
NEW PROFICIENCY ENGLISH

BOOK TWO

Reading Comprehension
W. S. Fowler



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W. S. Fowler

Nelson

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Contents

Introduction page 5

Unit 1 People

From East to West page 8

First Meeting with Sven page 11

Janet Watts, *Observer Magazine*

Gerald Durrell, *Birds, Beasts and Relatives*

Unit 2 Work

Why Do We Work? page 15

Starting Your Own Business page 17

It's a Hard Life for Commuters page 19

John Nicholson, *Habits*

Michael Braham, *Observer Magazine*

Basil Boothroyd, *Pick of Punch*

Unit 3 Country Houses

Georgian Houses page 21

The National Trust page 23

John Cannon, *Observer Magazine*

The National Trust (publicity)

Lexical Progress Test 1 page 26

Unit 4 Health

Worrying page 27

The Cold War page 30

Giving Blood page 32

John Nicholson, *New Society*

Rosamond Castle, *Observer Magazine*

Sue Arnold, *Observer Magazine*

Unit 5 The Press

Sub-Editor on *The Times* page 36

Writing Letters Becomes Popular Again page 40

Graham Greene, *A Sort of Life*

Alan Hamilton, *The Times*

John Ezard, *Guardian*

Howard Foster, *Daily Mail*

Unit 6 Cinema

The Birth of a Star page 44

Good and Bad Reviews page 47

Barry Norman, *The Hollywood Greats*

Michael Billington, *Illustrated London News*

Alexander Walker, *Double Takes*

Lexical Progress Test 2 page 51

Unit 7 Animals

Intelligence in Animals page 52

Wild Animals: The Raccoon page 55

Domestic Animals: The Dog that Bit People page 58

Magnus Pyke, *The Boundaries of Science*

Gerald Durrell, *Encounters with Animals*

James Thurber, *My Life and Hard Times*

Unit 8 Travel

A Wanderer in Europe page 61

Holidays Abroad page 64

Patrick Leigh-Fermor, *A Time of Gifts*

Advertisements for American Express,

Holiday Club International and Irish

Tourist Board

Paul Theroux, *The Sunday Times*

Around the World in 80 Clichés page 66

Unit 9 House and Home

The Kitchen Sink page 69

Three Rooms page 72

C N Parkinson, *Mrs Parkinson's Law*

Angela Levin and Ena Kendall, *Observer Magazine*

Lexical Progress Test 3 page 74

CONTENTS

Unit 10 The Past

The Generation Gap in the 1920s page 75
Growing Up in a Small Town page 78
Growing Up in a Village page 81

William McElwee, *Britain's Locust Years*
Graham Greene, *A Sort of Life*
Laurie Lee, *Cider with Rosie*

Unit 11 Computers

The Case for Home Computers page 85
The Invasion of the Space Invaders page 87
Mary Poppins in the Chip page 89

Advertisement for Dragon Computers
Martin Amis, *Invasion of the Space Invaders*
Sue Arnold, *Observer Magazine*

Unit 12 Education

The Royal College of Music page 91
Footsteps to Fame page 94

M J White, *Observer Magazine*
Sue Arnold, *Observer Magazine*

Lexical Progress Test 4 page 96

Unit 13 Advertising

Changes in the Art of Persuasion page 97
Television Advertising page 100
Advertising Standards page 102

John Nicholson, *Habits*
John Pearson and Graham Turner, *The Persuasion Industry*
Advertising Standards Association advertisement

Unit 14 Adventure Then and Now

Sturt's Exploration in Central Australia (1845)
page 106
A Modern Crossing of Australia page 110
An Early Balloon Voyage page 112
Ballooning for Fun page 114

Alan Moorehead, *Cooper's Creek*
Mark Ottaway, *Sunday Times Magazine*
Nottingham Journal
Lynn Barber, *Sunday Express Magazine*

Unit 15 Language

The Decline of the English Language page 116
The Effect of Language on Juries page 119
Language and Censorship page 121

George Orwell, *Politics and the English Language*
John Nicholson, *Habits*
Bernard Levin, *Taking Sides*

Lexical Progress Test 5 page 124

Unit 16 Finance

Prospects for a National Economy page 126
Local Authority Bonds page 128
Money Problems page 131

Kevin Done, *Financial Times*
John Davis, *Observer Magazine*
Joanna Slaughter, *Observer Magazine*

Unit 17 Human Relationships

Making Friends page 133
Matchmakers page 136
Divorce page 138

John Nicholson, *New Society*
Mary Kenny, *Daily Telegraph*
Basil Boothroyd, *Pick of Punch*

