

Sue Kay & Vaughan Jones

with Jon Hird & Philip Kerr

新要求大学英语

Inside Out

综合教程

学生用书

Student's
Book

第三册

Upper intermediate



外教社

上海外语教育出版社
SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS



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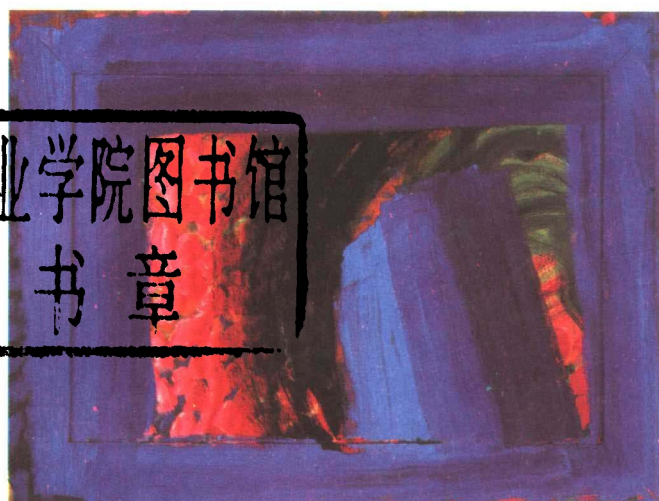
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出版前言

21世纪,我国经济和社会发展进入新的阶段,对人才的需求亦不断提高,高等教育面临新的形势和任务;英语教育加强培养大学生的英语综合能力,特别是听说能力,已是当务之急。

2004年6月,教育部颁布了《大学英语课程教学要求(试行)》,对学生英语能力、课程设置、教学模式和教学评估等提出了明确要求,这意味着教学手段、教材编写和出版方面的一系列变革。作为全心致力于我国外语教育事业发展的出版者,我社经过广泛比较和调研,决定引进英国著名教育出版机构——麦克米伦出版公司的全球畅销教材 *Inside Out* (《新要求大学英语》),结合国内教学实际加以改编,奉献给全国师生,希望它能成为高校贯彻课程要求的得力工具。

本教材具有下列特点:

1. 设计编写以学生为中心:完全采用注重学生知识和情感“参与”的教学策略,回答问题、讨论等开放式题型取代了机械的练习,鼓励学生结合日常生活信息来学习和运用新知识,充分体现了学生在教学过程中的主体地位。

2. 选材全面,来源真实,语言地道:教材各单元按主题划分,每个单元内又包含若干主题,使所有学生均“有话可说”。课文选自国外的报刊、小说、网站、个人交往材料等;音像材料选自访谈、戏剧、流行歌曲等,让学生接触到真实生活中的地道英语。真实的语境、合适的话题、丰富的内容、新颖的课堂活动,能够唤起学生学习英语的兴趣,使学生通过吸收丰富的语料,快速提高听、说、读、写能力,深入了解英语国家的文化和社会知识,有效培养他们的英语交际能力。

3. 各种技能训练紧密契合,浑然一体:语法、词汇、口语、听力和写作的讲授或训练环环相扣,特色鲜明。语法学习分语言分析、强化练习和实际运用三个步骤,充分结合课文场景和学生自身生活,注重个性化;单词采用情景记忆法,利用上下文和与单元内容相关的练习形式,在课堂上和课后反复操练,注重系统性,帮助学生积极高效积累词汇;口语练习与单元主题、词汇和语法相互关联,为学生提供了学以致用用的机会,内容上则鼓励学生讲述真人真事,从而激发学生的交流意愿,使学生更加投入,有效提高英语表达的流利度;视听材料借助VCD、CD,用生动的题材、丰富的体裁、多样化的语言材料,为学生提供了生活中英语运用的真实例子,训练学生对日常英语的听力技能,增强他们用英语交际的自信;写作自成体系,包含在练习册中,训练学生对记叙文、议论文、信件等多种体裁的写作能力。

