

Exam Training

articles and practical tips concerning the successful preparation of your students for exams, and teaching materials to use in the classroom

Functions bank

Find a collection of useful phrases and expressions for the most common everyday communicative situations.

Literature bank

Various texts from literary sources: extracts from novels, plays, short stories as well as poems. The texts are accompanied by reading comprehension and vocabulary exercises. Recommended for students from pre-intermediate to advanced level.

Translation texts

Short texts on topics that typically feature in exam syllabuses. You can set these texts as a translation task from English to your students' own language. Each text is accompanied by short exercises which help you focus on relevant language points. For elementary to upper-intermediate level.

Functions bank

The functions bank contains a selection of everyday English phrases that are useful in a variety of situations.

EXCHANGING INFORMATION

Asking for information

Excuse me. Could you tell me where ... is?
Excuse me. Can you tell me...?
Do you know...?
You wouldn't know..., would you?
Do you happen to know...?
I'd like to know..., please.
And there's another thing I'd like to know...
I would be interested to know...
Please could you tell me...

Asking for directions

Excuse me, could you tell me how to get to ... (place), please?
Which way is the ... (place), please?
Could you tell me where ... is, please?
Do you know where ... is?

Asking someone to repeat

Could you say that again, please?
Would you mind repeating that, please?
Could you repeat that, please?
I'm sorry I didn't catch that.
I'm sorry, what was ... again?
I'm sorry?
I beg your pardon?
I'm sorry, what was that?

Checking that you've understood

So, I / We have to...
Do you want me / us to...?
Am I / Are we supposed to...?
Should I...?
So, the (general/basic) idea is to...
Do you mean...?
Does this mean that...?
So am I right in saying...?
So, what you're saying is...

Expressing uncertainty

I'm not really sure but I think...
I can't say for certain but...
It's difficult to say exactly but perhaps...
I couldn't say, really...
I'm not sure.
I don't know for sure but...

Giving yourself time to think

Well, let me see...
Let me think...
Let me get this right...
Um, well, that's a difficult question / that's an interesting question.
I'll have to / Let me think about that for a moment...
I think it's difficult to answer that question...
How shall I put it?...
Now, how can I best say this...?

Interrupting politely

Could I just say something?
Actually, I'd just like to say...
Sorry to interrupt, but...
Oh, while I remember / before I forget...
Excuse me...
May I interrupt?

Saying you don't know

I'm afraid I can't help you.
I'm sorry, I don't know.

BEING POLITE

Showing interest

Uh-huh!
Right!
Really?
That's interesting!
And?
What then?
Oh?
What happened next?

Showing that you're listening

Now, you mentioned...

So, that's how...?
Yes, I was going to ask you about that...
Could you give me / us an example of...?
Could you explain in more detail...?

Thanking and responding

Many thanks.
Thanks a lot.
Cheers!
That's very kind of you.
Thank you very much

Not at all.
It's a pleasure. / My pleasure.
You're welcome.
Don't mention it.
Any time.
That's OK / all right.
I'm glad to have been of some help.

Apologising

Sorry
I'm very/awfully/so/extremely sorry.
Excuse me.
Sorry, (it was) my fault.
I do apologise.
Please accept my apologies.

Accepting an apology

That's all right/OK.
Not to worry.
That's quite/perfectly all right.
No reason/need to apologise.
Don't worry about it

TALKING ABOUT ACTIONS

Giving instructions

Make sure...
Remember... (to do).
Be careful... (not to do).
Don't forget... (to do)

Giving directions

Go straight on.
Take the first/second on the left / right.

Turn left / right.
Go along... as far as...
Take the number 7 bus / tram.
Get off (the bus / tram) at... (place).
Carry on until you see...
Look out for...

Checking someone has understood

Are you with me?
Did you follow that?
Have you got that?
Is everything clear so far?
Does that seem to make sense?

Sequencing actions

First of all, ...
Next, ...
Then, ...
After that, ...
Finally, ...

Making suggestions

Shall I / we... (do)?
Let's... (do).
Why don't I / we... (do)?
How about... (doing)?
What about... (doing)?
I think we should... (do).
I suggest that we... (do).
It might be a good idea if we / you... (do).
I think the best way of dealing with this situation would be to... (do).
If you ask me, I think we / you should... (do).
We could...

Agreeing to a suggestion

Yes, I think that's a good idea.
That's probably the best option.
Sure, why not?
Yes, definitely.
By all means.
Good idea!

Rejecting a suggestion

Yes, but wouldn't it be better to... (do).
That's a good idea, but... (do).

Making invitations

What are you doing on... (day)?
Have you got any plans for... (day/time of day)?
Would you like to... (do)?
Do you fancy... (doing)?
What about... (doing)?

Accepting an invitation

Yes, I'd love to.
Yes, that would be great.

Refusing an invitation

I'm afraid I'm busy on... (day). How about next... (day)?
I'm sorry I can't. I'm... (doing something else).
I'm afraid I can't make it. I'm... (doing something else).
I'd love to, but...
That's very kind of you, but...

Expressing a preference

I'd much rather... (do) than... (do something else).
I prefer... to...
I'd prefer to... (do).
I think... is much more interesting than...
I don't find... half as interesting as...
I like... better than...

Making recommendations

You mustn't miss the...
You must go to the...
You've got to... (do)
You'll love the...
I wouldn't recommend the...
You definitely wouldn't enjoy going to the...

Offering something

Would you like...?
What can I get you?
Help yourself to...
Please have some...
Would you care for some...?
Can I offer you...?
Can I get you a... / anything?

Accepting something that's offered

Yes, please.
Thank you very much.
That would be very nice.
I'd like some... , please.

Declining something that's offered

I'm all right/I'm fine, thank you.
No, thanks.
Not this time, thanks.
I'm not sure I could, thank you.

Asking for advice

What do you think I should do?
What would you do (if you were in my situation)?
What would you advise me to do?

Giving advice

I think you should... (do).
You could... (do).
Why don't you... (do)?
If I were you, I'd... (do).
Have you tried... (doing)?

Asking for permission

Can I.../May I..., please?
Do you mind if I...?
Mind if I...?
Any chance I could...?
I wonder/I was wondering if I could...
Would it be possible for me to...
Do you have any objection if I...?
Would it bother you if I...?

Giving permission

Of course.
By all means.
Certainly.
Yes, that's OK/fine.
You're welcome to...
Please feel free to...
Please don't hesitate to...
Sure.
OK.
Go ahead.
Why not?

Refusing permission

I'm afraid not. I'm sorry it's not possible... I'm afraid you can't. I'm afraid that's out of the question.

COMMUNICATING IDEAS

Agreeing

I'd probably agree on that.
I think that's probably right.
That's absolutely right.
Sure! That's exactly what I think.
I couldn't agree with you more.
That's what I think.

Disagreeing

Yes, but...
True, but...
I see what you mean, but...
I suppose so, but...
Yes, but on the other hand...
I'm afraid I disagree / don't agree / can't agree...
I'm not sure if that's strictly true.
You have a point there, but...
Actually, I'm not sure if I agree with that.

Asking what someone thinks

What do you think?
What do you reckon?
What's your opinion about/of... ?
What's your position on...?
What's your reaction to...?
What's your take on... ?
Do you have any thoughts on... ?

Stating consequences

As a result, ...
Consequently, ...
Because of this, ...
Due to (cause),...

Expressing two points of view

On the one hand..., on the other hand...
Although I'd..., I certainly wouldn't...
While I might..., I don't think I'd...
Of course I'd..., but I'm not sure if I'd...

There's no doubt that it would..., but there's also a chance it might...

Giving examples

For example, ...
For instance, ...
One example of this is...
To give you an idea, ...
Look at the case of...
Take, for example, ...
Let's say, ...

Justifying your opinions

Personally, I (don't) think... because...
Let's (not)... because...
In my opinion, I (don't) feel... because...
I would definitely (not)... because...
It would be better to... as...
I (don't) feel that it's important to... as...

Linking what you're saying

Anyway, ...
True, but ...
As a matter of fact, ...
... sort of...
Hmm...
... you know...
... believe me...

Ordering / Sequencing

First of all, ...
To start with, ...
Secondly, ...
Another thing is that...
Alternatively, ...
Last but not least, ...

Persuading

But don't you agree that...
Yes, but I'm sure you'd agree that...
Don't you think that...

Presenting an opinion

Personally, I think that...
It seems to me that...
From my point of view, ...
In my opinion, ...

Prioritising

... would be much more important than...

I don't think... would be nearly as important / urgent as...

... will definitely be the most / least ...

Speculating

It's difficult to say exactly but I suppose it could be...

I'm not sure but it might be...

It can't be... because...

It must be... because...

I would guess...

Summarising

So what it comes down to is...

The point I'm trying to make is...

Let me just recap what's been said so far.

In short, ...

To sum up, ...

Basically, ...

Overall, it would seem that...

Literature bank

Choose from the following literature texts. The texts are from a variety of literary sources and are divided into 3 levels: Pre-Intermediate, Intermediate and Upper-intermediate. Each text is accompanied by comprehension, vocabulary and speaking exercises. There is a separate answer key for each exercise.

- [Pre-Intermediate](#)
- [Intermediate](#)
- [Upper-Intermediate](#)

Pre-Intermediate

(xx KB PDF)

Genre: poetry

A humorous poem about the restrictions of society. The narrator warns the reader of the funny things she plans to do when she is old and no longer constrained by convention. She reflects on the expectations of society and the freedoms that we deny ourselves as adults in order to be respectable.

[Answer key](#) (19 KB PDF) -->

[About a boy by Nick Hornby](#) (50 KB PDF)

Genre: prose fiction

An extract from the beginning of Nick Hornby's novel. Written from the point of view of a 12-year-old boy called Marcus, the extract takes a humorous look at modern relationships. Marcus's mother and her boyfriend have just split up, and Marcus thinks about the difference between the way adults interact, and the way he and his mother communicate.

[Answer key](#) (18 KB PDF)

[The Vicar of Dibley by Richard Curtis](#) (57 KB PDF)

Genre: play-script

An extract from a popular British TV comedy. The series centres on a female vicar in the small village of Dibley, in England. This extract is from the first episode when the new vicar arrives in the village. Female vicars are still quite rare, and the villagers are not expecting a woman to take the position.

[Answer key](#) (18 KB PDF)

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Intermediate

[Enduring Love by Ian McEwan](#) (49 KB PDF)

Genre: prose fiction

Extract from Ian McEwan's novel about the clashes of religion, science and love. The setting is a conversation between the main character, Joe, and his girlfriend, Clarissa. The extract focuses on the main character, Joe, and his discomfort at being followed by a religious fanatic named Jed Parry. The scene sets up an atmosphere of tension and anticipates a conflict to come.

[Answer key](#) (21 KB PDF)

[The UFO Phenomenon](#) (48 KB PDF)

Genre: prose non-fiction

An extract from an account of UFO sightings in America in the 1950's. The text is written by an eye-witness and describes the movements of mysterious space craft in the sky above Washington.

[Answer key](#) (19 KB PDF)

[Of Mice and Men by John Steinbeck](#) (51 KB PDF)

Genre: prose fiction

Extract from Steinbeck's classic novel. Set in America in the 1930's, the novel follows two migrant labourers who dream of owning land of their own where they can settle and prosper. The extract is the climactic scene in which Lennie, a huge man of great strength but the mind of a child, forgets his own strength and makes a mistake that will cost him his dreams.

