

4A | Voicing complaints



SPEAKING

- 1 Work in groups of three. Take turns to describe the photos. Talk about why the people might be complaining, the way in which they are complaining and how they might be feeling.
- 2 Tell each other about a time when you made a complaint. Say **why** you complained, **how** you complained and what the **outcome** was.

READING

- 1 Read the blogs A–C and answer these questions.
 - What is each blogger complaining about?
 - Do you sympathize with their views? Why or why not?
- 2 Read the texts again and decide which blogger ...
 - 1 almost suffered a serious misfortune.
 - 2 complains that an existing problem is being made worse.
 - 3 says their reaction towards certain people has changed.
 - 4 feels the name of a certain organization is inappropriate.
 - 5 wonders if their view is widely shared.
 - 6 points out the benefits of complaining on their blog.
 - 7 complains about a lack of originality.
 - 8 says that the same problem occurs with great frequency.
 - 9 talks about the aggressive attitude of some people.
 - 10 urges readers to take action.
- 3 Underline those words and expressions which the bloggers use to express irritation.
drive me to distraction
- 4 Work in small groups. You are going to 'have a good old moan' like the bloggers. Tell each other about something which irritates you using some of the words and expressions you found in exercise 3.

THURSDAY AUGUST 02

Our buses drive me to distraction

I've had it up to here with buses! To be more precise, I am sick to death of the service offered by the shambolic outfit that masquerades as our local bus company and which dares to call itself Reliabus – a misnomer if ever there was one, since its exhaust-fume-coughing, atmosphere-choking buses are anything but reliable. Nine times out of ten they arrive late, and when they do eventually turn up, there's no guarantee you'll get on. I've lost count of the times I have watched as a full-to-bursting number 26 – which I try to catch home from college – sails past the bus stop (another misnomer), leaving weary travellers like myself to wait for at least another 20 minutes until the next one comes along. Unless of course that's full as well, in which case we have to wait even longer. It's so infuriating! Why don't they lay on more buses?

It annoys me to think that our public transport service is in the hands of these incompetents. They are turning people away from travelling by public transport, encouraging them to use their cars and causing traffic chaos in our already heavily congested town centre. I wrote them an email and gave them a piece of my mind. If you're as fed up as I am, why not do the same? If enough of us kick up a fuss, they might just sit up and take notice.

[read more](#)

[6 comments](#)

8

→ Leave me alone!

If there's one thing that gets on my nerves, it's people who keep trying to sell me things I don't want. It drives me mad when I'm in the middle of my dinner or watching a film and some smooth-talking idiot phones up and asks me if I'm interested in new kitchen units, a subscription to a book club or a superfast internet connection. No, I'm not, thank you very much, and if I was, I'd get in touch with you! I very nearly burnt the house down the other day answering one of their ridiculous calls. I forgot I'd left a couple of fillets frying in the kitchen – just got back to the blackened remains in time.

It's even worse outside of the home – sometimes you can't move for people handing out fliers in the street, advertising computer classes or urging you to buy this, that or the other. They push one into your face, and if you don't take it, they give you a nasty look and you can hear them swearing and muttering under their breath about you as you walk away. Not nice at all.

I know, I know, I'm moaning about nothing again, aren't I? But I don't see anything wrong in having a good old moan every now and then to get things off your chest – and what better place to do it than here? You can release all your tensions, vent your anger and frustrations and you don't upset anyone – well, not knowingly, anyway!

Any Comments? [Link to this](#)


VOCABULARY: ways of speaking

1 Match the definitions a and b to the verbs in bold in sentences 1 and 2 from text B.

- 1 ... you can hear them ... **muttering** under their breath about you as you walk away.
- 2 I'm **moaning** about nothing again, aren't I?
- a speaking in a quiet voice when you are annoyed about something
- b complaining in an annoying way, usually about something unimportant (informal)

2 Complete each sentence beginning 1–8 with the appropriate endings a–h.

- 1 'Please keep your voice down!' the librarian
- 2 The news came as a shock. 'D-d-dead?' he
- 3 'He gave me his autograph!' the young girl
- 4 'Get to your classroom this instant!'
- 5 'Oh! Why can't I have some sweets?' he
- 6 'How did the date go?' I asked. 'Alright,' he
- 7 'Good morning!' 'What's good about it?' she
- 8 'Oh, no, not another delay,' she
- a **shrieked**, excitedly.
- b **bellowed** the headmaster loudly.
- c **whispered**, fiercely.
- d **snapped** back angrily, throwing her bag down.
- e **stuttered**, hardly daring to believe it.
- f **sighed**, wondering if it would ever take off.
- g **grunted**, and disappeared to his bedroom.
- h **whined** tearfully to his mother. 'It's not fair!'

3  1.18 Listen to check your answers, then practise saying the utterances in 1–8 as you heard them on the recording.

4 Work in pairs, A and B. You will practise different ways of speaking.

A: Turn to page 141. B: Turn to page 150.

