

COLLINS
ENGLISH
READER
JANE JORDAN

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COLLINS

ENGLISH

READER

JANE JORDAN

AUTHENTIC AND VARIED READING
PRACTICE, WITH ACTIVITY WORK,
FOR STUDENTS OF ENGLISH

Collins: Glasgow and London

I am grateful to Sheila Ferguson of Collins for her help in editing this book, and to my husband, Bob Jordan, for his encouragement and support.

This selection © Jane Jordan 1982

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Introduction

This selection of authentic written English material aims to provide both enjoyable and instructive reading. It is taken from newspapers and magazines, books, leaflets and brochures; in fact, all the forms of reading matter you would encounter if you were visiting or living in Britain today.

The book is aimed at intermediate and advanced students. It is assumed that there is a good English learner's dictionary to hand (e.g. *The Collins English Learner's Dictionary*, *The Oxford Advanced Learner's Dictionary*, *The Longman Dictionary of Contemporary English*). Words and cultural references which may not be found in such a dictionary are dealt with in the glossaries.

The passages are arranged in sections according to broad functions. They can be used to provide illustrations and models of particular types of language which students may be trying to produce for themselves; for example, describing people, composing a dialogue, or writing instructions.

At the end of each section are a number of activities to give the student spoken and written practice. There is some emphasis on group and pair work, but the student working on his or her own will find plenty to do. These activities are not intended to be exhaustive and the teacher will be able to think of many additional ones. The passages can be used for comprehension work, as a basis for discussion, or to compare styles. They can, of course, be read solely for interest and pleasure.

The book covers a wide range of topics, styles and registers and will give the reader some understanding of the British way of life and British attitudes today.

ENGLISH READER

A selection of authentic written English material which aims to provide enjoyable and instructive reading. Texts are taken from newspapers, magazines, books, leaflets and brochures. In fact, all the varieties of reading matter which intermediate students visiting Britain today might expect to encounter. Words and cultural references which may not be checked in a good learner's dictionary are dealt with in glossaries.

The passages are arranged in sections according to broad functions. These sections cover description, narrative, expressing opinions and beliefs, giving instructions and advice, persuasion, humour and facts and figures. At the end of each section are activities to give the student spoken and written practice. There is some emphasis on group and pair work, but the student working on his own will also find plenty to do, illustrated with photographs and drawings.

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COLLINS

Section 1

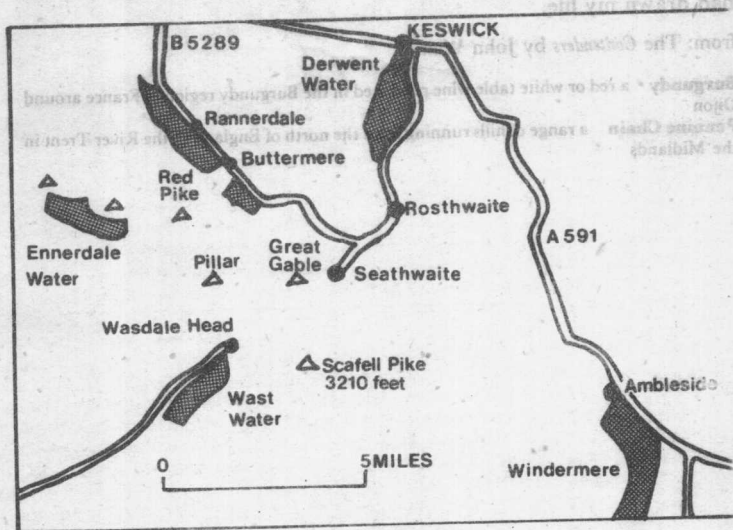
The Industrial Midlands

Peaks of western Lakeland

England's highest point, the boulder-strewn Scafell Pike, towers 3210 ft among the crags of the wildest and most majestic part of Lakeland. The Wastwater Hotel is a meeting-place for climbers. In the summer, long lines of walkers can be seen picking their way up stony hillsides to the top of Scafell Pike, from which the view embraces the lakes of Windermere, Derwent Water and West Water, and the peaks of Great Gable and Pillar.