[Answer key](#) (16 KB PDF)

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Upper-Intermediate

[Futility by Wilfred Owen](#) (43 KB PDF)

Genre: poetry

A poem written by a soldier and set in the battlefields of World War I. The poet writes about a young soldier who is dead or dying, and reflects on the terrible waste of young life that is caused by war.

[Answer key](#) (17 KB PDF)

[Emma by Jane Austen](#) (46 KB PDF)

Genre: prose fiction

The extract, from the beginning of Austen's novel, introduces the reader to its main character, Emma. The author describes her heroine, her personality and circumstances and sets the scene for the story to come. We learn that Emma is a young woman who has recently been left alone at home with her father after the marriage of her friend and governess.

[Answer key](#) (16 KB PDF)

[Neither here nor there: travels in Europe by Bill Bryson](#)

(49 KB PDF)

Genre: prose non-fiction

A humorous account of the dangers of trying to cross the road in Paris. Bill Bryson describes his experience of trying to cross the Place de la Concorde to the obelisk in the centre where his wife is waiting. He feels foolish because no-one else has a problem with the traffic, but he is threatened by the cars and worries about his safety.

[Answer key](#) (18 KB PDF)

from **The Vicar of Dibley** by Richard Curtis

Introduction

Dibley is a small village in the south of England. The villagers are a very close community, and the church is at the heart of their life. The vicar is a very important person in the village.

Characters:

<i>David</i>	in his fifties; an important man in the village
<i>Hugo</i>	David's son (sweet but a bit stupid; likes Alice)
<i>Alice</i>	young woman (also very silly; likes Hugo)
<i>Frank and Jim</i>	villagers
<i>Mrs Cropley</i>	David's housekeeper

Interior – David's living room – night

David is pouring sherry for everyone.

- ALICE Oh, sherry – wow!
- DAVID Only the best here, Miss Tinker.
- 5 ALICE Thank you very much.
- MRS CROPLEY Sandwich?
- DAVID No, thank you. Anchovy and peanut butter – not quite my cup of tea*. Frank, sherry?
- 10 FRANK Oh, thank you very much – lovely – my favourite.
- DAVID There we are. Jim?
- JIM No, no, no, no, no – yes.
- DAVID There we are. Don't drink it all at once – top stuff*. (Coughs.) As
- 15 you all know we're all gathered here to greet our new vicar. I'm sorry it's such an awful night. I can't fix* everything.
- 20 *They all laugh.*
- HUGO Though, you did get our cat fixed*, didn't you?
- He laughs nervously. The doorbell goes.*
- DAVID I think our new vicar has arrived.
- 25 Either that or the milkman's very late again.
- They all laugh nervously.*

Exterior – David's hall/front door – night

We see a bright yellow figure, knocking, and pressing her face against the glass.

- 30 GERALDINE Hello. Hello. Sorry – could you hurry – it's pissing it down* out here. Raining very hard now. Please.
- 35 *David opens the door. It is a cheerful 35 year old lady in full yellow plastic rain gear. Her name is Geraldine. She holds two bags.*
- GERALDINE Hello. David – Honiton? Hawtrey?
- 40 DAVID Horton.
- GERALDINE Horton. That's the chap*. Could you just ... take these while I ...
- She moves back to the cab and picks up two more bags.*
- 45 GERALDINE Cheers. Bye.
- Goes back into house.*
- GERALDINE Excuse me. Just get past you. Thank you.

Interior – David's hall – night

- 50 GERALDINE Hello. I'm Geraldine. I believe you're expecting me.
- DAVID No, I'm expecting our new vicar. Unless, of course, you are the new vicar and they've landed us
- 55 with* a woman as some sort of insane joke.
- She meanwhile takes off her mac*. He is stunned by the truth.*
- GERALDINE Oh dear.
- 60 DAVID Oh my god.
- GERALDINE You were expecting a bloke* – beard, bible ... bad breath ...
- DAVID Yes, that sort of thing.
- GERALDINE Yeah. And, instead, you've got a
- 65 babe* with a bob cut* and a magnificent bosom.
- DAVID So I see.
- GERALDINE Well, don't worry. It'll be all right. You need a stiff drink*. So do I. Come on, David.
- 70

Literature Bank: Pre-Intermediate

Glossary

not quite my cup of tea (line 8): not really what I like
top stuff (line 15): top quality, expensive, the best
fix (line 19): make something how you want it to be
get our cat fixed (line 21): have our cat sterilized, so it can't have kittens
pissing it down (line 32): an impolite way of saying 'raining very hard' (*because 'pissing' also means 'urinating'*)
that's the chap (line 41): that's who I am looking for (*old-fashioned*)

landed us with (line 54): given us the problem of
mac (line 57): short for mackintosh, a coat that is made to keep out the rain
bloke (line 61): colloquial word for 'man'
babe (line 65): colloquial word for 'lovely young woman'
bob cut (line 65): a woman's hairstyle, cut short and evenly at about ear level
a stiff drink (line 69): a very strong alcoholic drink, such as vodka or whiskey

Reading

1 Read the whole extract and choose the correct answers.

- Everyone is at
 - the vicar's house
 - David's house
 - the church
- They are waiting for
 - a taxi
 - the rain to stop
 - the new vicar
- The new vicar is
 - a woman
 - a man
 - a baby

2 Now read each scene and answer the questions.

Interior – David's living room

- What is David giving people?
- What is in the sandwiches?
- Why do you think David coughs after he's drunk some sherry?
- Do you think the sherry really is 'top stuff'? If it isn't, what does this say about David's character?
- What's the weather like?
- Who does David think is at the door?

Exterior – David's hall

- When Geraldine arrives, does David know who she is?
- How do you think David feels when Geraldine arrives?
- List three things Geraldine does that David probably doesn't like.

Interior – David's hall

- What sort of vicar is David expecting?
- What does he say when he realises Geraldine is the vicar?
- List any things about Geraldine that you think are surprising for a vicar.

Speaking

- Read the script again and think about what people would be doing while they are speaking. Act out the scenes in groups.
- What do you find funny about the script? Compare your ideas with a partner.
- Do you think women should be vicars? Discuss with your class.

Extract from script of The Vicar of Dibley, Episode 1: 'The Arrival'
© Vicar of Dibley: a BBC production written by Richard Curtis.
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Answer key

The Vicar of Dibley

- 1**
- 1 B
 - 2 C
 - 3 A
- 2**
- 1 Sherry. (Mrs Copley is giving them sandwiches.)
 - 2 Anchovy and peanut butter.
 - 3 Perhaps the sherry isn't top quality. Cheap sherry can make you cough.
 - 4 Probably not. This says that David pretends to be generous, but really he doesn't spend much on his guests.
 - 5 It's 'an awful night', it is raining hard.
 - 6 The new vicar.
 - 7 No, he has no idea (because he's expecting a male vicar).
 - 8 He probably feels very confused at a strange woman coming into his house.
- 9** *Possible answers:* She makes him open the door for her; she uses strong language; she can't remember his surname; she asks him to take her bags ('Could you just ... take these while I ...'); she pushes past him to get inside ('Excuse me. Just get past you.');
- 10** A traditional male.
- 11** 'Oh my god'.
- 12** *Possible answers:* she is a woman; she uses strong language ('It's pissing it down'); she wears strange clothes (a big yellow rain outfit); she talks about herself as a 'babe', and also talks about her 'bosom'; she wants a strong drink.

from **About a Boy** by Nick Hornby

This text is from the start of the book.

'Have you split up* now?'

'Are you being funny?'

People quite often thought Marcus was being funny when he wasn't. He couldn't understand it. Asking his mum whether she'd split up with Roger was a perfectly sensible question, he thought: they'd had a big row, then they'd gone off into the kitchen to talk quietly, and after a little while they'd come out looking serious, and Roger had come over to him, shaken his hand and wished him luck at his new school, and then he'd gone.

'Why would I want to be funny?'

15 'Well, what does it look like to you?'

'It looks to me like you've split up. But I just wanted to make sure.'

'We've split up.'

'So he's gone?'

20 'Yes, Marcus, he's gone.'

He didn't think he'd ever get used to this business*. He had quite liked Roger, and the three of them had been out a few times; now, apparently, he'd never see him again. He didn't mind, but it was weird if you thought about it. He'd once shared a toilet with Roger, when they were both busting for a pee* after a car journey. You'd think that if you'd peed with someone you ought to keep in touch with them somehow.

'What about his pizza?' They'd just ordered three pizzas when the argument started, and they hadn't arrived yet.

'We'll share it. If we're hungry.'

35 'They're big, though. And didn't he order

one with pepperoni on it?' Marcus and his mother were vegetarians. Roger wasn't.

'We'll throw it away, then,' she said.

'Or we could pick the pepperoni off. I don't think they give you much of it anyway. It's mostly cheese and tomato.'

'Marcus, I'm not really thinking about pizzas right now.'

'OK. Sorry. Why did you split up?'

45 'Oh ... this and that. I don't really know how to explain it.'

Marcus wasn't surprised that she couldn't explain what had happened. He'd heard more or less* the whole argument, and he hadn't understood a word of it; there seemed to be a piece missing* somewhere. When Marcus and his mum argued, you could hear the important bits: too much, too expensive, too late, too young, bad for your teeth, the other channel*, homework, fruit. But when his mum and her boyfriends argued, you could listen for hours and still miss the point*, the thing, the fruit and homework part of it. It was like they'd been told to argue and just came out with* anything they could think of.

'Did he have another girlfriend?'

'I don't think so.'

'Have you got another boyfriend?'

65 She laughed. 'Who would that be? The guy* who took the pizza orders? No, Marcus, I haven't got another boyfriend. That's not how it works. Not when you're a thirty-eight-year-old working mother. There's a time problem. Ha! There's an everything problem. Why?'

70 Does it bother you?'

'I dunno*.'

Glossary

split up (line 1): separated, as in girlfriend and boyfriend ending a relationship

this business (line 21): this sort of thing

busting for a pee (line 27): colloquial language for 'desperate to go to the toilet'

more or less (line 48): most of

a piece missing (line 50): the key to understanding the argument was missing

the other channel (line 54): a different TV station

miss the point (line 57): not understand the main piece of information

came out with (line 60): said something unexpectedly

guy (line 64): colloquial word for 'man'

I dunno (line 71): I don't know (*informal, spoken English*)

Literature Bank: Pre-Intermediate

Reading

1 Read the text and choose the correct answers.

- Who was Roger?
A Marcus's father
B Marcus's mum's boyfriend
- What has Roger just done?
A He's just left.
B He's just eaten a pizza.
- When did they order their pizzas?
A Before Roger left.
B After Roger left.

2 Now read the text again and decide if these sentences are true or false.

- Marcus's mum thinks he's making a joke about Roger leaving, but Marcus didn't mean to do this.
- Just before he left, Roger wished Marcus good luck at his new school.
- Marcus, his mum and Roger didn't ever go out anywhere together.
- Marcus once ate some peas with Roger.
- Roger was a vegetarian.
- Marcus's mum can't really explain why she's split up with Roger.
- When Marcus and his mum argue, it's easy to know exactly what they're arguing about.
- Roger had another girlfriend.
- Marcus's mum doesn't work.
- Marcus's mum has got lots of time for boyfriends.