5 Complete the sentences with a word from the box.

teeth lips voice tongue mouth word

- 1 The question on everyone's _____ at the moment is 'Who will be the next president?'
- 2 I find it hard to **get my** _____ round Welsh place names – there are too many consonants.
- 3 The main opposition party was first to _____ criticism of the proposed reforms.
- 4 You can't believe a _____ of what Laura says – she lies through her _____.
- 5 I've learnt to **keep my** _____ shut when my dad starts talking politics – it's safer that way.
- 6 Use the words in bold in exercise 5 to write your own true sentences. Discuss your sentences with your partner.

C

home pictures interests about

I hate clowns

Don't you just hate circuses? It amazes me that they still exist, quite frankly. Don't get me wrong, I have no problem with performing animals. I'm not one of these animal rights defenders. In fact, I think the lions and tigers have a good time running round, jumping through hoops and things. No, what I object to are the human performers: trapeze artists in silly clothes swinging upside down in the air, and fire-eaters, acrobats and jugglers all showing off, doing things everyone's seen millions of times before.

And then there are the clowns. When I was a little kid the clowns used to really freak me out and give me nightmares. Now I just find them unfunny and irritating – they really get up my nose. Who wants to see a load of grown men falling over and throwing things at each other? Pathetic. Maybe it's just me, I don't know. Am I alone in this or is this a commonly held opinion?

4B | Voice complaints

VOCABULARY: voice

- 1 Work in pairs. Give examples of situations when you might *lower*, *raise*, *strain* or *disguise* your voice.
- 2 The adjectives in the box can all be used to describe types of voice. Arrange them into pairs of words with similar meanings.

shaky & trembling

shaky deep soft flat
hoarse trembling gentle
squeaky croaky
expressionless high-pitched
booming

- 3 For each pair of adjectives in exercise 2 think of someone, famous or otherwise, that they describe. Compare your ideas with your partner.
- 4 How would you describe your own voice? In what circumstances, if any, does it change?



LISTENING

- 1 If you lost your voice for a prolonged period, how would it affect your daily life?
- 2 1.19 Listen to this radio interview about voice complaints and medical problems with the voice. Put the following in the order in which they are discussed.

- | | |
|--|--|
| <input type="checkbox"/> Examples of voice complaints | <input type="checkbox"/> Threats to the voice at work |
| <input type="checkbox"/> Taking care of our own voice | <input type="checkbox"/> Exercising the voice |
| <input checked="" type="checkbox"/> Numbers of people affected | <input type="checkbox"/> Types of people affected |
| <input type="checkbox"/> Possible treatment | <input type="checkbox"/> Surgery for cosmetic purposes |

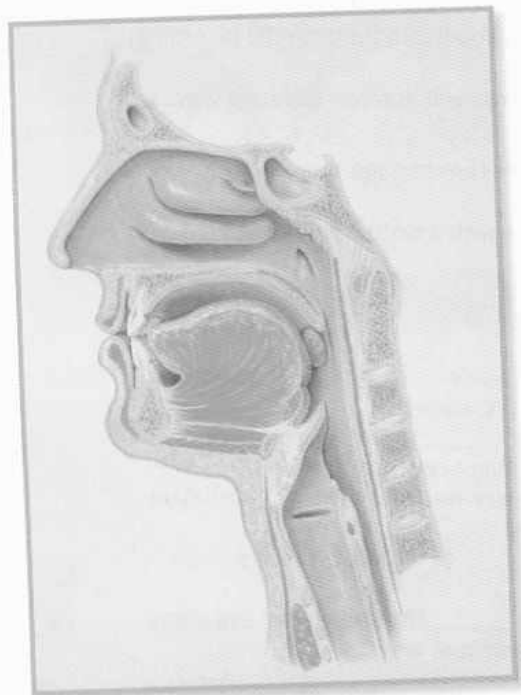
- 3 1.19 Listen to the interview again and complete each gap with one word.

- 1 One in ____ workers in modern economies suffers regular voice problems.
- 2 The two professions which suffer most are ____ and call centre workers.
- 3 Odynophonia is soreness in the throat and makes ____ painful.
- 4 The new term used to describe a number of voice problems is 'repetitive voice ____'.
- 5 A good ____ therapist can help people recover their voice.
- 6 Vocal cord surgery for cosmetic purposes is called a 'voice ____'.
- 7 Throat infections can be caused by offices with central heating and low ____.
- 8 Teachers can suffer voice strain in classrooms with poor ____.
- 9 Drinks which contain caffeine should be avoided as they ____ out the vocal cords.
- 10 During vocal warm-ups, correct breathing and a good ____ are important.

Check your answers in tapescript 1.19 on page 156.

- 4 Work in pairs. Discuss the following questions.

- How voice-friendly are the conditions where you work or study? How could they be improved?
- How well do you look after your voice? Which of Ellen's recommendations would you follow?
- Would you ever consider changing your voice with cosmetic surgery? Why or why not?