Unit 18 Crime and the Law

Judging page 141
The Law page 143
Murder in an English Country House page 145
Murder in Los Angeles page 147

John Nicholson, *Habits*
Gavin Weightman, *New Society*
Agatha Christie, *The Murder of Roger Ackroyd*
Raymond Chandler, *The Little Sister*

Lexical Progress Test 6 page 150

Test Papers

Test 1 page 151
Test 2 page 155
Test 3 page 159

Answers page 163

Index page 164

Introduction

New Proficiency English

New Proficiency English is planned as a replacement of *Proficiency English* published in 1976–8, and as a logical continuation of *New First Certificate English*, published in 1984. In effect, it is the result of several years' experience of using the previous course and gradually adapting materials to the needs of students taught at earlier stages in the learning process by different methods from those current in the early 1970s. As in the case of *New First Certificate English*, my co-authors, John Pidcock and Robin Rycroft, and I have preferred to write a new course, taking this experience into account, rather than to revise the original. While some elements that have proved particularly successful have been retained – above all in *Book 3, Use of English*, where the revised Cambridge syllabus of 1984 for the paper shows no innovations – over 80% of the material in the course is new.

By this time, it will be evident that the examination as such has not changed to a noticeable extent either in level of difficulty or in form, except in the design of the aural/oral tests (covered in this course by *Book 4*). The main change in approach, especially in *Book 1*, has therefore been to shift the emphasis away from the formal presentation of grammar towards the acquisition of skills. At the same time, the overall coverage remains the same.

The main problem for teachers at advanced level and for students attempting the Proficiency examination is that the former are inclined to relax the pressure once students have passed First Certificate because the Proficiency examination is still a long way away, while the latter underestimate the difference in standard. This course has been written for students likely to attempt the examination two years after First Certificate if they attend classes five hours a week (300 hours) or three years afterwards if they attend three hours a week (270 hours). The material has been pretested and graded through use with students at each stage to allow for the time-span envisaged, but it is above all important to point out that the language learning process should be continuous. Our experience leads us to believe that it is necessary to develop skills methodically throughout the period and that it is unwise to imagine that students can be left largely to their own devices for a year or so before making a systematic approach to the examination.

The design of the course

The four books comprising the new course can be used independently in order to concentrate on a specific paper in the examination, but they have been written in such a way that they relate to each other. The 18 units of *Book 2, Reading Comprehension*, reflect the themes chosen as a basis for composition topics in *Book 1* to a considerable extent, offering an opportunity for the revision and expansion of vocabulary. However, they are in no sense a repetition. I have included a wide selection of modern writing in English, relating passages within a unit to a common theme, but wherever possible providing contrasts in terms of style and approach. If the book is used in conjunction with others in the course, it will be helpful for teachers to study the chart printed in the *Teacher's Guide* in order to gain maximum benefit from the planned interrelation of units.

Lexis and Comprehension

The Cambridge examination in Reading Comprehension at Proficiency level follows exactly the same format as in First Certificate, though there are some differences in emphasis in the choice of passages. I have therefore employed similar techniques to those used in *New First Certificate English Book 2*, so that this book forms a logical continuation to it. Two sections of the paper require related, but, to some extent, different areas of knowledge and technical skills; I have discussed them separately below but it is not my intention that they should be divided off. The texts of the book serve two purposes throughout: they exemplify lexis in context, the only way in which new vocabulary can be satisfactorily learned and subsequently used, and they also serve as passages for comprehension. I have used a wide variety of exercises in this connection, explained in more detail below. These exercises, preceding and following the passages, are presented in the order in which I habitually use them in the classroom.

Lexis

Students at advanced level, especially if they are already accustomed to the techniques suggested in *New First Certificate English Book 2*, should by this time realise

that it is essential to learn new lexical items as far as possible by working out the meaning for themselves in context. Techniques to aid students are fully exemplified in connection with the lexical content of the first passage in Unit 1.

The lexical exercises have three main purposes:

- 1 to help students to decide on the meaning of new words in context;
- 2 to expand their vocabulary in general terms by associating words with appropriate contexts and differentiating between them;
- 3 to point out words that are commonly confused either because they are apparently similar in meaning in English (e.g. **raise, rise**), or because they are deceptively close to words with a rather different range of usage in their own language (e.g. **advertise, advise, announce**, etc. for speakers of Latin languages).

From the point of view of the examination, there is undoubtedly a shift of emphasis at Proficiency level towards words of the second category, and away from those of the third. Test items depend much more on the recognition of the appropriate word in the context of customary English usage. While taking this into account, I have nevertheless continued to include exercises to clarify lexical problems that persist in students' compositions at advanced level. The examination typically reflects usage rather than semantic distinctions, but it is still important for students in a course of long duration such as this to resolve their own difficulties with words like **travel** and **journey, work and job, or lay and lie**.