Nestled beneath the bold austerity of the crags are eight major lakes with superb, tree-lined walks, and rich green valleys where the scent of bracken and the sound of gurgling waterfalls offer physical and mental relaxation after a climb among the magnificent hills.

The region, too, has the wettest place in England—at Seathwaite in the Borrowdale Valley, where the annual rainfall can be more than four times the London average. But visitors should not be deterred: May, June and September are the driest months, and it is in spring and autumn that the scenery is at its best—lush and green in spring, flecked with autumn tints from September until its vivid climax of colour in October.



The industrial Midlands

He had seen this town with eyes that loved and needed what they were seeing, and if there is a better recipe for art I don't want to hear about it. The dark, narrow streets, the crowded squares, the factories dotted about at random among the houses, so that you might look down any street and suddenly see a couple of kilns, looking like giant Burgundy bottles, sending out streamers of smoke only a few feet above the huddled roofs; the railway bridges, the canals, the black churches; and everywhere people scurrying about. No one *saunters*, where I come from; it's a mode of progression that they have simply never heard of, partly because the place doesn't exactly encourage you to saunter—you keep your head down and walk smartly to avoid seeing the ugliness all round you—and partly because there's hardly such a thing as a level street in the place; you're always either toiling up a hill or scampering down one; they say it's something to do with the ending of the Pennine Chain, which peters out round about here in a kind of gooseflesh of little hills. All this, Robert had put on paper; quickly, vividly, without a wasted stroke or a falsification anywhere. As I looked at his drawings I saw the whole nature of the town, and what those who tried to live in it would find themselves up against: yes, and the people were there too, reacting to it, making the best of it, scurrying and bargaining about like satirical ants, just as I had known them. Robert had drawn *me*, though I didn't figure in any of his sketches. He had drawn my life.

from: *The Contenders* by John Wain

Burgundy a red or white table wine produced in the Burgundy region of France around Dijon

Pennine Chain a range of hills running from the north of England to the River Trent in the Midlands

Greater Manchester



Greater Manchester County is one of the major conurbations in the U.K. and the largest in North West England. It is composed of ten Metropolitan Districts: Bolton, Bury, Manchester, Oldham, Rochdale, Salford, Tameside, Trafford, Stockport and Wigan, each of which has its own unique character, and each being well served by road and rail communications.

Traditional industries of the County have been coal mining and cotton manufacture but the industrial structure has been transformed in the last twenty years by the new industries of light engineering, transport and warehousing, although old crafts and skills still remain. In the centre of the County, regional offices of Government Departments have been joined by National and regional headquarters of major banks, insurance companies and other commercial institutions. Each of the Districts has its own thriving shopping centre usually with an enclosed modern precinct.

At the hub of the UK's motorway network, Greater Manchester is situated at the geographic centre of the UK: 187 miles north of London and 213 miles south of Edinburgh. It is within 40 minutes journey by road of the cities of Stoke, Leeds and Liverpool. London is a mere 2½ hours away by rail.

By air, the County is linked with many parts of the world. The International Airport has direct daily flights to and from London and other British cities as well as scheduled international services.

Greater Manchester also has a port in its own right. Terminal docks are located in the centre of the County and from there cargo is taken to and from the rest of the world. Liverpool, 35 miles away, is the nearest sea port, with passenger and car ferry services to the Isle of Man, Belfast and Dublin, and a large international freight traffic.

conurbation a large, densely populated urban area formed by the growth and joining together of individual towns or cities



Welcome

Welcome to the Capital of Scotland. Welcome to over nineteen centuries of romantic and turbulent history. Welcome to one of the most beautiful cities in the world. Welcome to Edinburgh.

One of the city's most famous sons, Robert Louis Stevenson, described Edinburgh as 'a profusion of eccentricities, a dream of masonry and living rock'. To others, visitor and citizen alike, Edinburgh is, more simply, a masterpiece.

Most major events in Scotland's history were forged here and it is only fitting that the backdrop to so much pageantry should be so spectacular. The Castle, stern and commanding, crowns the scene.

Along the ridge which runs from the Castle Rock down towards Arthur's Seat, the Old Town precariously clings.

Across the graceful sweep of Princes Street, lies the New Town, its classic elegance and almost geometric exactitude, contrasting vividly with the Old.