GRAMMAR: reported speech

- 1 A large number of reporting verbs are followed by a *that* clause:

claim, estimate, predict, remark, say, stress, tell

The presenter **remarked** (that) *his voice had been hoarse more than once recently.*

Tense changes in the *that* clause need not be made if the statement is still relevant:

Ellen **stressed** (that) *prevention is/was better than cure.*

- 2 Use normal word order without *do, does, did* in reported questions.

The presenter **asked** *why so many people experienced problems with their voice.*

- 3 Use an object + infinitive after these verbs: *advise, ask, encourage, invite, persuade, recommend, remind, tell, warn.*

He **invited** Ellen *to demonstrate* some vocal warm-ups.

- 4 Use an infinitive without an object after these verbs: *agree, ask, claim, offer, promise, refuse.*

She **agreed** *to do* some vocal exercises.

- 5 Use a gerund after these verbs: *admit, advise, deny, recommend, regret, suggest.*

She **suggested** *asking* questions to give the voice a rest.

- 6 Use these verbs with *should* + bare infinitive: *advise, agree, demand, insist, recommend, suggest.*

She **recommended** *that we should drink* lots of water.

- 7 Many verbs can be followed by a preposition:

accuse of, admit to, advise against, apologize for
She **advised** *against drinking* coffee or tea.

SEE LANGUAGE REFERENCE PAGE 44

- 1 Report the direct speech using the verb at the end of each line.

'You really should apply for the job,' he told me. ENCOURAGE
He *encouraged me to apply for the job.*

- | | |
|--|----------|
| 1 'I really wish I hadn't left the cake next to the radiator,' he said. | REGRET |
| 2 'It's not a good idea to wear a pink shirt with your green trousers,' she told me. | ADVISE |
| 3 'I think there's a good chance it'll rain tomorrow,' she said. | PREDICT |
| 4 'There's no way I'm going to sing karaoke with you,' he said to his mother. | REFUSE |
| 5 'The authorities ought to provide more litter bins in our parks,' he said. | SUGGEST |
| 6 'Why do some people have to get so angry when they drive?' she asked. | WONDER |
| 7 'Believe it or not, I can name the capital city of every country in the world,' he said. | CLAIM |
| 8 'Don't forget to hand in your essay next Friday,' she told me. | REMIND |
| 9 'The government has failed to keep its promise to reduce inflation,' she said. | ACCUSE |
| 10 'I think there are about 700 students in the school,' he said. | ESTIMATE |

- 2 Write three of your own sentences using the phrases in bold in exercise 1. The sentences must be true and/or reflect your opinions.

- 3 Compare and discuss your sentences with another student, making brief notes about what your partner says.

- 4 Work with a different student and report your conversations in exercise 3.

PRONUNCIATION: voiced & unvoiced sounds

- 1 Voiced sounds are produced by moving your vocal cords, eg /z/ in *was* and /b/ in *job*.

Unvoiced sounds are produced without moving your vocal cords, eg /s/ in *bus* and /p/ in *top*.

For each of the following pairs of sounds, decide which is voiced and which is unvoiced.

- | | |
|------------------------|---------------------|
| 1 /f/ in <i>life</i> | /v/ in <i>live</i> |
| 2 /d/ in <i>seed</i> | /t/ in <i>seat</i> |
| 3 /k/ in <i>back</i> | /g/ in <i>bag</i> |
| 4 /ð/ in <i>mother</i> | /θ/ in <i>mouth</i> |
| 5 /ʃ/ in <i>sugar</i> | /ʒ/ in <i>usual</i> |

- 2 In each group of words, one of the underlined sounds is pronounced differently. Circle the different one. Is it voiced or unvoiced?

- | <i>rise</i> | <i>lose</i> | <u>case</u> | unvoiced |
|----------------------|-------------------|-------------------|----------|
| 1 <u>th</u> ank | <u>th</u> ird | <u>th</u> ose | |
| 2 ba <u>th</u> e | smoo <u>th</u> | hea <u>th</u> | |
| 3 w <u>i</u> fe | o <u>f</u> | roo <u>f</u> | |
| 4 choo <u>s</u> e | loo <u>s</u> e | go <u>o</u> se | |
| 5 pic <u>k</u> ed | lov <u>e</u> d | rob <u>b</u> ed | |
| 6 <u>ch</u> aos | ant <u>i</u> que | lea <u>g</u> ue | |
| 7 poss <u>e</u> ss | miss <u>i</u> ng | sciss <u>o</u> rs | |
| 8 Ste <u>p</u> hen | ph <u>o</u> to | gr <u>a</u> ph | |
| 9 coll <u>i</u> sion | occ <u>a</u> sion | tens <u>i</u> on | |
| 10 insu <u>r</u> e | meas <u>u</u> re | press <u>u</u> re | |

- 3 Try saying the following tongue twister quickly three times in succession.

Silly Susan says Sarah sells sausages.

