

L. G. Alexander

LONGMAN
ADVANCED
GRAMMAR



Reference and Practice

Longman 

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Longman 

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Longman English Grammar Series by L.G. Alexander

Longman English Grammar: A Reference Grammar for English as a Foreign Language

Step by Step 1-3: Graded Grammar Exercises: Beginners' to Pre-Intermediate Level

Longman English Grammar Practice (Intermediate Level)

Longman Advanced Grammar

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Conventions used in this book

LEG	Longman English Grammar
LAG	Longman Advanced Grammar
BrE	British English
AmE	American English
Not *...*	likely student error
[>]	cross reference
[> App]	appendix reference (LEG)
/ /	phonetic transcription
n.	note (in cross references)
I./II.	line/lines

Introduction

Who is this book for?

This book is for advanced students of English as a foreign or second language, working on their own or with a teacher. It begins at about the level of the Cambridge First Certificate, builds up to the level of the Cambridge Advanced English Examination and culminates at the level of the Cambridge Certificate of Proficiency. The material can be used for short-term or long-term courses and is suitable for students of the appropriate standard, whether they are preparing for examinations or not. In any event, its use is not intended to span more than a two-year period.

What does it do?

Longman Advanced Grammar has three aims:

- 1 To serve as an advanced 'text decoder', using the analysis of syntax as the key to understanding difficult text.
- 2 To provide practice in advanced points of grammar.
- 3 To serve as an advanced *reference* grammar, where citations are to be found in context, and not just quoted at sentence-level in isolation from their source.

The work combines the functions of a Reader, a Practice Book and a Reference Book for students whose previous learning history has not prepared them to cope with texts at an advanced level.

Rationale: what is an 'advanced level'?

There are two common misconceptions about the meaning of 'advanced', which have to be cleared up right away. The first is that students encounter ever more difficult structures which they have never met before, and the second is that there is a lot of 'difficult vocabulary'. The first assumption is simply not true. Structures do not exist in an ever-mounting spiral of increasing difficulty: the old, by now familiar, structures continue to be present at advanced levels. And while it is true that there is or *may* be a lot of 'difficult vocabulary' at advanced levels, that in itself does not constitute a difficulty which a competent dictionary cannot resolve. It is true that the way words are drawn to each other (*collocation*) is generally recognized to be a major feature of language acquisition and therefore a source of difficulty. Students may not always be able to produce correct and sometimes idiomatic collocations, but they have less difficulty understanding them. The capacity for reception always exceeds the capacity for production.

There are four principal factors (other than mere lexis) which account for 'difficulty' at the advanced level: *content, allusion, syntax, grammar points*.

1 *Content*

Advanced texts assume an extensive 'knowledge of the world': the kind of knowledge individuals need to bring with them before they can decode the information in a piece of writing. For the purposes of this book, we have to assume reasonable 'knowledge of the world', otherwise learners would not be aspiring advanced students. The more specialized a text, the more difficult it is, and this applies to native speakers as much as it does to language students. It follows that highly specialized texts must be excluded from a book of this kind. Texts drawn from a broad range of fields must reflect the same assumptions that are made by the editors of quality newspapers: namely, that their readers, regardless of their age, are *adult*. Texts must present the kind of English, both journalistic and general, which educated people, with a lively and intelligent awareness of the world around them, encounter on a more-or-less daily basis.

2 Allusion

What writers allude to is connected with the assumptions they make about their readers. So, for example, if a writer alludes to 'the double helix', he or she is assuming that the reader has encountered this concept before and therefore doesn't need to have it explained. Allusions may also be culture-bound, referring to aspects of life in the English-speaking world which might be obscure to the learner. A reference to, say, 'the old-boy network' has implications for a native speaker which may not be available to a learner.

3 Syntax

What makes language difficult is not just *words*, but the way words are combined to make sentences: i.e. *syntax*. A sentence is a sum-total of words and this sum-total is greater than its parts. Among the features of syntax that cause difficulty are: participle constructions, relative clauses, apposition, adverbial clauses, complementation after verbs, adjectives and nouns.

It is common knowledge that after years of study, non-native learners may still have difficulty in coping with publications like *Time Magazine*, *The Times* and *The Economist* and the 'quality' press, because they have never been trained to decode the (often relatively simple) structures that are combined syntactically into complex sentences. The key to comprehension at the advanced level is therefore the competent analysis of syntax.

Analyzing and synthesizing train students to understand what difficult language is all about.

