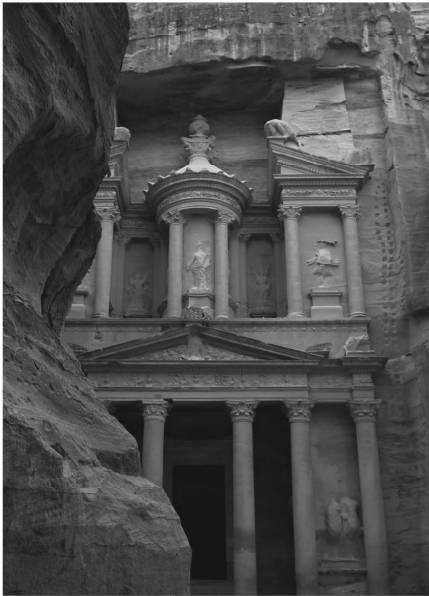


VOCABULARY

LANDSCAPES

1 Underline the correct alternative.

- 1 It was a very *picturesque/bustling* place to sit, outside the restaurant on the quiet banks of the river.
- 2 The nightclub is in a rather *unspoilt/run-down* inner-city area.
- 3 The streets were *tranquil/bustling* with people.
- 4 We wandered around the beautiful, *run-down/ancient* walled city trying to imagine what life must have been like in those days.
- 5 The beaches there are completely *deserted/unspoilt* by tourism. It's wonderful.
- 6 The architecture was simply *picturesque/magnificent*. It was designed to impress.
- 7 The old mine now stands completely *ancient/deserted*. Nobody has worked there for nearly fifty years.
- 8 We love the Tuscan countryside. It's a beautifully *tranquil/run-down* place to be.



GRAMMAR

NOUN PHRASES

2 Complete the first paragraph of the brochure with phrases a)–g) and the second paragraph with phrases h)–n).

Paragraph 1

- a) stunning landscape
- b) before the main tourist season
- c) the Aegean light reflecting off the blue and white-washed architecture
- d) a series of cataclysmic volcanic eruptions
- e) a two-week break
- f) a thousand other eager tourists
- g) spectacular sunsets the island is famous for

Paragraph 2

- h) dense, more traditionally Islamic downtown area
- i) a day trip to Petra
- j) well-organised city
- k) many Roman ruins that sprinkle the city
- l) everyone, whatever their tastes
- m) mesmerising city carved into the rock at Wadi Musa
- n) slick suburbs to the west, lined with cafés and art galleries




Easy trips

Why not visit Santorini, Greece, for ¹ _____? Santorini's ² _____ was sculpted by ³ _____. Come and enjoy the ⁴ _____. It pays to visit ⁵ _____, when you can watch ⁶ _____ without having to battle with ⁷ _____ keen to enjoy the scene.

Or take a trip to the ⁸ _____ of Amman, Jordan, where old meets new. Split between ⁹ _____, and the ¹⁰ _____, Amman has something to offer ¹¹ _____. Maybe you could take ¹² _____, the ¹³ _____, or visit some of the ¹⁴ _____.



LISTENING

3 A  **3.1** Listen to the guide to Paris. Which of the topics in the box does the speaker mention?

terraced cafés the smell of bread theatre culture
 busy restaurants cobbled streets clichés
 designer handbags famous department stores
 poodles the Eiffel Tower the Pompidou Centre
 flea markets French wine velib bikes

B Listen again. Are the statements true (T) or false (F)?

- 1 The terraced cafés are an important part of the flavour of Paris.
- 2 Paris does not have as much style as you would expect.
- 3 It's a wonderfully romantic city to spend time in.
- 4 Paris is not at all like you would expect from the clichés you hear.
- 5 It's not worth visiting the classic sights like the Eiffel Tower because there are too many tourists.
- 6 The real beauty of Paris is often hidden from the view of the tourist.
- 7 It's a good idea to hire a velib bike and cycle round the streets of Paris, like a Parisian would.
- 8 There is a lot to do in Paris, but you shouldn't try to do too much. Take your time to enjoy the city.

WRITING

A DESCRIPTION OF A PLACE; LEARN TO ADD DETAIL

4 A Read the travel review and answer the questions.

- 1 Where is the writer describing?
- 2 What is a good time to visit the area? Why?
- 3 How does the writer describe the landscape?
- 4 What kind of food does he mention?
- 5 What is the best way to get to Blidö?
- 6 What does the writer say about the atmosphere of the place? What contributes to that atmosphere?