I have dealt with the problems listed above as follows. In the first case, I have considered whether the meaning of unfamiliar words in the text can reasonably be deduced from the context. If it can be, I have provided students with aids towards intelligent guesses; if not, or if a cultural item of information is involved, I have given an explanation alongside. Vocabulary expansion is handled at first in two ways; in the first place, I have frequently introduced the theme of the passage with warm-up exercises, primarily reminding students of words they already know, but also introducing some related words that may be less familiar; secondly, in the early stages of the book, I have asked them to find words in the passage similar in meaning to those provided in the exercise, thereby confirming their understanding of them. Exercises on words that are commonly confused are included to help students to distinguish clearly between them, and particularly in the case of verbs (e.g. **suggest, urge**) to draw attention to the structural differences in usage.

Where these exercises mark a departure from the types used in *New First Certificate English Book 2* is in the area that is most important for advanced students.

True synonyms are rare in English and at this level it is no longer sufficient to know, for example, that words like **banish, evict** and **expel** have similar meaning, but to learn to associate them with specific contexts. To a native speaker it appears natural to speak of someone being evicted from his flat for not having paid the rent, or expelled from school for bad behaviour, but we would not use the words interchangeably or substitute **banish** in either case. A series of exercises throughout the book aims at helping students to identify the contexts associated with such words.

A further development in lexical terms in comparison with First Certificate level is the need for students to appreciate the nuances of language, particularly when it is used humorously or emotionally. Students have seldom been prepared by their previous reading for passages such as *It's a Hard Life for Commuters*, (Unit 2), where the writer makes an everyday situation amusing by the use of exaggeration and by employing phrases normally found in different contexts, such as comparing commuters to cowboys. Students are advised to study the advice given in connection with that passage very carefully.

Apart from the three test papers at the end of the book, there are six lexical progress tests, appearing at intervals of three units, which incorporate items that are all drawn from the lexis previously presented. These tests have been thoroughly pretested according to the guidelines laid down by Cambridge for the selection of items in their own syllabus and sample paper. I am very grateful for the collaboration of over 500 students who took part in the pretesting, which was carried out in two schools in Barcelona with an above average pass-rate in the examination. Full details of the pretesting appear in the *Teacher's Guide*.

Comprehension

In the Introduction to the book that preceded this one, *Proficiency English Book 2* (1977), I stated that multiple-choice questions, whatever their merits as testing instruments elsewhere, are unsuitable for testing comprehension because they give rise to ambiguity and very often test students' logical powers rather than their understanding of language. This is particularly true at advanced level, although it is to be hoped that the greater variety of passages proposed in the new Cambridge syllabus will make the problem less acute in future. I continue to believe, however, that teachers should ask direct questions in class in the first instance to discover whether students have understood a passage completely, and many of the exercises in this book therefore take that form. With regard to the multiple-choice questions, I have given students advice on how best to deal with them, depending on the type of passage they are confronted with.

The passages set in the examination, three in all, are expected to be of four main types; one in which students are required to gain a general impression of the content (reading for gist); one which depends on close attention to detail; a third that may either demand a recognition of stylistic elements, such as the humorous techniques referred to above, or may include two or more contrasting letters or advertisements from which information is to be derived. All of these types are exemplified throughout the book, together with the techniques recommended for handling them.

Reading

After nearly twenty years of preparing students for the Cambridge Proficiency examination, I am more than ever convinced that the students who read widely outside the classroom are those who are most likely to make progress at advanced level, not only in terms of their lexical knowledge but also in self-expression in

speech and writing. English is a relatively simply language grammatically but it has an almost infinite range of expression that no course book can hope to cover fully. Reading a prescribed book may be of some use in helping students to develop their vocabulary, but they should not restrict themselves to one book written in an individual way. Wherever possible, class libraries should be formed, enabling everyone to read a variety of modern texts; quality newspapers and magazines, if the cost of them is not prohibitive, will also provide a valuable source of vocabulary to be learnt and recognised in context.

This book can of necessity only present students with an indication of what is available in terms of reading, but it is my hope that they will be interested in the texts they read and be stimulated to read more widely. The exercises contained here should at the same time make them better equipped to enjoy their reading.

Will Fowler,
Barcelona, August 1984

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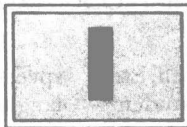
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People

Introductory exercise

One way of expanding your vocabulary in a logical way is to consider words in groups that are in some way related. In that way, it is easier, not only to remember their meaning, but to associate them with the contexts in which they are most likely to reappear.