- 4 Write your own tongue twister using one of the pairs of sounds in exercise 1. Invite other students to say it.



4c | In the limelight

SPEAKING

- 1 Imagine you had to do one of the following activities. Rank them from the one which you would be most willing to do (1) to the one which you would least like to have to do (6).
 - sing a few songs in a crowded karaoke bar
 - give a ten-minute presentation in English to the rest of the class
 - appear on a reality television show of your choice
 - play a lead role in an amateur stage play
 - give an interview about a recent achievement for the front page of your local newspaper
 - give a guided tour of your school to the mayor in the presence of television cameras
- 2 Compare your list with your partner giving reasons for your choices. Do you enjoy being in the limelight? Why or why not?

READING

- 1 Each year the Oscar ceremony attracts hundreds of millions of television viewers worldwide. Why do you think it is so popular?
- 2 Read the article and choose one of the phrases 1–4 which best summarizes the content.
 - 1 The ingredients of a good acceptance speech.
 - 2 Our fascination with awards ceremonies.
 - 3 The importance of expressing our emotions.
 - 4 The decline in the appeal of the Oscars.
- 3 Read the article again and choose the correct alternative to complete the sentences.
 - 1 According to Jim White, what we most enjoy about the Oscar ceremonies is the *losers' reactions* / *superficial aspects* / *funny jokes*.
 - 2 He criticizes Gwyneth Paltrow's speech for being *confusing* / *too long* / *overemotional*.
 - 3 He suggests that recipients of other awards *have a tendency to cry* / *try to emulate Gwyneth Paltrow* / *spend too long on the stage*.
 - 4 Events at the National Celebrity Awards aroused feelings of *admiration* / *envy* / *annoyance* in the writer.
 - 5 He lists various forthcoming awards ceremonies in order to *emphasize the need to book a hotel early* / *the broad appeal of such events* / *the vanity inherent in some professions*.
 - 6 He suggests that some participants at the Estate Agents Awards ceremony *disagreed with the choice of winners* / *took things very seriously* / *were of a violent nature*.

Life matters

And the Winner is ...

We all have a bit of Gwyneth Paltrow in us, says Jim White.

When we buy a newspaper the morning after the Academy Awards ceremony, of course we want to know who won Best Film, Best Director, Best Whatever. But, more to the point, we want to know the really important details: who cried, whose jokes fell flat and who wore a dress that resembled a meringue that had been left abandoned, for several days in the bottom oven. That's the stuff we love most about the ceremony.

It has long been forgotten that it was the best actress statuette for *Shakespeare in Love* that Gwyneth Paltrow received in 1999. What is remembered, however, is her simpering acceptance speech, a performance so self-indulgently lachrymose that the phrase 'to do a Gwyneth' has entered the language as a generic description for anyone who loses all sense of emotional proportion the moment they step up to accept an award.

And these days we have plenty of opportunity to use the term. The television schedules are full of blubbering acceptance speeches: mums, dads and the rest of the world being thanked in watery-eyed profusion. Comedians suddenly turn Gwyneth at the Comedy Awards, cast members of *EastEnders* come over all tearful at the Soap Awards, and the emotional incontinence at the National TV Awards is such that the cleaning staff must have to employ heavy-duty pumping equipment to drain the stage afterwards.

- 7 The writer attributes the recent increase in awards ceremonies to our desire to *win prizes* / *be acknowledged by others* / *become the focus of attention*.

4 Work in pairs. Discuss the questions.

- Which awards ceremonies appear on TV in your country? Do you watch them?
- Have you ever received an award, a prize or a trophy of any kind? If so, how did you feel about receiving it?



One of the most
alarming sights
to be seen
on television

recently involved
something called
the National
Celebrity

Awards, in which
two former
inmates of the

Big Brother
house did a
Gwyneth as

they picked up a trophy for Celebrity Couple of the
Year. So here was a pair, possessing no greater talent than
an ability to lounge around all day whining, being given an
award for the magnificent achievement of going out with
one another. This was television of the most punishing kind:
it took all available reserves of self-restraint not to throw a
brick through the screen the moment the sniffles started.

But this urge to hand out awards, even for the most facile non-
achievement, is not restricted to showbiz. Over the next few
weeks alone, journalists will be dusting down their tuxedos
and polishing up their Gwyneths in breathless anticipation of
the Campaign for Racial Equality's Race in the Media Awards,
the World Food Media Awards, Amnesty International's
Media Awards and the Mental Health Media Awards.

You have to get in early if you want a swanky place to hand
out your awards, too. The ballrooms of London's grand hotels
are fully booked this time of year with everything from the
European Office Equipment Awards to the International
Stationery Awards. All trades, all professions have their
equivalent of school prize-giving. It provides work for a small
army of waiters, bar staff and after-dinner speakers.