4 Grammar points

Familiar grammar points pose unusual problems because, all their learning lives, students have been given an over-simplified view of them. Common rules, such as the use of the present progressive to describe actions and events in progress at the moment of speaking, must be extended to account for sentences like *People are becoming less tolerant of smoking these days*. Advanced level material therefore requires a deeper understanding of grammatical structures and what they convey, as well as the elimination of persistent errors.

A description of the material

General organization

The book is divided into two parts: a study section and a reference section.

The study section contains sixty, four-page, units. Each unit begins with a text, followed by exercises laid out on facing pages. The exercises beneath the text, on the left-hand page, concentrate on sentence structure and are concerned with *coherence* (syntax); the exercises on the right-hand page are devoted to a selection of advanced, but *discrete*, grammar points. Inevitably, there is a degree of overlap, depending on whether a structure has been dealt with from the point of view of syntax, or as a discrete item. The two pages of exercises are immediately followed by two pages of Notes, also laid out on facing pages. The Notes provide a key to the preceding exercises and a commentary. They contain cross-references to other parts of the book and also to the *Longman English Grammar* for students requiring additional information. The study section occupies 240 pages.

The reference section (pages 252–304) contains the following: an explanation of text references to interpret difficult allusions (e.g. *the ark of the tabernacle*, Unit 15); a glossary of grammar terms and concepts; a detailed structural index.

The Texts

It is beyond the scope of this work to provide realia-type texts (advertisements and the like). The authentic texts chosen represent the kind of thing we would read for pleasure or information. They are drawn from a wide range of British and American sources. The source of each text is quoted in every unit, in the contents pages and in the *Text references* section, each indicating whether a text is British English (BrE) or American English (AmE). The range of topics covered is extremely wide and likely to appeal to the non-specialist general reader who is interested in anything and everything, from human interest stories to the latest big developments in space research. The texts are arranged roughly in order of increasing

difficulty. Spelling is exactly as it appears in the original source (apart from a few glaring errors, which have been corrected). The original punctuation is left unaltered, even when it is arguably incorrect. Taken together, the texts are a representative sample of current English and reflect a great deal of stylistic variety: e.g. factual, humorous, descriptive, reflective, narrative and argumentative.

The Exercises

The structures to be covered are not pre-defined, as they generally are in practice books at lower levels (in *Step by Step 1-3*, and *Longman English Grammar Practice*, for example). Instead, they are derived from the texts themselves, which set the basic syllabus. We work from text to structure, not from structure to text. This means the exercises (unlike the texts) are not *graded*. Students have been conditioned to dealing only with graded materials all their learning lives. If they continue to do this at an advanced level, they may never gain the linguistic independence that is necessary for them to cope with really advanced English. At this level, students acquire command of new structures and vocabulary in the way they do in their own language: that is, by *random accretion*, as they encounter new items in their everyday reading.

The syntactical exercises on the left-hand pages cover the most commonly used devices for connecting ideas: participle constructions, relative clauses, apposition, etc. Inevitably, these devices occur in every text, so students have abundant practice in decoding sentences through analysis and synthesis. The range of exercise-types is extremely varied. They are also self-correcting because students compare their own answers with the syntax in the original text. This gives students the opportunity to emulate the style of the original.

The grammatical points on the right-hand pages are also suggested by the texts. They are designed to reinforce, systematize and actively extend what the students may already know. They will be found to vary in level and style: what is easy for one student may be difficult for another. Some exercises that have been included for remedial purposes may seem, at first glance, to be relatively elementary, but may not be so easy after all.

Grammar is concerned with *form* and *use* and is the key to meaning. Some exercises concentrate on form where this is likely to be a barrier to understanding; others concentrate on use. The points that are studied are derived from *texts*, so that we never lose sight of the fact that our underlying concern is with *meaning*, not with the sterile analysis of language for its own sake.

The Notes

In the Notes that follow each set of exercises, there is as much commentary on sentence structure and grammatical points as space will allow. Abundant cross-referencing to other parts of the book and to the *Longman English Grammar* enables students to find out more about the points covered if they wish to. Answers to all exercises are provided to help students working on their own and/or to help to settle arguments in class!