4. 立体化的教学资源:《新要求大学英语》共5级(含预备级,适合大学不同起点的学生使用),是一套立体化教材,课本、录音磁带和CD、多媒体光盘和网站紧密结合,互相支持。

课本以综合教程学生用书为核心,配有教师手册、练习册、课堂活动、视听说学生手册和视听说教师手册。




教材支持网站是 www.insideout.net,为教师提供了丰富的教学资源,也提供了一个与世界各地的教师交流的平台;网站还包含E-lesson,每周更新,并附有教学指南,供教师免费下载,用于课堂教学。




《新要求大学英语》是一套经过教学实践检验、旨在培养学生英语综合能力、特别是听说能力的英语教程。在当前英语教学环境和条件发生重大变化,各高校积极探索运用电脑和网络进行教学的情况下,本教材的立体化特征使之适于各校根据实际条件选择使用,尝试多种教学模式和教学手段。我们深信,本套教材是贯彻《大学英语课程教学要求(试行)》、提高教学质量、培养高层次人才的最佳选择之一。

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1

Images

- 1 Work with a partner. Look at each of the following images of the twentieth century and note down as much information as you can. Use the following headings.

What? Where? Who? Importance?

Discuss your notes with other members of the class.







- 2 Test your years! Match the pictures in 1 with the years in the box. (There are four more years than you will actually need.) Then check your answers on page 136.

1965 1969 1973 1977 1981 1989 1990 1997

- 3 01 We asked four people to talk about their most memorable image of the twentieth century. Listen and decide which of the images in 1 each person is talking about.

- 4 Complete what each person said in the listening in 3 with an appropriate verb structure. Listen again and compare your answers with the recordings. Discuss any differences between your answers and the recordings.

 <p>ALEX</p>	<p>It was the highlight of my whole life because, when I was a kid I always (1) ____ (think) – I hope I (2) ____ (live) long enough to see a man on the moon. So when it (3) ____ (happen) – I don't know how old my son was, but I said to him, 'Sit down and watch all of this – this is one of the most momentous things that (4) ____ (ever happen) in your life.'</p>
<p>What (1) ____ (annoy) me is that people think punk was just a fashion. For me, it was much more than that – it was a way of life. I mean, how long do you think it (2) ____ (take) to do that make-up and hair? It (3) ____ (take) about four hours a day just getting dressed!</p>	 <p>BETH</p>
 <p>CHRIS</p>	<p>What I found most amazing about that day was that he (1) ____ (spend) twenty-seven years in prison, and yet he looked as if he (2) ____ (just step) out for a walk with his wife, as if it was something he (3) ____ (do) every day of his life.</p>
<p>I was only a kid and I (1) ____ (watch) television, when a newflash (2) ____ (come on), and I saw these crowds of people climbing on this wall. I had no idea what was going on and I actually (3) ____ (think) something terrible (4) ____ (happen). Then I realised people were laughing and celebrating. I (5) ____ (never hear) of the Berlin Wall before that night.</p>	 <p>DEBRA</p>

- 5 Write down five years that have been or will be significant ...
- in your own life
 - in the history / future of your country

Work with a partner. Tell each other about the years you have chosen. Find out as much information as you can.

Close up

Verb structures

- Choose the most appropriate verb structure for the sentences below.
 - I've been knowing** / **I've known** / **I know** Alice since I was a child.
 - I had** / **I've had** / **I used to have** breakfast with Ben this morning.
 - I'm talking** / **I've been talking** / **I was talking** to Cathy just before the lesson started.
 - I like** / **I'm liking** / **I'd like** Dan a lot – he's one of my best friends.
 - I've learnt** / **I've been learning** / **I'm learning** English for about the same number of years as Erica.
 - I've gone** / **I've been** / **I've been going** out to dinner with Frank lots of times.
 - I've already met** / **I already met** / **I'd already met** Gina before I joined this class.
 - I was having** / **I used to have** / **I'd have** a friend called Harry, but we've lost touch with each other.
- Replace the names in the sentences in 1 to make the sentences true for you. Read your partner's sentences and find out as much information as you can about each person mentioned in their sentences.