B Underline other examples of detailed descriptions, particularly those involving the senses, that add colour to the writing.

C Write a description of a place you have visited (200–250 words). Use the text in Exercise 4A as a model and include some of the following:

- Introduction/location
- How to get there
- Landscape/flora/fauna/atmosphere
- Food/drink/activities
- Description of a typical scene
- Particular recommendations

Here comes the sun: A midsummer's trip to the Swedish island of Blidö

The Stockholm archipelago consists of over 24,000 islands and islets scattered across the Baltic Sea. The nearest to the shore are divided by causeways from the mainland

and possess all the amenities of modern Sweden. Other islands are served by free and efficient public ferries. The outer islands are reachable only by private boat. The rule of thumb is that the further out, the greater the isolation. First plumbing, then electricity disappears until finally, out in the Baltic Sea, tiny huts share a few metres of exposed granite with just the wind and seals.

The archipelago is a place of beauty at any time, but during Midsummer, it's the place to be. On the way out to the archipelago from Stockholm, the road winds through the radiant green landscape of a fairytale – forests, timber houses, rye fields, fat cows. Wild flowers nod in the hedgerows. Road signs warn of rogue moose.

In Norrtälje, the gateway town to the archipelago, the supermarket is packed with trolleys the day before Midsummer's Eve. The prescribed Midsummer foods of strawberries, herring, new potatoes and sour cream are flying off the shelves. A worker complains that they're shifting a tonne of potatoes every hour. Heavily laden cars leave the car park for the islands.

For my inaugural Midsummer Eve, I'm heading to the island of Blidö. It's not remote – just two short ferry trips to cross the bay – but the pace of life soon slows. The air is luminously clear and, scoured by sea breezes, feels like it's rejuvenating the lungs. Roe deer skip out of the path of bicycles on the roads.

Adapted from Lonely Planet Magazine (May 2011)



READING

1 A Read the article and match statements 1–14 with people a)–f).

- 1 His workspace was large.
- 2 His desk was technology-free.
- 3 He ignored his own advice.
- 4 He worked in bed.
- 5 He had living creatures in his workspace.
- 6 He worked with chaos around him.
- 7 He made art out of things in his studio.
- 8 His workspace was not especially exciting.
- 9 His studio is on display.
- 10 He displayed his work in his studio.
- 11 There is something strange about the furniture in his room.
- 12 He had expensive things in his workspace.
- 13 He had a teaching tool in his workspace.
- 14 His workspace was not dark.

- a) Francis Bacon
- b) Henri Matisse
- c) Pablo Picasso
- d) Albert Einstein
- e) Ernest Hemingway
- f) Woody Allen

B Circle the correct definition.

- 1 jutting (paragraph 1)
 - a) making bright colours
 - b) sticking out
- 2 precariously (paragraph 1)
 - a) beautifully
 - b) likely to fall

- 3 spare (paragraph 2)
 - a) full of objects
 - b) basic, with nothing unnecessary
- 4 spark off (paragraph 2)
 - a) cause
 - b) destroy
- 5 opulent (paragraph 3)
 - a) with expensive decoration
 - b) with a good smell
- 6 doodles (paragraph 3)
 - a) large, completed paintings
 - b) unplanned drawings
- 7 scrawled (paragraph 4)
 - a) written with great care
 - b) written carelessly
- 8 humble (paragraph 5)
 - a) modest
 - b) large

VOCABULARY

-Y ADJECTIVES

2 Underline the correct alternative.

- 1 It was a dark, *poky/jokey/gaudy* room with a broken door and no windows.
- 2 This room is too *gaudy/chilly/fiery* for my taste. The colours are too bright.
- 3 The house is really *shady/roomy/spacy*. There's lots of space.
- 4 The town is very *roomy/weary/dreary*. All the buildings are grey and there's nothing to do.
- 5 This flat is nice and *poky/brightly/airy* with big windows.
- 6 Come and sit under this *airy/shadowy/shady* tree and talk to me.
- 7 It's quite *gaudy/chilly/airy* in here. Can you close the window, please?
- 8 The weather's looking a bit *roomy/shady/gloomy*. I think it's going to rain.

Room for a genius?

The English painter Francis Bacon may not have been the greatest artist in history but he was certainly the messiest. His London studio is a bombed-out catastrophe of paintbrushes jutting out of jars and cans, mouldering champagne boxes, books balanced precariously in irregular towers and photos lying on every surface. After his death in 1992, his entire studio – the walls, floorboards, boxes, drops of paint, dust, everything – was transplanted to an art gallery in Ireland. The studio itself had become a modernist masterpiece, a perfect example of the relationship between genius and chaos. Bacon once wrote that he couldn't paint in tidy rooms. Few would argue with that. It took a team of ten archaeologists and conservators three years to move and reassemble the mess.

