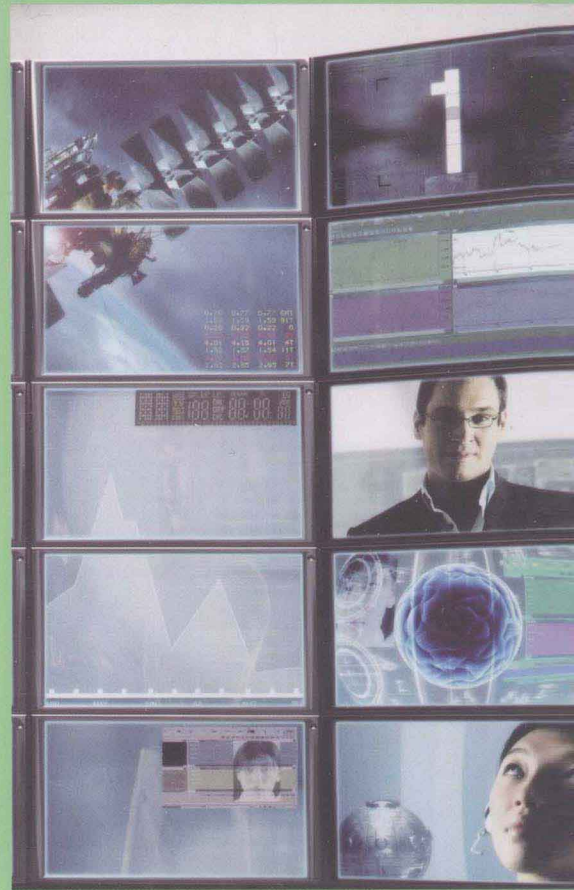


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# Powerhouse



体验<sup>®</sup>商务英语

## 视听说教程 2

教师用书

Viewing, Listening & Speaking

David Evans Peter Strutt

《体验商务英语》改编组

 高等教育出版社  
HIGHER EDUCATION PRESS

Powerhouse

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## 前 言

《体验商务英语》系列教材（第一版）自2005年8月出版以来，以其鲜明的特色、真实生动的内容、较强的教学操作性，在国内高等院校商务英语教学实践中得到了广泛认可，并入选普通高等教育“十一五”国家级规划教材。

2011年，中国加入世界贸易组织已十年。随着我国融入全球商务大环境的进程不断加快，对具备英语语言技能和商务专业知识的复合型人才的需求日益增长；而商务英语课程在各类院校开设的范围不断扩展，尤其是商务英语专业在各高校的正式设立，也促使商务英语教学与研究不断向专业化迈进。同时，网络技术、数字技术、多媒体技术等在教育领域的广泛应用，为商务英语教学资源的立体化建设带来了新的机遇。在这样的背景下，高等教育出版社于2011年组织专家力量，推出了《体验商务英语》系列教材（第二版）。

《体验商务英语》系列教材（第二版）中的《视听说教程》（1~2）是改编自《体验商务英语听说教程》（1~2）。《视听说教程》（3~4）改编自《体验商务英语》系列教材（第二版）的《综合教程》配套视频材料（Video Resource Book）。整合后，该套教材具有如下特色：

将国际商务活动的真实内容引入课堂教学，帮助学生体验真实的商务世界。《视听说教程》是一套保留“商务”的原汁原味，专为非英语国家的学习者编写的英语教程。其中的视频材料根据每单元主题，选用了美国著名商业游戏真人秀节目中的片断，材料鲜活，所涉及的商务活动广泛。其中包括营销策略、市场调查、品牌拓展、公共关系、成本预算、商务谈判、合作关系等内容。听力材料内容翔实，选材广泛多样，素材来源不仅有商务书籍、报纸、杂志，还有小说和电影等。视频和听力材料选择的原则是让学习者尽可能地学习生意人所说的真正的“商务”英语，将真实的商务活动与英语教学融为一体，使学生在掌握语言技能的同时，了解现代国际商务的现状，以达到在体验商务中学习语言、提高商务交际能力的目的。