Old Edinburgh was never really designed. It just happened and grew with time and need. Probably the first habitation was a Pictish encampment.

Then the Romans were in the area. Then the Angles, and then, in the 7th century, King Edwin of Northumbria, from whom the city is generally accepted to have taken its name.

Every century since has contributed something to the fabric of the Old Town and today it presents a unique spectacle, a fantastic melange of architectural styles from Norman through to Victorian.

The City's heritage is proud, is colourful, is varied. From it, the Edinburgh of today exists to be enjoyed by all.

backdrop the scene painted at the back of a stage

mélange mixture

Arthur's Seat a 247 metre hill, formed by volcanic rock, from which excellent views of Edinburgh are obtained



Our village

The village to which our family had come was a scattering of some twenty to thirty houses down the south-east slope of a valley. The valley was narrow, steep, and almost entirely cut off; it was also a funnel for winds, a channel for the floods and a jungly, bird-crammed, insect-hopping sun-trap whenever there happened to be any sun. It was not high and open like the Windrush country, but had secret origins, having been gouged from the escarpment by the melting ice-caps some time before we got

there. The old flood-terraces still showed on the slopes, along which the cows walked sideways. Like an island, it was possessed of curious survivals—rare orchids and Roman snails; and there were chemical qualities in the limestone-springs which gave the women pre-Raphaelite goitres. The sides of the valley were rich in pasture and the crests heavily covered in beechwoods.

Living down there was like living in a bean-pod; one could see nothing but the bed one lay in. Our horizon of woods was the limit of our world. For weeks on end the trees moved in the wind with a dry roaring that seemed a natural utterance of the landscape. In winter they ringed us with frozen spikes, and in summer they oozed over the lips of the hills like layers of thick green lava. Mornings, they steamed with mist or sunshine, and almost every evening threw streamers above us, reflecting sunsets we were too hidden to see.

Water was the most active thing in the valley, arriving in the long rains from Wales. It would drip all day from clouds and trees, from roofs and caves and noses. It broke open roads, carved its way through gardens, and filled the ditches with sucking noises. Men and horses walked about in wet sacking, birds shook rainbows from sodden branches, and streams ran from holes, and back into holes, like noisy underground trains.

I remember, too, the light on the slopes, long shadows in tufts and hollows, with cattle, brilliant as painted china, treading their echoing shapes. Bees blew like cake-crumbs through the golden air, white butterflies like sugared wafers, and when it wasn't raining a diamond dust took over which veiled and yet magnified all things.

Most of the cottages were built of Cotswold stone and were roofed by split-stone tiles. The tiles grew a kind of golden moss which sparkled like crystallized honey. Behind the cottages were long steep gardens full of cabbages, fruit-bushes, roses, rabbit-hutches, earth-closets, bicycles, and pigeon-lofts. In the very sump of the valley wallowed the Squire's Big House—once a fine, though modest sixteenth-century manor, to which a Georgian façade had been added.

The villagers themselves had three ways of living: working for the Squire, or on the farms, or down in the cloth-mills at Stroud. Apart from the Manor, and the ample cottage gardens—which were an insurance against hard times—all other needs were supplied by a church, a chapel, a vicarage, a manse, a wooden hut, a pub—and the village school.

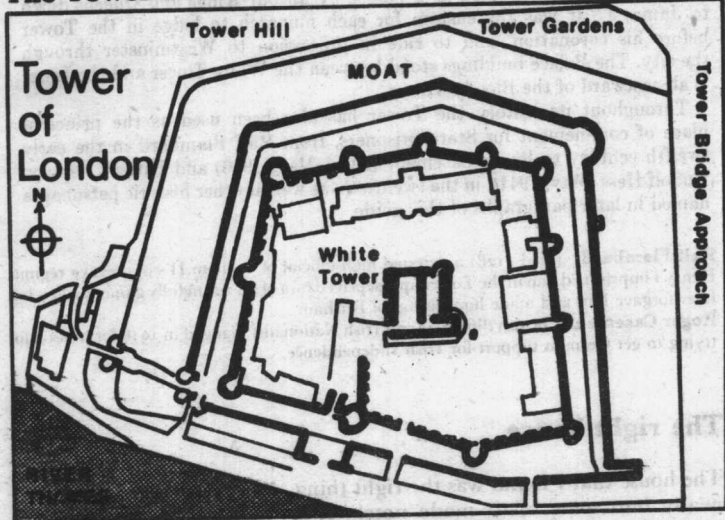
from: *Cider with Rosie* by Laurie Lee

pre-Raphaelite in the style of a school of painting, founded by Millais and Rossetti and others in 1848, to bring back the vivid colour and naturalism of painting as it was before Raphael (1483-1520)

earth-closet a type of lavatory where earth is used to cover the excreta

Georgian style of architecture prevalent in the reigns (1714-1830) of the four Kings George