What types of work area do other creative geniuses need? Should the room be a spare, minimalist shell to allow space for the mind to wander? Or should it be cluttered with the objects of everyday life to spark off ideas and inspiration? Is big better than small? What of the light? Should the room be bursting with sunbeams or so dark and cramped that it forces the imagination to fly?

The French painter Henri Matisse worked in a famously opulent studio. The high ceilings led the eye down to his paintings, which were perfectly arranged on the walls, and the room contained elaborate tapestries, vases, sculptures, potted plants, doves in

a cage. His near-contemporary Pablo Picasso had an altogether different style. His studio was packed full of his own creations – little pots and clay figures, scribbles and doodles, and all kinds of junk that he would later assemble into masterpieces – lumps of iron, fragments of glass, animal bones.

Another genius of Matisse's era, Albert Einstein, kept his office full of books and paper. His desk was spectacularly cluttered with no space for a typewriter or telephone. Behind his chair was a simple blackboard with mathematical equations scrawled in white chalk. Einstein once said, 'A table, a chair, a bowl of fruit and a violin; what else does a man need to be happy?' The answer, judging by his office, is a pile of paper.

Ernest Hemingway's workspace in his Florida home was relatively humble: a few bookshelves, large windows to let in the light and a tall desk made of dark wood. One thing looks wrong; the chair is too small for the table. The reason for this is that he didn't actually use the chair for working. For much of his life, Hemingway wrote standing up (he ignored his own first 'rule' for aspiring writers: 'apply the seat of the pants to the seat of the chair'). Writing masterpieces while standing up might sound strange but maybe not as odd as the working habits of Mark Twain, Marcel Proust and Woody Allen. All of them wrote in bed.

GRAMMAR

RELATIVE CLAUSES

3 Choose the correct options to complete the text.

Hotel crawler

When Dutchman Vincent van Dijk ¹ _____ as a lifestyle trend watcher, moved to Amsterdam for his job, he couldn't find a place to live.

He'd been staying in hotels for several weeks, ² _____ he hit on a great idea. Carrying nothing but the suitcase ³ _____ all his possessions were contained, he decided to stay in a different hotel every night for a year and blog about his experiences. He realised that through his blogging, each hotel ⁴ _____ he was staying could gain valuable publicity, so he began asking the managers if he could stay for free in exchange for a write-up in his blog. Most of the managers ⁵ _____ hotels were struggling in the wake of the financial crisis, were delighted with the idea.

The hotels ⁶ _____ he wrote varied from cheap hostels to five-star luxury spots. Some hotel managers treated him like a king, greeting him personally on arrival, preparing the finest suite on offer or letting him dine for free. He luxuriated in a €3,500-a-night room ⁷ _____ it took him ten minutes to switch off all the lights (he joked in his blog). Another room had an en suite bathroom ⁸ _____ would not be out of place in a royal palace. But he also stayed in cheap dives, ⁹ _____ were barely habitable. He came across hotels that smelt of fresh paint and cigarette smoke, a room ¹⁰ _____ was no wider than a toilet, and curtains covering crumbling walls.

Vincent van Dijk's idea was an audacious project, but probably only do-able by someone ¹¹ _____ hotels are one of life's great pleasures. Despite offers from hotels in London, Paris and Rio, van Dijk stayed put in Holland ¹² _____ he plans to write a book about Amsterdam's accommodation.

- | | | |
|--------------------|-------------------|------------------|
| 1 a) , who works | b) who works | c) that works |
| 2 a) was when | b) at which point | c) which point |
| 3 a) which in | b) which | c) in which |
| 4 a) that | b) where | c) which |
| 5 a) whom | b) whose | c) , whose |
| 6 a) , about which | b) that | c) about which |
| 7 a) in which | b) which | c) in where |
| 8 a) that | b) at which | c) , that |
| 9 a) which some | b) some which | c) some of which |
| 10 a) that | b) where there | c) in which it |
| 11 a) who | b) for whom | c) for which |
| 12 a) where | b) , where | c) on which |

VOCABULARY PLUS

PREFIXES

4 Complete the text with the prefixes in the box.

anti- de- im- ir- mal- mis- non-
over- post- pre- pro- un- under-

REBUILDING NEW ORLEANS

When Hurricane Katrina hit New Orleans in August 2005, to say the city was ¹ _____ prepared would be an ² _____ statement. The flood that followed the hurricane was completely ³ _____ powering. Clubs, bars, restaurants and homes went under. Eighty percent of the city's buildings were flooded.