3 What sorts of things do you think Marcus and his mum argue about?

Match the things to what Marcus said.

- | | |
|------------------------|--|
| 1 'too much' | sweets, soft drinks |
| 2 'too expensive' | eating some every day |
| 3 'too late' | mum wanting to watch something different on TV |
| 4 'too young' | doing it instead of watching TV |
| 5 'bad for your teeth' | watching TV, eating junk food |
| 6 'the other channel' | a TV programme after bedtime, staying out |
| 7 'homework' | adult films or TV programmes, going out late |
| 8 'fruit' | trainers, clothes, computers, holidays |

4 What do you think? Try to give reasons from the text for your answers.

- Did Roger care about Marcus?
- Did Marcus like Roger?
- Is Marcus's mum upset about Roger leaving?

Speaking

1 Discuss these questions with a partner:

- What do you think life is like for a single 38-year-old working mother?
- How do you think life is different for the child of a single parent and the child of two parents living together? Which would you prefer to be?

2 Work with a partner. Act out either the argument between Roger and Marcus's mum, or one of the arguments between Marcus and his mum.

© 1998, Nick Hornby. Extracted from *About a Boy* by Nick Hornby. Reproduced by permission of PDF on behalf of the author.

Answer key

About a Boy

- 1** 1 B
2 A
3 A

- 2** 1 T
2 T
3 F
4 F
5 F
6 T
7 T
8 F
9 F
10 F

- 3** 1 'too much' watching TV, eating junk food
2 'too expensive' trainers, clothes, computers, holidays
3 'too late' a TV programme after bedtime, staying out
4 'too young' adult films or TV programmes, going out late
5 'bad for your teeth' sweets, soft drinks
6 'the other channel' mum wanting to watch something different on TV
7 'homework' doing it instead of watching TV
8 'fruit' eating some every day

4 Possible answers:

- 1 Yes, probably. He came to say goodbye to Marcus, and he shook his hand and wished him luck at his new school.
- 2 Yes. The text says Marcus 'had quite liked Roger'. Marcus thinks about how they had 'been out a few times', and had some moments of male-bonding (going to the loo together!). Also, Marcus seems a bit shocked that Roger has just left. When his mother asks 'Does it bother you?', he says he doesn't know – perhaps he is confused, or hiding his feelings.
- 3 Yes. There isn't much evidence of it in Marcus's story of what happens, but she's probably hiding her feelings from Marcus. She gets upset when she thinks Marcus is joking about it, and she says she isn't 'really thinking about pizzas right now'.

from **Enduring Love** by Ian McEwan

... I had to tell her. 'Do you remember, the day it happened, just as we were falling asleep the phone rang?'

'Mmm. Wrong number.'

5 'It was that guy with the ponytail. You know, the one who wanted me to pray. Jed Parry.'

She frowned. 'Why didn't you say? What did he want?'

10 I didn't pause. 'He said he loved me ...'

For a fraction of time the world froze as she took this in*. Then she laughed. Easily, merrily.

15 'Joe! You didn't tell me. You were embarrassed? You clot!*

'It was just one more thing. And then, I felt bad about not telling you, so it got harder. And then I didn't want to interrupt last night.'

20 'What did he say? Just, I love you, like that?'

'Yeah. He said, I feel it too. I love you ...'

25 Clarissa put her hand over her mouth, little-girl-style. I hadn't expected delight. 'A secret gay* love affair with a Jesus freak*! I can't wait to tell your science friends.'

'All right, all right. ' But I felt lightened to have her teasing me. 'There's more though.'

'You're getting married.'

30 'Listen. Yesterday he was following me.'

'My God. He's got it bad*.'

35 I knew I had to prise her from this levity*, for all the comfort it gave*. 'Clarissa, it's scary.' I told her about the presence in the library, and how I had run out into the

square. She interrupted me.

'But you didn't actually see him in the library.'

'I saw his shoe as he went out of the door.'

40 White trainers, with red laces. It had to be him.'

'But you didn't see his face.'

'Clarissa, it was him!'

45 'Don't get angry with me, Joe. You didn't see his face, and he wasn't in the square.'

'No. He'd gone.'

She was looking at me in a new way now and was moving through the conversation with the caution of a bomb disposal expert.

50 'Let me get this straight. You had this idea you were being followed even before you saw his shoe?'

55 'It was just a feeling, a bad feeling. It wasn't until I was in the library with time to think about it that I realised how it was getting to me*.'

'And then you saw him.'

'Yeah. His shoe.'

60 She glanced at her watch and took a pull from her mug*. She was going to be late for work.

... Perhaps it was the worried smile she gave me as she bustled past to pack her briefcase, perhaps it was the solicitous* way she told me she would be back at seven and would phone me during the day, but standing there on the polished dance floor parquet I felt like a mental patient at the end of visiting hours. *Don't leave me here with my mind*, I thought.

70 *Get them to let me out.*

Glossary

she took this in (line 11): she took a moment to understand what Joe had said

You clot! (line 15): another way of saying 'You idiot!'

gay (line 25): homosexual

Jesus freak (line 25): a Christian religious fanatic

he's got it bad (line 31): he's really in love

prise her from this levity (line 32): stop her joking about this

for all the comfort it gave (line 33): in spite of the fact that it made him feel better

getting to me (line 55): really upsetting me

took a pull from her mug (line 59): had a quick, deep drink of the hot drink in her mug

solicitous (line 64): caring and worried about how someone is feeling

Literature Bank: Intermediate

Reading

- 1** Read the text and decide if these sentences are true or false.
 - 1 Joe is Clarissa's boyfriend or husband.
 - 2 Jed Parry is a Jesus freak who wanted Joe to pray.
 - 3 Clarissa thinks Jed is following Joe.

- 2** Read the text again and answer these questions.
 - 1 What does Jed Parry look like?
 - 2 What did Jed Parry say to Joe when he rang him up?
 - 3 What is Clarissa's reaction when Joe tells her this?
 - 4 Does Clarissa really think Joe has been having 'a secret gay love affair with a Jesus freak'?
 - 5 What does Joe think he saw in the library?
 - 6 When Joe ran out into the square, did he find Jed there?
 - 7 What two things does Clarissa mention to show that Joe might be wrong?
 - 8 Where is Clarissa going now?
 - 9 What two things does Clarissa tell Joe before she leaves?
 - 10 Why doesn't Joe want Clarissa to leave him alone?

Speaking

- 1** Work with a partner. One of you is Joe, one is Clarissa. Explain why you think you're right.

Joe: You're sure you're being followed. Try to convince Clarissa.

Clarissa: You're sure Joe isn't being followed. Try to convince him.

- 2** Discuss with your class:

What would you do if you were Joe? How would you react to being followed?

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Answer key

Enduring Love

- 1** 1 T
2 T
3 F

- 2** 1 He's got a ponytail (and he wears white trainers with red laces).
2 He said he loved him (Joe).
3 She thinks it's funny. She also thinks Joe was silly for being embarrassed about it and not telling her.
4 No. She's just teasing him.
5 He thinks he saw Jed Parry's shoe going out of the door. (He thinks Jed Parry had followed him there.)
6 No.
7 She says that Joe didn't see his face, and he wasn't in the square.
8 To work.
9 She says she'll be back at seven, and she'll phone Joe during the day.
10 Because he doesn't want to be left alone with his fears about Jed Parry. He also seems afraid of going mad.

The UFO Phenomenon

This is a true story told by an American who was there at the time.

The spectacular* began in the dying hours* of July 19, 1952, when two radars picked up* eight unidentified objects on their screens at Washington National Airport. Whatever the objects were, they were roaming the Washington area at speeds of between 100 and 130 miles per hour. They would suddenly accelerate to 'fantastically high speeds', and leave the area. The long-range radar in Washington has a 100-mile radius, and was used for controlling all aircraft approaching the airport. The National Airport's control tower was equipped with a shorter-range radar designed for handling planes in its immediate vicinity*. Just east of the airport was Bolling Air Force Base, and ten miles further east was Andrews Air Force Base, which were also equipped with short-range radar. All these airfields were linked by an intercom system. All three radars picked up the same unknown targets.

One object was logged at 7000 miles per hour as it streaked across the screens, and it was not long before the UFOs were over the White House and the Capitol, both prohibited flying areas*. Radar experts were called in to check the equipment, though it was clear that the odds against three radar-scopes developing identical faults were exceptionally high*. They were found to be in good working order.

... One of the best ground sightings that night came when the long-range radar operator at the airport informed Andrews Air Force Base tower that a UFO was just south of them, directly over the Andrews radio station. When the tower operators looked out they saw a 'huge fiery orange sphere*' hovering in the sky at exactly that position.

... A week later almost to the hour, the flying saucers were back over Washington to give a repeat performance. The same radar operators picked up several slow-moving targets at about 10:30 p.m. on July 26.

The long-range radar operators began plotting them immediately. They alerted the control tower at Andrews Base, but it already had them on its screens and was plotting them. A call went out for jet interceptors*.

Once again there was a delay, but two more jets finally arrived soon after midnight. The UFOs mysteriously vanished from the screens just as the jets arrived. The pilots could see nothing during their search, and returned to base. Minutes after the jets left the Washington area the UFOs came back! The jets were called back, and this time when they reached the area, the UFOs remained. The controllers guided the pilots toward groups of targets, but each time the objects flew away at great speed before the pilots could see more than a strange light.

Glossary

UFO (title): unidentified flying object
spectacular (line 1): amazing show, display
dying hours (line 1): last hours (*poetic language*)
picked up (line 2): detected, found
in its immediate vicinity (line 14): very close to it
prohibited flying areas (line 26): areas where planes are not normally allowed to fly

the odds against ... were exceptionally high (line 28): the chance of this happening was very small
sphere (line 39): round, three-dimensional object (like a planet, or a ball)
jet interceptors (line 50): fast military planes used to chase and stop enemy planes

Literature Bank: Intermediate

Reading

1 Read the text and choose the correct answers.

- 1 The UFOs were
 - A flying over Washington
 - B shooting at the White House
- 2 The UFOs
 - A came twice
 - B came only once
- 3 The jet pilots
 - A couldn't shoot down the UFOs
 - B shot down the UFOs

2 Now read the text again and decide if these sentences are true or false. Correct any false sentences.

- 1 The UFOs first came in the morning of July 19, 1952.
- 2 There were eight UFOs.
- 3 They were moving quite slowly.
- 4 The long-range radar in Washington can pick up objects as far as 100 miles away.
- 5 The National Airport's radar also picks up planes 100 miles away.
- 6 The two Air Force bases had short-range radar.
- 7 All the airfields picked up the UFOs with their radar.
- 8 One UFO went at 7000 miles per hour.
- 9 The UFOs didn't fly over the White House, because they knew you're not allowed to.
- 10 The radar equipment was not working properly.
- 11 The UFOs came back at lunchtime on July 26.
- 12 The Air Force sent out jet interceptors to catch the UFOs.
- 13 The first time the jets got to where the UFOs were, the UFOs disappeared.
- 14 When the jets left, the UFOs came back.
- 15 The jet pilots finally got close to the UFOs and waved at the aliens.