角色扮演和案例学习将体验式英语学习引向深入。《视听说教程》的基本教学思想是：只有在真实的交流情景中，外语学习才更有意义，更有效。基于这种思想，本套教材为学生提供了自然、实用的商务英语，每个单元都编排了角色扮演和案例学习等交际任务。每个交际任务都以真实的商务交际情景为参照，给学生提供各种机会用所学语言表达自己的思想和观点，从而把所学英语转化为自己的语言，真正做到学以致用。

教学设计严谨，为体验式学习打好基础。《视听说教程》的单元设计以语言和商务技能为主线，将“视”、“听”、“说”、“练”和词汇学习集于一体。“视”——每个单元都有围绕本单元话题的原版影片片断；“听”——为学生提供原汁原味的英语；“说”——在案例教学中，以真实的商务交际为情景，给学生以真正的体验，为培养交际能力打下基础；“练”——教材中提供了大量的情景对话，角色扮演练习为学生提供了交流实践机会；词汇学习与阅读结合，为视听说练习做好准备。

教学资源丰富，为体验式教学提供有力支持。《视听说教程》配有《教师用书》，除了提供详尽的背景介绍、推荐阅读书目，还有补充活动和语法复习练习，可供教学选择使用。本书相关视频资源可在中国外语网（[www.cfo.com.cn](http://www.cfo.com.cn)）的“学生下载入口”免费下载。

本书选择空间大，可操作性强。既可作为商务英语专业教材，也适用于国际经贸、国际金融等涉外专业的商务英语教材，还可以作为大学英语选修课教材和行业培训教材。

改编组

2012年9月27日



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# Introduction

*Powerhouse* is a language teaching course that offers business English with a definite 'business' flavour — reflecting the business language used both in traditional corporations and in the new Internet economy. For this reason it draws on a wide range of authentic sources, using material taken not just from business books, newspapers and magazines, but also from novels, Hollywood movies and even joke books, in an attempt to bring learners as close as possible to the kind of language that businesspeople really use.

*Powerhouse* has also been designed to offer teachers as much flexibility as possible. It can be followed as a complete course, or you can dip into it wherever you like. Each of the ten modules of the Coursebook is based on a business theme and is divided into five double-page spreads; each of these double-page spreads is a complete and free-standing lesson.

The course is at upper intermediate level and has a strong emphasis on getting learners to express and debate ideas and opinions. It is appropriate for in-work professionals and businesspeople, as well as for learners who have not yet started their careers.

***Powerhouse: a flexible, authentic approach to business English teaching***

## THE STRUCTURE OF THE COURSE

The ten modules of the Coursebook are each themed around a different area of business. Every module contains the following double-page spreads, each of which makes up a free-standing lesson.

### Introduction

An introduction to the theme of the module, with relevant ideas, provocative issues and key language.

### Vocabulary

A spread that introduces vocabulary relevant to the subject of the module. A typical vocabulary spread will introduce language through an authentic text, and then provide activities for development, practice and personalisation.

### Doing business 1 and 2

These two double-page spreads introduce business communication skills. They often analyse an authentic model — for example an extract from a film script — and then go on to provide learners with the language and the contexts in which to develop their skills in each area.

Many of the skills practised — for example presentations, telephoning and meetings — are familiar from the standard business English syllabus. However some, such as discussing ideas, delegating, motivating and raising money, may be new.



### Issues

These spreads contain material designed to promote a series of discussions related to the theme of the module.

### Extra activities

This part provides revision, practice and extension activities for material introduced in each unit.

## OTHER COURSE COMPONENTS

### The *Powerhouse* Recordings

Two CDs of recordings accompanies the Coursebook and Teacher's Book, containing authentic material from news programmes, presentations and documentaries as well as Teacher's Book as specially written stories, reports and dialogues.

### The *Powerhouse* Teacher's Book

As *Powerhouse* has been designed to be a flexible and adaptable course, this resource book does not aim to tell teachers how to 'use' the Coursebook. Instead, you will find:

- 1 Answers and suggested answers to activities in the Coursebook
- 2 Background information on business ideas, personalities and companies mentioned
- 3 Suggestions for further reading and the addresses of websites containing related material
- 4 Occasional notes on teaching the material
- 5 Key to extra activities
- 6 Grammar review in which the most important grammar points at this level are reviewed in a range of business contexts relevant to the theme
- 7 Notes and key to grammar review
- 8 Transcripts and key to the video clips
- 9 An index of authentic material, people and companies mentioned in the Coursebook.