Course materials compared with LAG

When working with LAG, it is easy to forget that it is mainly a *practice book*, not a *course*. A multi-skills course can be expected to contain elements like the following: 'lead-in' activities in the form of pre-questions through which to present the texts; skimming and scanning exercises to develop reading skills; comprehension questions to test understanding, interpretation and implication; 'lead-out' activities to develop listening, speaking and writing skills, with suggested topics for discussion and exercises in summary-writing and composition. By comparison, LAG aims to get to grips with what advanced grammar really is, in a way that is quite beyond the scope of ordinary course materials. It goes without saying that teachers are free to add their own 'lead-in' and 'lead-out' activities if they wish to use LAG as a course.

Study skills

LAG does not have study skills built into it, so answers to exercises are readily available. LAG treats students as adults responsible for their own learning. If students 'cheat' by looking up the answer before doing an exercise, they should be aware it is their own time they are wasting.

Variable answers

There are many possible ways of organizing a sentence, so there may be numerous correct answers to the syntax exercises. The notes in LAG concentrate on the syntax contained in the text. Where space permits, an alternative answer may be discussed in the notes, but it is clearly impossible to gloss every permutation.

How to use the book

Each unit contains two phases: PRESENTATION and ACTIVATION. How these are covered depends on whether students are working on their own or with a teacher.

TO THE STUDENT (*students working on their own*)

Begin at the beginning of the book, and work through it systematically doing the following:

PRESENTATION

- 1 Read the text silently, using a good dictionary, like the *Longman Dictionary of Contemporary English*, to find out the meanings of words you don't understand. Don't worry if you know the meanings of all the words in a sentence, but still can't understand the meaning of the sentence itself. The exercises that follow will help you to do this.

ACTIVATION

- 2 Cover the text and do the exercises that follow. Resist the temptation to look up the answers in the text until you have finished the exercise. Then study the notes that follow.
- 3 Go on to the exercises on the page opposite the text, following the style given in the model answers. Then study the notes and answers that follow on the next two pages. For more information about particular grammatical points, follow up the references to the *Longman English Grammar*.
- 4 If you want to revise or practise particular points of grammar, refer to the Index at the end of the book, or follow up cross-references to other parts of LAG.

TO THE TEACHER (*for teachers working with students*)

Work through the book either in sequence or selectively, doing the following:

PRESENTATION

- 1 You may use a wide variety of scanning and silent reading techniques to present the texts. Students may be trained to read for gist and/or detail by, for example, seeking the answers to pre-set questions. Alternatively, you may present the texts through listening comprehension techniques, or a combination of listening and reading. The presentation style recommended for students working on their own (see above) is also available. Whatever you do as a teacher, do *not* explain difficulties in advance. Train the students to become self-reliant by asking them to cope with the texts as best they can before you help them.

ACTIVATION

- 2 Ask the students to cover the text and then get them to tackle the exercises that follow. Explain the importance of not referring to the text until an exercise has been completed. Then take the students through the answers and commentary, discussing each point and answering individual queries.
- 3 Invite the students to tackle the exercises on the page opposite the text, then take them through the notes, answering individual queries. Exercises may be set as homework, so that the lessons are devoted to the discussion of the points covered. Follow up the references to the *Longman English Grammar* for more detailed information.
- 4 Use the cross references to other parts of LAG and the Index at the end of the book to locate particular points of grammar you want your students to revise or practise.

Watching children



WATCHING children, particularly when they don't know you are doing so, is a particular pleasure. Those quick changes of mood, for instance. Small boys who dribble an imaginary football down the street and then get more interested in trying to balance on the edge of the kerb. And then stand quite still to think for a few seconds before jumping up and down with their feet together for no special reason, except that they feel like jumping up and down. Maybe the fact that

I no longer feel in the least like jumping up and down adds to the interest.

I once watched a child of about two-and-a-half trying to stamp on little waves breaking across a wide Cornish beach. She stretched her hands out in pleasure with every little stamp and her bathing pants fell lower and lower, till she jumped them off altogether but didn't notice it, so intent was she on the important job of stamping on those waves. She sang to herself a sort of monotone running commentary on what she was doing and the sound of it, mingled with soft sea noises, made a most pleasing music.

Some time ago my housekeeper had to go away for a while, and her place was taken by an Austrian friend with a five-year-old daughter. Liesl couldn't be left at home, so she came to work too. She was very fair, nicely rounded, with fierce blue eyes and more curiosity than any human being I have ever met. In her it was an energy that if harnessed could have run an entire electrical plant. There was nothing idle about it, she wanted to know, and nothing short of picking her up bodily and removing her from the room could stop her knowing.

Small Fry by Joyce Grenfell (BrE)

Sentence structure

A Say why these three statements are not true sentences in the traditional sense. What's missing?

