



Sue Kay & Vaughan Jones
with Jon Hird & Philip Kerr
Peter Maggs

流畅英语口语教程

Inside Out

学生用书
Student's
Book

第三册
Upper intermediate



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出版前言

进入21世纪,我国经济社会的发展日新月异,对外语人才的要求不断提高。外语教育也随着经济社会的发展,在教学目标、教学模式、教学手段等方面发生着巨大变化。无论是修订后的《高等学校英语专业英语教学大纲》,还是《大学英语课程教学要求(试行)》,都要求培养出来的学生具有较高的英语综合应用能力,并对学生的英语交流能力、尤其是口语交际能力提出了更高的要求。

口语交际能力的提高离不开好的口语教材。外教社在自主研发口语教材的同时,也积极寻求国际上能够符合我国教学实际需要的好教材,希望国外教材的引进能为我国师生提供更多的选择,从而促进我国英语口语教学的发展。经过广泛比较和调研,外教社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* (《流畅英语口语教程》)。该教材经过教学实践充分检验,深受世界各地学习者的欢迎。外教社引进该教材后,结合国内教学实际,对之加以整合和改编,希望它能成为提高高校学生英语口语能力的得力工具。

本教材有以下优点:

1. 每单元话题经充分调研筛选而成,涉及日常生活的各个领域,让不同层次、不同兴趣的学生均能有话可说,从而最大限度调动学生的参与积极性。

2. 采用让学生从知识和情感两方面充分“参与”的教学策略。供学生听、读和讨论的材料与生活密切相关;练习的设计互动性和开放性很强,鼓励学生讲述真人真事,从而激发学生的交流欲望,有效提高口语表达的流利度。

3. 在全面训练英语技能的基础上发展学生的英语交际能力。口语训练与阅读、视听、语法、词汇等内容紧密融合,相辅相成,区别于国内传统口语教材,独树一帜。教师可以根据课时安排和学生水平有选择地使用这些内容。

4. 教材作者均为资深英语教学专家,有在世界各地教授英语的经历。教材融入了丰富多彩的各国文化,体现着浓郁的地域风情。学生在学习过程中,可以将别国文化与中国文化相联系,并通过比较、思考,提高对文化差异的辨别力,从而增强跨文化交际能力。

5. 作者奉行让学生在轻松愉悦中学习英语的教学理念。教材中风趣幽默无处不在,大到一篇文章,小到一个句子、一幅图片、一张漫画,不时让人开怀一笑,大大加强了学习效果。

6. 教材配有CD、VCD,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。学生用书配有针对VCD的练习,教师和学生可以有选择地使用。

7. 供选用的还有拓展练习册,可帮助学生复习单元所学要点,并提供更多的听力练习和语音练习,以帮助学生全面提高英语能力,更好地打好口语基础。教师和学生可以根据需要选用。

8. 教材教学资源丰富,为教学提供强大支持。教师用书除了针对每单元编写授课指南、提供录音文字和练习答案外,还包含每单元课堂活动参考、VCD教学指南和文字材料;配套网站www.insideout.net不但为教师提供了丰富的教学材料,而且为我国教师创建了一个与世界各地的教师交流的平台;网站上的E(mail)-Lesson,每周更新,可用于课堂补充教学。

《流畅英语口语教程》为学生设计了合适的话题、真实的语境、丰富的内容、新颖的课堂活动,能够充分唤起学生学习英语的兴趣,使学生通过吸收丰富的语料,快速提高听说能力,深入了解各国文化和社会知识,有效培养他们的英语交际能力。该教材适合我国高等院校学生作为口语教材使用;各校也可以根据自己的硬件设施条件,将该教材作为视听听说或听说教材使用。

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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.

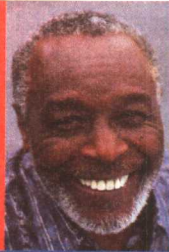





- 2 Test your years! Match the pictures in 1 with the years in the box. (There are four more years than you will actually need.) Then check your answers on page 136.

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 newsflash (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

- Use the correct forms of *be*, *have* and *do* to complete the questions (a–h). Then match the questions with the answers (1–8).
 - ___ you ever won a competition?
 - ___ anyone in your family speak English fluently?
 - ___ you going out tonight?
 - ___ you given a lot of toys when you were a child?
 - ___ you think you'll ever go to South Africa?
 - ___ you studied English at another school before this one?
 - ___ you sleep long enough last night?
 - ___ anyone ever told you what beautiful eyes you've got?
 - No, no one has. But thanks for the compliment!
 - No, I've got to revise for my exam.
 - No, but I once did a course at university.
 - Yes, my father does.
 - Yes, I'm going there next year.
 - No, I didn't. In fact, I could do with a nap now!
 - Yes, I was very spoiled!
 - No, I haven't. I've come second though.
- Work with a partner. Ask the questions in 1. Give true answers.

So & neither



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.

- 02 Listen to a conversation between two people and note down things they've got in common. Why does the conversation stop?
- 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.*
- Listen again and check your sentences.
- 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.*

 - I was born ...
 - I'm not keen on ...
 - I'm ...
 - I used to ...
 - I've got ...
 - I can't ...
 - I've never been to ...
 - I'd like to ...
 - I hardly ever go ...
- Use the sentences you have written in 4 to play *Bingo*!

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?' ☐



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

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.

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.

