

# 11A | A sight for sore eyes



## READING & PRONUNCIATION

- 1 Work in pairs and discuss the questions.
  - How do you think you might feel if you were greeted with the sight of a field full of daffodils?
  - What metaphors could be used to describe the sight and movement of a large number of flowers?

- 2 Read the poem by the English Romantic poet William Wordsworth (1770–1850) and choose the best alternative to complete the lines.

Note that the **rhyme scheme** for the poem is **ababcc**. This means that the last words of the first and third lines rhyme with each other, as do those of the second and fourth lines and the fifth and sixth lines.

o'er = over  
 a host = a large number  
 sprightly = lively  
 glee = delight  
 jocund = cheerful  
 oft = often  
 bliss = extreme happiness

- a I wandered **lonely** as a **cloud**
- b That **floats** on **high** o'er **vales** and **hills**,
- a When **all** at **once** I **saw** a (1) \_\_\_\_\_,
- b A **host**, of **golden** **daffodils**:
- c **Beside** the **lake**, **beneath** the **trees**,
- c **Fluttering** and **dancing** in the (2) \_\_\_\_\_.

load / flood / row / crowd

peace / skies / breeze / mist

- Continuous as the stars that shine  
 And (3) \_\_\_\_\_ on the Milky Way,  
 They stretched in never-ending line  
 Along the margin of a (4) \_\_\_\_\_:  
 Ten thousand saw I at a glance,  
 (5) \_\_\_\_\_ their heads in sprightly dance.

twinkle / sprinkle / jingle / mingle

spray / quay / bay / hay

bowing / tossing / losing / shaking

- The waves beside them danced; but they  
 Out-did the sparkling waves in glee:  
 A poet could not but be (6) \_\_\_\_\_,  
 In such a jocund company:  
 I gazed – and gazed – but little thought  
 What wealth the show to me had  
 (7) \_\_\_\_\_:

grey / gloomy / gay / cheery

brought / sought / caught / fought

- For oft, when on my (8) \_\_\_\_\_ I lie  
 In vacant or in pensive mood,  
 They (9) \_\_\_\_\_ upon that inward eye  
 Which is the bliss of solitude;  
 And then my heart with  
 (10) \_\_\_\_\_ fills,  
 And dances with the daffodils.

self / time / way / couch

flash / smash / squash / brush

measure / leisure / pleasure / treasure

- 3 3.16 Listen and compare your answers with the actual poem.
- 4 The stressed syllables in the first seven lines of the poem are marked in bold. Underline the stressed syllables in the remainder of the poem.

Note that the stress pattern for the poem is iambic tetrameter. An iamb consists of one weak beat (unstressed syllable) followed by one strong beat (stressed syllable). In iambic tetrameter there are four iambs in each line.

- 5 3.16 Listen again to the poem to check your answers. Then practise reading it aloud to each other.

## VOCABULARY: descriptive verbs

- 1 What different ways of seeing do the underlined words from the poem describe?

Ten thousand saw I at a glance ...

I gazed and gazed ...

These and several other words of seeing can be used either as verbs or as nouns.



- 2 Complete the sentences with the words from the box. Use the same word for both sentences, a and b. You may need to change the form of the word.

gaze glance browse view stare

- 1 a I had a quick \_\_\_\_\_ at the newspaper this morning.  
b She kept \_\_\_\_\_ surreptitiously at her watch, desperate for the meeting to end.
- 2 a We don't have an encyclopaedia at home – we just \_\_\_\_\_ the Web.  
b No visit to the museum would be complete without a \_\_\_\_\_ in the bookshop.
- 3 a I can't see much from my house – there's another building blocking the \_\_\_\_\_.  
b When house hunting, you should \_\_\_\_\_ as many properties as possible.
- 4 a My parents always told me that it's rude to \_\_\_\_\_.  
b She met his friendly greeting with a blank \_\_\_\_\_ – she clearly didn't recognize him.
- 5 a I'd hate to be a celebrity, always in the public \_\_\_\_\_.  
b He \_\_\_\_\_ lovingly at her photograph and sighed.

- 3 Work in pairs. How true are the a sentences in exercise 2 for you?

- 4 Arrange the verbs in the box from the poem into the appropriate column below.

wander shine flutter float  
twinkle toss sparkle flash

Light	Movement
shine	wander

- 5 Complete each gap with a verb from exercise 4. The verb must collocate with all four nouns.

#### Nouns as subjects

- 1 eyelids heart hands flags \_\_\_\_\_
- 2 eyes sea jewellery glass \_\_\_\_\_
- 3 eyes thoughts attention mind \_\_\_\_\_
- 4 eyes lightning neon signs warning lights \_\_\_\_\_

#### Nouns as objects

- 5 \_\_\_\_\_ a coin one's hair a ball a salad
- 6 \_\_\_\_\_ a light a torch shoes silver

- 6 Choose five of the noun/verb collocations in exercise 5 and write a sentence for each. Leave gaps where the verbs should be and ask your partner to complete them.

## DID YOU KNOW?

- 1 Work in pairs. Read the information about Romanticism and discuss the questions.



