

## Writing workout 2 Review

- 1 a, c, d, e, f, g, h, i. A review should only include a brief summary of what is being reviewed, not full details (b), and personal anecdotes and hearsay (j) are also inappropriate.
- 2 Neither text is a complete review, but Text B is compiled from authentic review material. This is clear from its reference to a specific playwright/play/production, the brief descriptive synopsis and the evaluative comments / expressed opinions. Text A is from a biographical entry on Pinter in *The Oxford Companion to English Literature*.

### Optional writing task

If possible, show your review to your teacher. Otherwise, once you have worked through exercises 3–7, compare it with the version in the Key for 7.

- 3 1 allusions  
2 dense  
3 like chasing a drop of water through a fountain  
4 Directed  
5 playwright  
6 packed
- 4 1 seeming  
2 hidden  
3 imposing  
4 seedy/shabby

- 5 shabby/seedy
- 6 inner
- 7 sharp

### 5 Suggested answer

The two central characters are seeming opposites, bound together by a hidden affinity. Hirst is a successful literary man living in a really imposing house in Hampstead. He invites Spooner, a seedy pub worker from Chalk Farm, to his house. Hirst's life represents everything that Spooner has dreamed of. For Hirst, Spooner stands for what he might have become. Not that it's just about success and failure. Hirst's success has turned to ashes. He is a heavy drinker, living in a state of moral paralysis. But it is only outwardly that Spooner embodies what he has escaped from. The shabby guest is also an emanation of the well-dressed host's inner emptiness. There is a sense of tragic waste in the play, of things left undone. At the same time there is some sharp and perceptive comedy. This new production does equal justice to both aspects.

- 6 1 terrific  
2 superlative  
3 harmless  
4 cunning
- 5 frosty
- 6 uninspiring
- 7 ingratiating

## 7 Suggested answer

On the page, Harold Pinter's *No Man's Land* is enough to give the reader a panic attack. The literary allusions are so dense, the dislocation of character so mysterious that pinning down what's going on is like chasing a drop of water through a fountain. But it's striking how little this matters in performance. Directed by the playwright, at London's Lyttleton Theatre, this most metaphysical of Pinter's plays is immediate, fully fleshed and packed with social detail.

The two central characters are seeming opposites, bound together by a hidden affinity. Hirst is a successful literary man living in a really imposing house in Hampstead. He invites Spooner, a seedy pub worker from Chalk Farm, to his house. Hirst's life represents everything that Spooner has dreamed of. For Hirst, Spooner stands for what he might have become.

Not that it's not just about success and failure. Hirst's success has turned to ashes. He is a heavy drinker, living in a state of moral paralysis. But it is only outwardly that Spooner embodies what he has escaped from. The shabby guest is also an emanation of the well-dressed host's inner emptiness. There is a sense of tragic waste in the play, of things left undone. At the same time there is some sharp and perceptive comedy. This new production does equal justice to both aspects.

The leads are terrific. Corin Redgrave as Hirst and John Wood as Spooner both give superlative performances. Wood, on the surface all genial and harmless, also comes over as disturbingly cunning and manipulative while Redgrave's frosty arrogance is brilliantly done. Though Danny Dyer is uninspiring as one manservant, Andy de la Tour has the ingratiating manner of the other servant down to perfection.

I must confess I found the temperature of the play dropped somewhat in the second half, but overall it was a powerful and satisfying evening.

(311 words)

## Writing workout 3 Essay

- 1 1 b 2 a 3 b 4 a 5 b

### 2 Possible ideas

For

- It is human nature to want to explore and discover new things.
- It is exciting and inspiring to learn more about the universe and our place in it, and possibly to understand more about the origins of life.
- Technological developments that are the result of the space programme may improve life in other areas.



Cynics will say that space exploration is merely a political game, but the picture is more complex than they would have us believe. The level of international co-operation on space programmes is now considerable, and has helped reduce the possibility of future conflict between the nations involved in such projects.

In addition, it cannot be denied that scientists made a series of important technological advances when trying to get astronauts into space that have long-lasting benefits here on earth (for example the invention of pacemakers).

The way forward is clear. Nations must combine their efforts to colonise other worlds and in doing so will find practical technical solutions that will ensure the long-term survival of the human race here and in space.