1 **The face:** point to each of the features mentioned below, and then see if you can add anything else to the list.

- a) forehead d) cheeks
- b) chin c) eyebrows
- c) lips

2 **Clothing:** find someone in the class who is wearing each of these items of clothing, and then add to the list anything else you can see people wearing.

- a) shirt d) sweater
- b) skirt c) waistcoat
- c) dress

3 **Footwear:** when and where would you normally wear these?

- a) boots d) slippers
- b) gymshoes c) wellingtons
- c) sandals

From East to West

Read the following passage to gain a general impression of its content before studying the vocabulary in detail.



Madhur Jaffrey in *Heat and Dust*, 1983

You might know Madhur Jaffrey as the lovely lady who teaches you Indian cookery on television and in books; but she is also a film star, about to be seen in James Ivory's latest Indian movie, *Heat and Dust*. Madhur Jaffrey played Shashi Kapoor's mistress in Ivory's first film, *Shakespeare Wallah* (1964); in this new film she plays Shashi Kapoor's mother, the wicked old Begum, who watches her son the Nawab make a dishonest woman of a ravishing English rose (played by Greta Scacchi).

Off the screen, Madhur Jaffrey looks almost uncannily young and beautiful for her 49 years. But in *Heat and Dust*, without any of the gunk the make-up men thought she would need, Madhur Jaffrey presents the betel-chewing face of ancient Indian dowagerhood: powerful, devious, veiled in jewelled silk, menace and tobacco smoke.

She knew this face: she had met it plenty of times in her own family. But Madhur Jaffrey is herself elegant and eloquent, full of smiles and stories. On a drab winter

morning she sat in a London hotel, radiating colour and warmth. The lustrous silk of her sari shone against a worn armchair; and she talked of an Indian past that is at the heart of her American present.

Madhur Jaffrey seems a Western woman in all the best ways – resourceful, enterprising, courageous – yet she is also deeply Indian. She sees her daughters growing up in a free society, and admits – reluctantly – to certain regrets about this.

I was brought up in a very formal way. Girls never swore; we were escorted everywhere; and sometimes I think how nice it was, when I was growing up, to spend my time in the garden, and think

the parrots and the flowers were lovely, and not to have to face the ugliness of life. At times that protection by the men – which I resented – seems charming, and I almost want it for my daughters. On the other hand, I fought it. So it can't have been that charming.

Heat and Dust is a film about the relationship between East and West, and it is an affair in which the West seems the loser. Madhur Jaffrey feels sympathy, rather than resentment, for India's Western invaders – **the British Raj** that has gone, the tourists who are still coming. 'India can suck out all your starch, your crisp European consciousness: and everything you hold dear can seem

to slip out 'into this Indian vastness.'

Not for her, of course. In India's complexity and contradictions Madhur Jaffrey finds her energy and strength: 'I'm part of the vastness – I'm its product. It's taking nothing away from me: because I *am* it.' In Indians, for all their submission to invaders and their technological backwardness, she sees little of an inferiority complex. 'They may have doubts like "Can I land a job?" – but they don't question their existence in the nice way Westerners do. Indians know who they are. On the whole they're a **cocky bunch**.'

From an article in the *Observer Magazine* by Janet Watts

Shashi Kapoor: actor who has played alongside Madhur Jaffrey in films

Begum: Muslim princess or lady of high rank

Nawab: Indian Muslim title similar to the European 'Duke'

dowagerhood: state of possessing a title derived from a former husband, usually used when the son has succeeded to the title

the British Raj: the British government of India (used especially of the period 1858–1947)

cocky bunch: (slang) self-confident bunch of people

A

Reading for gist

In many cases we read to gain a general impression of a text, rather than to study every detail. From an initial reading of this text, you might have noticed that it is constructed out of a series of contrasts.

- Find phrases and sentences beginning with **but**, **yet** or **on the other hand** to note what these contrasts are.
- Relate the following statements to the paragraphs they summarise, noting down an appropriate paragraph number for each.
 - Madhur Jaffrey gives the impression of having a Western attitude to life, but remains closely identified with her Indian upbringing.

- Indians appear to be inferior to Westerners in some ways but, in fact, are more sure of themselves.
- Madhur Jaffrey sometimes feels nostalgic about her sheltered upbringing, but recognises that it must have had defects.
- Although she is extremely good-looking for her age, she had no difficulty in taking the part of a much older woman in the film.
- Heat and Dust* seems to suggest that there was a struggle between East and West, but Madhur Jaffrey feels that it does not symbolise a Western defeat as much as the change that can take place in Europeans in India.
- In real life Madhur Jaffrey is very different from the character she portrayed in the film.