Speaking

Discuss with a partner, then have a class vote:

- 1 Do you believe in UFOs?
- 2 Do you watch sci-fi films or programmes? Which is the best one?

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Answer key

The UFO Phenomenon

- 1** 1 A
2 A
3 A
- 2** 1 F They came in the 'dying hours' of the day – this means in the evening.
2 T
3 F They were moving at 100-130 miles per hour, then suddenly going very fast (at 'fantastically high speeds').
4 T
5 F The National Airport's radar is short-range, and it picks up planes in its immediate vicinity (very close to it).
6 T
- 7 T
8 T
9 F They did fly over the White House.
10 F Radar experts tested it, and it was in 'good working order'.
11 F They came back at 10.30pm, which is at night.
12 T
13 T
14 T
15 F They never got close to them because the UFOs always flew away very quickly when they got near. The pilots only saw 'a strange light'.

from **Of Mice and Men** by John Steinbeck

This story is set in the USA. Curley's wife is talking to Lennie, a big, strong man who is good-natured, but has the mental age of a young child.*

Curley's wife laughed at him. 'You're nuts*,
she said. 'But you're a kinda* nice fella*. Jus'
like a big baby. But a person can see kinda
what you mean. When I'm doin' my hair
5 sometimes I jus' set* and stroke it 'cause
it's so soft.' To show how she did it, she ran
her fingers over the top of her head. 'Some
people got kinda coarse hair,' she said
complacently. 'Take Curley. His hair is jus' like
10 wire. But mine is soft and fine. 'Course I
brush it a lot. That makes it fine. Here – feel
right here.' She took Lennie's hand and put it
on her head. 'Feel right aroun' there an' see
how soft it is.'

15 Lennie's big fingers fell to* stroking her hair.
'Don't muss* it up,' she said.

Lennie said, 'Oh! That's nice,' and he
stroked harder. 'Oh, that's nice.'

'Look out, now, you'll muss it.' And then
20 she cried* angrily, 'You stop it now, you'll
mess it all up.' She jerked her head sideways,
and Lennie's fingers closed on her hair and
hung on. 'Let go,' she cried. 'You let go!'

Lennie was in a panic. His face was
25 contorted. She screamed then, and Lennie's

other hand closed over her mouth and nose.
'Please don't,' he begged. 'Oh! Please don't do
that. George'll be mad.'

She struggled violently under his hands. Her
30 feet battered on the hay and she writhed to be
free; and from under Lennie's hand came a
muffled screaming. Lennie began to cry* with
fright. 'Oh! Please don't do none of that,' he
begged. 'George gonna* say I done a bad
35 thing. He ain't* gonna let me tend* no
rabbits.' He moved his hand a little and her
hoarse cry came out. Then Lennie grew angry.
'Now don't,' he said. 'I don't want you to yell.
You gonna get me in trouble jus' like George
40 says you will. Now don't you do that.' And
she continued to struggle, and her eyes were
wild with terror. He shook her then, and he
was angry with her. 'Don't you go yellin'*,' he
said, and he shook her; and her body flopped
45 like a fish. And then she was still, for Lennie
had broken her neck.

He looked down at her, and carefully he
removed his hand from over her mouth, and
she lay still. 'I don't want ta* hurt you,' he
50 said, 'but George'll be mad if you yell.' When
she didn't answer nor move he bent closely
over her. He lifted her arm and let it drop. For
a moment he seemed bewildered. And then
he whispered in fright, 'I done a bad thing. I
55 done another bad thing.'

Glossary

Note: The author has written the words people say as they sound, so there are a lot of contractions where the people miss off the beginning or end of a word. This gives a sense of their accent, from the southern states of America. For example: *jus'* = *just*; *aroun'* = *around*; *'cause* = *because*; *'course* = *of course*. Speakers also use language that sounds ungrammatical.

mental age (introduction): Lenny's mind and level of understanding has only developed to the level of a young child

nuts (line 1): mad, crazy

kinda (line 2): kind of

fella (line 2): fellow, which means 'man'

set (line 5): sit

fell to (line 15): started

muss (line 16): mess

cried (line 20): said in a loud and anxious way

cry (line 32): the usual meaning of *cry* – tears came out of his eyes

gonna (line 34): going to

ain't (line 35): isn't

tend (line 35): look after

Don't you go yellin' (line 43): don't shout

ta (line 49): to

Literature Bank: Intermediate

Reading

1 Read the text and answer these questions.

- 1 Did Lennie ask to stroke Curley's wife's hair?
- 2 What has Lennie done by the end of the text?

2 Read the text again and choose the correct answer below.

- 1 A Curley's wife first thinks Lennie is mad but nice.
B Curley's wife first thinks Lennie is mad and horrible.
- 2 A She is nice to Lennie at the start.
B She is angry with Lennie from the start.
- 3 A She doesn't like how her hair feels.
B She loves her own hair.
- 4 A She puts Lennie's hand on her head.
B She tells Lennie he must never stroke her hair.
- 5 A She doesn't want Lennie to mess her hair up.
B She doesn't mind if Lennie messes her hair up.
- 6 A Lennie doesn't mind when she shouts at him to stop stroking her hair.
B Lennie panics when she shouts at him to stop stroking her hair.
- 7 A Lennie tries to stop her shouting.
B Lennie tells her to shout louder.
- 8 A Lennie is worried that George will be cross with him.
B Lennie wants George to be cross with him.
- 9 A Lennie is upset because he thinks George won't let him look after the rabbits now.
B Lennie is upset because he thinks George won't give him a pet rabbit now.
- 10 A Curley's wife stops shouting when Lennie asks her to.
B Curley's wife doesn't stop shouting when Lennie asks her to.
- 11 A Lennie kills her by accident.
B Lennie kills her deliberately.
- 12 A Lennie knows exactly what he's done.
B Lennie isn't sure what he's done, but he knows it's bad.

Speaking

1 Discuss with a partner, then have a class vote:

- 1 Whose fault do you think it was, Lennie's or Curley's wife's?
- 2 What do you think should happen to Lennie now?

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Answer key ***Of Mice and Men***

- 1** 1 No, he didn't. (Curley's wife told him to.)
2 He's killed Curley's wife.

- 2** 1 A
2 A
3 B
4 A
5 A
6 B
7 A
8 A
9 A
10 B
11 A
12 B

Futility by Wilfred Owen

This poem was written by a young soldier during the First World War (1914-1918). British soldiers were fighting in France, often in terrible conditions. A lot of them were only in their teens, and huge numbers of them died.

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown*.
Always it woke him, even in France,
5 Until this morning and this snow.
If anything might rouse* him now
The kind old sun will know.

Think how it wakes the seeds, –
Woke, once, the clays* of a cold star.
10 Are limbs, so dear-achieved*, are sides,
Full-nerved, – still warm, – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous* sunbeams toil*
To break earth's sleep at all?

Glossary

unsown (line 3): with no crops having been planted

rouse (line 6): wake up

clays (line 9): the pieces of earth that mythology says people were made from

dear-achieved (line 10): created with so much effort (*non-standard, poetic construction*)

fatuous (line 13): stupidly foolish

toil (line 13): hard work

Reading

- 1** Read the poem and choose the correct answers.
 - 1 Who is 'him'?
A The poet. B A soldier.
 - 2 What does the poet want the sun to do?
A Wake the soldier up. B Melt the snow.
 - 3 Can the sun do this?
A Yes. B No.
 - 4 Why?
A Because it's too cold.
B Because he's dying, or already dead.

- 2** Read the poem again and put these paraphrased lines into the right order.
 - a Did the soldier grow up from the earth to die like this?
 - b If the sun could warm a cold star, is it so difficult, then, for it to wake up a body that has been alive already, and is still warm?
 - c The sun is the original source of life – it was the sun that warmed our cold planet into life in the first place.
 - d If this is what happens to life, then why did the foolish sun bother in the first place to wake life up from the earth? What was the point of it?
 - e The poet says the soldier must be moved into the sunlight.
 - f The sun would know if there was anything that could wake the soldier up, because it's very good at waking things up – for example, it wakes up seeds, and makes them grow.
 - g In fact, the sun was always able to wake the soldier up, not just in England, but in France, too, until today.
 - h The poet says that the sun used to wake the soldier up, when he was at home in England, and remind him of the fields waiting to be sown.

- 3** What do you think?
 - 1 What 'futility' is this poem about?
 - 2 Think about the situation in which this poem was written; what do you think might be its negative message?

Speaking

- 1** Discuss as a class:
 - 1 Has your country been at war in your memory, or the memory of your parents or grandparents?
 - 2 Who were your country's soldiers? How old were they? Do you know any stories about individual soldiers?
 - 3 Do you have to do military service?

- 2** Have a class debate and vote:
Do you agree with compulsory military service?

Answer key

Futility

1 1 B

2 A

3 B

4 B

- 2** 1 The poet says the soldier must be moved into the sunlight.
- 2 The poet says that the sun used to wake the soldier up, when he was at home in England, and remind him of the fields waiting to be sown.
- 3 In fact, the sun was always able to wake the soldier up, not just in England, but in France, too, until today.
- 4 The sun would know if there was anything that could wake the soldier up, because it's very good at waking things up – for example, it wakes up seeds, and makes them grow.
- 5 The sun is the original source of life – it was the sun that warmed our cold planet into life in the first place.
- 6 If the sun could warm a cold star, is it so difficult, then, for it to wake up a body that has been alive already, and is still warm?
- 7 Did the soldier grow up from the earth to die like this?
- 8 If this is what happens to life, then why did the foolish sun bother in the first place to wake life up from the earth? What was the point of it?

3 *Possible answers:*

- 1 The sun's unsuccessful attempts to bring the soldier back to life. The fact that the most powerful life-source we know, the sun, is unable to wake the soldier, underlines not only the soldier's mortality, but our own. Perhaps life itself is futile? There is no point to it; the sun warms you to life, and wakes you every day, but then one day you cannot be woken. The soldier's death is so awful that it makes the whole of life seem not worth living.
- 2 Though the poem itself does not mention the war, the fact that we know it was written by a soldier in wartime gives us a context for its message. The poem highlights the awfulness of war, which causes the loss of innocent life.

from **Emma** by Jane Austen

Jane Austen was a very popular eighteenth century novelist. She is still popular today, and many of her novels have been made into films. For example, *Pride and Prejudice*, *Sense and Sensibility*, and *Emma*.

Chapter 1

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition*, seemed to unite some of the best blessings of existence; and had lived nearly
5 twenty-one years in the world with very little to distress or vex* her.

She was the youngest of the two daughters of a most affectionate, indulgent father, and had, in consequence of* her sister's marriage,
10 been mistress of his house* from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses; and her place had been supplied by* an excellent woman as
15 governess, who had fallen little short of a mother in affection.

Sixteen years had Miss Taylor been in Mr Woodhouse's family, less as a governess than a friend, very fond of both daughters, but
20 particularly of Emma. Between *them* it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office*

of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now long
25 passed away, they had been living together as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming* Miss Taylor's judgement, but
30 directed chiefly* by her own.

The real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the
35 disadvantages which threatened alloy* to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her.