Romanticism was a literary and artistic movement originating in Europe in the late 18<sup>th</sup> and 19<sup>th</sup> century. It emphasized the importance of the emotions and imagination over reason and intellect, and was characterized by love of nature, individualism and sentimentality.

- 10 In literature, Wordsworth and Coleridge were among the first Romantic poets in Britain followed by Shelley, Keats and Lord Byron. Sir Walter Scott, author of historical novels such as *Ivanhoe* and *Rob Roy*, and Mary Shelley, who wrote *Frankenstein*, were both prominent figures of British Romanticism. In the United States, well-known writers of the period include James Fennimore Cooper (*The Last of the Mohicans*), Herman Melville (*Moby Dick*) and Washington Irving (*Sleepy Hollow*).
- 15 In art, John Constable's quiet English landscapes contrasted with JMW Turner's dramatic seascapes, such as *Snow Storm – Steamboat off a Harbour's Mouth* (above), for which Turner claimed he had been tied to the mast of the steamboat in order to observe the storm. Washington Allston introduced
- 20 Romanticism to the United States with his poetic landscapes.

- Who are your favourite writers, artists and composers? Why do you like them?
- Which contemporary authors, artists and musicians do you think will continue to be popular in the next century? Why?

# 11B | Affordable art



## LISTENING

- 1 You are going to hear an interview with Will Ramsay, owner of Will's Art Warehouse, a London art gallery.



**3.17** Listen to Part 1 of the interview and complete the sentences with one or two words.

- 1 Will's aim is to make art more \_\_\_\_\_ to the general public.
- 2 He wanted to remove the \_\_\_\_\_ from buying art.
- 3 He says his staff are \_\_\_\_\_.
- 4 Artworks at this gallery cost between \_\_\_\_\_ and three thousand pounds.
- 5 Will says an art gallery should be like a \_\_\_\_\_ in terms of the variety it offers.
- 6 His website address is www. \_\_\_\_\_ .com.
- 7 He says that art helps to improve the \_\_\_\_\_ in an organization.
- 8 Art Warehouse gift vouchers for employees can have the \_\_\_\_\_ printed on them.

## SPEAKING


- 1 Work in pairs. You work for an art gallery which has been asked to provide works of art to decorate the reception areas of these buildings:

a large hospital   a sports centre  
a modern five-star hotel in a capital city  
the offices of an established law firm


Discuss the suitability of the works above for each building. Which, if any, would you select and why?

If you have not chosen a work of art for a particular building, what type of work would you commission?

- 2 Compare your ideas with the rest of the class.
- 3 Work in groups. Discuss the questions.
  - What pictures do you have in your school or workplace? How much do you like them?
  - If you were to buy or commission a painting, photograph, print or sculpture for your school or workplace what would it be like?

- 2 In Part 2 Will talks about his Affordable Art Fairs.  **3.18** Listen and decide whether the following are true or false.

- 1 The London Affordable Art Fair is restricted to UK art galleries.
- 2 The Fair includes an exhibition of work by recent art school entrants.
- 3 Children can create their own works of art at the fairs.
- 4 Most buyers at the fairs look upon art primarily as an investment.
- 5 One quarter of all visitors to the art fairs buys something.
- 6 Will says his previous career gave him some useful experience.

- 3  **3.19** Listen to Part 3 in which Will offers tips to first-time buyers of art. Make notes on what he says about each of the items in the box.

guaranteed investment   artists' CVs   art fairs   auctions   prints

- 4 Work in pairs. Discuss the following.

- What work do you think is involved in organizing an art fair such as Will Ramsay's?
- Would you be interested in buying original works of contemporary art for your own home? Why or why not?

## GRAMMAR: determiners, pronouns & quantifiers

- 1 Complete the sentences from the recording with a word from the box.

all most no any  
a little little that these

- Can you tell us \_\_\_\_\_ about the gallery?
- They might be asked something which gives away the fact that they know very \_\_\_\_\_.
- You can search through \_\_\_\_\_ the work we have in stock.
- Let me just give out \_\_\_\_\_ internet address.
- \_\_\_\_\_ of them want to offer incentives and bonuses to attract and retain key talent.
- We will produce vouchers of \_\_\_\_\_ amount.
- \_\_\_\_\_ now all take place on a regular basis in London, Bristol, Melbourne ...
- Reproductions are worthless, they have \_\_\_\_\_ value at all.

 3.20 Listen and check.

- 2 Read the information in the box and decide whether the words you wrote in exercise 1 are being used as a determiner, pronoun or quantifier.

**Determiners** come before nouns and indicate which people or things you are referring to, as well as quantities and amounts.

*I wanted to take **this** fear factor out of buying art.*

*You can often pick up **some** good bargains there.*

Most determiners can also be used as **pronouns**, that is, instead of a noun. *Every, no* and *other* cannot be used as pronouns; *each, none* and *others* are used instead.

***All** are run by experienced professionals.  
There are eight rooms with 20 paintings in **each**.*

The pronouns can also be used as **quantifiers**, before *of* + pronoun, or *of* + *the, this, that, these, those, my, your, etc* + noun. The word *of* is optional with *all* and *both* before a noun.