Unfamiliar words

When you come across a word for the first time in a reading passage, you may be tempted to stop reading and look it up in a dictionary. Before you do so, you should always try to work out the meaning from the context. This is important for two reasons:

- because dictionaries do not necessarily give an equivalent in your own language or else give several, only one of which is appropriate to the passage you are reading;
- because if you learn the meaning for yourself in the context without the help of a dictionary, you are much more likely to remember it and know when to use it.

One way to help decide the meaning of a word is to look at the form of the word and its position in the sentence to see what part of speech it is. Look at the second paragraph of the passage you have just read. The following words may be new to you: **uncannily**, **gunk**, **betel-chewing**, **devious**, **veiled**, **jewelled**.

Gunk is evidently a noun. It is something that the make-up men thought the actress might need. In fact, it is the heavy make-up required to make someone look different.

Betel is also a noun, and the character in the film 'chewed' it. The dictionary will tell you that it is a form of nut, but a reasonable guess would be close to the truth.

Devious is an adjective, which in context goes with 'powerful', 'menace' and 'veiled'. You might not guess its meaning exactly, but it implies from its context someone who is dangerous and not straightforward.

Veiled and **jewelled** are alike in form, but their position indicates that 'veiled' is a participle used in apposition, while 'jewelled' is an adjective. The words are derived from **veil** and **jewel**. The first is associated with a woman wearing a veil, but also implies that her personality is hidden behind the veil, the threat of her actions and the smoke from her cigarette. The second clearly means that she wore silk and that jewels were sewn into her clothes.

Uncannily is an adverb. There is a contrast between the actress's age and her youth and beauty. It means 'inexplicably' here, since it seems strange that a woman of 49 could look as she does.

Decide from the context what part of speech the following are and what their probable meaning is. Do not attempt to find a synonym, but make suggestions. e.g. It describes... It is a thing that... It means that she... etc.

- a) sari (line 42) b) reluctantly (line 54)

- c) resentment (line 79) d) land (line 102)

A second way of making intelligent guesses about the meaning of words is to consider the way in which they fit in with those around them. Adjectives accompanying nouns are presumably appropriate.

Ravishing (line 17) is applied to an 'English rose', and this is clearly not a flower but a young woman, 'played by Greta Scacchi'. In the context, it obviously means 'very attractive'.

Other adjectives in the passage are chosen so as to highlight the contrasts on which the passage depends. What do you think is the meaning of the following, taken from paragraph 3 of the passage?

- Elegant and eloquent** describe Madhur Jaffrey's real personality, as distinct from the character of the Begum, who was 'betel-chewing' and 'devious'.
- Drab**, describing a winter morning, contrasts with 'radiating colour and warmth'.
- Lustrous**, describing silk, contrasts with 'a worn armchair'.

C

Words often confused

- The words which present the greatest problems to students are not new vocabulary, but those which *seem* familiar and yet are easily confused with another in their meaning or usage. Compare the use of the following in the passage: **plenty of** (line 34) and **full of** (line 37), **grow up** (line 52) and **bring up** (line 56).

Now complete the following sentences, and then make sentences of your own, using these words. Change the verb forms where necessary.

- She has _____ money. Her house is _____ valuable objects.
She is _____ indignation because _____ young men ask her out and she knows they are only interested in her money.
- She _____ in India. Her parents _____ her _____ in a formal way and so she _____ sheltered from society. Her daughters have been _____ differently in the West and have _____ in a different atmosphere.

- Now compare the two sentences written below.

Heat and Dust is a film about the **relationship** between East and West.

A distant **relation** of mine was brought up in India.

Make sentences of your own, using **relationship** and **relation**.

This means that she feels sorry for them in an understanding way, and does not carry hate for them inside her because they invaded her country. In what circumstances would you expect a person to be **sympathetic**, or **resentful**?

- prepositions that may follow them. (If you are using Book 3 of this course, you can consult the appendix in that book for reference.) Study the examples indicating the different meanings and structures possible with the verb **admit**, and then make sentences of your own.

He **admitted** his responsibility/**that** he was responsible. (acknowledge)

Now make sentences with these phrases.

- a) the price of admission
- b) an admission of guilt
- c) no admittance except on business (**Admittance** is used when permission is required.)

Read the following passage carefully, paying attention to detail, and noting down words you do not understand.