Sorrow came – a gentle sorrow – but not at all in the shape of any disagreeable
40 consciousness. Miss Taylor married. It was Miss Taylor's loss which first brought grief. It was on the wedding-day of this beloved friend that Emma first sat in mournful thought of
45 any continuance*. The wedding over, and the bride-people gone, her father and herself were left to dine together, with no prospect of* a third to cheer a long evening. Her father composed himself to sleep after dinner, as
50 usual, and she had then only to sit and think of what she had lost.

Glossary

disposition (line 3): a person's natural qualities of mind and character

vex (line 6): make angry, upset

in consequence of (line 9): because of, thanks to

mistress of his house (line 10): the most important woman in the household

supplied by (line 14): taken over by

nominal office (line 22): job title

highly esteeming (line 28): thinking something is very important, approving of

chiefly (line 30): mainly

alloy (line 35): dilution and spoiling

of any continuance (line 44): for any real length of time

with no prospect of (line 47): with no hope or chance of

Reading

- 1** Read the text and decide if these sentences are true or false. Correct any false sentences.
 - 1 Emma is a governess.
 - 2 Emma has a sister and a brother.
 - 3 Emma's mother is dead.
 - 4 Miss Taylor is Emma's older sister.
 - 5 Miss Taylor gets married.
 - 6 When Miss Taylor has left, Emma doesn't think she'll miss her at all.

- 2** Now read the text again and answer these questions.
 - 1 How old is Emma?
 - 2 What sort of a girl is she?
 - 3 What sort of a life has she had up until now?
 - 4 How does her father treat her and her sister?
 - 5 What two female roles has Miss Taylor fulfilled for Emma?
 - 6 Was Miss Taylor a strict governess?
 - 7 What are Emma's weaknesses? Is she aware of them?
 - 8 When was the first time Emma felt any real sadness in her life?
 - 9 What did Emma's father do after dinner?
 - 10 What does Emma's life seem as if it is going to be like from now on? Give reasons for your thoughts.

Speaking

- 1** Discuss with a partner:

This is the beginning of a romantic comedy. What do you think might happen to Emma? Make up a brief plot for the rest of the story and compare it with the rest of the class.

- 2** Discuss with your class:

Has anybody seen the film 'Emma', starring Gwyneth Paltrow? If you have, you could tell the class the story. You might like to get the film on video and watch it.

- 3** Discuss with a partner and/or your class:
 - 1 What are your favourite romantic comedies? (novels and/or films)
 - 2 What makes a good romantic comedy?

Answer key

Emma

- 1**
- 1 F She's a rich young woman.
 - 2 F She only has one sister, who is older than her and already married.
 - 3 T
 - 4 F She was Emma's governess, and later her companion.
 - 5 T
 - 6 F Emma feels very lonely, and feels grief for the loss of her friend, who had been like a mother and a sister to her.
- 2**
- 1 She's nearly twenty-one.
 - 2 She's good-looking, intelligent, rich, and happy.
 - 3 A very nice one, 'with very little to distress or vex her' – nothing bad has ever really happened to her
 - 4 He is 'a most affectionate, indulgent father' – so he loves his daughters very much, and shows this by giving them anything they want.
- 5** Mother and sister.
- 6** No – 'the mildness of her temper had hardly allowed her to impose any restraint'. She was such a nice woman that she hardly ever told Emma off or stopped her doing what she wanted to do.
- 7** She has had her own way too much, and she tends to think 'a little too well of herself' – she thinks she is wonderful, and can do whatever she likes. Basically, she is spoilt. However, this is not something she is aware of.
- 8** When Miss Taylor got married and went to live with her new husband.
- 9** He went to sleep, 'as usual'.
- 10** Lonely, and boring. She will only have her father as a companion, and he will fall asleep straight after dinner every day. She will also miss Miss Taylor badly.

from **Neither here nor there:
Travels in Europe** by **Bill Bryson**

Bill Bryson is a popular American travel writer. He writes humorously about the customs and cultures of the countries he visits.

My wife and I went to Paris on our honeymoon and foolishly tried to cross the Place de la Concorde without first leaving our names at the embassy. Somehow she managed
5 to get to the obelisk* in the centre, but I was stranded in the midst of a circus maximus* of killer automobiles, waving weakly to my dear spouse* of two days and whimpering softly while hundreds and hundreds of little buff-
10 coloured* Renaults were bearing down on me with their drivers all wearing expressions like Jack Nicholson in *Batman*.

... This is what happens: you arrive at a square to find all the traffic stopped, but the
15 pedestrian* light is red and you know that if you venture so much as a foot off the kerb all the cars will surge forward and turn you into a gooey crêpe*. So you wait. After a minute, a

blind person comes along and crosses the
20 great cobbled plain without hesitating. Then a ninety-year-old lady in a motorized wheelchair trundles past and wobbles across the cobbles* to the other side of the square a quarter of a mile away.

25 You are uncomfortably aware that all the drivers within 150 yards are sitting with moistened lips watching you expectantly, so you pretend that you don't really want to cross the street at all, that actually you've
30 come over here to look at this interesting fin-de-siècle* lamppost. After another minute 150 pre-school children are herded across by their teachers, and then the blind man returns from the other direction with two bags of
35 shopping. Finally, the pedestrian light turns green and you stop off the kerb and all the cars come charging at you. and I don't care how paranoid and irrational this sounds, but I
40 know for a fact that the people of Paris want me dead.

Glossary

obelisk (line 5): An Egyptian monument in the middle of the Place de la Concorde in Paris

circus maximus (line 6): a reference to the Roman circus – a circular arena where chariot races took place (these were always very fast and very dangerous)

spouse (line 8): husband or wife

buff-coloured (line 9): a pale brown colour

pedestrian (line 15): a person who is walking (not travelling in a vehicle)

crêpe (line 18): a French pancake

cobbles (line 23): rounded stones used as a road surface on older roads

fin-de-siècle (line 30): a style of architecture (French, end of 19th Century)

Literature Bank: Upper-Intermediate

Reading

- 1 Skim read the text. What does Bill find difficult?
A driving B watching films C crossing the road
- 2 What do these words mean? Find them in the text, and choose the meaning that seems most likely.
 - 1 stranded (line 6)
A stuck so you can't get where you want to
B run over
 - 2 whimper (line 8)
A make a quiet, frightened noise
B jump
 - 3 bearing down on (line 10)
A rushing towards
B driving over
 - 4 venture (line 16)
A try to do something
B throw something
 - 5 kerb (line 16)
A road
B edge of the pavement
 - 6 gooey (line 18)
A sticky and runny
B tasty
 - 7 trundle (line 22)
A rush
B move on wheels, not at high speed
 - 8 wobble (line 22)
A move smoothly
B move in a bumpy way
 - 9 expectantly (line 27)
A angrily
B waiting for something you think will happen
 - 10 herded (line 32)
A carried like babies
B pushed like sheep
 - 11 irrational (line 38)
A not based on true facts or logic
B unhappy

- 3 Read the text again and answer these questions.

- 1 How easy does Bill think it is to cross the squares and open spaces in Paris?
- 2 When did Bill visit Paris with his wife?
- 3 Why does Bill think they should have left their names at the embassy before trying to cross the road?
- 4 Did Bill and his wife manage to cross the road together?
- 5 What does Bill do when he sees the pedestrian light on red?
- 6 What sort of people cross the square while the light is on red?
- 7 Why do you think Bill chose these people as examples?
- 8 What happens when the pedestrian light turns green?
- 9 How does Bill feel about the people of Paris? Do you think he really means this?

Speaking

- 1 Class Discussion:
Is there a problem with traffic in your city?
How do you think tourists react to the traffic in your city?
- 2 In groups, discuss what can be done to make city centres safer for pedestrians. Think about planning priorities: is it more important for drivers to have free access, or for pedestrians and tourists to have spaces where cars are not allowed?

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Answer key

Neither here nor there: Travels in Europe

1 C

2 1 A

2 A

3 A

4 A

5 B

6 A

7 B

8 B

9 B

10 B

11 A

3 1 He thinks it's very difficult - 'all but impossible'.

2 On their honeymoon.

3 Because if you are doing something dangerous abroad, if the embassy has your name then they will be able to let your family know if you are killed. Bill thinks he and his wife might be run over.

4 No. She got to the obelisk, but Bill was stranded.

5 He waits to cross the road.

6 A blind person; an old lady in a wheelchair; pre-school children.

7 They are all vulnerable people; he chooses them to show that his inability to cross the road is absurd. He probably invented them to make the article funnier.

8 Bill steps into the road, and all the cars rush at him.

9 He thinks they want to kill him. He might really think this, or perhaps he is just saying it to make his description funnier.

Translation texts

Print texts that you can set as a translation task from English into your students' own language. Each text is accompanied by short exercises which focus on relevant language points.

- [Elementary](#)
- [Pre-Intermediate](#)
- [Intermediate](#)
- [Upper-Intermediate](#)

Elementary

- [Train trouble](#) (40 KB PDF)
- [Diary of a Rock Star, aged 14 and a half](#) (40 KB PDF)
- [Homework](#) (36 KB PDF)
- [Football Crazy](#) (36 KB PDF)
- [Jane](#) (36 KB PDF)

Pre-intermediate

- [Other people's weddings](#) (40 KB PDF)
- [I'm going to be a star](#) (36 KB PDF)
- [Alien dog attack](#) (36 KB PDF)
- [Man's best friend](#) (36 KB PDF)
- [Do you really need a holiday](#) (36 KB PDF)

Intermediate

- [Oldest cave paintings light up human history](#) (36 KB PDF)
- [Daniel the human pincushion](#) (36 KB PDF)
- [Solo sailor operates on himself - via email](#) (40 KB PDF)
- [Tree-top protest](#) (36 KB PDF)
- [Hearts and hands build homes](#) (36 KB PDF)

Upper-Intermediate

- [The happiest days of your life](#) (36 KB PDF)
- [Yes, you can have too much of a good thing](#) (40 KB PDF)
- [Letters home](#) (36 KB PDF)
- [The diabetes generation](#) (36 KB PDF)
- [What women want](#) (36 KB PDF)

1 Translate the dialogue below.

Train trouble

- Ticket man:** Good morning, Miss. Can I help you?
- Emily:** Hello. I'd like a return train ticket to London, please.
- Ticket man:** Are you travelling today?
- 5 **Emily:** Yes. I'm taking the nine o'clock train. I missed the 8.45.
- Ticket man:** But it's three minutes to nine now, Miss.
- Emily:** Yes, I know. I'm in a hurry! How much is the ticket, please?
- 10 **Ticket man:** First class?
- Emily:** No, thank you.
- Ticket man:** Are you coming back today?
- Emily:** Yes.
- Ticket man:** That's a day return.
- 15 **Emily:** Yes.
- Ticket man:** Well, a day return is ten pounds ...
- Emily:** Fine, here you are.
- Ticket man:** But you can't use a day return on the nine o'clock train.
- 20 **Emily:** Why not?
- Ticket man:** Because day returns start at half past nine.
- Emily:** OK. I'll have a normal return, please. Not a day return. I must catch the nine o'clock train!
- Ticket man:** That's twenty pounds.
- 25 **Emily:** Here you are.
- Ticket man:** Thank you, Miss. Enjoy your journey.
- Emily:** Thank you. ... Oh no! I've missed the train!

2 How did you translate *I missed* in line 5 and *I've missed* in line 27? These two tenses are the Past simple (*I missed*) and the Present perfect (*I've missed*). Did you need to use two different tenses in your language?