A friend of mine invited me along a couple of years back
to the National Estate Agents Awards. Tears flowed as
surveyors from Stockport and brokers from Basingstoke
insisted that this was actually a team award to the unsung
heroes in the office. Around the room, the losers in such
categories as 'High Street Franchise Chain of the Year'
struggled to maintain composure as a name other than their
own was pulled from an envelope. At one point it was difficult
to know who was crying more: the winner of the coveted
Young Negotiator of the Year award or one of the other
nominees she had just beaten to the title.

It was while witnessing this exchange that I realized why
there has been such a rapid growth in ceremonies of mutual
back-slapping over the past few years. Some might suggest
it reflects the truth that the recognition of our peers is the
most seductive praise of all. But it is simpler than that. Awards
ceremonies provide the rare opportunity for us to step into
the limelight and to kid ourselves we are stars. And these
days we know precisely how to behave, as estate agents up
and down the country step forward and 'do a Gwyneth'.

VOCABULARY: emotional reactions

1 Which emotional reaction do the bold words
from the text describe?

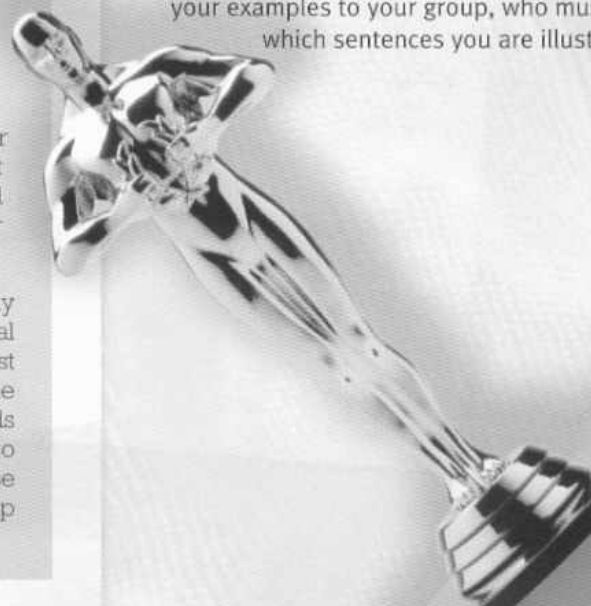
- 1 **blubbing** acceptance speeches
- 2 thanked in **watery-eyed** profusion

Find more words and expressions from the text
which describe the same reaction.

2 Choose the correct alternatives to complete the
sentences.



- 1 I was **close of** / to / on tears but I didn't
actually cry.
- 2 It was so sad - I **cried my eyes out** / in /
from.
- 3 It was so funny - I **roared** for / with / by
laughter.
- 4 It's such a funny book - it had me **laughing**
up / out / off loud.
- 5 I got very **worked out** / on / up and I was
trembling with / to / over anger.
- 6 The news **took me completely** from / in / by
surprise. I just **couldn't get up** / over / above
it.
- 7 It **frightened the life** out of / up to / down
from me.
- 8 I'd never do that. Just the thought of it **scares**
me with / to / by death.
- 9 It always **cheers** me up / around / out and
puts me through / to / in a good mood, no
matter how fed up I've been feeling.
- 10 It's so depressing - it really **gets** me along /
down / off.

3 Work in small groups. Choose five of the
sentences in exercise 2 and for each one think
of an example which is true for you. Describe
your examples to your group, who must guess
which sentences you are illustrating.



4D | Speech!

LISTENING

- 1 Work in small groups. Discuss the following.
 - On what occasions do people give speeches in your country?
 - Have you ever given a speech? If so, how did you feel? If not, how do you think you would feel?
- 2 You are going to hear a man talking about how to write speeches.
 - What advice do you think he might give?
- 3  1.20 Listen to the recording and complete the Speech Writing Tips.
- 4 What advice do you think he will give regarding delivering the speech?
- 5  1.21–1.25 Listen to these extracts from five different speeches. For each extract answer the following questions:
 - What is the occasion and who is speaking?
 - Which of the techniques in the Speech Writing Tips are used?
- 6 Work in pairs. Choose one of the situations on page 140 and write a brief speech. Include at least one of the techniques mentioned in the Speech Writing Tips.
- 7 Listen to each others' speeches and for each one answer the questions in exercise 5 above.

SPEECH WRITING TIPS

(1) _____: the most important part of speech writing.

Three factors to consider:

- * (2) _____: Not always appropriate to include (3) _____.
- * **audience:** If familiar with the audience, use (4) _____.
This brings you closer and improves your (5) _____.
- * **purpose:** Have clear goals. Remember social conventions.

Beginning

The first (6) _____ are the most important.

Get the audience interested – use a statement, question, comparison,

(7) _____ or joke.

Middle

Don't include (8) _____.

End

Finish on a positive note – make a thought-provoking comment.

NB Good idea to (9) _____
the speech as you write it.



GRAMMAR: modal verbs 1

must, might, may, could

- 1 When making deductions use *must* if you have reason to think something is true, and *couldn't/can't* if you think it is untrue.