### The *Powerhouse* Website

For hot links to the websites referred to in this Teacher's Book, as well as other material related to the course, visit the *Powerhouse* website at [www.longman-elt.com/powerhouse](http://www.longman-elt.com/powerhouse).

# 1

# First impressions

## Introduction

**OBJECTIVES** To introduce the idea of first impressions in business life

**BACKGROUND** *Working Girl*

*Working Girl* is a comedy set in a Wall Street bank in the 1980s. Tess (Melanie Griffith) is an ambitious secretary who is thwarted in her career ambitions. However, when her new boss, Katherine (Sigourney Weaver), breaks her leg in a skiing accident, Tess takes over her job and proves that she's tougher and smarter than anyone had realised. The scene in the Coursebook is Katherine and Tess's first meeting.

*Working Girl* (1988) Directed by Mike Nichols.  
Screenplay by Kevin Wade.

### web links

You can visit a British website about making a good first impression at work at:

<http://www.topjobs.co.uk/>

then click on 'Career tips' and check 'How to make a good impression'.

To visit an American website that does a similar thing, go to:

<http://www.careerbuilder.com/>

then click on 'Advice & Resources' guide to job interviews.

For more on Coco Chanel, look up her profile at Wikipedia's site :

[http://en.wikipedia.org/wiki/Coco\\_Chanel](http://en.wikipedia.org/wiki/Coco_Chanel)

**ANSWERS** Forming an impression

- 2 A few extra things which might be important when forming an impression of other people: their reputation, their size, the way they walk, the way they sit, their self-confidence (or lack of it).

Describing impressions

- 1 Dealing with others: tough, accommodating (punctual is also possible)  
Approach to their work: accurate, punctual (accommodating, impeccable are also possible)  
Appearance: elegant, simple, impeccable

The script

- 1 Tess should be tough, accommodating, accurate, punctual and honest (she should never make a promise she can't keep).

- 2 Tess should dress simply, elegantly and impeccably.
- 3 She thinks the department has performed very badly.

### Katherine's language

1 People's impression of me starts with you.	People's impression of me will be influenced by their impression of you.
I'm never on another line, I'm in a meeting.	When I'm talking on the telephone, always tell people that I'm in a meeting.
I want your input, Tess.	I want you to contribute your ideas and opinions.
It's a two-way street on my team.	I won't just tell you what to do, I expect to exchange ideas and opinions with you.

- 2 (*Suggested answer*) To show that she's the one who will decide what they will call each other. Another possibility is to draw their relationship nearer. Usually calling a person by first name indicates closeness.

## Vocabulary BUSINESS JARGON

**OBJECTIVES** To introduce some of the most common business buzzwords and give learners a chance to talk about the usefulness of this kind of language

**NOTE** American English spelling is used when a word is quoted from an American text.

### BACKGROUND Peter Drucker

Peter Drucker is probably the world's best respected management guru. He was the first person to predict the rise of the 'knowledge worker' (who uses mental rather than physical skills — often related to new technology) and to advocate the policy of privatisation. He also wrote the most famous expression of the purpose of business: to create a customer.

### Scott Adams

Scott Adams is the creator of the Dogbert and Dilbert cartoons, satirising modern business life. Many of the ideas are based on Adams's observations during many years working in an office cubicle for a large corporation. His cartoons have appeared in many newspapers and other publications; the cartoons in the Coursebook come from *Dogbert's Management Handbook* (Pub: HarperCollins, 1996).

### Further reading

For teachers: *The Ultimate Business Guru Book* by Stuart Crainer (Capstone, 1998). A clear, concise introduction to the fifty top management gurus.

For students: *Management Gurus* by David Evans (Penguin Readers, 2000). The lives and thoughts of six of the world's top gurus — by the author of this book!