Auxiliary verbs

1 Use the correct forms of *be*, *have* and *do* to complete the questions (a–h). Then match the questions with the answers (1–8).

- | | |
|----------------------------------------------------------------|-----------------------------------------------------|
| a) ____ you ever won a competition? | 1 No, no one has. But thanks for the compliment! |
| b) ____ anyone in your family speak English fluently? | 2 No, I've got to revise for my exam. |
| c) ____ you going out tonight? | 3 No, but I once did a course at university. |
| d) ____ you given a lot of toys when you were a child? | 4 Yes, my father does. |
| e) ____ you think you'll ever go to South Africa? | 5 Yes, I'm going there next year. |
| f) ____ you studied English at another school before this one? | 6 No, I didn't. In fact, I could do with a nap now! |
| g) ____ you sleep long enough last night? | 7 Yes, I was very spoiled! |
| h) ____ anyone ever told you what beautiful eyes you've got? | 8 No, I haven't. I've come second though. |

2 Work with a partner. Ask the questions in 1. Give true answers.

So & neither

1  02 Listen to a conversation between two people and note down things they've got in common. Why does the conversation stop?

2 From your notes in 1 use the sentence frame below to make as many true sentences as you can about the man and the woman.

The man ____ , and so ____ the woman.
and neither/nor ____

For example: *The man is American, and so is the woman.*

3 Listen again and check your sentences.

4 Work with a partner. Use the following sentence beginnings to write statements which are true for you and which you believe are also true for your partner. Find at least two ways to finish each sentence beginning. You will need your sentences in 5. Do not speak to your partner yet.

For example: *I was born in 1975. I was born in hospital. I was born in Mexico City.*

- | | |
|------------------------|---------------------------|
| a) I was born ... | f) I can't ... |
| b) I'm not keen on ... | g) I've never been to ... |
| c) I'm ... | h) I'd like to ... |
| d) I used to ... | i) I hardly ever go ... |
| e) I've got ... | |

5 Use the sentences you have written in 4 to play *Bingo*!

LANGUAGE TOOLBOX

Agree	Disagree
So have I.	I haven't.
Neither do I.	I do.
So was I.	I wasn't.
Neither had I.	I had.

Instructions

- Copy the Bingo card onto a separate piece of paper.
- With a partner, take it in turns to read out one of your sentences from 4. If your partner can answer with one of the responses on the Bingo card, you can cross out the square. If your partner can't use one of the responses because what you say is not true for them, you must wait for your next go to try another sentence.
- The aim of the game is to be the first person to cross out all the squares on the card.

So was I.	Nor do I.	So have I.
So would I.	Nor am I.	So did I.
Neither have I.	So am I.	Neither can I.

Question tags & short answers

- 1 Read the following extracts from the conversation in 1 in the previous section. Replace each underlined word or expression with one of the question tags or short answers in the box.

Neither was I Yes, I do so did I aren't you so am I Yes, I am don't you

- 'Sorry, but you're American, right?' ' Right .' 'Oh, me too .' '
- 'But you like London, right?' '
- 'I wasn't a very good student.' ' Me neither .' '
- 'What year did you graduate?' '1989.' 'That's weird, me too .' '
- 'Do you remember Mrs Rivers?' 'The math teacher? Sure .' '

Language reference p8

- 2  03 Use the tags in the box to complete the questions. Then listen and check your answers.


will you haven't they is it do they shall we aren't I

- Everybody's arrived, ____ ?
- Nobody likes her, ____ ?
- Just leave me alone, ____ ?
- I'm late again, ____ ?
- That's not really true, ____ ?
- Let's have a drink, ____ ?

- 3 Work with a partner and make up a short dialogue which includes three of the tag questions in 2.

Sounding interested

Intonation which starts at a high level can make a speaker sound interested. Flat intonation can make a speaker sound bored.

- 1  04 Read and listen to the following short conversations. Tick (✓) the responses which sound interested, and cross (X) those that don't. The first one has been done for you.