***Many of them** feel embarrassed about their lack of knowledge.*

 SEE LANGUAGE REFERENCE PAGE 114

- 3 Choose the correct alternative to complete the sentences.

- I've been painting for quite some / a lot / much time now** – over ten years, I think.
- In other / another / more** three months **I'll have** finished this commission.
- I try to** go to an art museum **once every few / each / other** week – so that's twice a month.
- There's all / many / every chance** I'll study art at university.
- Few, if any / some / none, of my** friends could name more than about six artists.
- I have neither / no / enough time for** art critics – they talk utter nonsense.
- For all / most / many his faults, I think** Picasso was a great painter.
- I think** Madrid is **second to none / no / any for** art – you can't beat it.

- 4 Work in pairs. Use five of the words and expressions in bold (including the words you selected) in exercise 3 to tell your partner things which are true for you. Give details.

## VOCABULARY: prepositional phrases

- 1 In the recording Will used these prepositional phrases.

*put work **on display** work we have **in stock** buy **at leisure***

Complete the phrases with a preposition from the box which can be used before all five nouns in each group.

at in on off by out of in on

- \_\_\_\_\_ danger practice retrospect custody person
- \_\_\_\_\_ risk ease stake fault gunpoint
- \_\_\_\_\_ fire offer loan leave tiptoe
- \_\_\_\_\_ flames tears ruins arrears droves
- \_\_\_\_\_ date sight breath character work
- \_\_\_\_\_ duty balance course limits work
- \_\_\_\_\_ paper strike trial bail hold
- \_\_\_\_\_ chance mistake nature force law

- 2 Complete the sentences with an appropriate noun from exercise 1.

- The idea looks good **on** \_\_\_\_\_, but will it work in \_\_\_\_\_?
- She's a very calm person **by** \_\_\_\_\_: that angry outburst was completely **out of** \_\_\_\_\_.
- Jane's been **off** \_\_\_\_\_ for six months **on** maternity \_\_\_\_\_.
- The goalkeeper wasn't **at** \_\_\_\_\_ for the last goal. A defender ran into him and knocked him **off** \_\_\_\_\_ – he fell over and missed the ball.
- It was a huge turnout. People turned up **in** \_\_\_\_\_ for a chance to see their hero **in** \_\_\_\_\_: he so rarely appears in public.

- 3 Write five sentences, each with one of the prepositional phrases from exercise 1. Leave a gap where the noun should be, as in exercise 2.

- 4 Give your sentences to another student to complete.



# 11c | The sound of silence

## SPEAKING

- 1 Work in groups of four students, A-D. You will each see a photo with people who are not speaking. Choose one of the people and imagine what he or she is thinking.

A: Turn to page 141.

B: Turn to page 148.

C: Turn to page 151.

D: Turn to page 146.

- 2 You have two minutes each to speak the thoughts of your person aloud. Do not describe your photo: imagine you are the person actually in the situation.

- 3 Talk about each others' photos, saying what you think each one contains. Compare your ideas by looking at the relevant pages.

## READING

- 1 Sit in complete silence for one minute. At the end of the minute tell your partner what sounds you could hear, no matter how faint.

- 2 Read the text, ignoring the gaps, and answer these questions.

1 What is an anechoic chamber?

2 What is it used for?

3 How does the writer describe his experience ...

a) whilst inside the chamber? b) on leaving the chamber?

- 3 Complete the gaps 1-8 in the text with the sentences a-h.

a Anechoic chambers eliminate this problem by covering walls, ceiling and floor with wedges of fibreglass which stick out eighteen inches into the room.

b This latter device measures the opening and closing of the voice box while the subject speaks.

c And our own search for 'peace and quiet' never extends as far as wanting no noise at all.

d Once you have a silent room, you don't want to ruin it.

e As I hold my breath in order to stop this, I begin to hear a whistling noise in my ears.

f Some people, standing in an anechoic chamber, have lost their balance.

g In one of the busiest parts of campus, and next to the low hum of an electricity substation, it is hard to believe the unassuming walls can block out all sounds.

h Even the steel door is covered with a foot and a half of fibreglass.

## The quietest place on earth



Silence holds a paradoxical place in science and in human consciousness. In science, the quietest conditions that modern technology allows are invariably used to research sound.

(1) \_\_\_\_ Real silence is strange and disturbing, not relaxing.

- 5 Most people cannot sleep without at least some background sound.

The closest humankind can get to complete silence is the inside of a heavily soundproofed anechoic chamber, a handful of which exist in universities and labs across Britain. These are used for a range of interesting research – but they also have a profound effect on the people who go into them.

- 10 My search for one leads me to University College London, whose anechoic ('without echo') room is in an anonymous, windowless building. (2) \_\_\_\_ Dave Cushing, a technician in the phonetics and linguistics department, which owns the facility, shows me the stacks of equipment used in the chamber, and the extensive precautions taken to keep sound pollution inside to a minimum.