(279 words)

## Writing workout 4 Article

- 1 1 B 2 B 3 H 4 H 5 A 6 B 7 A 8 H  
9 H 10 H

### 2 Suggested answers

- 1 A adventure B commuting  
2 B convenience A power  
3 A glamour B reliability  
4 B economy A performance  
5 B practicality A thrills  
6 B comfort A style

- 3 1 combination 4 performance  
2 handling 5 Features  
3 capacity 6 models

### Optional writing task

If possible, show your article to your teacher. Otherwise, once you have worked through exercises 4–9, compare it with the version in the Key for exercise 9.

- 4 A There is a clear angle here which relates well to the magazine feature topic. The paragraph is well constructed and quite informative, though likely to appeal more to existing riders than possible newcomers. The style and tone are neutral and appropriate for most purposes, though the paragraph is a bit bland.
- B This paragraph aims to involve and intrigue the reader from the outset, using a personal approach. Again there is a clear angle which relates well to the magazine feature topic and again the paragraph is quite informative. This time, though, potential new riders may well be intrigued to read on. The style and tone are direct and informal with good use of stylistic devices – well-suited to a college magazine.

C This paragraph doesn't have a clear angle that relates to the magazine feature topic, neither does it sit well as an article opener – apparently quite complete in itself for what it is. The approach is too personal and the style rather colloquial.

- 5 1 just 5 To date  
2 already 6 along with  
3 still 7 all  
4 but 8 when  
The paragraph is closest in style to B in exercise 4.

- 6 a trips d travelling  
b the more usual transportation e stops  
c running f machine

7 And (what is) the source of such a wonderful mix of convenience, economy and adventure? Well, it's a Honda, but not a Fireblade – a Foresight. Yes, 250cc of value for money and dependability, its *aerodynamic bodywork* is still state-of-the-art, with a comfortable *padded seat* and a handy *luggage compartment*. It won't pull wheelies, but it will hold a steady 120 kph and comfortably cover 700+ kilometres without refuelling.

- 8 All four points could apply.

#### Possible answer

Together we've criss-crossed Europe, we've made our way through the heat and dust of the Middle East's deserts and we've negotiated some of Africa's most spectacular bush roads. That's a lot to ask of a 4x4, let alone a two-wheeler, but the Foresight has lived up to all my hopes and stood up well to these arduous conditions. Apart from a few little dents and scratches, it still looks almost new. So, motorcycle or scooter? As far as I'm concerned, there's only one answer to that question.

- 9 a This is the catchiest of the three titles and points forward to the article in a way b and c don't. It also avoids the (potentially alienating) use of the first person I.

#### Full version

### Travelling with Foresight ...

Mention motorbikes and most people think of speed, excitement, glamour, adventure and the freedom of the open road. Mention scooters, on the other hand, and more mundane considerations like economy, comfort, convenience, practicality and reliability probably come to mind. Yet scooters make up an important part of the two-wheeled market. Are they really all bought by sad individuals who can't hack a real bike? If that's what you think, read on and prepare to be surprised.

At just over ten years old, the two-wheeler I own has already clocked up 150,000 km and is still going strong. It was purchased for travel, not for showing off or racing

between motorway service areas, but for covering long distances economically, conveniently and comfortably. To date, I have covered 34 different countries on various adventure expeditions, along with using the bike for the usual convenient commuting at home – all on incredibly low fuel consumption, sustaining motorway speeds when cruising steadily along on roads.

And the source of such a wonderful mix of convenience, economy and adventure? Well, it's a Honda, but not a Fireblade – a humble Foresight. Yes, 250cc of value for money and dependability, its aerodynamic bodywork is still state-of-the-art, with a comfortable padded seat and a handy luggage compartment. It won't pull wheelies, but it will hold a steady 120 kph and comfortably cover 700+ kilometres without refuelling.

Together we've criss-crossed Europe, we've made our way through the heat and dust of the Middle East's deserts and we've negotiated some of Africa's most spectacular bush roads. That's a lot to ask of a 4x4, let alone a two-wheeler, but the Foresight has lived up to all my hopes and stood up well to these arduous conditions. Apart from a few little dents and scratches, it still looks almost new. So, motorcycle or scooter? As far as I'm concerned, there's only one answer to that question.