- 'I don't remember my first day at school.'
'Don't you? I do.' ☒
- 'I've seen all of Madonna's films.'
'Have you? I think she's so boring.' ☐
- 'Can you remember your first kiss?'
'Yes, I can. Can you?' ☐
- 'I loved punk music.'
'Did you? I really hated it.' ☐
- 'I'll never forget the death of Princess Diana.'
'Neither will I. It was so sad, wasn't it?' ☐



- 2 Work with a partner. Practise the conversations in 1, but make all your responses sound interested.

- 3 Complete the sentences below in a way that is true for you. In pairs, say your sentences to each other and give short responses like those above. Sound as interested as you can.

- I'll never forget my first ...
- Can you remember ...
- I loved ...
- I've never been to ...
- I don't like ...
- I've never ...
- My favourite ... is ...
- I always ...

Language reference: verb structures & auxiliary verbs

Verb structures

English combines present or past time with the simple, continuous or perfect aspect to form different tenses.

Present verb structures

You use the present simple mainly to talk about habits and routines or things that are always true.

I usually go to bed around midnight.

Pictures say more than words.

You can use the present continuous to talk about activities that are in progress now, or to describe changing situations.

I'm learning Japanese as well as English.

The world's climate is getting warmer.

Note that some verbs are not normally found in continuous forms. You will find more information about these verbs in unit 6.

You can use the present perfect to talk about present situations which started in the past and that are continuing now, or which exist because of a completed past event, or which happened at an indefinite time in the past.

I've been taking English classes since last year.

Look, she's changed her hairstyle.

We've seen Madonna in concert nine times!

Past verb structures

You use the past simple to fix events and situations in the past.

Nelson Mandela was in prison for twenty-seven years.

He was released in 1990.

You usually use the past continuous in contrast with the past simple to talk about activities that were in progress when something happened.

He was driving to London when the accident happened.

You use the past perfect to show clearly that one past event happened before another past event.

The film had started when I arrived.

You can use both *would* and *used to* to refer to regular or repeated past actions.

When she was at school, she used to get up before six o'clock and would always have tea for breakfast.

You can also use *used to* – but not *would* – to refer to past states or situations.

I used to have a motorbike but I sold it a few years ago.

You will find a review of future verb structures in unit 12.

Auxiliary verbs

The auxiliary verbs *be*, *have* and *do* are used to form different verb structures. They are also used with *so* and *neither/nor* in question tags and in short answers.

So & neither

You use *so* to mean 'also' in the structure *So* + auxiliary + subject.

'I'm American.' *'So am I.'*

'I've been to New York.' *'So has my sister.'*

'He fell in love.' *'So did she.'*

You use *neither* or *nor* to mean 'also not' in the same structure.

'I don't like warm beer.' *'Neither do I.'*

'I didn't use to like biology.' *'Nor did I.'*

'I can't swim.' *'Neither can my brother.'*

Both *so* and *neither* are used to show agreement between speakers. Note what happens when there is disagreement between speakers.

'I'm Irish.' *'I'm not.'* (NOT ~~'I'm not Irish.'~~)

'He hasn't got a car.' *'She has.'* (NOT ~~'She's.'~~)

'I didn't see the match.' *'We did.'* (NOT ~~'We'd.'~~)

Question tags & short answers

You usually use a negative question tag with a positive statement, and a positive question tag with a negative statement.

+ - - +

You're Irish, aren't you? | *You're not Irish, are you?*

It's cold today, isn't it? | *It isn't cold today, is it?*

You use *they* to refer to *somebody*, *anybody*, *everybody* and *nobody*.

Somebody must have called earlier, mustn't they?

You use a positive question tag after *never*, *hardly*, *little*.

He never gives up, does he?

You can use *will/would* or *can/can't/could* after imperatives.

Get me some milk from the shops, would you?

Other cases:

Let's go out for dinner, shall we?

There's no time left, is there?

Nothing can go wrong, can it?

To answer *Yes/No* questions you can use the structure *Yes* or *No* + subject + auxiliary.