The English was impeccable with scarcely any trace of an accent, but his voice was quite extraordinary for it wavered between a deep, rich baritone and a quivering falsetto. As though, in spite of his age, his voice was only just breaking. He possessed a very large, white, spade-shaped nose, a smiling and

plus fours: wide, loose type of trousers not reaching to the ankles

Gladstone bag: light travelling bag, named after W E Gladstone (1809–98), British Prime Minister

D

Unfamiliar words

Before attempting the comprehension questions, make up your mind about the meaning of the following words, using the clues given.

- | | | | |
|---|---|----------------|------------------|
| 1 | voluminous (line 20) refers to | a) age | b) size |
| 2 | checked (line 21) refers to | a) the pattern | b) the shape |
| 3 | devoid of (line 31) means | a) full of | b) lacking in |
| 4 | tattered (line 32) means | a) neat | b) untidy |
| 5 | wavered (line 39) means | a) fluctuated | b) paused |
| 6 | quavering (line 40) means | a) firm | b) unsteady |
| 7 | munched (line 51) refers to | a) drinking | b) eating |
| 8 | gasped (line 58) indicates that Sven was | a) hungry | b) out of breath |

E

Reading for detail

Passages of this kind demand close attention to detail. The questions asked about them depend on an understanding of precisely what is being said, though they seldom depend entirely on the meaning of unusual words.

Answer the following questions about the passage in your own words, indicating the phrases that help you to make up your mind.

- Did Sven arrive on his visit according to plan?
- What was the writer's first impression of Sven's appearance?
- Why did Sven's hat seem to have been designed for a horse?
- Why did Sven's greeting sound odd at first?
- Why did the writer's mother and Sven have little to say to each other at first?

Such questions are usually asked in examinations in a multiple-choice format to make it easier for the examiners to assess the answers. In that case, it is wise to test every statement by comparing it with the text and deciding whether it is *true* or *false*. In many cases, it is possible to demonstrate that it is false by quoting a line from the passage; in others, where there is no mention of it, you must assume it is irrelevant and therefore false.

Answer the following multiple-choice questions, choosing the answer that expresses most accurately what is stated in the passage. Only one answer is correct. Test each statement against the passage and explain why the incorrect ones are wrong, as in the examples.

- Sven Olson arrived
A at Mrs Durrell's invitation. (*False*. Larry had invited him 'without reference to her' (line 6).)
B at the time stated in his telegram.
C later than expected.
D quite by chance.
- The writer's first impression of Sven's appearance was that he looked rather like
A a lunatic. (*False*. There is no mention of this.)
B a typical artist.
C a well-dressed gentleman.
D an enormous caveman.
You must be particularly careful in dealing with questions of this kind to read the introduction to the question and not allow your imagination to mislead you. For example, you may think that artists typically look like Sven, but that was not 'the writer's first impression'.
- Sven's hat seemed to have been designed for a horse because
A he wore it to disguise his baldness.
B his head was so large.
C it looked like a crown with holes in.
D there were apparently spaces for the ears.
- Sven's greeting sounded odd because
A he spoke English correctly, but had an unusual accent.
B he spoke such strange English.
C his tone of voice varied so much.
D his voice had only just broken.
- At first, Mrs Durrell and Sven said very little because
A he was too hungry to speak.
B he was waiting for an invitation to play his accordion.
C she could not think of anything appropriate to talk about.
D she wanted to make it plain that he was not welcome.

F

Synonyms

Although true synonyms are rare in English, it is frequently possible to find words that mean approximately the same thing in the context of the passage as those the writer has chosen. The form of the word given below should help you to identify its equivalent in the passage. Find words or phrases that mean the same thing as the following.

- | | |
|-----------------|-------------|
| 1 horror | 6 heavily |
| 2 large numbers | 7 delighted |
| 3 similarity | 8 faultless |
| 4 dressed | 9 hardly |
| 5 huge | 10 held out |

G

Use of language

Many expressions depend on the association of verbs, nouns and adjectives in a standard manner, and you can only recognise them by having heard or read them. Throughout the book there are practice exercises aimed at reminding you of the normal usage.

bear, come, drive, fill, make, search, wind

Without referring to the text, complete the sentences below, using the above verbs *once only* in the correct form.

- Sven's contradictory telegrams had _____ Mother mad.
- We were having tea when a cab _____ its appearance, _____ its way up the drive and _____ to a stop in front of the house.
- Sven _____ a remarkable resemblance to a caveman.
- Mother _____ her mind for suitable topics of conversation.
- Sven coughed and his eyes _____ with tears.