The Tower of London



THE TOWER OF LONDON was first built by William the Conqueror, for the purpose of protecting and controlling the city. As first planned, it lay within the Roman city walls, but its enlargement in the thirteenth century carried its boundaries eastwards beyond the walls. Nowadays it is wholly within the borough of Tower Hamlets. Including the moat, it covers an area of 18 acres (7.3ha).

Of the present buildings only the White Tower is of the Norman period; but architecture of almost all the styles which have flourished in England may be found within the walls. The Tower has in the past been a fortress, a palace and a prison, and has housed the Royal Mint, the Public Records and (for a short time) the Royal Observatory. It was for centuries the arsenal for small arms and, being one of the strongest fortresses in the land, the Tower has from early times guarded the Crown Jewels. From the thirteenth century until 1834 it also housed the Royal Menagerie, the predecessor of the London Zoo.

The oldest and most important building is the Great Tower or Keep, called the White Tower. The Inner Ward is defended by a wall containing thirteen towers, the only surviving original entrance to it being that on the south side under the Bloody Tower. The Outer Ward is defended by a second wall, flanked by six towers on the river face, and by two semicircular bastions at the north-west and north-east. A Ditch or Moat, now dry, encircles the whole; it is crossed at the south-western angle by a stone bridge, formerly the drawbridge, leading to the Byward Tower from the Middle Tower, where there was another drawbridge. In front of this was an outwork called the Lion Tower, also surrounded by a moat, which was crossed by a stone causeway, exposed to view in 1926-37. This causeway included a third drawbridge.

The Tower was occupied as a palace by all our Kings and Queens down to James I. It was the custom for each monarch to lodge in the Tower before his coronation, and to ride in procession to Westminster through the city. The Palace buildings stood between the White Tower and the Inner Wall eastward of the Bloody Tower.

Throughout its history the Tower has also been used as the principal place of confinement for State prisoners, from Ralf Flambard in the early twelfth century to Roger Casement (April-May, 1916) and Hitler's deputy, Rudolf Hess (May, 1941), in the twentieth, as well as other historic personages named in later paragraphs of this guide.

Ralf Flambard (died 1128) a detested high official of William II's oppressive regime. Henry I imprisoned him in the Tower and deprived him of his wrongfully gained riches, but later forgave him and made him Bishop of Durham

Roger Casement British diplomat and Irish Nationalist, hanged in 1916 for treason for trying to get German support for Irish Independence.

The right house

The house that I found was the right thing. As soon as I saw it, it fitted neatly into some ready-made notch: it was an ordinary nineteenth-century terrace house in Islington, and on either side of the front door stood a small stone lion. Inside it had been modernized by a young couple who had since made a lot of money and moved off into a more fashionable area. It was all right: nothing remarkable, except for the plaster ceilings, and one good ornate fireplace. But the back garden was up to the standard of the lions. It was surrounded by a high brick wall, but from the upstairs rooms one could see it and all the gardens in the row, and the impression was of old brick and shoots of greenery and grass and daffodils. Our garden was all weeds, but the one next door on the right had been looked after to perfection, by an old man who had lived in the house through all the permutations of the area, from its days of respectable solidarity, the days in which Dickens refers to 'shady Pentonville', through the shabby slip into dusty urban poverty, and back once more into the classless rise of chi-chi that David and myself quite adequately represented. His garden was a perpetual delight: the grass was mown and even, flowers grew at every season in every corner, and the walls were covered with every variety of climbing, blossoming plant.