'Have you been working?' *'Yes, I have. / No, I haven't.'*

Image queen

Reading

- 1 What do you know about Madonna? What did she look like the last time you saw a picture or a video of her?
- 2 Read the article and put Madonna's different 'looks' (a-i) in the order they are mentioned. Underline the parts of the article which describe the photos.



Material girl

TO GEISHA GIRL

The look is pure subservience. The white-painted face, with lips like a red gash, is framed by a dead straight curtain of dark glossy hair. It is the stark image of a geisha that stares into the camera. So it is difficult to believe that this is Madonna ... the woman who sums up feisty independence in the post-feminist era ... posing as a silent, submissive geisha girl.

- 5 But to take Madonna at face value is to misunderstand one of the most complex and intensely clever female stars of the past two decades.

She is the mistress of reinvention. And behind every change of image – always total, always perfect down to the last detail – is a carefully thought-out strategy to get the attention that she wants.

From the moment the Detroit convent girl hitchhiked to New York twenty years ago with a burning ambition to be the world's most famous woman, she has shown an amazing talent for transformation.

- 25 She was named the new face of Max Factor make-up – quite an achievement at the age of forty. But the singer almost certainly has her eye on her next film role. It is no coincidence that Steven Spielberg is looking for a woman for his film adaptation of Arthur Golden's best-selling novel, *Memoirs of a Geisha*. And if her new geisha look is part of Madonna's campaign to secure the part, who can blame her? It has paid off before.

She desperately wanted the role of Eva Peron in the film *Evita*, so she showed director Alan Parker she was the perfect choice by adopting an uncanny resemblance to the Argentinian president's wife.

- 40 Madonna has always been a brilliant consolidator of trends, picking up on an existing look and making it her own. When she first bounced into the charts in 1984

with hits such as *Holiday*, it was as a trashy punk with torn tights and big bangles.

- Material Girl* in 1985 was not just a clever pastiche on Marilyn Monroe's *Diamonds Are a Girl's Best Friend*. The platinum blond hair, furs and glitzy jewellery she wore for the video so entranced actor Sean Penn that he was determined to have her. Another example of Madonna dressing for results.

By 1989, when her marriage to Penn formally ended, she had already moved on and was involved with Warren Beatty. For a short time, she dressed like the gangster's moll she played in their joint movie venture, *Dick Tracy*, in which she played Breathless Mahoney ... a role she took so seriously that she was prepared to put on weight for it.

- When the Beatty romance ended, she turned to Jean-Paul Gaultier for space-age outfits with tight corsets and menacing conical bra tops.

At the 1995 MTV Music Video Awards she adopted the Brigitte Bardot look with black eyeliner and loose hair falling over her shoulders.

- When Madonna was expecting her daughter, Lourdes, in 1996 she completely vanished from view. It wasn't until Lourdes was nine months old that she emerged as an Earth Mother, wearing pretty dresses and hardly any make-up.

Then at forty, she moved into the Indian mystic phase ... and nine months later her hair, which has been almost every colour under the sun, is now back to its natural dark brown, cut in a bob.

- What has drawn Madonna to the persona of the geisha, one of the most notorious symbols of pre-feminist woman, virtually imprisoned in the service of men?

Only time will tell, but one thing is certain ... this geisha is being used in the service of only one person. Madonna herself.

(Based on an article in *The Mail on Sunday*)

3 Read the article again and answer the questions.

- a) Why might it be surprising to see Madonna posing as a geisha girl?
- b) Why shouldn't you take Madonna at face value?
- c) Why does Madonna keep reinventing herself?
- d) What is the real reason for Madonna's geisha look?
- e) How did Madonna get the part of Eva Peron in the film *Evita*?
- f) How does Madonna 'consolidate trends'?
- g) What helped Madonna attract her first husband, Sean Penn?
- h) Why did Madonna put on weight for the film *Dick Tracy*?
- i) How many more times has Madonna changed her image since *Dick Tracy*?
- j) Which of these words does *not* describe Madonna: *scheming, intensely clever, innocent, complex, calculating, ambitious*?

What is your own opinion of Madonna?

Lexis 1 Complete the following statements using words from the text about Madonna.