W

Words often confused

advice (uncountable), **forecast**, **promise**, **threat**, **warning**

Words used precisely can usually be distinguished from others similar to them in meaning by reference to the context. In line 8, **warning** means 'advance notice'; the context helps us understand that problems or difficulties are expected, too. We thus have a fuller understanding of the meaning of **warning**.

Decide which of the five sentences below typifies each of the words listed above.

- The weather tomorrow will be bright and sunny.
- If you don't give me the money, I'll kill you.
- On your birthday, I'll buy you a bicycle if you're a good girl.
- Cigarettes can seriously damage your health.
- I should ring him up if I were you. He may be able to help you.

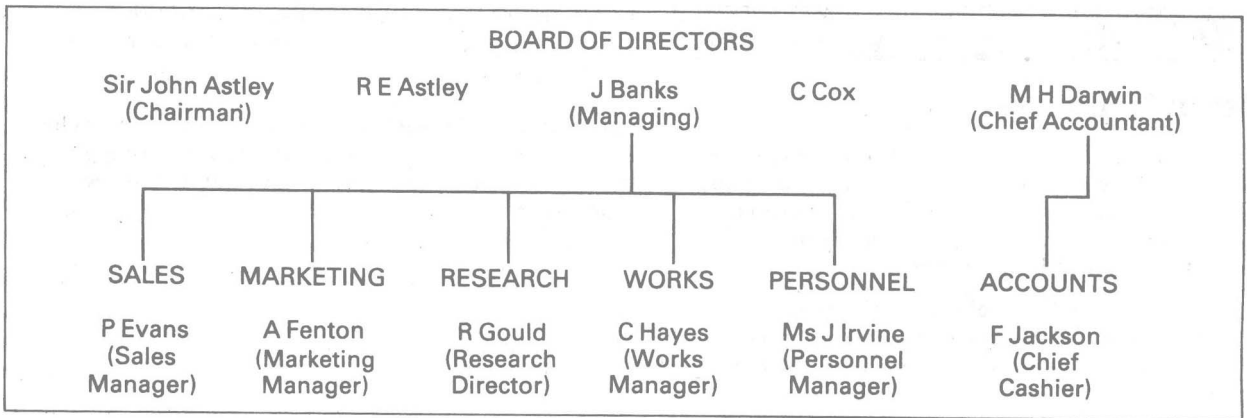
In line 44, Sven **bowed** to Mrs Durrell, which means he 'bent his head towards his chest in a formal greeting'. In what circumstances might he have **knelt**, **nodded**, or **stooped**?

2

Work

Introductory exercise

- 1 **Company organisation.** Study the diagram below indicating the executive structure of XYZ Ltd, and explain what you consider to be the responsibilities of all the people listed there.



Now answer these questions.

- 1 James Keeler is the foreman in the factory. Who is he directly responsible to?
- 2 Paula Lane has just been appointed Research Assistant. Which two people interviewed her?
- 3 A company must decide what people want, make it and sell it. Which three of the six managers listed above are primarily responsible at each stage?

- 2 **The balance sheet.** It is Mr Darwin's responsibility to prepare the company's balance sheet at the end of the financial year. The **turnover**, or the total value of the products sold, was £40 million. The following must be deducted from this to establish the company's **profit**. Define what they mean.

- a) wages and salaries
- b) raw materials
- c) depreciation of equipment
- d) investment in new plant
- e) overheads

This year, the company has made a profit, but has a problem with **cash flow**. What do you suppose this means?

Why Do We Work?

Read the following passage to gain a general impression of its content before studying the vocabulary in detail.

The strange fact is that the last hundred years have seen not only the dehumanising of manual work, with the introduction of mass-production methods and 'scientific management', and a consequent reduction in the satisfaction which an individual can derive from the performance of a skilled craft, but also universal acceptance of the idea that everyone ought to work, even though they may have no absolute economic necessity to do so. Even those fortunate enough to inherit great wealth have been unable to resist the prevailing climate of opinion and a large proportion of those who suddenly find that they no longer have to work, after winning a lottery or the football pools, now choose to continue working, finding it too difficult to sustain a lifestyle which is not built around some form of work.

I don't think that we should be unduly impressed by surveys which claim to show that the vast majority of workers, even in what appear to be the most soul-destroying jobs, actually enjoy their work: the workers' response may just indicate that they are happy to be doing any job at all, rather than a positive feeling about their particular work. But we do seem to have reached a position where people prefer to work rather than not to work, and the reasons for this are complicated by the fact that different people look for different sorts or rewards, while different people look for different types of satisfaction in their work. A basic tenet of the scientific management pioneered by Frederick Winslow Taylor at the end of the last century was

that man the worker was a rational, economic creature, motivated only by his pay-packet. As the original Henry Ford put it, 'The average worker wants a job into which he does not have to put much physical effort. Above all, he wants a job in which he does not have to think.' What Ford thought the average worker *did* want can be deduced from the fact that he paid his workers a minimum wage which was more than twice the national average.