3 How did you translate *I'll have* in line 22? Did you use the future tense in your language, or something different?

4 How did you translate the phrases in italics below?

- *Good morning, Miss* (line 1)
- *I'd like* (line 2)
- *the nine o'clock train* (line 5)
- *the 8.45* (line 5)
- *I'm in a hurry* (line 8)
- *Well, a day return is* (line 16)
- *day returns start at* (line 21)

1 Translate the text below.

Diary of a Rock Star, aged 14 and a half

1st January

Hi, diary. I'm Kate. I'm fourteen, and I live in Yorkshire* with my parents and my three sisters. And I'm bored! I go to school all day, and I do homework all night. At the weekends,
5 I can't go out with my friends, because I have to do more homework. My parents want me to go to university and be a doctor when I grow up. I want to play in a band. I'm a rock star, not a doctor! My parents don't understand me. I don't understand them.

10 Music is the love of my life. When I'm not doing my homework, I listen to music. (Sometimes when I *am* doing my homework I also listen to music – but my mum comes to my bedroom and switches it off.) I'm listening to music now. Yes, it's loud, but I like it. Mum doesn't like it. I hope
15 she's still at the supermarket.

Oh no! Mum's banging at my door! She's shouting 'Switch it off, Kate!'. Clearly, my mum doesn't want me to be a rock star!

* Yorkshire is a county in the north of England

2 How did you translate *My parents want me to go to university* (line 6) and *My parents don't understand me* (line 8)? Did you use the same word in your language for me in each line?

3 How did you translate the words and phrases in italics below?

- *all day* (line 4)
- I can't *go out* with my friends (line 5)
- *I have to do more homework* (line 5)
- I don't understand *them* (line 8)
- Music is *the love of my life* (line 10)
- I hope she's *still* at the supermarket (line 14)
- *Switch it off, Kate!* (line 16)
- *Clearly* (line 17)

1 Translate the text below.

Homework

Percy and Pamela Morland are fifteen. Monday to Friday they get up at half past six every morning. Percy has a shower. Pamela has a bath. They brush their teeth. They have breakfast with their parents. They get ready for school. Have they got
5 their school books? Have they done their homework? When they've got everything, they wait in the sitting room. Lessons start at half past eight.

Do Percy and Pamela go to school? Yes, they do – at home! There are two desks and a blackboard in their sitting room.
10 They study at home, and their parents are their teachers. Mrs Morland teaches them in the mornings, and she works in a cinema in the evenings. Mr Morland is a doctor. He sees patients in the mornings, and he comes home in the afternoons. He's the children's sports teacher. He plays football
15 with them on Mondays, tennis on Tuesdays, more football on Wednesdays, basketball on Thursdays, and he takes them swimming on Fridays.

'I love going to school at home,' says Percy. 'We learn a lot, because we've got a very small class!' Pamela loves it, too, but
20 she thinks they work very hard. 'Mum always gives us lots of homework!' she says. 'I like swimming with Dad best. He's a great teacher.'

2 What is the joke in the title, 'Homework'?

3 How did you translate *Percy has a shower* (line 2)? Can you find another place in the text where *has* means the same as this?

4 Look at *there* and *their* in line 9. How do you say them? What do they mean?

5 How did you translate the words and phrases in italics below?

- *Monday to Friday* (line 1)
- *every morning* (line 2)
- *They get ready* for school (line 4)
- *When they've got everything* (line 5)
- Yes, *they do* (line 8)
- *in the evenings* (line 12)
- Pamela loves it, *too* (line 19)
- I like swimming with Dad *best* (line 21)

1 Translate the text below.

Football crazy

Many different sports are popular in Britain. Young people take sports lessons at school, and they also go to sports lessons in the evenings and at the weekends.

But what is the most popular sport? Do you know? Basketball?
5 Tennis? Cricket? No. Football is the number one sport for British teenagers!

They play it, they watch it and they dream about it. They wear football clothes all the time – they even wear football pyjamas in bed! They have posters of famous footballers in their
10 bedrooms. Rory, 16, plays for his school team, and he says ‘I’m going to be an international footballer when I leave school. I practise for two hours every day. I’m going to be the new David Beckham.’

Girls play football, too. Gabriella, 17, is the captain of her
15 school team. ‘People think that girls don’t like football, but it’s not true. I love playing football, and watching it.’ Charlotte, 16, doesn’t agree. She says ‘I hate football. My brothers watch it on TV all the time, and I go to my bedroom and listen to music or read a book. When I grow up, my children aren’t
20 going to play football, or watch it – there will never be a football in my house!’

2 Gabriella says ‘I love playing football, and watching it.’ (line 16). How did you translate *playing* and *watching*? Did you use the same translation as *to play* and *to watch*?

3 Charlotte says ‘my children *aren’t going to play* football’ and then ‘*there will never be* a football in my house’ (lines 19–20). How did you translate *aren’t going to play* and *there will never be*? Did you use just one tense in your language?

4 How did you translate the words and phrases in italics below?

- *the most popular sport* (line 4)
- *the number one sport* (line 5)
- they dream *about it* (line 7)
- they *even* wear football pyjamas (line 8)
- I practise *for two hours every day* (line 12)
- Girls play football, *too* (line 14)
- *all the time* (line 18)

1 Translate the text below.

Jane

Mr Rochester and his dog came home late. It was very cold outside. Rochester opened the front door. He was very tired, and the house was cold. There wasn't a fire. There was nobody to greet him. He thought about Jane. He loved Jane, but she
5 didn't love him. Jane thought that he was a bad man. Jane hated him.

Rochester sat down near the cold fireplace. His dog sat close by his feet, cold too. Rochester thought about Jane again. He thought about her beautiful face. But she wasn't there. The big
10 man, in his big house, in the cold night, cried.

The dog looked at his master. Rochester touched the dog's head. He felt its warmth. He couldn't see the dog, because he was blind.

Rochester went to bed. He wanted to sleep, and he never
15 wanted to wake up again. He lay on the bed. Outside, the wind was loud. The wind cried, too. Then Rochester heard a voice. 'Mr Rochester ... are you there?' The dog barked. Rochester listened. 'Mr Rochester ... please.' 'Go away!' he shouted. 'Go away, ghost of Jane!'

20 He closed the window and tried to sleep.

But later that night the front door opened. Soft feet ran into the cold house. Soft feet ran to the bedroom. Rochester was asleep, but his soul was awake. And, like a dream, he felt a soft hand on his face, and a soft voice in his ear. 'Mr Rochester ...
25 I am here.' He opened his eyes. It wasn't a dream. His Jane was there.

(based on characters from *Jane Eyre*, by Charlotte Brontë)

2 How did you translate *Jane thought that he was a bad man* (line 5) and *Rochester thought about Jane* (line 8)? Did you use the same translation for *thought* each time?

3 Look at line 14 – *and he never wanted to wake up again*. Compare the word order in your translation. Is *again* still at the end of the line?

4 How did you translate the words and phrases in italics below?

- *outside* (line 2)
- *a fire* (line 3)
- Soft feet *ran into* the cold house (line 21)
- Soft feet *ran to* the bedroom (line 22)
- Rochester *was asleep*, but his soul *was awake* (line 22)

1 Translate the text below.

Other people's weddings

Films about weddings are very popular. It seems that people love watching other people getting married! Since the 1990s, there have been many successful wedding films – perhaps you've seen some of them? *Four Weddings and a Funeral*, a
5 British film, was a huge success. And have you seen *The Wedding Singer*, starring Adam Sandler? Hollywood star
Julia Roberts has been in two wedding films – *My Best Friend's Wedding* and *Runaway Bride*. And another big star,
Jennifer Lopez, played a woman looking for love in *The*
10 *Wedding Planner*.

But are the stars who act in these films married? Hugh Grant stars in *Four Weddings and a Funeral* as a young man who is looking for love. He goes to a lot of weddings, but can't find a wife himself. By the end of the film, he has fallen in love
15 with a beautiful American woman, but he has fallen out of love with the idea of getting married. In real life, the actor Hugh Grant isn't married. Liz Hurley was his girlfriend for many years, but now they are not together. Julia Roberts has been luckier. She has had several weddings, and now she has
20 married again, to a camera-man.

One thing is certain – people will always love watching weddings. The popular American comedy series, *Friends*, recorded its biggest ever audience for the episode in which Ross got married, and a billion people watched Lady Diana
25 Spencer and Prince Charles's wedding in 1981. But of course, watching a wedding is always easier than getting married yourself ...

2 Compare your translation of a *woman looking for love* (line 9) and a *young man who is looking for love* (line 12). Did you translate looking in a similar way?

3 How did you translate *fallen in love with* (line 14) and *fallen out of love with* (line 15)? Did you need to use the verb *fall* in your language, or something else?

4 How did you translate the words and phrases in italics below?

- *It seems that* (line 1)
- but can't find a wife *himself* (line 13)
- *One thing is certain* (line 21)
- *its biggest ever audience* (line 23)
- *episode* (line 23)

1 Translate the text below.

I'm going to be a star

Sara has always wanted to be famous. When she was only four years old, she said to her parents 'I'm going to be a star when I grow up.' Her parents laughed. Sara's dreams were just dreams for years, but now those dreams are coming true, thanks to the
5 power of television.

Sara is lucky: she is an attractive young woman, and she can sing. She has taken singing and dancing lessons since she could walk. When she was seventeen, Sara's big chance came. She saw an advert in a national newspaper: 'Singers wanted for a new
10 band. This is going to be bigger than the Spice Girls!' Sara rang the number straight away. The first audition was in London, and she was there at six o'clock in the morning, practising her song. She had been to auditions before but this one was different – it was on TV! People all over the country watched
15 Sara singing. She didn't mind the cameras – she was too excited about being on TV. Sara was the viewers' favourite. There was a telephone vote for who should be in the band, and Sara got the most votes. On the last night of the competition, she sang her song to millions of people, on the television. 'Thank you,' she
20 cried, 'I love you all.'

Some people think that the band will never be successful. 'It's not a real band,' they say. 'The TV viewers chose the prettiest girls – not the best singers.' But Sara isn't worried about her future. 'I'm famous now, and it doesn't matter how I got here.
25 I'm here to stay!' And perhaps this confidence is the most important part of being famous.

- 2** Compare your translation of *Sara's dreams were just dreams for years* (line 3) and *She has taken ... lessons since she could walk* (line 7). What is the difference between *for* and *since*?
- 3** Look at *The first audition* (line 11). Did you need to use an article (*the*) in your translation?

- 4** How did you translate the words and phrases in italics below?
- *thanks to* (line 4)
 - *Sara's big chance* (line 8)
 - *Singers wanted* (line 9)
 - *straight away* (line 11)
 - *it doesn't matter* (line 24)
 - *I'm here to stay!* (line 25)

1 Translate the text below.

Alien dog attack

James was sitting on the sofa with his parents. They were all watching a science fiction film on television. It was about alien animals that bit people. It was very scary, and James thought it was fantastic. Even the dog was scared. It was
5 under the sofa.

'James,' said his mother. 'This film isn't very nice. It's time for bed.'

'Oh, Mum! You can't say that! Please! I really want to watch it ...'

10 'No, I'm sorry. Go to bed, please.'