- a) I usually take people at ____ value and then regret it. (line 10)
- b) I have no ____ ambitions, but I'd quite like to earn a lot of money. (line 21)
- c) I have an amazing ____ for wasting time, particularly when I need to do something urgently. (line 23)
- d) I'm always disappointed when I see a film ____ of a novel I've read. (line 31)
- e) When I was at school I ____ my work very seriously. (line 62)
- f) I've recently ____ a new look. (line 69)

2 Are any of these sentences true for you? Compare your answers with a partner.

Anecdote

Think about your favourite living famous person. You are going to tell a partner about them. Choose from the list below the things you want to talk about. Think about what you will say and what language you will need.

- | | |
|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| <input type="checkbox"/> Is it a man or a woman? | <input type="checkbox"/> Did they look any different then from how they look now? |
| <input type="checkbox"/> What are they famous for? | <input type="checkbox"/> What do they look like now? |
| <input type="checkbox"/> Are they a singer, actor, politician or something else? | <input type="checkbox"/> How old are they? |
| <input type="checkbox"/> What do you particularly like about them? | <input type="checkbox"/> Are they married? |
| <input type="checkbox"/> How long have you been a fan? | <input type="checkbox"/> Do you know where they live? |
| <input type="checkbox"/> When did you first become aware of them? | <input type="checkbox"/> Are they world famous? |
| | <input type="checkbox"/> Have you ever seen them in real life? |



Kylie Minogue

You are what you wear

Charles



Rick




Alan



Matt



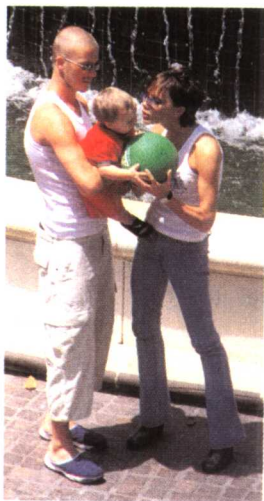
- 1 Look at the photographs. What kind of images do you think the four men are trying to project and why?
- 2  05 Listen to a journalist for the men's fashion magazine, *CHAPS*, stopping the four men in the street and asking them about their self-images. Compare their answers to your ideas in 1.
- 3 Rewrite the second part of the questions below with the exact word order the journalist uses. Use contractions where necessary.

a) I'd like to know	what clothes about say your you .
b) Would you say	image about your you care ?
c) Could you tell me	image you trying are what achieve to ?
d) Would you say that	of you fashion are aware ?
e) I'd like to know	appearance your whether life affects your .
f) Could you tell me	last bought thing what was the you ?
g) Do you mind telling me	wear what go to out evening in the you ?
h) I'd just like to know	clothing if of is item live there you without an couldn't .
- 4 Listen again and check your answers.
- 5 Do you identify with any of the people in the photographs? Do you know any men who try to project similar images?
- 6 Work with a partner. Take it in turns to ask each other some of the questions in 3.

Close up

Indirect questions

- 1 The journalist for *CHAPS* magazine used indirect questions with the men who she stopped in the street. Refer to 3 in the previous section and change the journalist's indirect questions to direct questions using the beginnings below.
 - a) What do ...
 - b) Do you ...
 - c) What image are ...
 - d) Are you ...
 - e) Does your appearance ...
 - f) What was ...
 - g) What do ...
 - h) Is there ...
- 2 Compare the direct questions in 1 to the indirect questions used by the journalist, and discuss the following questions.
 - a) What is the difference in word order between direct and indirect questions?
 - b) Can you use the auxiliaries *do/does/did* in indirect questions?
 - c) When do you use *if* and *whether* in indirect questions?
- 3 Correct the mistakes in the following sentences.
 - a) Do you know how much does she weigh?
 - b) I'd like to know how old was she when she joined *The Spice Girls*.
 - c) I want to know if has she got any pets.
 - d) Have you any idea what does she think of Madonna?
 - e) Could you tell me who are her favourite designers?
 - f) Do you know why did he shave his head?
 - g) I'd like to know if has he got any tattoos.
 - h) Could you tell me which football club does he play for?
 - i) Have you any idea which position does he play in?
 - j) I want to know what is his star sign.
- 4 What do you know about Victoria Beckham and David Beckham? Work with a partner. Student A turn to page 136. Student B turn to page 138. Student A is going to find out some information about Victoria Beckham by asking Student B questions *a-e* in 3 above. Student B is then going to find out some information about David Beckham by asking Student A questions *f-j* in 3 above.
- 5 Take it in turns to ask and answer three more questions about Victoria Beckham and David Beckham.