In the street in front of the houses there was nothing but dust and hard brick and cars and dirty children. One would never have guessed what secret foliage grew behind that stony frontage.

from: *The Garrick Year* by Margaret Drabble

Islington and Pentonville areas in North London
chi-chi stylishness, being in fashion

1 Homes for Sale

1:8

MODERN

3-BEDROOMED SEMI

Hall, lounge/dining room with patio doors and gas fire. Fitted kitchen, three good bedrooms, two with wardrobes. Luxury bathroom. Attractive gardens front and rear and rear has extensive view. Garage. Double glazing. Gas central heating, carpets and extras.

£24,000

Picturesque Rose and Ivy covered stone built end-terraced COTTAGE

on the Pott Shrigley/Bollington border. Comprising lounge, dining kitchen, open plan stairs. Two bedrooms, both with a complete range of fitted wardrobes, tiled bathroom with Blue coloured suite and fitted electric shower unit. Fully modernised throughout. All carpets and curtains included in sale. Offers around **£17,500**

The Robot Chef.

Here, in one superb machine is a food processor which combines to replace a mixer, mincer, shredder, slicer and liquidiser. It's the most revolutionary kitchen aid since the mixer itself, taking up only as much space as a toaster. Base 33 x 17.5cm (13 x 6 7/8 in) Height 29cm (11 1/4 in) (Rating: 300 watts).

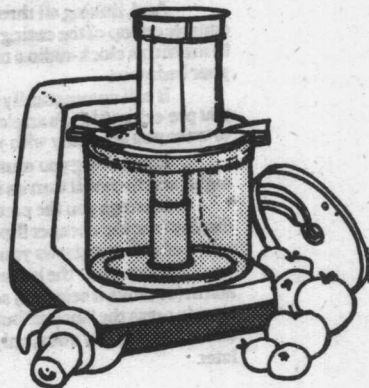
The processor comprises a motor base on which stands the workbowl. There are no difficult-to-assemble attachments - just three different blades which drop into place and can be changed in seconds.

The stainless steel grating disc grates raw onions, potatoes, mushrooms and other vegetables in seconds. The double bladed knife chops and minces raw or cooked meats and fish, makes pastry and dough (1lb in 15 seconds), grinds nuts and makes

breadcrumbs and ice cream, crushes ice and purees fruit to make souffles, mousses and baby food.

The slicing disc slices beans, cheese, cucumber, onions etc., and shreds cabbage.

All removable parts are easy to clean and dishwasher proof.



soufflé a light, frothy dish made with beaten whites of eggs

1:9



Alarm-clock radio

SOLID-STATE MINIATURISATION.

Only the advent of the space programme could make possible the incredible miniaturisation of complex electronics required to pack all of the features that this alarm clock-radio brings you into its sleek elegant casing.

SPECIFICATION	
RADIO	Solid-state, three waveband, traversing tuning dial. AM (Medium Wave) 515-1630 KHz. FM (VHF) 87.5-108 MHz. LW (Long Wave) 155-285 KHz.
CLOCK	Light-emitting display, with variable resistance control for gradual adjustment from dim to very bright.
ALARM	Continuous tone electronic.
CASING	Black, impact resistant moulding.
POWER SUPPLY	Main 240 volt AC. Integral transformer.
DIMENSIONS	10 1/4" long; 5 1/4" deep; 2 1/2" high. Weight: 3 1/2 lbs.

It incorporates an AM/LW/FM 3 wave-band radio which will enable you to take full advantage of the latest BBC radio transmissions; an LED (light-emitting display) digital clock that uses the frequency of the mains current for accuracy; and a 4 function electronic alarm system.

And, linking all three features, is a push-button console on top of the casing giving you fingertip control to make this clock-radio a truly luxurious addition to your bedroom.

It will automatically turn its radio on at any time you pre-select (there's an electronic alarm, if you prefer), to wake you up gently with your favourite radio station.

It will bring you music while you fall asleep at night, and then will turn its radio off automatically.

It brings you the precise time on its glowing display (not the cheaper flip-over numerals), and a touch of a button shows you the time the alarm is set for.

It gives you the luxury 'snooze' facility, when the alarm (or radio, if selected) sounds in the morning, simply press the 'snooze' button, and automatically the alarm fades gently away, only to call you 10 minutes later.

solid-state materials) an electronic term (the article is made mainly or wholly of semiconductor