Money is certainly an effective motivator, but it is not the only reason why we work. There is no doubt that the economic motive can be overridden by other considerations: for example, even when they are being paid according to individual productivity, people tend to work at the same pace as those around them, and a number of studies have shown that the output of a team may actually fall when it gains a new member who refuses to accept the group norm and works at a faster rate. Being accepted as a member of a stable working group brings its own social reward, which may explain why many workers have mixed feelings about technological advances that remove them from the noise and dirt of the shop floor and leave them in splendid isolation, in charge of a machine which can carry out the tedious work they formerly did. It may also account for the behaviour of people who choose to work even though there is no economic necessity for them to do so – after all, it is not easy to be a playboy when there are so few people to play with!

From *Habits* by John Nicholson

A

Reading for gist

Decide in each case which of the statements contains the meaning conveyed in the passage. Then read the six statements together as a summary of the passage as a whole.

- 1 It is curious that
 - A everyone now thinks work is necessary, even though mass production methods offer less job satisfaction.
 - B the introduction of mass production methods has made it necessary for everyone to work.
- 2 People who can afford not to work do so, nevertheless, because
 - A they find it difficult to organise their lives if they don't.
 - B they feel guilty about having so much money.

- 3 Men like Taylor and Ford believed that the vast majority of workers
A enjoy their work. B work only for money.
- 4 In fact, people working with others
A try to work faster to earn more.
B adapt to the speed of their workmates.
- 5 Most workers in factories are more interested in
A better conditions that may separate them from others.
B the companionship of those around them.
- 6 The rich may therefore choose to work because they
A are afraid of leading lonely lives.
B believe that work is good for them.

Synonyms

Find words or phrases in the passage approximately equivalent in meaning to the following.

- | | | |
|---------------|--------------|---------------|
| 1 need (n.) | 5 really | 9 worked out |
| 2 lucky | 6 show | 10 speed |
| 3 go on | 7 principle | 11 production |
| 4 excessively | 8 being (n.) | 12 boring |

Use of language

Without referring to the text, complete the following sentences.

- 1 It would be unwise to introduce the new system at present because of the prevailing _____ of opinion in the works.
- 2 The introduction of mass-production methods has resulted in many people having to do soul-_____ jobs.
- 3 The _____ majority of people work because they have to.
- 4 I'm not altogether happy about the proposal. I regard it with _____ feelings.
- 5 Come and join us! Don't sit there by yourself in splendid _____!

Words often confused

1 particular, private, special

Use each of the words listed above *at least once* to

complete the paragraph below.

In a _____ company like this, with no shareholders to worry about, we must nevertheless be very _____ about the people we employ. This does not mean that we should concern ourselves with their _____ lives, or give them _____ treatment because they work for us, but in this _____ case we have in front of us, the case of Joan Smith, I think we must take her personal problems into account and make a _____ recommendation to the Managing Director. Mark the letter '_____' of course.

2 craft, employment, job, work

Use each of the words listed *at least once* to complete the paragraph below.

It is fashionable to talk of the decline in _____ satisfaction for the majority of workers, who no longer need to learn a skilled _____ to obtain _____ (or _____). But while most people prefer to do a _____ that interests them, the evidence gained from those who are out of _____ suggests that the worst thing about un_____ is that people do not know how to organise their lives. For that reason, some workers are learning _____s like pottery or carpentry as a hobby.

3 award, benefit, profit, reward

Use each of the words listed *at least once* to complete the paragraph below.

The firm was given one of the Queen's _____s for industry as a _____ for their efforts in the export trade. Of course, as far as we are concerned, it does not make much difference, because we had already made our _____ from our customers, but I think these _____s are really made for the _____ of other firms that have not yet seen the importance of selling abroad.

4 economic, economical, economics, economy

Use each of the words listed *at least once* to complete the sentences below.

- 1 Taylor thought workers were _____ creatures, who only worked for money.
- 2 The new machine is very _____. It has already saved us a great deal of money.
- 3 He is studying _____ at the university.
- 4 The Chancellor of the Exchequer made a speech about the state of the national _____.
- 5 Bank managers always advise us to practise _____ before they will lend us money. The opposite seems to be true when they are dealing with countries. The less _____ they are in running their affairs, the more they can borrow. That is why _____ is such a difficult subject for the layman to understand.