- 20 Stepping into the chamber is a strange experience, 'like being in a field in the middle of the night' according to John Fithyan who runs Southampton University's facility. The silence is profound and the room looks unusual too, with jagged sound-cancelling spikes covering the walls and ceiling that take on a menacing

look in the dim light. A 70s-style padded armchair sits incongruously in this other-worldly environment. As I sit on the chair, I try to speak. My voice sounds quiet and dead, and yet I am conscious of the sound of my breathing. (3) \_\_\_\_ The experience is disconcerting.

Unpleasant or not, complete silence is incredibly difficult to achieve. Insulate a room, build it within thick brick walls, and vibrations will still get in. Mount the whole thing on springs, and the vibrations will stop – but the echoes won't. (4) \_\_\_\_ These absorb virtually all the sound, meaning that measurements of sound levels typically weigh in far below zero decibels, the threshold of human hearing. The Bell Labs chamber, the first ever built, featured in the *Guinness Book of Records* as the 'quietest place on earth' after its construction in 1940.

(5) \_\_\_\_ So the chamber at UCL has specially designed silent air conditioning, and the walls contain coils to cancel out the hum of the substation. The chamber is lit with light bulbs instead of noisy fluorescent tubes. And users must walk on a platform, raised above the soundproofed floor. (6) \_\_\_\_

While most anechoic chambers are used for acoustic research, UCL's is used in phonetics – the scientific study of the human voice. Researchers make precise recordings of voices, using both microphones and laryngographs. (7) \_\_\_\_ Linguists at UCL use the recordings to identify the root causes of speech abnormalities in children.

The silence of the anechoic room was a source of inspiration for American composer John Cage, who visited Harvard University's facility in the late 1940s. Though he was in a room with no background sound and no echo, Cage discovered that total silence is not actually possible: he claims he heard two sounds, 'one high, my nervous system in operation, one low, my blood in circulation'. After this experience, he was inspired to write his 'silent' piece, 4'33", in which the 'music' is made by the ambient sounds of the concert hall alone.

(8) \_\_\_\_ Professor Linda Luxon, an audiologist at the Institute of Child Health, questions why this might be. 'I can't give you any rational explanation,' she says. But she does agree that people find orientation easier if they have full use of all five senses.

As I step out of the anechoic chamber and back into the control room, my sensory deprivation ends. Before going into the chamber, I had thought the control room was quiet, but I now hear the fans of the computer systems, the echoes of students chatting outside. The shock of hearing all this is as great as was the shock of hearing nothing.

- 4 Underline all instances of the noun *sound* in the text, together with any accompanying verbs, adjectives or nouns. Record each collocation in your notebook in the sentence in which it appears.

*Most people cannot sleep without at least some background sound.*

- 5 Work in pairs. Discuss the questions.

- What 'ambient sounds' might typically be heard during a performance of John Cage's 4'33"?
- Do you agree that 'our own search for "peace and quiet" never extends as far as wanting no noise at all.'?
- How important is silence to you when you are
  - working or studying? • reading?
  - sleeping? • eating?

## VOCABULARY: sounds


- 1 Complete the sentences with one word from the text.

- 1 The walls contain coils to cancel out the \_\_\_\_ of the substation.
- 2 I begin to hear a \_\_\_\_ noise in my ears.

What sounds do these words describe?

- 2 Choose the most appropriate words for the sentences.

- 1 **Bacon** sizzled / buzzed in the frying pan and my stomach stuttered / rumbled in anticipation.
- 2 When the **clock** finished timing / chiming, there was a sound of champagne corks popping / plopping and glasses clinking / snapping.
- 3 A **car horn** beeped / beeped outside and she came clattering / shattering excitedly down the stairs.
- 4 There was a screech / scratch of **brakes** followed by the croak / crack of **gunfire**.
- 5 **Leaves** began to whistle / rustle, **windows** rattled / muttered and a **door** rang / banged shut.
- 6 They lay awake, relieved to hear the **door** click / crash quietly shut, her **keys** hum / jingle briefly as she returned them to her pocket and the **stairs** creak / shriek as she crept up to her room.

- 3  3.21 Work in pairs. Listen to the sound sequences from exercise 2 and discuss what might be happening in each situation.

1 *This is probably somebody preparing their breakfast.*

- 4 Work in groups, A & B. You are going to write a short story including a number of sounds.

Group A: Turn to page 151. Group B: Turn to page 146.

- 5 Work with a student from the other group and read your stories to each other.

# 11D | The New Music Award

## LISTENING & SPEAKING

- 1 Work in pairs. Read the information and discuss the questions.

The New Music Award aims to encourage the creation of imaginative and original pieces of new British music of any genre. It is awarded to the idea for a project, rather than the finished work itself. Entries may be submitted by individuals or people working as part of a group or organization, including schools and colleges. The winning entry receives up to £50,000 to be used towards the creation and performance of the work. This can be in any context or media, such as radio, TV, internet or live at a venue or special location. The photograph shows the winning entry for the first ever New Music Award in 2005.

- How do you think the device in the photograph works?
- What types of sounds do you think it produces?

Check your ideas on page 151.