### ANSWERS Implement or do?

(*Suggested answer*)

Peter Drucker is suggesting that when companies start using language that is unnecessarily long and complicated, it's a sign that their business may be in trouble.

### Dogbert's Management Seminar

- 1 Scott Adams obviously thinks that business jargon is absurd.
- 2 Peter Drucker would almost certainly agree with him.

### Jargon words

- 1 *Paradigm* means a good example of how a particular system works. In business it is often used in the phrase 'paradigm shift' which means a complete change in people's attitudes towards something, e.g. The Internet has caused a paradigm shift in people's shopping habits.

*Utilize* is another word for *use*.

*Vertical* describes an organisation in which decisions and rules are passed to employees through several different levels of management.

*Proactive* means being ready for changes and doing something to influence them before they happen.

*Empowerment* is when workers in a company are given more responsibility by being allowed to organise their own work and make decisions without asking managers.

- 2 (*Suggested answer*) I want to talk to you about using resources.

### Jargon and definitions

- 1 Total quality management — W. Edwards Deming pioneered this idea while working as an advisor to Japanese industry after World War Two.
- 2 Business process re-engineering — an idea which catapulted James Champy and Michael Hammer to fame in the 1990s.
- 3 Empowerment — Rosabeth Moss Kanter, one of the few women management gurus, writes about the importance of the individual in business life and the need to recognise this in the distribution of responsibility.
- 4 Management by walking about — an idea developed by Tom Peters in his books on management.
- 5 A portfolio worker — Charles Handy uses this term when writing about the changing nature of work.

## Doing business 1 E-MAIL

**OBJECTIVES** To think about the style and tone of different kinds of business e-mails and to practise writing them

**NOTE** It's assumed that at this level, most learners will have some experience of writing business e-mails in English. However, if learners are anxious about the best way to write them, it may be worth referring them to George Orwell's rules of effective writing (introduced in *Powerhouse Intermediate*, page 98):

'Never use a metaphor, simile or other figure of speech which you are used to seeing in print.  
 Never use a long word when a short one will do.  
 If it is possible to cut a word out, always cut it out.  
 Never use a foreign phrase, a scientific word or jargon word if you can think of an everyday English equivalent.  
 Break any of these rules sooner than say anything outright barbarous.'

**BACKGROUND** Iain Banks and *The Business*

The Scottish writer Iain Banks has written many books, both fiction and, under the name Iain M. Banks, science fiction. *The Business* (Pub: Little, Brown and Company, 1999) tells the story of a globe-trotting businesswoman called Kathryn Telman who works for a mysterious multinational

corporation that is trying to gain control of a national government in order to win a seat at the United Nations.

#### web links

For links to sites about the history of the Internet, go to:

[http://dir.yahoo.com/Computers\\_and\\_Internet/Internet/History/](http://dir.yahoo.com/Computers_and_Internet/Internet/History/)

For a guide to 'netiquette', try:

<http://en.wikipedia.org/wiki/Netiquette#Netiquette>

#### ANSWERS E-mail impressions

(Suggested answers)

- 1 Arrogant.
- 2 The general tone of the whole e-mail could be considered inappropriate.
- 3 Many things are wrong with the content but the boasting about his knowledge and the blatant attempts to sell are certainly very out of place.
- 4 *It's up to the student!*

#### Kathryn and Mike

- 1 E-mail 1 is from Kathryn, e-mail 2 is from Mike, e-mail 3 is from Kathryn, e-mail 4 is from Mike, e-mail 5 is from Kathryn.
- 2 His mobile phone doesn't work in Japan.
- 3 Yes.
- 4 A 50-year-old bottle of Scotch whisky.

## Doing business 2 TELEPHONING

**OBJECTIVES** To think about the use of the phone in business and to practise the language of telephoning in some unusual business contexts

**NOTE** As in the previous double-page spread, it is assumed that learners already have some experience of this business skill; they are given an opportunity to remind themselves of the standard phrases in the opening 'Getting through' section.

#### BACKGROUND Nudist on the Late Shift

The text about rusing in the Coursebook is taken from *Nudist on the Late Shift* by Po Branson (Pub: Random House, 1999), which reports on the hi-tech gold rush in California's Silicon Valley of the late 1990s through a series of profiles of real people who were trying to 'get rich quick'!