- 1 Those quick changes of mood, for instance. (lines 3–4)
- 2 Small boys who dribble an imaginary football down the street and then get more interested in trying to balance on the edge of the kerb. (ll. 4–7)
- 3 And then stand quite still to think for a few seconds before jumping up and down with their feet together for no special reason, except that they feel like jumping up and down. (ll. 7–11)

B Join these sentences using the suggestions in brackets and making any necessary changes. Then check against the text.

- 1 I once watched a child of about two-and-a-half. She was trying to stamp on little waves. The waves were breaking across a wide Cornish beach. (ll. 14–16) [*-ing form*]
- 2 She stretched her hands out in pleasure with every little stamp. Her bathing pants fell lower and lower. She jumped them off altogether. She didn't notice it. She was so intent on the important job of stamping on those waves. (ll. 16–20) [*and, till, but, so intent*]
- 3 She sang to herself. It was a sort of monotone running commentary on what she was doing. The sound of it was mingled with soft sea noises. It made a most pleasing music. (ll. 20–22) [*and, commas*]

Grammar points

- C** Why do these sentences begin with *It*?
- a *It is a particular pleasure watching children.* → **Watching children is a particular pleasure.** (II.1-3)
 - b *It is a particular pleasure to watch children.* → **To watch children is a particular pleasure.**

Combine these sentences beginning each one with an *-ing* form. Make any necessary changes.

- 1 I hate waiting at bus stops. It's always boring.
Waiting at bus stops is always boring.
- 2 Nobody likes to fill in forms. It's an unpleasant task.
- 3 If you jog round the block every morning, you get tired. It's exhausting.

- D** Which of these two sentences is right and why? (II. 4-7)
- a *Small boys get interested to try to balance on the edge of the kerb.*
 - b *Small boys get interested in trying to balance on the edge of the kerb.*

Join or rewrite these sentences using the *-ing* form.

- 1 I don't want to try to balance on the edge of the kerb at my age. I'm not interested.
I'm not interested in trying to balance on the edge of the kerb at my age.
- 2 They stand still for a few seconds before they jump up and down with their feet together.
- 3 She was stamping on the waves. She was really intent on this important job.
- 4 I went to the office without my briefcase this morning. I didn't take it with me.

- E** Why do we use *-ing* in sentence a (*jumping*), but a *to*-infinitive in sentence b (*to know*)?

- a *I no longer feel in the least like jumping up and down.* (I. 12)
- b *She wanted to know and nothing could stop her knowing.* (II. 30-32)

Use the *to*-infinitive or the *-ing* form of the verbs in brackets.

- 1 You'll have to wait for ages for another driving test if you fail *to pass* this time. (pass)
- 2 The people in the flat below have refused..... the Residents' Association. (join)
- 3 Katy doesn't really enjoy..... in public. (sing)
- 4 Jill thinks we should phone now, but John suggests..... later. (phone)
- 5 I think you should stop..... and leave at five o'clock like everyone else. (work)
- 6 I don't want to join them on holiday. I can't afford..... money the way they do. (spend)

- F** How do the words in bold italics in sentence a differ from the words in bold italics in b?

- a *We must stop him telling.* (compare I. 32)
- b *Imagine his/him telling the chef how to cook an omelette!*

Put in the missing words.

- 1 I don't want to catch *him climbing* over my fence again! (him/his, climb)
- 2 He is often late. I don't mind.....late. (him/his, be)
- 3 I like to watch..... It's such a rare sight! (you/your, work)
- 4 Listen to those kids! Fancy.....able to speak Spanish as well as that! (them/their, be)
- 5 I can't imagine.....of what you're doing! (your mother/your mother's, approve)
- 6 Don't say that! You'll start.....again. (him/his, complain)

SENTENCE STRUCTURE

A Answers and commentary

The three statements are not true sentences, in the traditional sense, because they do not have a finite main verb. (A verb is *finite* when it has a subject and tense.) This doesn't mean the statements are wrong. The writer has written statements without verbs to keep the rhythms of speech. If you read the text aloud, you will be able to 'hear' the poetic effect of these statements as they build up a series of images to supply different elements in a picture. [> LEG 1.2, LAG 14A, 42B, 48Bn.2b]