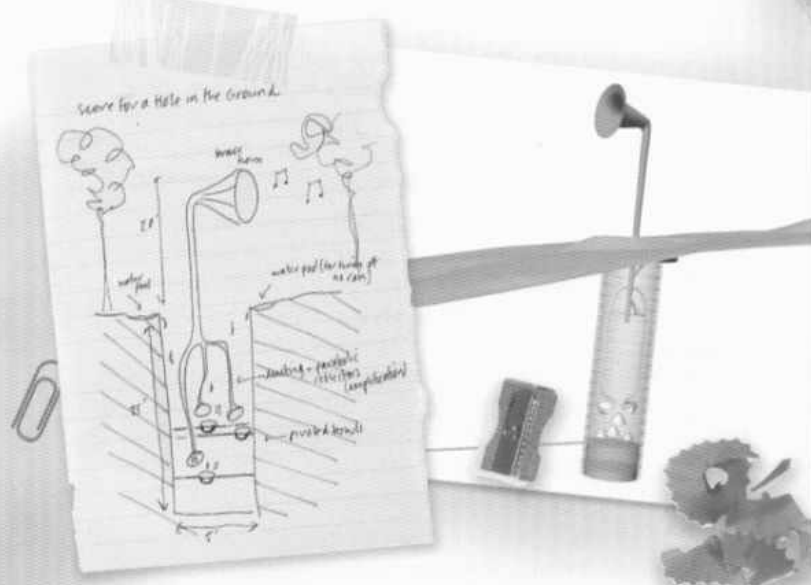
- 2  **3.22–3.26** Listen to five people talking about their entries for the New Music Award and complete the table.

name	sounds	performance location or media	title of work
1 Nigel			
2 Moira			
3 Damien			
4 Annette			
5 Mike			

- 3 Put the five entries from the listening in order, from your favourite (1) to your least favourite (5). Discuss your choices in small groups and decide on a winner and a runner-up.

In the same groups, put together your own entry for the award. Discuss and make notes for each of the categories in the table in exercise 2.

Choose a member of your group to present your entry to the rest of the class. Then vote for one of the entries. You may not vote for your own.



## GRAMMAR: hypothetical present & future situations

- 1 Use *if, supposing, suppose, assuming, imagine* + past simple or continuous for hypothetical conditions in the present and future. Use *would/might/could* to talk or ask about possible results.  
**Supposing you won it. What would you do?**  
*Where would you perform this piece – assuming it were chosen, that is?*
- 2 *were to* + infinitive makes the event seem less probable.  
**If we were to go on and win the award, we could use the money to buy more sophisticated equipment.**
- 3 Use *wish/if only* + past simple for wishes about present states.  
**I wish I had your creativity.**  
**If only she wasn't/weren't so busy all the time.**
- 4 Use *would* with dynamic verbs. *I wish/If only I would* is not possible: use *I wish/If only I could*.  
**I wish he wouldn't leave his clothes lying about.**  
**If only I could remember her name.**
- 5 Use *hope* + a present or future tense if there is a real possibility that something will happen.  
**I hope she comes on Friday – she said she might.**
- 6 Past simple and continuous can be used after *it's time* and *would rather/sooner* to talk about what we want to happen.  
**It's time we were leaving.**  
**I'd rather you didn't tell anyone else about it.**
- 7 Use the infinitive with *would rather/sooner* if the subject is the same.  
**I'd sooner ~~I lived~~ live in a house than a flat.**

➤ SEE LANGUAGE REFERENCE PAGE 114



## SPEECH FEATURE: dislocation

Dislocation involves the use of both noun phrases and pronouns to clarify meaning. There are two types of dislocation: **noun phrase prefaces** and **noun phrase tags**.

Speakers use **noun phrase prefaces** to announce a topic first, before going on to the main point.

*All that money, Damien, just think what we could do with it.* Prefaces enable the speaker to check that the listener has recognized the topic before moving on.

*'This award.' 'Yeah?' 'Supposing you won it.'*

Speakers use **noun phrase tags** at the end of a sentence to clarify the meaning of a preceding pronoun, particularly if it might be unclear.

*It's far too simple, my idea.*

*Was it expensive, your camera?*

Tags may serve to clarify a preceding noun.

*[I'd] combine these sounds with music, orchestral music that would reflect the prevailing weather conditions.*

A demonstrative pronoun may be used as a tag to emphasize a feeling or opinion.

*It's a pity, that. It's a good book, this.*

- Correct the following sentences by changing the underlined words. Write one or two words.
  - I wish I wouldn't have to do **that** so often.
  - If only we would have one of **those** at home.
  - I wish **he gets** in touch with me.
  - If only I stopped doing **that**.
  - I wish the weather stays fine for **it** - it'll be a shame if it rains.
  - I'd sooner I walked than go anywhere in a car with **him** driving.
  - He'd** rather no one to phone him before 10am at the weekend.
  - It's time **he** should buy some new clothes.
  - He** wouldn't be pleased if I would say **that** to **him**.
  - Imagine they stopped making **them**. What did we do?
- Work in pairs. For what situations might you personally say each of the sentences in exercise 1? Who or what might the words in bold refer to? If necessary change *he/him* to *she/her*.