*I **must** have done something right for so many of you to want to be here with me on my final day.
She **couldn't** be at work – her car's still here.*

- 2 Use *might (not)*, *may (not)*, *could* to express possibility and to speculate.

*Too many points **might** confuse your audience.
He **may** have left the country – we can't say for sure.*

- 3 Use *might have/could have* to talk about a past possibility which did not happen.

*It **could have** been worse. I **might have** become a poet.*

- 4 Use *might/could* (but not *may*) to express annoyance.

*You **might** at least offer to pay for the damage.
She **could** have told me she was vegetarian – I'd cooked a lovely chicken dish.*

- 5 Use *might/may* to express concession or contrast.

*He **may** be a good leader, **but** his speeches are boring.
You **might** like her, **but** I don't.*

- 6 Use *might as well/may as well* to suggest the best course of action, without having much enthusiasm for it.

*The next bus doesn't come for another hour, so we **might as well** walk.*

➔ SEE LANGUAGE REFERENCE PAGE 44

- 1 Match each sentence 1–8 to a sentence a–h.

1f *You look a real mess! You could have put on some clean trousers.*

- 1 You look a real mess!
2 My phone didn't ring once all day.
3 She was crying her eyes out.
4 You really should drive more carefully.
5 How can you say it was a good party?
6 I'm not sure what to do tonight.
7 I can't find that book you lent me anywhere.
8 It's pouring with rain so we can't go out.
a You must have really upset her.
b You may have enjoyed it but I certainly didn't.
c I might just have a meal out on my own.
d You couldn't have called me, you're lying.
e We might as well have a game of cards instead.
f You could have put on some clean trousers.
g I think I may have left it on the train.
h You could have had a serious accident.

- 2 Match the grammar points 1–6 in the grammar box to the sentence endings a–h in exercise 1.

a1 *must* for making deductions

- 3 Work in pairs. Choose four of the answers from exercise 1 and have four separate conversations, using a different answer to start each conversation.

- 1 A: *You look a real mess. You could have put on some clean trousers.*
B: *What do you mean?! They **are** clean – I washed them yesterday.*
A: *You couldn't have washed them very well. Look at those stains ...*

DID YOU KNOW?

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

ONE OF THE HIGH POINTS in the British parliamentary calendar is the annual Queen's Speech, which contains an outline of the government's policies and legislative agenda for the coming



year. It is written by the government and delivered by the Queen as part of an annual ceremony known as the State Opening of Parliament. There is a great deal of formality and tradition surrounding the event, which takes place in the House of Lords, usually in November.

In the United States of America the President reports on the condition of the country and sets out the government's legislative programme in the State of the Union Address. Tens of millions of people watch the speech live on television and the internet when it is delivered in January or February each year to Congress, which consists of members of the House of Representatives and the Senate.

- Is there a similar ceremony in your country? If so, how does it compare to those described above?
- How interested are people of your age in politics? How typical are you of your generation in this respect?
- Which politicians in your country do you consider to be the most ...
a) charismatic? b) boring? c) intelligent?

GRAMMAR

Reported speech

1 verb + *that* clause

add, admit, announce, assure, claim, complain, confirm, estimate, explain, mention, point out, predict, remark, remind, repeat, reply, say, stress, tell, warn

When reporting direct speech, tense changes may occur in the *that* clause: present tenses change to past; present perfect and past tenses change to past perfect. Pronouns and words referring to time and place may also change, depending on when the person reporting the statement/question is speaking and where he or she is at the time of speaking.

*'She doesn't live here any more,' he said.
He told me (that) she **didn't** live **there** any more.
'I didn't leave the house yesterday,' she claimed.
She claimed (that) she **hadn't** left the house **the previous day**.*

Modal verbs *can, will, may, shall* change to *could, would, might, should*. *Must* can remain unchanged or we can use *had to* instead when expressing obligation. Other modals do not change.

*'You **cannot** wear jeans and you **must** wear a tie.'*
*He said he **couldn't** wear jeans and he **must/had to** wear a tie.*

There is often no tense change if a present tense of the reporting verb is used and/or if the statement being reported is still true.

He told/tells me he's thinking of buying a new car.

In reported questions, *do, does, did* only appear in negative questions and the subject comes before the verb. *Yes/No* questions are reported with *if* or *whether* and question marks are not used.

*'Why don't you want to go?' he asked.
He asked her why she didn't want to go.
'Do you work for Mr Beasley?' she asked.
She asked him if he worked for Mr Beasley.*

2 verb + infinitive with *to*

agree, ask, claim, demand, offer, promise, refuse, threaten
I offered to help her and refused to accept payment.

3 verb + object + infinitive with *to*

advise, ask, beg, convince, encourage, instruct, invite, order, persuade, recommend, remind, tell, urge, warn
She told him to leave and warned him not to tell anyone.

4 verb + gerund

admit, advise, deny, recommend, regret, suggest
He admitted breaking the window but denied stealing anything.