#### ANSWERS Getting through

(Possible answers)

- 1 Can I speak to ...? I'd like to speak to ... Could you put me through to ...?
- 2 The students could come up with things like: The phone's engaged. The person's in a meeting. They're out of the office, etc.

- 3 Possible phrases to solve these kinds of problems could include: Can I leave a message? I'll call back later. Can you tell me when she/he will be available? etc.

#### A ruser

- 1 A ruser makes a living by finding out the names and job titles of employees in Silicon Valley and selling them to research firms which sell them to headhunters.
- 2 Because people with the right skills are in great demand in hi-tech industries.
- 3 She pretends that she wants to give out free tickets to a concert to women computer programmers.

#### Two ruses

- 1 Dialogue 1: pretending that someone has left a tennis racquet in her car  
Dialogue 2: a technician on a telephone pole outside the building
- 2 (*Suggested answers*)  
Receptionist 1: suspicious, cynical, curt  
Receptionist 2: polite, sympathetic, helpful
- 3 *The students should decide for themselves!*

### TRANSCRIPT

#### Two ruses

##### CALL 1

RECEP 1 Hey, this is Thorosoft. Julie speaking. How may I help you?

RUSER Oh hi, Julie. My name's Rachel Bethania. Now, I know this probably sounds a little strange, but last night I was playing tennis and got into a doubles game with one of your programmers.

RECEP 1 Uh-huh.

RUSER The thing is, I gave him a ride home in my car but he left his tennis racquet behind.

RECEP 1 Uh-huh.

RUSER Now I can't remember his name. Dave or Don or something.

RECEP 1 Can't help you I'm afraid, honey.

RUSER I'm sorry? I just want to give him back his tennis racquet.

RECEP 1 You're rusing me, ain't you?

RUSER I'm sorry. What do you mean? Of course I'm not.

RECEP 1 Oh, honey, you are. Thorosoft's an all-female concern. Sure as hell ain't nobody goes by the name of Dave or Don in this company.

RUSER Ah... Well, yes, it was pretty dark by that time, so...

##### CALL 2

RECEP 2 Good morning. You're through to Glocom-Prog.

RUSER Hello? Hello?

RECEP 2 Hello. You're through to Glocom-Prog.

RUSER Ah, great. I'm just checking a few of your lines here.

RECEP 2 I'm sorry, who am I speaking to?

RUSER I'm the one in the yellow hat at the top of the pole outside your window.

RECEP 2 I'm sorry, I'm in the Glocom-Prog reception. We don't have any windows.

RUSER Hey, well, you're probably the lucky one. It's pouring with rain out here and I want to get back down to earth and inside just as soon as I can.



- RECEP 2 You're seriously up a telephone pole outside the building ... in this weather?
- RUSER Yeah. And I'm not up here for my health, you understand?
- RECEP 2 I'm sorry, yeah.
- RUSER Now, we've had reports of a few problems with some of the extensions for the people in your programming area.
- RECEP 2 Programming area?
- RUSER Well, whatever you call it. Could you just read out the names and extension numbers of your main programmers?
- RECEP 2 Well, I can't really do that.
- RUSER Look, I'm not going to hang on up here arguing with you. Either you give me their numbers, or they don't get their lines working. Now, what's it to be?
- RECEP 2 Well, yeah ... I guess ... Just give me a second, I'll get the names and numbers you want up on the screen ...

## *Issues* CREATING AN IMPRESSION

**OBJECTIVES** To discuss some of the issues relating to first impressions which have been raised by this module

**BACKGROUND** Paul Auster  
 Paul Auster is famous both for his novels (*The New York Trilogy*, *The Music of Chance*) and for his movies (*Smoke*, *Blue in The Face*), but as a young man he struggled for many years, trying to make a living as a writer. It was during this period of his life that he invented the card game that he tried unsuccessfully to sell in the incident described in the Coursebook. The text comes from Auster's autobiography, *Hand to Mouth* (Pub: Faber & Faber, 1997).