*I might use the first sentence to talk about ironing. I have to be smart for my job, which is fine, but I wish I didn't have to iron my shirts so often.*

- Underline further examples of dislocation in the conversation between Mike and his friend Steve in tapescript 3.26 on page 162.
- Complete the sentences with an appropriate word. There may be more than one possibility.
  - These \_\_\_\_\_, do you think they need **altering**? They seem a bit **long in the leg** to me.
  - I used to **know** it **by heart**, that \_\_\_\_\_. Now I can't even remember **the chorus**.
  - Those \_\_\_\_\_, they wake me up every morning. They make such a clatter with the **bins**.
  - It's so **squeaky**, his \_\_\_\_\_. He sounds just like a mouse.
  - And the \_\_\_\_\_ **facilities**, they're hopelessly inadequate. There's space for about 20 **cars**, that's all.
  - It was very **strict**, my \_\_\_\_\_. Both my **parents** were strong disciplinarians.
  - The \_\_\_\_\_, have you seen it? I only had time for a **quick glance at the front page** this morning.
  - I wish you'd fix it, that \_\_\_\_\_. It keeps **rattling** and it lets in a terrible **draught**.



3.27 Listen and check.

- Work in two groups, A and B. You are going to write sentences which include dislocation.  
Group A: Turn to page 140. Group B: Turn to page 153.
- Show your sentences to someone in the other group and ask him or her to complete them.



## GRAMMAR

## Determiners, pronouns &amp; quantifiers

## Determiners

*all, another, any, both, a couple of, each, either, enough, every, (a) few, fewer, less, a lot of, (a) little, many, more, most, much, neither, no, one, other, plenty of, several, some, this, that, these, those.*

We use determiners before nouns to identify which people or things we are talking about, or to talk about quantities and amounts.

*I'll have **some** toast with **a little** jam on it, please.*

*Very **few** records remain of **this** period.*

We can use *quite* before *some* and *a few* to mean a fairly large amount or number.

*We haven't seen her for **quite some time/quite a few** days.*

*each, every, neither* and *either* are followed by a singular noun and a singular verb.

***Neither side** is prepared to give way on this issue.*

We can use *every* before nouns such as *chance, effort, intention, likelihood, reason, right, sign, success*, to emphasize what we are saying.

*They had **every** reason to believe they would win.*

We use *for all* with a noun to mean *despite*.

***For all** the company's talk of equal opportunities, there are no women in management positions.*

Sometimes we can use two determiners before a noun. Note that we use *another* with *few* or numbers and a plural noun.

*another few/five minutes    every other day    no more sweets  
all/both those books    many other countries    these few words*

## Pronouns

We can use most of the above determiners on their own as pronouns.

*'Do you want jam on your toast?' 'Just **a little**, please.'*

We cannot use *every* or *no* as pronouns or *other* with plural meaning: instead, we use *each, none* and *others*.

*Don't look for problems where there are **none**.*

*Here are just a few examples; there are **others**.*

We can use *other* as a singular pronoun after an article or determiner such as *no, any, each* or *one*.

*Fold one arm over **the other**. We love **each other**.*

We can use some other pronouns after determiners.

*Try **another one**. There's a **lot less** than before.*

*Do you have **any others**? Have a **few more**.*

## Quantifiers

We can also use the pronouns as quantifiers:

- before *of* + object pronoun.  
*He ate **both of them**. **None of us** knew the answer.*
- before *of* + *the, this, that, these, those, my, your, etc* + noun.  
***Most of her** friends were there.  
**Do any of these** books belong to you?*

*of* is optional with *all* and *both* before a noun.

*Where did you get **all (of) this** money from?*

***Both (of) my** parents are retired.*

## Hypothetical present &amp; future situations

(For past situations see page 54 in Unit 5.)

## Conditional sentences

Second conditional sentences (*if* + past simple/continuous, *would/might/could* + infinitive) are used to talk and ask about imaginary, improbable or impossible situations in the present or future and their likely results.

*How do you think he **might react** if you told him?*

***If it weren't** for her cats she would be very lonely.*

(= Thanks to her cats, she isn't lonely.)

*suppose/supposing/imagine/assuming* are alternatives to *if*.

***Imagine you lost** your job. We'd have to sell the flat.*

To describe possible past consequences of a hypothetical present situation use *would/might/could* + perfect infinitive.

***If you weren't** so self-centred, you **might have noticed** how unhappy I was.*

*were to* + infinitive makes the event seem more unlikely.

Inversion is possible in formal contexts.

***If they were to win** the election, we might see some improvements in the economy.*

***Were he to accept** the job, he would become the youngest manager in the club's history.*

## wish/if only

*wish/if only* + past simple can be used to express wishes about present states. Stative verbs such as *be, know, like* and *understand* are used.

***If only** Jilly **were** here – she'd know what to do.*

***I wish** I **didn't have to** go to work tomorrow.*

*wish/if only* + *would* can be used to express what we want to happen now or in the future. Dynamic verbs (verbs describing actions) are used.