James's father looked sympathetic. 'Sorry, Jamie – you'd better do what your mother says.' James went upstairs. He was very cross. He shut his bedroom door with a bang and lay on his bed. He put on some loud music. Then he fell asleep.

15 In the night, he woke up. His door was open. He could hear something strange, a sort of heavy breathing. He looked under his bed, but there was nothing there. He tried to sleep. Then he felt something on his leg! He put his hand under the covers* and ... something bit him!

20 'HELP! HELP!' he shouted, jumping out of bed. 'Aliens!!'

'Woof! Woof!' came the reply. It was only the dog! Jamie got back into bed, feeling just a little bit disappointed ...

* 'the covers' means 'the sheets and blankets on a bed'

2 Compare your translation of *looked* in *James's father looked sympathetic* (line 11) and *He looked under his bed* (line 16). Did you use the same word for *looked* each time?

3 How did you translate the words and phrases in italics below?

- *Even* the dog was scared (line 4)
- *It's time for bed* (line 6)
- You can't say *that* (line 8)
- *you'd better* do what your mother says (line 11)
- *with a bang* (line 13)
- *a sort of* heavy breathing (line 16)
- *woof woof* (line 21) What sound do dogs make in your language?
- *came the reply* (line 21)
- feeling *just a little bit* disappointed (line 22)

1 Translate the text below.

Man's best friend

We know that our pets need us. We feed them, we look after them and we give them a home. And our pets are always happy to see us – dogs bark and wag their tails, cats sit on our laps*, budgies sing their hello. But now doctors are saying that our
5 pets don't just need us – we need them, too.

'Keeping a pet really can help you to stay healthy and live longer,' says Dr Eloise Picard. 'Pets are very good friends. They don't ask for much, they don't talk too much, and they always love you.'

10 Beatrice Durrant, 86, has had dogs and cats since she was a small child. She now has two dogs, Bertie and Benjie, and a cat, Jamie. 'I couldn't live without my animals,' she says. 'My husband passed away and my children have left home, so Bertie, Benjie and Jamie are my family now. I really love them.'

15 Dr Picard agrees: 'It is very important not to live alone,' she says. 'It doesn't matter if you live with people or animals – but you must have a family!'

Dr Picard has also found that children grow up to be more confident if there are pets at home. 'Children learn how to be
20 kind to their pets, and how to look after them. These children feel good about themselves, and they are happier because of it.' She gives the example of Andrew, now aged 5. 'He used to be very shy – he couldn't talk to strangers at all. But now he's got a dog – and he's a different boy! He talks to everyone.'

25 So, whether as a responsibility or as a friend, having pets can really change our lives for the better.

* 'lap' means 'on the top of your legs when you are sitting down'

2 Look at your translations of *passed away* and *have left* (line 13). Did you use the same tense for both verbs in your language?

3 How did you translate the words and phrases in italics below?

- *we look after* them (line 1)
- budgies *sing their hello* (line 4)
- our pets don't *just* need us (line 4)
- they don't talk *too* much (line 8)
- *passed away* (line 13)
- these children *feel good about themselves* (line 20)
- *He used to be* very shy (line 22)
- *responsibility* (line 25)

1 Translate the text below.

Do you really need a holiday?

When you hear the word 'holiday', what do you think of? Sun, sea and sand? Fun with friends and family? For most of us, holidays are the most important time of the year. People look forward to relaxing and enjoying themselves, and, for those few
5 weeks, doing only the things that they want to do. But statistics show that in fact many family holidays are the most stressful time of the year!

The problem is that we expect too much from our holidays. We want everything to be perfect. The journey, the weather,
10 the hotel, the food – nothing can go wrong. And if something *does* go wrong, then we get very angry! The worst problem, though, is other people. We expect everyone in the family to 'have a good time', and if somebody isn't happy, this makes the whole family miserable. Many families argue on holiday,
15 and some married couples even get divorced when they return home.

Take the Swans. They went to France for two weeks in July. The flight was late, the hotel was dirty and the children wouldn't eat the food. Then Mr Swan lost his wallet and
20 passport, and they had to come home early. 'The best moment of the holiday was getting home,' said Mrs Swan. And the Swans were lucky – they're still married! But will they go on holiday next year? 'Definitely not,' says Jill Swan. 'We're staying at home!'

2 How did you translate *really* in the title? There are two different meanings of *really*. Check that you translated the correct meaning in the title.

- 1 I was *really* late. = I was *very* late.
- 2 Do you *really* know the answer? = *Is it true* that you know the answer?

3 How did you translate *We want everything to be perfect* (line 9)? Did you use the infinitive *to be* in your language, or another verb form? Did you use the same verb form in *We expect everyone ... to have a good time* (line 12)?

4 How did you translate the phrases in italics below?

- *what do you think of* (line 1)
- People *look forward to* relaxing (line 3)
- *have a good time* (line 13)
- *Take the Swans* (line 17)
- *Definitely not* (line 23)

1 Translate the text below.

Oldest cave paintings light up human history

Italians were distinguishing themselves as artists long before the Renaissance and medieval times, it seems. Researchers have found images painted around 35,000 years ago – almost certainly the world's oldest cave paintings and possibly man's
5 first artistic creations – in a hill near the north-eastern Italian city of Verona.

The images, presented at a press conference in the city yesterday, represent an animal with a long neck, a mysterious five-legged animal and a man – thought to be a wizard –
10 wearing a mask with horns. They were found last year on fragments of rock from the walls of the Fumane Cave in the Lessini Hills, north of Verona. 'We suspect they are the oldest cave paintings ever found,' said Professor Alberto Broglio, who teaches at the university of Ferrara and
15 coordinated the excavation.

The paintings, which could at first have been mistaken for dirt, may not be as impressive as the bull painted on a cave wall at Lascaux in southern France, or the deer of the Altamira Cave in Spain, but they are at least 10,000 years older. The figure of the
20 man in the horned mask and with his arms outstretched was extremely rare in early cave paintings, said Dr Alessandra Astes, director of the Natural History Museum in Verona. 'The find is of enormous scientific significance,' she said. 'I have been working as an archaeologist for 30 years and I have no
25 hesitation in saying that.'

'Oldest cave paintings ever found light up human history' by Philip Willan, *The Guardian* 19 October 2000. Reproduced by permission of Philip Willan.

2 What is your translation for *presented* and *thought* in lines 7 and 9? Compare the word order in the text with your translation.

3 How did you translate the phrases in italics below?

- *have been mistaken for dirt* (line 16)
- The find is of *enormous scientific significance* (line 22).

Look up similar expressions with *of* in your dictionary and make a list of them.

1 Translate the text below.

Daniel the human pincushion

Daniel DaSilva is lying on a table. A dozen thin needles are sticking out of his back, shoulders, arms, legs and neck. He looks like a human pincushion, but he doesn't care: Daniel is having acupuncture treatment. 'A year ago I had a car accident, and I was in quite a lot of pain,' said Daniel. 'My doctor gave me prescription medication, and I had physical therapy, and although this helped somewhat, I was still in pain. Then my doctor suggested acupuncture. My main fear was that the needles would hurt, but to my surprise they didn't at all. At first the treatment seemed to have very little effect, but now the pain has almost disappeared.'

Before every treatment the acupuncturist examines Daniel and asks about his physical symptoms. He also looks at what Daniel eats, and asks him about his thoughts and feelings. Then the acupuncturist treats the pain by putting thin needles into specific points on Daniel's body.

In China acupuncture has been used for thousands of years, and it has been common in Korea and in Japan for centuries. Since the 1980s acupuncture has gained popularity in Europe, Canada and the United States. A 1997 US report stated that acupuncture can cure certain kinds of nausea and pain, as well as headaches and asthma, and may also be effective in treating allergies and arthritis. Medical schools are beginning to train students in acupuncture, and many more doctors are now using it to treat patients.

'No more pain' from *Read All About It* Book 2 by Lori Howard.
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2 In the last paragraph, several verbs are in the present perfect. How did you translate these verbs? When did you use present and past tense verbs in your translation?

3 How did you translate the phrases in italics below?

- I was *in quite a lot of pain* (line 5)
- *seemed to have* very little effect (line 10)
- treats the pain *by putting ...* (line 15)

1 Translate the text below.

Solo sailor operates on himself – via email

Victor Yazykov was on the first part of a sailing race around the world. The Russian was alone in the Atlantic Ocean, 1000 miles from shore. However, he was concerned about his elbow, which he had injured earlier. Every day it became more swollen
5 and red, so he sent an email message to race headquarters. 'Right elbow doesn't look good. It feels dead.' Dr Dan Carlin in Boston was in charge of providing emergency care for the sailors via computer. 'You have to operate on your elbow,' he typed. He carefully described the surgery, but warned that it
10 would be painful.

In the middle of a violent storm, Yazykov began, following the doctor's instructions closely, but he began to bleed heavily and feel faint. Yazykov knew that if he passed out, he'd die. He tied two cords around his arm. The bleeding stopped, but his arm
15 became cold and white, like a piece of rubber. 'What should I do before it's too late?' he appealed to Dr Carlin.

Carlin ordered Yazykov to take the cords off his arm immediately, but was worried about the bleeding. The he realised that Yazykov had been taking aspirin for weeks and
20 it had thinned his blood. Carlin ordered him to stop taking all aspirin, and after an anxious ten hours, Carlin finally heard from him. 'I'm OK – getting stronger – thanks for help'. Yazykov had recovered and he even went on to finish the race.

'Solo sailor operates on himself – via e-mail' from *Can You Believe It?* Book 3 by Jann Huizenga and Linda Huizenga. Copyright © 2000 by Oxford University Press. Used by permission.

2 How did you show the difference between *began* (line 11) and *began to* (line 12) in your translation?

3 How did you translate the phrases in italics below?

- It feels *dead* (line 6)
- following the ... instructions *closely* (line 11)
- it had *thinned* his blood (line 20)

1 Translate the text below.

Tree-top protest

Julia Masser, 24, is making a stand for her beliefs. She has spent two years living in a giant redwood tree in Northern California, 60 metres above the ground. 'I'm trying to save this tree,' she says.

- 5 Julia is a member of Earth First!, an environmental protection group. She and her group are fighting the lumber company that owns the forest. The company wants to chop down the thousand-year-old trees and sell the wood, which they regard as there for the taking. To protect the tree, Julia stays in
10 it around the clock. She explains that, as a result of deforestation, only 3% of the magnificent redwood forests remain. She goes on to say that she wants the world to know about this tragedy.

15 However, it is a difficult lifestyle demanding much patience and commitment. Julia often has to put up with terrible weather. Powerful storms often hit her tree house. She pulls up all her food with a rope. She cannot bathe. Her only convenience is a mobile phone to keep in touch with her family.

- 20 Julia plans to stay in the tree as long as she can. What does she look forward to back in civilisation? 'I'd like to take a hot shower,' she says.

'Out on a limb' from *Can You Believe It?* Book 3 by Jann Huizenga and Linda Huizenga. Copyright © 2000 by Oxford University Press. Used by permission.

- 2 Did you use present tenses to translate the reported speech in lines 10–13?

What tenses would you use to translate the following sentence?

- She explained that a large number of trees had been cut down in the last decade. She went on to say that the forests would never recover.

- 3 How did you translate the phrases in italics below?