But it wasn't just the weather that contributed to the disaster; politics was involved. Many people, regardless of whether they were ⁴ _____-government or ⁵ _____-government, thought the crisis in New Orleans was ⁶ _____ managed – the response from the federal authorities seemed far too slow. A ⁷ _____-mortem on the city would have said 'completely devastated, but not entirely due to natural causes'.

Such was the damage that when the rebuilding eventually started, the job looked like mission ⁸ _____ possible. Gradually, however, New Orleans got back on its feet. The residents returned to fix up the buildings. Several ⁹ _____-profit organisations contributed time and money and some celebrities, such as George Clooney and Steven Spielberg, sent big cheques. Old neighbourhoods came back to life and the ¹⁰ _____ functioning city began to function again.

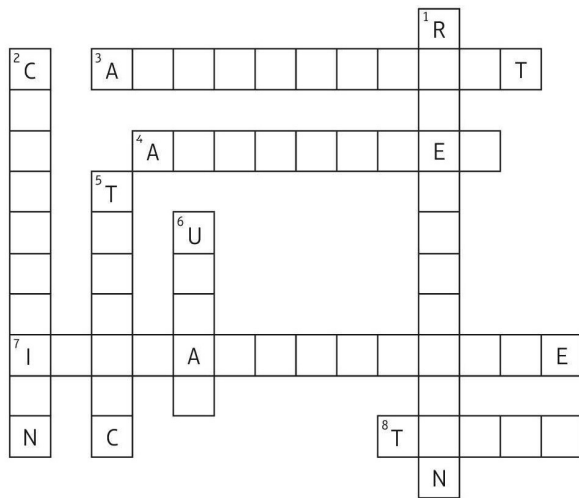
Although many residents returned, the city is still ¹¹ _____ populated, with about 70 percent of its ¹² _____-Katrina population living there. What has returned, though, is the city's vibrancy. The musicians are back on the streets, several movies and TV shows are being filmed there and some famous local hangouts like The Cat's Meow and Bourbon Street Blues have reopened. Local entrepreneur Davide Marchionise says, 'The damage was terrible, but not ¹³ _____ reversible. Look around the city. It's still the biggest party in the country.'



VOCABULARY

CITY LIFE

1 Complete the crossword.



Across

- 3 when buildings are left to fall apart, with no one living in or using them
- 4 basic things that we need, e.g. running water and electricity
- 7 the internal systems of a country or city, e.g. roads and railways
- 8 fees charged for using certain roads or bridges

Down

- 1 see 6
- 2 see 5
- 5, 2 when the roads are blocked with too many cars (two words)
- 6, 1 the rebuilding and modernisation of parts of a city (two words)



FUNCTION

MAKING A PROPOSAL

2 A Read the proposal and change one word in each sentence to improve the speech. Change ten words in total.

Proposal for a cultural centre

To start with, I'm going to talk brief about the beginnings of the project. Just to give a bit of backing information, we first discussed the idea of a cultural centre two years ago. The ambition of the project is to create a space for people to see art, listen to music and watch films together. So the main desire of our proposal is to provide a community resource. The long-term blessings include bringing the community together and promoting the arts.

What we arrange to do is work with local companies to involve them in all areas of the project – design, construction, maintenance and services. While cost is a major issue, our resolution is to ask local government for grant money. In the first instant, this would mean putting together our budget plan and after that, we would write a grant application.

To close up, we feel this is a very worthwhile project for our community. Are there any questions or things that need clearing?

B 3.2 Listen and check.

LEARN TO

SUGGEST MODIFICATIONS

3 Put B's words in the correct order to make responses.

1 A: They want to do this and we want to do that.
B: our / about / we / how / ideas / combine / if / ?

2 A: So, as I see it, we have a dilemma.
B: at / it / look / way / another / let's

3 A: Those are our two options. Does anyone have any other ideas?
B: compromise / I'd / propose / to / a / like

4 A: The project is going to be very expensive.
B: can / there / any / costs / reduce / way / the / is / we / ?

5 A: It's going to be difficult to finish on time.
B: regarding / any / there / schedule / leeway / is / the

6 A: So, to summarise, this is a tricky problem.
B: with / try / let's / solution / to / up / a / come