***I wish** you **wouldn't bite** your nails all the time.*  
(persistent habit)

***If only** he **would resign!*** (one occasion)

The past simple of dynamic verbs can also be used to express wishes about habits.

***I wish** she **didn't smoke** so much.*

If there is a real possibility that the action will happen, we use *hope* + a present or future tense.

***I hope** it **doesn't rain** this weekend.*

It is not possible to say '*I wish I would*'. Instead, '*I wish I could*' is used.

***I wish** I **could find** my glasses.*

## would rather/sooner

*would rather/sooner* + past simple/continuous can be used to express our preferences about other people's actions.

*I'd rather you didn't wear that.*  
If the subject of *would* rather/sooner and the following verb is the same, the infinitive is used.

*I'd sooner go hungry than eat that!*

### it's time

*it's (high/about) time* + past simple/continuous can be used to talk about what we want to happen now. It implies that the action should have been done already.

*It's time I was going.*

*It's high time you had your hair cut. It's far too long.*

Use *it's time* (for me/you, etc) + infinitive with *to* to talk about the normal time something happens.

*It's time for us to go now, but we'll be back next week for another edition of Sportsnews.*

## Descriptive verbs

browse <i>v</i> *	/braʊz/
browse <i>n</i> C	/braʊz/
flash <i>v</i> **	/flæʃ/
float <i>v</i> **	/fləʊt/
flutter <i>v</i>	/ˈflʌtə(r)/
gaze <i>n</i> C <i>v</i> **	/geɪz/
glance <i>n</i> C **	/glɑːns/
glance <i>v</i> ***	/glɑːns/
shine <i>v</i> **	/ʃaɪn/
sparkle <i>v</i> *	/ˈspɑː(r)k(ə)l/
stare <i>n</i> C	/steə(r)/
stare <i>v</i> ***	/steə(r)/
toss <i>v</i> **	/tɒs/
twinkle <i>v</i>	/ˈtwɪŋk(ə)l/
view <i>n</i> C <i>v</i> ***	/vjuː/
wander <i>v</i> **	/ˈwɒndə(r)/

## Prepositional phrases

at ease	/,æt; ,ət 'iːz/
at fault	/,æt; ,ət fɔːlt/
at gunpoint	/,æt; ,ət 'ɡʌn,pɔɪnt/
at leisure	/,æt; ,ət 'leɪʒə(r)/
at stake	/,æt; ,ət 'steɪk/
by chance	/,baɪ 'tʃɑːns/
by mistake	/,baɪ mɪ'steɪk/
by nature	/,baɪ 'neɪtʃə(r)/
in arrears	/,ɪn ə'riə(r)z/
in custody	/,ɪn 'kʌstədi/
in droves	/,ɪn 'drəʊvz/
in person	/,ɪn 'pɜː(r)s(ə)n/
in retrospect	/,ɪn 'retrəʊ,spekt/
in stock	/,ɪn 'stɒk/
off balance	/,ɒf 'bæləns/
off course	/,ɒf 'kɔː(r)s/
off duty	/,ɒf 'djuːti/
off limits	/,ɒf 'lɪmɪts/

off work	/,ɒf 'wɜː(r)k/
on bail	/,ɒn 'beɪl/
on display	/,ɒn dɪ'spleɪ/
on hold	/,ɒn 'həʊld/
on leave	/,ɒn 'liːv/
on tiptoe	/,ɒn 'tɪptəʊ/
out of breath	/,aʊt əv 'breθ/
out of character	/,aʊt əv kærɪktə(r)/
out of work	/,aʊt əv 'wɜː(r)k/

## Sounds

bang <i>v</i> *	/bæŋ/
beep <i>v</i>	/biːp/
bleep <i>v</i>	/bliːp/
buzz <i>v</i>	/bʌz/
chime <i>v</i>	/tʃaɪm/
clatter <i>v</i>	/ˈklætə(r)/
click <i>v</i> *	/klɪk/
clink <i>v</i>	/klɪŋk/
crack <i>n</i> C **	/kræk/
crash <i>v</i> **	/kræʃ/
creak <i>v</i>	/kriːk/
croak <i>n</i> C	/kroʊk/
hum <i>n</i> C	/hʌm/
jingle <i>v</i>	/ˈdʒɪŋɡ(ə)l/
plop <i>v</i>	/plɒp/
pop <i>v</i> **	/pɒp/
rattle <i>v</i>	/ˈræt(ə)l/
rumble <i>v</i>	/ˈrʌmb(ə)l/
rustle <i>v</i>	/ˈrʌs(ə)l/
scratch <i>n</i> C *	/skrætʃ/
screech <i>n</i> C	/skriːtʃ/
shatter <i>v</i> **	/ˈʃætə(r)/
sizzle <i>v</i>	/ˈsɪz(ə)l/
snap <i>v</i> **	/snæp/