5 verb + preposition

argue, protest, advise, warn **against**, apologize, blame, forgive, tell off, thank **for**, speak, accuse **of**, insist, congratulate **on**, admit, confess, object **to**
She thanked me for helping her and insisted on paying me.

6 verb + *that* clause (+ *should*)

advise, agree, ask, demand, insist, propose, recommend, request, suggest, urge
I suggested (that) he (should) report it to the police.

Modal verbs: *must, might, may, could*1 Use *may (not), might (not)* and *could*:

- to talk about the possibility of something happening in the future.
I might apply for that job – I may not get it but it's worth a try.
- to speculate about the present or the past.
She's not answering the phone – she could be in bed or she might have gone out.

The addition of *well* after these modal verbs expresses more probability.

She could well win an Oscar. You may well be right.

2 For deductions about the present or past, use:

- must* if you have good reason to believe something is true
Why haven't you got a coat on? You must be freezing!
- couldn't/can't* if you think it is untrue
He couldn't have taken the car – the keys are still here.

For information on obligation and prohibition see unit 10 on page 104.

3 Use *could/couldn't* to talk about:

- general ability or inability in the past.
He could play a number of instruments but he couldn't read music.
- For specific ability on one occasion in the past, use *was/were able to, managed to* or *succeeded in*.
I managed to shut the suitcase, but then I couldn't get it open again.
- Use *could have* to talk about something we were able to do, but didn't.
Why didn't you ask me? I could have helped you.

4 Use *might* and *could* to express:

- annoyance.
*I do think he might have phoned to apologize.
You could at least make your bed in the morning.*
- a past possibility which did not happen.
Without that map we might have got lost.

5 Use *may/might as well* to suggest what could be done even though you may not really want to do it.

*I can't get back to sleep so I might as well get up.
She knows we're lying so we may as well tell her the truth.*

6 Use *may/might* ... *but* to express:

- concession.
You might be tired, but you've got work to do.
- contrast.
She may have found him funny, but I thought he was rude.

WORD LIST

Ways of speaking

be on everyone's lips	/bi: ɒn 'evriwanz 'lips/
bellow <i>v</i>	/'beləʊ/
get one's tongue round (sth)	/get wanz 'tʌŋ 'raʊnd/
grunt <i>v</i>	/grʌnt/
keep one's mouth shut	/'ki:p wanz 'maʊθ 'ʃʌt/
lie through one's teeth	/'lai θru: wanz 'ti:θ/
moan <i>v</i> *	/məʊn/
mutter <i>v</i> **	/'mʌtə(r)/
shriek <i>v</i>	/'fri:k/
sigh <i>v</i> **	/saɪ/
snap <i>v</i> **	/snaep/
stutter <i>v</i>	/'stʌtə(r)/
voice criticism of (sth)	/'vɔɪs 'kritisiz(ə)m əv/
whine <i>v</i>	/waɪn/
whisper <i>v</i> **	/'wɪspə(r)/

Voice

booming <i>adj</i>	/'bu:miŋ/
croaky <i>adj</i>	/'krəʊki/
disguise one's voice	/dis'gaɪz wanz 'vɔɪs/
expressionless <i>adj</i>	/'ɪkspreʃ(ə)nləs/
high-pitched <i>adj</i>	/'haɪ'pɪtʃt/
hoarse <i>adj</i>	/hɔ:(r)s/
lower one's voice	/'ləʊə(r) wanz 'vɔɪs/
raise one's voice	/'reɪz wanz 'vɔɪs/
shaky <i>adj</i>	/'ʃeɪki/
squeaky <i>adj</i>	/'skwi:ki/
strain one's voice	/'streɪn wanz 'vɔɪs/
trembling <i>adj</i>	/'tremblɪŋ/

Emotional reactions

blubber <i>v</i>	/'blʌbə(r)/
cheer (sb) up	/'tʃiə(r) 'ʌp/
close to tears	/'kləʊs tə 'tiə(r)z/
come over all tearful	/kʌm 'əʊvə(r) ɔ:l 'tiə(r)f(ə)l/

cry one's eyes out	/,kraɪ wanz 'aɪz aʊt/
frighten the life out of (sb)	/'fraɪt(ə)n ðə 'laɪf aʊt əv/
get (sb) down	/'get 'daʊn/
get over <i>v</i>	/'get 'əʊvə(r)/
get worked up	/'get 'wɜ:(r)kt ʌp/
lachrymose <i>adj</i>	/'lækrɪməʊs/
laugh out loud	/'lɔ:f aʊt 'laʊd/
put (sb) in a good mood	/'pʊt ɪn ə 'ɡʊd mu:d/
roar with laughter	/'rɔ:(r) wɪθ 'lɑ:f(ə)r/
scare (sb) to death	/'skeə(r) tə 'deθ/
the sniffles <i>n pl</i>	/ðə 'snɪf(ə)lz/
take (sb) by surprise	/'teɪk baɪ sə(r)'praɪz/
tremble with anger	/'tremb(ə)l wɪθ 'æŋɡə(r)/
watery-eyed <i>adj</i>	/'wɔ:t(ə)'ri'aɪd/