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

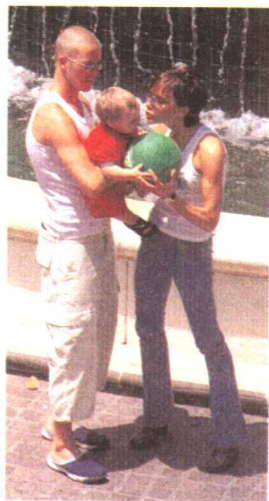


- 1 Look at the photographs. What kind of images do you think the four men are trying to project and why?
- 2  05 Listen to a journalist for the men's fashion magazine, *CHAPS*, stopping the four men in the street and asking them about their self-images. Compare their answers to your ideas in 1.
- 3 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

Do you mind telling me
Would you mind showing me
Do you have any idea
I'd like to know
Could you tell me
I was wondering
What time
What

what
how
when
where
who
if/whether
do you suppose
does he think

Subject

the time
this
they
she
they
you
they
he

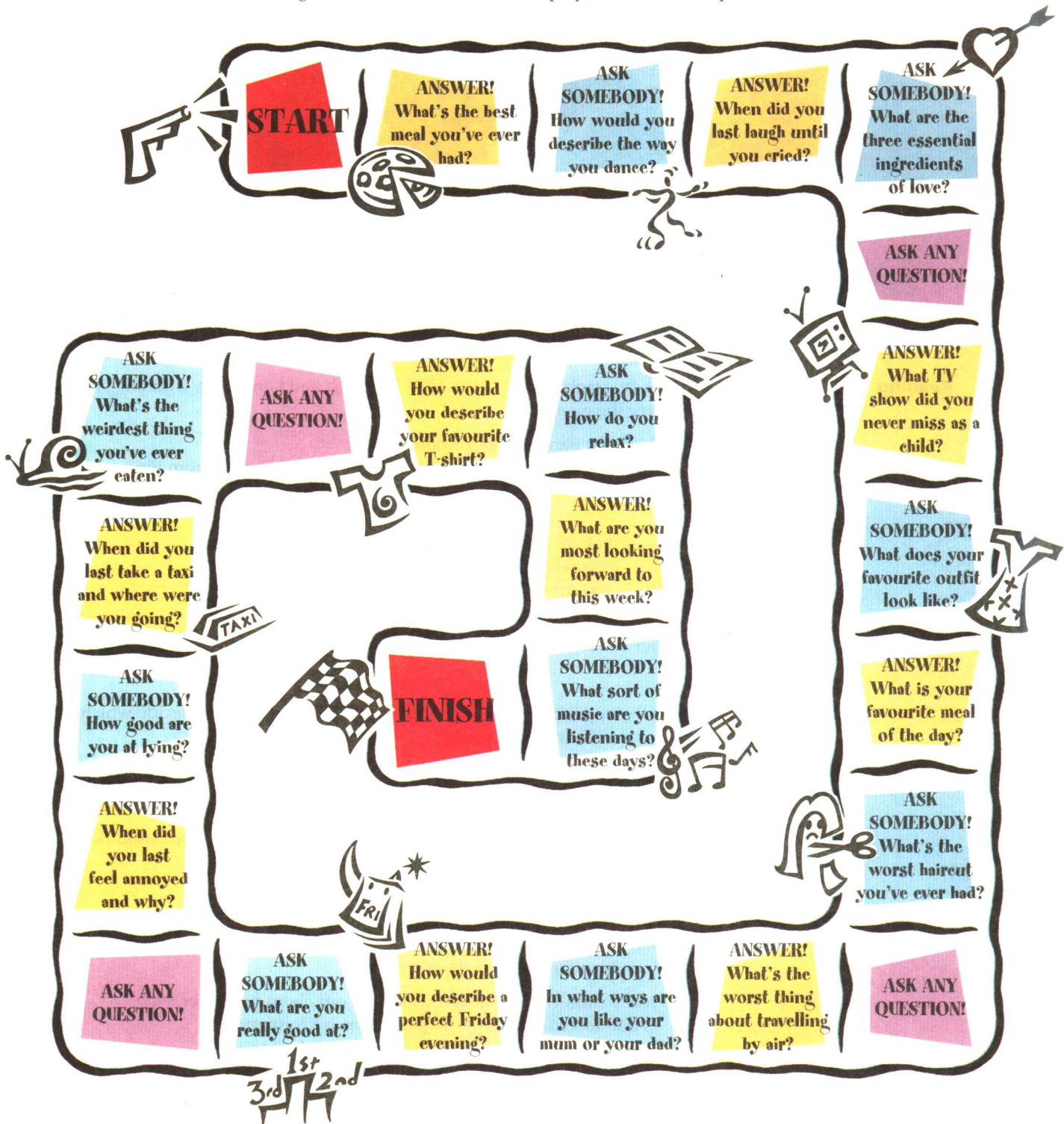
Verb

is, please?
works, please?
are arriving?
buys (her shoes).
have invited?
could help me.
will get here?
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.

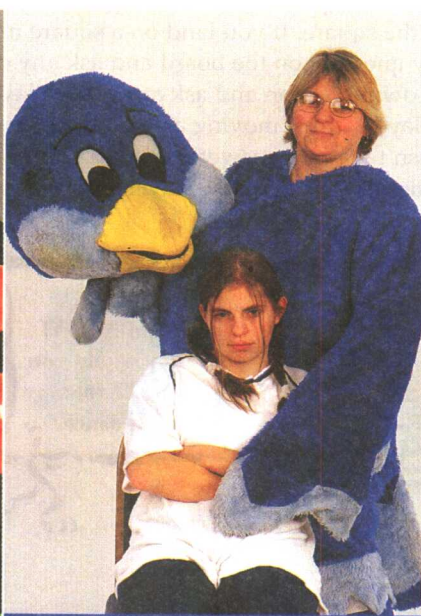


2

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.
- 2 Read the article on the opposite page about Alex, Kayleigh and Gina and decide which of the teenagers you would *least* like to be.
- 3 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.