## Other words & phrases

ambient <i>adj</i>	/ˈæmbɪənt/
amplify <i>v</i>	/ˈæmplɪ,faɪ/
auction <i>n</i> C *	/ˈɔːkʃ(ə)n/
bay <i>n</i> C **	/beɪ/
be made up of	/biː, meɪd 'ʌp ɒv/
bid <i>v</i> **	/bɪd/
block (sth) out <i>v</i>	/,blɒk 'aʊt/
catch (sb) out	/,kætʃ 'aʊt/
cheery <i>adj</i>	/ˈtʃɪəri/
coil <i>n</i> C *	/kɔɪl/
commission <i>v</i> **	/kə'mɪʃ(ə)n/
cross-curricular <i>adj</i>	/,krɒs kə'ɪkjuːlə(r)/
cutlery <i>n</i> U	/ˈkʌtləri/
daffodil <i>n</i> C	/ˈdæfədɪl/
daft <i>adj</i> *	/dɑːft/
decibel <i>n</i> C	/ˈdesɪbel/
dim <i>adj</i>	/dɪm/
disconcerting <i>adj</i>	/,dɪskən'sɜː(r)tɪŋ/
emerging <i>adj</i>	/ɪ'mɜː(r)dʒɪŋ/
enhance <i>v</i> **	/ɪn'hɑːns/
etching <i>n</i> C	/ˈetʃɪŋ/
fan <i>n</i> C **	/fæn/
fluorescent <i>adj</i>	/ˈflɔːres(ə)nt/
fuse <i>v</i> *	/fjuːz/
gale <i>n</i> C	/geɪl/
get up to <i>v</i>	/,get 'ʌp tə/
gift voucher <i>n</i> C	/ˈɡɪft ,vaʊtʃə(r)/
gloomy <i>adj</i> *	/ˈɡluːmi/
go off <i>v</i>	/,ɡəʊ 'ɒf/
have an eye for	/,hæv ən 'aɪ fɔː(r)/
hoof <i>n</i> C	/huːf/
howling <i>adj</i>	/ˈhaʊlɪŋ/
incongruously <i>adv</i>	/ɪnˈkɒŋɡruəsli/
intimidating <i>adj</i>	/ɪn'tɪmɪ,deɪtɪŋ/
invariably <i>adv</i> *	/ɪn'veəriəbli/
jagged <i>adj</i>	/ˈdʒæɡɪd/
jingly <i>adj</i>	/ˈdʒɪŋɡli/
laudable <i>adj</i>	/ˈləʊdəb(ə)l/
margin <i>n</i> C **	/ˈmɑː(r)dʒɪn/
mast <i>n</i> C	/mɑːst/
menacing <i>adj</i>	/ˈmenəsɪŋ/
minge <i>v</i>	/ˈmɪŋɡ(ə)l/
morbid <i>adj</i>	/ˈmɔː(r)bɪd/
mount <i>v</i> **	/maʊnt/
otherworldly <i>adj</i>	/,ʌðə(r)'wɜː(r)ldli/
outdo <i>v</i>	/,aʊt'duː/
owl <i>n</i> C **	/aʊl/
padded <i>adj</i>	/ˈpædɪd/
pensive <i>adj</i>	/ˈpensɪv/
permeate <i>v</i>	/ˈpɜː(r)mɪet/
pick up a bargain	/pɪk ,ʌp ə 'buː(r)ɡɪn/
premises <i>n</i> pl **	/ˈpremsɪz/
premium <i>n</i> C **	/ˈpriːmiəm/
prevailing <i>adj</i> *	/ˈpriːveɪlɪŋ/
prominent <i>adj</i> **	/ˈprɒmɪnənt/
quay <i>n</i> C	/kiː/
screenprint <i>n</i> C	/ˈskriːn,prɪnt/
seascape <i>n</i> C	/ˈsiːskeɪp/
showcase <i>n</i> C	/ˈʃəʊ,keɪs/
soundproof <i>v</i>	/ˈsaʊnd,pruːf/
spike <i>n</i> C	/spaɪk/
spring <i>n</i> C ***	/sprɪŋ/
sprinkle <i>v</i> *	/ˈsprɪŋk(ə)l/
squash <i>v</i>	/skwɒʃ/
stack <i>n</i> C *	/stæk/
stick out <i>v</i>	/,stɪk 'aʊt/
submit an entry	/səb,mɪt ən 'entri/
substation <i>n</i> C	/ˈsʌb,steɪʃ(ə)n/
take the plunge	/,teɪk ðə 'plʌndʒ/
turnover <i>n</i> C **	/ˈtɜː(r)n,əʊvə(r)/
underlying <i>adj</i> **	/ˈʌndə(r),laɪɪŋ/
upturned <i>adj</i>	/ʌp'tɜː(r)nd/
venue <i>n</i> C **	/ˈvenjuː/
warehouse <i>n</i> C **	/ˈweə(r),haʊs/
wedge <i>n</i> C	/wedʒ/
weigh in <i>v</i>	/,wei 'ɪn/
within the grasp of	/wɪ,ðɪn ðə 'ɡraːsp ɒv/
woodland <i>n</i> U	/ˈwʊdlənd/
worthwhile <i>adj</i> **	/ˈwɜː(r)θ'waɪl/