Other words & phrases

after-dinner speaker <i>n C</i>	/æftə(r)'dɪnə(r) 'spi:kə(r)/
all manner of ills	/'ɔ:l mænə(r) əv 'ɪlz/
backslapping <i>n U</i>	/'bæk,slæpɪŋ/
be in the limelight	/'bi: ɪn ðə 'laɪmlaɪt/
be sick to death of (sth)	/'bi: 'sɪk tə 'deθ əv/
catchy <i>adj</i>	/'kætʃi/
collagen <i>n U</i>	/'kɒlədʒ(ə)n/
coveted <i>adj</i>	/'kʌvətɪd/
drain <i>v</i> **	/dreɪn/
drive (sb) mad/ to distraction	/'draɪv 'mæd. tə dɪ'strækʃ(ə)n/
facile <i>adj</i>	/'fæsaɪl/
fall flat	/'fɔ:l 'flæt/
flier <i>n C</i>	/'flaɪə(r)/
freak (sb) out <i>v</i>	/'fri:k 'aʊt/
full-to-bursting <i>adj</i>	/'fʊl tə 'bɜ:(r)stɪŋ/
get on one's nerves	/'get ɒn wanz 'nɜ:(r)vz/
get things off one's chest	/'get θɪŋz ɒf wanz 'tʃest/
get up one's nose	/'get ʌp wanz 'nəʊz/
give (sb) a piece of one's mind	/'ɡɪv ə 'pi:s əv wanz 'maɪnd/
give (sth) one's best shot	/'ɡɪv wanz 'best ʃɒt/
have a good old moan	/'hæv ə 'ɡʊd əʊld 'məʊn/
have had it up to here with (sth)	/'hæv hæd ɪt ʌp tə 'hiə(r) wɪð/
hoop <i>n C</i>	/hu:p/
human resources <i>n pl</i>	/'hju:mən rɪ'zɔ:(r)sɪz/
hunched <i>adj</i>	/hʌntʃd/
inaugurate <i>v</i>	/'ɪnɔ:ɡjʊreɪt/
infuriating <i>adj</i>	/'ɪnfjʊəri,eɪtɪŋ/
juggler <i>n C</i>	/'dʒʌɡlə(r)/
kick up a fuss	/'kɪk ʌp ə 'fʌs/
kid oneself <i>v</i>	/'kɪd wʌn,seɪf/
larynx <i>n C</i>	/'lærɪŋks/
lay (sth) on	/'lei 'ɒn/
lounge around <i>v</i>	/'laʊndʒ ə'raʊnd/
maintain (one's) composure	/'meɪn,teɪn (wanz) kəm'pəʊzə(r)/
masquerade as <i>v</i>	/'mæskə'reɪd/
meringue <i>n C</i>	/'mɜ:reŋɡ/
misnomer <i>n C</i>	/'mɪs'nəʊmə(r)/
navel <i>n C</i>	/'neɪv(ə)l/
nominee <i>n C</i>	/'nɒmi'ni:/
opt <i>v</i> **	/ɒpt/
outfit <i>n C</i> *	/'aʊtfit/
outline <i>n C</i> **	/'aʊtlaɪn/
sail past <i>v</i>	/'seɪl 'pɑ:st/
self-restraint <i>n U</i>	/'self rɪ'streɪnt/
set (sth) out <i>v</i>	/'set 'aʊt/
shambolic <i>adj</i>	/'ʃæm'bɒlɪk/
show off <i>v</i>	/'ʃəʊ 'ɒf/
showbiz <i>n U</i>	/'ʃəʊbɪz/
simpering <i>adj</i>	/'sɪmpərɪŋ/
sloping <i>adj</i>	/'sləʊpɪŋ/
smooth-talking <i>adj</i>	/'smu:ð 'tɔ:kɪŋ/
speech therapist <i>n C</i>	/'spi:tʃ 'θerəpɪst/
surveyor <i>n C</i>	/'sʊə(r)'veɪə(r)/
swanky <i>adj</i>	/'swæŋki/
take a beating	/'teɪk ə 'bi:tɪŋ/
toast <i>n C</i> *	/'təʊst/
toast <i>v</i>	/'təʊst/
trapeze artist <i>n C</i>	/'træ'pi:z , ɑ:(r)tɪst/
tummy button <i>n C</i>	/'tʌmi ,bʌt(ə)n/
turn out en masse	/'tɜ:(r)n 'aʊt ɒn 'mæs/
tuxedo <i>n C</i>	/'tʌk'sɪ:dəʊ/
unsung hero	/'ʌn,sʌŋ 'hiərəʊ/
vocal cords <i>n pl</i>	/'vəʊk(ə)l 'kɔ:(r)dz/
voice lift <i>n C</i>	/'vɔɪs ,lɪft/
weary <i>adj</i>	/'wiəri/