David, Brooklyn and Victoria Beckham

Language reference: indirect questions

Indirect questions are often used when you want to be more polite or tentative, because, for example, you are starting a conversation with someone you don't know or you are asking a sensitive personal question. The word order is the same as in normal statements: subject + verb. In *Wh-* questions you use the same question word. In *Yes/No* questions you use *if* or *whether*.

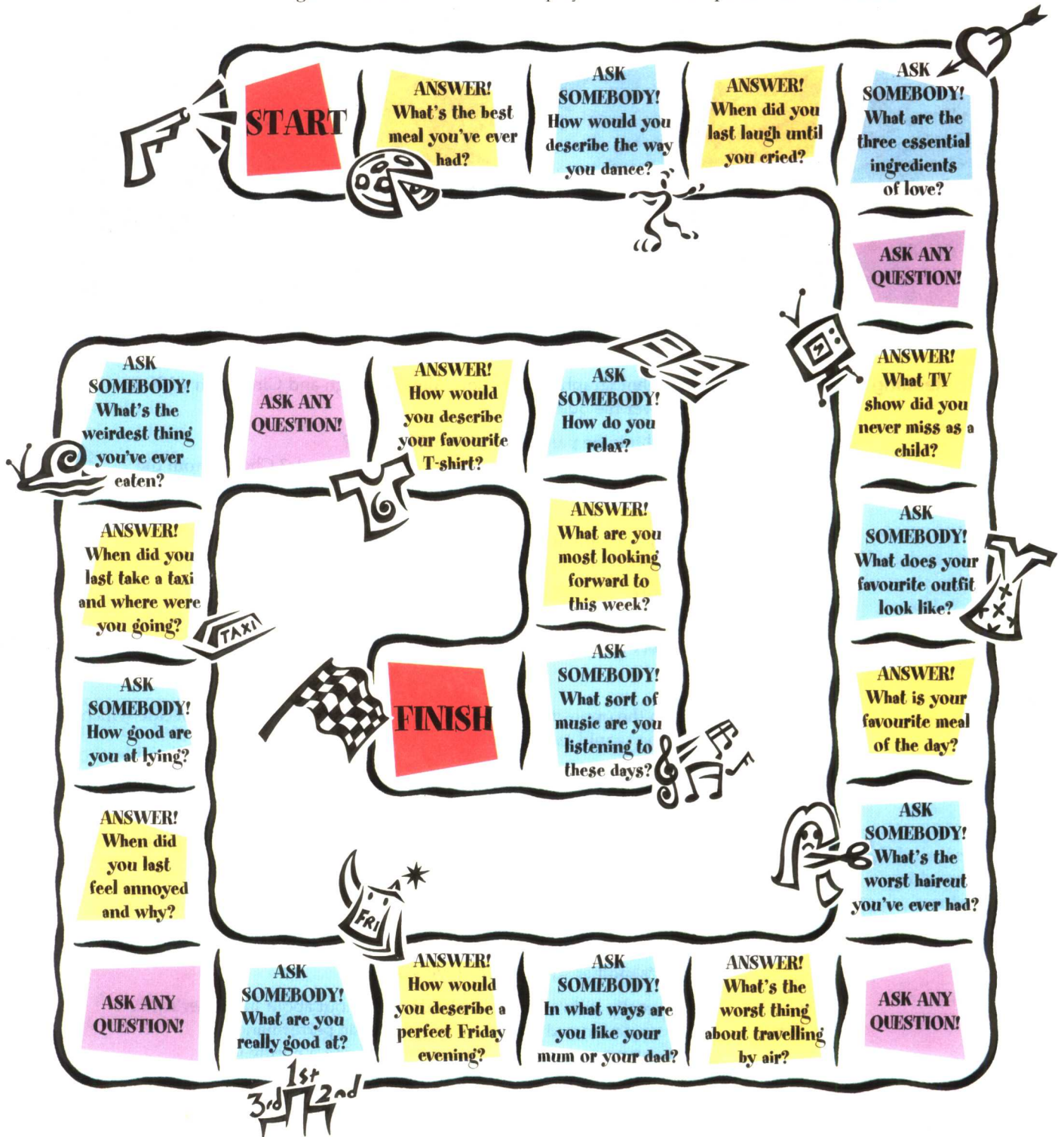
Question frame

Question frame		Subject	Verb
Do you mind telling me	what	the time	is, please?
Would you mind showing me	how	this	works, please?
Do you have any idea	when	they	are arriving?
I'd like to know	where	she	buys (her shoes).
Could you tell me	who	they	have invited?
I was wondering	if/whether	you	could help me.
What time	do you suppose	they	will get here?
What	does he think	he	is doing?

Getting to know you – inside out!

Play the game in small groups. You will need a dice and counters.

- 1 Place your counters on the square marked START and throw the dice.
- 2 The first player to throw a six starts the game.
- 3 The first player throws the dice and moves their counter along the board according to the number on the dice.
- 4 When you land on a square, answer the question or ask somebody else, according to the instruction on the square. If you land on a square marked ASK ANY QUESTION!, you can choose any question on the board and ask any other player. Alternatively, you can make up your own question and ask any other player.
- 5 Players then play in turns, moving around the board.