- 1 *Those quick changes of mood, for instance.*
This is a phrase (that is, a group of words that can be part of a sentence [> LEG 1.2]) and it contains no verb at all.
- 2 *Small boys who dribble an imaginary football...*
This contains a relative clause (*small boys who dribble...* [> LEG 1.25, LAG 5A, etc.]) but it doesn't contain a main verb. If we delete *who*, we get two simple sentences joined by *and* to make a complete compound sentence [> LEG 1.17]:
Small boys dribble an imaginary football down the street and then get more interested...
Alternatively, we could turn this into a true sentence, in the traditional sense, by adding a main finite verb:
Small boys who dribble an imaginary football down the street and then get more interested in trying to balance on the edge of the kerb may not know that anyone is watching them.
- 3 *And then stand quite still to think for a few seconds...*
Stand is not a finite verb because it doesn't have a subject. In ordinary English, the subject must be expressed, or it must be strongly implied. [> LEG 1.2, 4.5, 4.12] We can make this a true sentence by adding a subject (it's all right to begin a sentence with *And* for stylistic effect [> LAG 48Bns.2a-b]):
And then they stand quite still to think for a few seconds before jumping up and down with their feet together...

B Answers and commentary

- 1 *I once watched a child of two-and-a-half trying to stamp on little waves breaking...*
We can use the *-ing* form present participle to join sentences in place of relative clauses [> LEG 1.58.6, LAG 9An.1, etc.]:
I once watched a child of two-and-a-half (who was) trying to stamp on little waves (which were) breaking across a wide Cornish beach.
- 2 *She stretched her hands out in pleasure with every little stamp and her bathing pants fell lower and lower, till she jumped them off altogether but didn't notice it, so intent was she on the important job of stamping on those waves.*
We use *and* and *but* to make compound sentences. [> LEG 1.17]
We use *till* to introduce an adverbial clause of time. [> LEG 1.45.1, LAG 6Bn.1, 53Bn.1]
When we introduce a clause of reason with *so* + adjective or adverb, we change the order of subject and verb:
... *so intent was she* [> LEG 7.59.3, LAG 33C]
It would also have been possible to write:
... *but she didn't notice because she was so intent on the important job of stamping...*
So is used as an intensifying adverb here. [> LEG 7.51.1, compare > LAG 3C, 33D]
- 3 *She sang to herself a sort of monotone running commentary on what she was doing...*
Normally, we avoid putting anything between the verb and its object: ... *she sang a commentary to herself...* unless (as in this case) the object is very long. [> LEG 7.16.1]
... *and the sound of it, mingled with soft sea noises, made a most pleasing music.*
Which was has been deleted from the relative clause: ... *which was mingled with soft sea noises...* [> LEG 1.62.3, compare > LAG 6Bn.1]
We use commas round this abbreviated clause because it is non-defining, that is, it adds extra information. [> LEG 1.26, LAG 31An.2, etc.]
The main clause is: ... *the sound of it* (subject) *made* (main finite verb) *a most pleasing music* (object). [> LEG 1.21]

GRAMMAR POINTS

C Gerund and infinitive constructions

[> LEG 4.13, 16.26–33, 16.47–48]

a *It is a particular pleasure watching* ...

It is a preparatory subject, preparing us for the true subject *watching* [gerund > LAG 20D].

b *It is a particular pleasure to watch* ...

It is a preparatory subject, preparing us for the true subject *to watch* (infinitive).

We generally prefer to begin sentences of this kind with *It* (*It's a pleasure + to or -ing*). We rarely begin statements with the *to*-infinitive, but we often begin with *-ing* especially when we are making general statements [> LAG 37E]:

Watching children is a particular pleasure.

Rather than:

To watch children is a particular pleasure.

- 1 Waiting at bus stops is always boring.
- 2 Filling in forms is an unpleasant task.
- 3 Jogging round the block every morning is exhausting.

D Preposition + *-ing* [> LEG 16.50–56]

b is right because *get interested* is followed by the preposition *in*. Verbs after prepositions like *in* must be *-ing* forms:

Work quietly without talking. (Not **without to talk**)

Many adjectives are followed by prepositions [> LEG 16.53, LAG 9D, 52D]: *afraid of, bored with, interested in, keen on, sorry for.*

That's why we have to say:

They get interested in trying. (Not **They get interested to try/They are interested in to try**)

- 1 I'm not interested in trying to balance on the edge of the kerb at my age.
- 2 They stand still for a few seconds before jumping up and down with their feet together.
- 3 She was really intent on this important job of stamping on the waves.
- 4 I went to the office this morning without taking my briefcase with me.

E Verb + *-ing* and verb + *to*-infinitive

[> LEG 16.42, 16.19–20, Apps 45.3, 46.1]

a *feel like* is followed by *-ing*:

I no longer feel like jumping.