- *making a stand* for her beliefs (line 1)
- *around the clock* (line 10)
- *demanding* much patience (line 14)

1 Translate the text below.

Hearts and hands build homes

At 23 Balfour Road, there is a large pile of tiles, bricks and other building materials. The people standing next to it are going to build a house. But these people are not builders, plumbers, roofers or electricians. They are students from a nearby school
5 and local business people. They are volunteers for a Habitat for Humanity, a group that builds houses for low-income families all over the world. Today they are going to help the Dean family build their new house.

The Deans can't wait until their house is finished. Kathy
10 and Michael Dean are currently living in a two-bedroom apartment. Their landlord doesn't take care of the old building. 'It's a disgrace! The walls are cracked, the roof leaks, and the heating is always broken,' Kathy said. 'Although I'd always wished we had a better place to live,
15 we simply couldn't afford it.'

'We'll help the Deans pay for their new house,' said a manager of Habitat for Humanity. 'Michael and Kathy's home will cost about £30,000 to build. The family will get a loan from Habitat, and they'll pay a mortgage of about £250 a month.'

20 The Deans also have to help build their house. 'We have to work 300 hours to build our own house, then we have to work 300 more to help build another family's house,' Michael said. 'It's hard work, but it's definitely worth it.'

'Hearts and hands build homes' from *Read All About It* Book 2 by Lori Howard. Copyright © 2000 by Oxford University Press. Used by permission.

2 Look up *wait* in the dictionary. What does it offer for the phrase below? Did you use the same phrase or a similar one?

- *can't wait* until their house is finished (line 9)

3 How did you translate the phrase in italics below?

- they'll pay a *mortgage of* about £250 (line 19)
- it's definitely *worth it* (line 23)

1 Translate the text below.

The happiest days of your life

It is often said that your school days are the happiest days of your life. 'Absolute rubbish,' is psychologist Dr Richard Firth's response to this. He has been researching the emotional satisfaction – the 'happiness' – of teenagers in schools all
5 over Britain.

At age 17, Emily has no doubts about school. 'I love it,' she says. 'I can't wait to get up in the morning – honestly! It's a fantastic place. My teachers are wonderful, and I learn something new every day. I'm dreading leaving school.'
10 Dr Firth has an intriguing take on Emily's obvious love of school. 'Emily loves school because she's the right sort of person for it – she doesn't find its restraints annoying. Quite the opposite, in fact: she enjoys the security. But Emily is most definitely in the minority. A lot more teenagers
15 don't enjoy it. They're going through a difficult transition into adulthood, and the last thing they want is to be told what to do all the time.'

Toby, 18, is one of these pupils. 'The sport at school is OK, but I hate most of my lessons. I often find them boring, or
20 just pointless. We get so much homework, too, and they treat us like children. I can't wait to leave.' Dr Firth again: 'There is often a clash between teenagers and school. Teenagers want to be recognised as adults and to be independent, so they rebel against any authority. Parents and teachers tend to be in the
25 firing line, I'm afraid. And this does mean that for many, the last years of school are definitely not their happiest days.'

'School is a wonderful place,' concludes Dr Firth, 'but it's a pity we can't choose what age we are when we go. I can think of plenty of adults who'd love to go back to school
30 right now!'

2 Look at your translation of *And this does mean that for many ...* (line 25). How did you translate the emphatic 'does'?

3 How did you translate the words and phrases in italics below?

- *It is often said* (line 1)
- Dr Firth *has an intriguing take on* Emily's obvious love of school (line 10)
- *Quite the opposite* (line 13)
- *in the minority* (line 14)
- *the last thing they want* (line 16)
- *they rebel against* any authority (line 23)
- *in the firing line* (line 24)

1 Translate the text below.

Yes, you *can* have too much of a good thing

Television survives by giving us what we, the viewers, want. But is what you want always good for you? Probably not. And 'reality TV' is no exception. As the latest phenomenon to hit the small screen, it has enjoyed unprecedented popularity.

5 However, with producers searching for more and more sensational concepts, some of us are getting worried. There was a time when I would switch on the TV without a second thought; now I do so cautiously, wary of what horrors might be laid before my eyes.

10 To be fair, it wasn't always like this. The first 'reality' shows were mainly concerned with the transformation of your garden, or your living room, and as such were cosy viewing. Don't like your wallpaper? Write in, we'll redecorate the room – and catch your tears of gratitude on camera! (And millions of viewers will
15 love every moment of it.)

But, of course, it didn't stop there. No fashion sense? Too fat? Come on TV and we'll sort you out! No partner? No problem – we'll film you dating hundreds of potential matches, and have a TV vote for who'll make you happy! Alcohol problem? Hey,
20 film yourself for 48 hours and let us watch. And so on, until now, when it has become quite impossible to turn on the television without being plunged into the real lives of real people at every flick of the remote control.

Where will it all end? The most recent, and gruesome, intrusion
25 was a televised autopsy. Performed in an art gallery. Beamed to millions. I'm just glad I wasn't flicking channels that night.

2 How did you translate the title? Is there an equivalent saying in your language?

3 How did you translate *would* in line 7?

4 How did you translate the words and phrases in italics below?

- 'reality TV' *is no exception* (line 3)
- *the small screen* (line 4)
- *without a second thought* (line 7)
- *To be fair* (line 10)
- *and as such* were cosy viewing (line 12)
- hundreds of *potential matches* (line 18)
- *Hey ...* (line 19)
- *at every flick of the remote control* (line 23)
- *autopsy* (line 25)
- *Beamed to millions* (line 25)

1 Translate the text below.

Letters home

Sonia had started travelling often for work; she was away most weeks, and most times she tried to talk her husband into going with her. He never would. Work needed him on the ground in London, he had said, the first time. The next time, she'd asked
 5 more pointedly, already resentful of the answer she knew he'd give. Every time he said 'no', she was sure to ask again the next time. And so it went on, until they both, separately, silently, began to feel that they were no longer one, but two, and to wonder about a life outside their own, and think of
 10 other futures.

So she wrote to him every day when she was away, pretending all was well. Wherever she was. However little time she had. He would find the little notes on the doormat every morning, postmarked the previous evening, carried to him by
 15 international courier, right to his door – their door. Snippets of other worlds, these letters were. 'Rome, Darling, is breathtakingly beautiful – why on earth didn't you come? There's room for a family of five in the suite they've given me! You'd have loved it. Why do you have to cling to London?
 20 Do tear yourself away for a moment and think of me, here. I miss you.'

But in one morning's note the reproach was not so wistful. This surprised him. Her hurt was tangible on the page, in the tense lines of her handwriting. He thought he could feel a little part
 25 of the paper crinkly and brittle, as if tears had fallen on it and dried. 'Edward, why have you left me?' He was shocked. How could she know? But then again, how could she not? At that moment, the bright morning sun spilling over his hands, the letter, the painful lines, he knew what he had to do.

2 Compare your translation of *he never would* in line 3 with *he'd give* in line 5. Did you use a similar translation for *would/'d*?

3 Look at *Snippets of other worlds, these letters were* (line 15). What word order did you use in your translation? It is not always necessary to translate word-for-word. With literary texts in particular, the priority is to communicate the multi-layered messages of a text.

4 How did you translate the words and phrases in italics below?

- *talk her husband into going* (line 2)
- *on the ground* (line 3)
- *And so it went on* (line 7)
- *breathtakingly beautiful* (line 17)
- *why on earth* didn't you come? (line 17)
- *Do tear yourself away* for a moment (line 20)

1 Translate the text below.

The diabetes generation

New research published today has issued an emphatic warning to parents: your children must shape up, or they will die young. This isn't speculation – it is the clear finding of a study of child population samples both in the UK and the US.

- 5 It appears that the high-fat, high-carbohydrate diet we feed our children is catching up with us. The sedentary lifestyle of many children also contributes to the problem. Today's parents are more and more likely to take their children to school by car, and to allow them to watch more than two hours of television
10 a day. The effects on child health are now becoming evident. More than ten per cent of British children are classified as clinically obese – and this figure is on the rise.

- Not only does obesity carry the risk of heart disease and other complications, but it is also an indicator for diabetes. This
15 condition, significantly less common in developing countries, has been a killer among the older adult population of western countries for decades. Attributed largely to diet and lifestyle (too much sugar and not enough exercise), it centres around the body's ability to deal with sugar. Overloading the body's
20 system can lead to burn-out: some bodies just can't take it, and they become unable to produce the required hormone, insulin, in order to break sugars down. Insulin can be provided by daily injections, but the disease takes its toll on the body over time, typically resulting in circulatory problems, heart attack, kidney
25 failure, amputations or blindness.

- Childhood diabetes has shown a rapid increase over recent years. Frustratingly, this trend could easily be reversed, if only children were to eat less and exercise more. But education
30 don't fall victim to this twenty-first century trend.

- 2 Look at your translation of *this trend could easily be reversed, if only children were to eat less ...* (line 27). Compare the use of word order and tenses in your language.

- 3 How did you translate the words and phrases in italics below?

- children must *shape up* (line 2)
- *both* in the UK and US (line 4)
- this figure is *on the rise* (line 12)
- *Not only does ... but it is also ...* (line 13)
- *indicator for* (line 14)
- *significantly less common* (line 15)
- *Attributed largely to* diet and lifestyle (line 17)
- the disease *takes its toll* (line 23)
- *don't fall victim* to this twenty-first century trend (line 30)

1 Translate the text below.

What women want

Speaking as a woman, I'd say that nowadays what women want is pretty much what women get. Feminism changed our world forever and now we seem to have all we've ever wanted, including the right to take on the traditional male role of career-builder
 5 and breadwinner (in addition to any 'lesser' female roles). But hang on a minute – what's that? We now do the man's job ... and the woman's job, too? Sounds scary. And, indeed, it is. So much so that there is something of a post-feminist uprising in the ranks of young women, if not a quiet revolution.

10 Take Anna, a typical thirty-something. A model pupil at school, she was conditioned to think of her future only in terms of her glittering career. Going on to study Law and graduate with flying colours, the very suggestion of having children in her twenties would have been an insult. So on she forged, working
 15 hard, drinking hard, playing hard. Hitting thirty, she realised something was missing. So, having met and swiftly married Jason, she had a child, and was back at work within months. She fitted her child into the evenings and weekends, along with the rest of her life. By now the major wage earner in the house,
 20 mother of a young child, and partner in a high-profile law firm, Anna finally stopped for a moment and caught her breath. A brief overview of her life showed a woman working upwards of fifty hours a week in order to earn enough to pay a complete stranger to bring up her child. And how about quality of life?
 25 She felt she had none.

The younger generation of women aren't oblivious to Anna and the thousands like her. They've seen the signs, and are taking evasive action. The average age for UK women to marry –
 having crept up as high as the early thirties – is now dropping.
 30 Similarly, the age at which women have their first babies is also falling. Now what is it they say about 'nature always finding a way'?

2 How did you interpret the last line?

3 How did you translate the words and phrases in italics below?

- *Speaking as a woman, I'd say ...* (line 1)
- what women want is *pretty much* what women get (line 1)
- any '*lesser*' female roles (line 5)
- there is *something of a* post-feminist uprising (line 8)
- *if not a* quiet revolution (line 9)
- *with flying colours* (line 12)
- the *very* suggestion (line 13)
- Anna and *the thousands like her* (line 26)
- and are *taking evasive action* (line 27)