- 6 If a player doesn't want to answer a question, they are allowed to pass and miss a turn.
- 7 The game continues until the first player reaches the square marked FINISH.

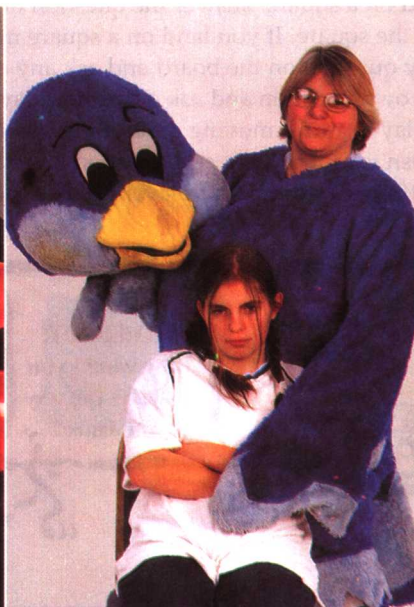


2

Family



Alex and his dad



Kayleigh and her mum



Gina and her mum

Reading 1 Look at the three photographs. They show Alex, Kayleigh and Gina, each with one of their parents. Answer the questions.

- What do you think the parents' jobs or hobbies are?
- How do you think these teenagers feel about their parents? Choose from the adjectives in the box.

amused (by) impatient (with) annoyed (with) satisfied (with)
irritated (with) proud (of) embarrassed (by) angry (with)
humiliated (by) fed-up (with)

- Tell your partner about a time when you have had any of the feelings above about your parents.
- Read the article on the opposite page about Alex, Kayleigh and Gina and decide which of the teenagers you would *least* like to be.
- Test your memory! Without looking again at the article, put the names *Alex*, *Kayleigh* or *Gina* into the appropriate boxes to complete these sentences.

1 ____

- would have liked to have vanished when her mum embarrassed her.
- attempts to escape from her mum as quickly as possible.
- 's mum forces her to hug her in front of the crowd.

2 ____

- 's mum enjoys getting a lot of attention.
- hates people noticing her.
- 's mother succeeds in staying slim.

3 ____

- really didn't want his friends to find out about his father's job.
- 's dad forced him to participate in the performances.
- was never interested in his father doing a boring job.