. In spite of his ordeal, Rankin managed to land successfully in a forest of pine trees. He had been **buffeted** up and down by the violent turbulence of the cumulonimbus for a full forty minutes.

When he was later examined in the hospital at Ahsoskie, North Carolina, the doctors reported that his body was discoloured from frostbite and covered in welts and bruises from the impact of the hailstones. The doctors were as amazed as Rankin was that he'd survived.