When we want to use another verb after *feel like*, the second verb can only be an *-ing* form, never

a *to*-infinitive. A few other verbs like this are: *admit, avoid, consider, deny, dislike, enjoy, excuse, finish, imagine, report, suggest.*

b *want* is followed by a *to*-infinitive:

She wanted to know.

When we want to use another verb after *want*, the second verb can only be a *to*-infinitive, never an *-ing* form. A few other verbs like this are: *aim, apply, can't afford, fail, hasten, hesitate, hurry, long, manage, offer, prepare, refuse, seek.*

- 1 to pass
- 2 to join
- 3 singing
- 4 phoning
- 5 working
- 6 to spend

F Verb (+ accusative or possessive) + *-ing* form: 'excuse me/my asking' [> LEG 16.45]a We use the object ('accusative') form (*him*) after *stop*, not the possessive form (*his*).b We use the possessive form (*his*) after *imagine*, but we can also use the object form (*him*).

With some of the verbs which can be followed by an *-ing* form, we can put another word between the verb and *-ing*. Sometimes this word must be an 'accusative' (e.g. an object pronoun like *me*, a name like *John*); sometimes it must be a possessive (e.g. *my*, or *John's*); sometimes it can be either.

After *bear, keep, smell, start, stop, watch* and verbs like them, we use the *-ing* form as a participle:

Is he working? Why doesn't he start?

→ *Why doesn't he start working?*

What can we do to start him working? (Not **his**)

After verbs like *avoid, enjoy* and *suggest* we use a possessive + *-ing*:

I don't enjoy your/his/John's teasing. (Not **I don't enjoy you/him/John teasing**)

After verbs like *dislike, excuse, fancy, forgive, imagine, like, love, mind, miss* and *prevent*, we can use an object or a possessive. Not all native speakers approve of the use of the object (accusative):

Please excuse his not writing to you. Or:

Please excuse him not writing to you.

- 1 him climbing
- 2 him/his being
- 3 you working
- 4 them/their being
- 5 your mother/your mother's approving
- 6 him complaining

Pop Art absurdists



ON Tuesday, a large painting by Jasper Johns, the 57-year-old Pop Art absurdist, sold at Christie's, New York, for £2.2 million. This was an auction record for the work of a living artist, according to my friend Geraldine Norman.

I suppose it is the pressure of the great American foundations

which keeps this particular pantomime on the road. They have spent so much money on the same sort of rubbish already that they have to go on buying it or their previous investment in 'modern art' will be seen to be worthless.

But then I read of an enterprising Austrian who has offered Mick Jagger a vast sum

of money for his ashes, hoping to sell them eventually in hour-glasses for many hundreds of thousands of pounds each. A spokesman for Jagger was quoted as saying 'It's going to be a heavy thing for Mick to figure out and give an answer.' Even if it is in death, what's he going to value more - his body or his money?

Few of us, I imagine, would be prepared to pay 50p for the whole collection of Rolling Bones. But the fact that money is available for this sort of nonsense might make us revise Marx's theory of Surplus Value. Technological capitalism produces so much more wealth than there are useful things to spend it on that we have to spend it on rubbish.

The Sunday Telegraph (BrE)

Sentence structure

- A** Three of these sentences contain an extra word, or extra words, not in the text. Cross out the extra words where necessary, and say why you have done so. Then check against the text.
- On Tuesday, a large painting by Jasper Johns, he is the 57-year-old Pop Art absurdist, sold at Christie's. (ll. 1-5)
.....
 - I suppose it is the pressure of the great American foundations which it keeps this particular pantomime on the road. (ll. 10-13)
.....
 - Even if it is in death, what's he going to value more - his body or his money? (ll. 31-33)
.....
 - But the fact that money is available for this sort of nonsense might make us to revise Marx's theory of Surplus Value. (ll. 37-40)
.....
- B** Join these sentences using the suggestions in brackets and making any necessary changes. Then check against the text.
- They have spent money on the same sort of rubbish already. They have to go on buying it. Their previous investment in 'modern art' will be seen to be worthless. (ll. 13-19) [*so much, that, or*]
.....
.....
 - But then I read of an enterprising Austrian. He has offered Mick Jagger a vast sum of money for his ashes. He is hoping to sell them eventually in hour-glasses for many hundreds of thousands of pounds each. (ll. 20-26) [*who, -ing*]
.....
.....