### Count Victor Lustig

For obvious reasons, a great deal of mystery surrounds the great con man Victor Lustig — during his life he used twenty-two different aliases! However, he was probably born in the Czech Republic in 1890 and learned to speak five languages fluently as he travelled around the world, swindling the rich and powerful out of large sums of money. The text is taken from *The 48 Laws of Power* by Robert Greene and Joost Elffers (Pub: Profile Books, 1998).



# 2

# Managing change

## *Introduction*

**OBJECTIVES** To introduce and talk about the theme of change in business life

### web links

MIT economist Paul Krugman writes about 'The Spiral of Inequality' within America and argues that it is caused not by technology but by power and politics:

<http://www.motherjones.com/news/feature/1996/11/krugman.html>

For links to statistics comparing labour conditions around the world, try:

<http://www.bls.gov/fls>

## *Vocabulary* BUSINESS CHANGES

**OBJECTIVES** To introduce some of the vocabulary associated with change in modern business and give students the opportunity to talk about these changes

### **ANSWERS** Buzzwords

Outsourcing	buying services from other companies rather than doing them in-house
Downsizing	reducing the number of people in a company
Globalisation	the tendency for the world economy to work as one unit
Hotdesking	people sharing their work space with others
Telecommuting	people working from home

### The US manager

- 1 It is made up of *affluence* and *influenza* and means being rich but stressed and unhappy.
- 2 Companies have reduced the layers of corporate bureaucracy, so there are fewer people to do the work. Globalisation means that managers also have to spend more time travelling than they did in the past.
- 3 They've given away some of their power to teams. Some of their power has also been taken by outside companies which do work that was previously under managers' control.
- 4 The old career ladder has disappeared and there is a much higher risk of losing their job than there used to be.
- 5 Buzzwords mentioned: globalisation, outsourcing, hotdesking  
Buzzwords referred to: downsizing

### Old and new companies

Old companies: career ladder, corporate bureaucracy, job security

New companies: flat management structures, team working

Managerial benefits

2 (Possible answer) Performance-related bonuses, share options, flexible working patterns and the opportunity to work from home.

## Doing business 1 BREAKING BAD NEWS

**OBJECTIVES** To introduce and practise some of the language that is used to break bad news and to think about the way that it is presented

**BACKGROUND** Percy Barnevik  
Percy Barnevik is the boss of the giant engineering company, Asea Brown Boveri (ABB), which was created in 1987 by the merger of a Swiss and a Swedish company. Although he is famous as a humane manager, he's also not scared of taking tough decisions. He once said, 'I believe you can go into any traditionally centralised corporation and cut its headquarters staff by 90 per cent in one year.'

### Leaving Las Vegas

*Leaving Las Vegas* tells the story of an alcoholic screenwriter called Ben (Nicolas Cage) who is sacked from his job at a Hollywood studio and travels to Las Vegas, where he falls in love with a prostitute, played by Elizabeth Shue. The scene in the Coursebook comes from near the start of the movie, when Ben is dismissed from his job by his boss at the Hollywood studio.

*Leaving Las Vegas* (1995) Written and directed by Mike Figgis

**ANSWERS** Euphemisms  
All the words in the box are different ways of talking about being dismissed from a job. Here is a suggestion for a way of ranking them from 1 (most brutal) to 6 (most humane) — although there is no right or wrong answer to this exercise:

1 firing 2 sacking 3 downsizing 4 rightsizing 5 restructuring 6 letting people go

### More bad news

1

I'm afraid we're going to have to move our account.	You've lost the contract.
I'm sorry to say we've adjusted your remuneration to take account of the changing circumstances.	We're going to cut your pay.
It may come as a shock to learn that he's passed away.	He's dead.
I have to say I'm a little financially embarrassed at the moment.	I can't pay you.
Unfortunately, I was being economical with the truth.	I was lying.

2 (Possible phrases) I know this will come as a surprise, but ...  
I hope you'll understand, but ...  
I must tell you ...

### Barnevik and attitude

2 Barnevik believes that 'downsizing' should be handled humanely because of the effect that it will have on the attitude of people who stay with the company.