(316 words)

## Writing workout 5 Report

- |                           |                          |
|---------------------------|--------------------------|
| 1 a purpose               | f neutral tone           |
| b the target reader       | g grammatical structures |
| c content plan            | h the point              |
| d a brief introduction    | i the target reader      |
| e bullets and signposting |                          |
- 2 The course is for people who need to design and produce printed material on a computer without having had any relevant training. DTP is *desktop publishing*.

### Optional writing task

If possible, show your report to your teacher. Otherwise, once you have worked through exercises 3–7, compare it with the version in the Key for exercise 7.

- 3 The paragraph starts more like a letter (*My reason for writing ...*), the purpose of the report is unclear and personal references (*My/I/me*) are best avoided in reports. Although it can be a good idea to summarise a report's content in the introduction, this should be brief. Here *Let me begin ...* is inappropriate style for a report and the final sentence (*I'll then ... recommendation.*) sounds more like an oral presentation than a written report.

*Possible rewrite:*

The purpose of this report is to review and assess *Good Design using DTP* with a view to determining its suitability as a course for other untrained DTP users within this organisation. The report looks first at general arrangements, before going on to course content and concluding with an evaluation.

#### 4 Possible answer

The course took place at The Training Centre in Regent Street, London, on January 13–14. The facilities at the centre were excellent. The computing room was a good size, well equipped and comfortable; each participant had a dedicated computer terminal for the course duration.

The course was attended by a total of seven participants, all of whom had had some experience of – but no training in – DTP. Essentially it was a homogeneous group of beginners with compatible interests and abilities.

Arrangements throughout were faultless and timings consistently punctual. There was a good supply of refreshments during the day and considerable trouble had been taken with the lunches, which were very enjoyable.

(112 words)

#### 5 Corrected paragraph

The *two-day* programme was quite intensive, covering a range of DTP functions and features, including:

- software
- layout
- proofing
- typography
- graphics

Throughout the course was highly *practical*, with ample exercises. Comprehensive notes were provided for reference and participants were also given a copy of their completed work on disk.

- 6 The style and tone are too informal for a report. Colloquial expressions like *chap*, *knows a thing or two*, etc., are inappropriate, as are the contracted verb forms, the repeated use of personal pronouns, the direct question and the use of the imperative.

*Possible rewrite*

The tutor was Cambridge-based Will Render, a well-known expert who teaches regularly at the centre. He is obviously very knowledgeable about DTP and a skilled teacher. His approach was extremely accommodating, seeking to tailor aspects of the course to suit group and individual requirements.

The course was both enjoyable and informative, equipping participants with a sound grasp of the mechanics of DTP, and giving them the confidence to use DTP to full effect within their professional lives. Anyone using DTP without a design background would benefit enormously from this course.

### **Good Design using DTP**

The purpose of this report is to review and assess *Good Design using DTP* with a view to determining its suitability as a course for other untrained DTP users within this organisation. The report looks first at general arrangements, before going on to course content and concluding with an evaluation.

### **General arrangements**

The course took place at The Training Centre in Regent Street, London, on January 13–14. The facilities at the centre were excellent. The computing room was a good size, well equipped and comfortable; each participant had a dedicated computer terminal for the course duration.

The course was attended by a total of seven participants, all of whom had had some experience of – but no training in – DTP. Essentially it was a homogeneous group of beginners with compatible interests and abilities.

Arrangements throughout were faultless and timings consistently punctual. There was a good supply of refreshments during the day and considerable trouble had been taken with the lunches, which were very enjoyable.

### **Course content**

The two-day programme was quite intensive, covering a range of DTP functions and features, including:

- software
- layout
- proofing
- typography
- graphics

Throughout the course was highly practical, with ample exercises. Comprehensive notes were provided for reference and participants were also given a copy of their completed work on disk.

The tutor was Cambridge-based Will Render, a well-known expert who teaches regularly at the centre. He is obviously very knowledgeable about DTP and a skilled teacher. His approach was extremely accommodating, seeking to tailor aspects of the course to suit group and individual requirements.

### **Evaluation and recommendation**

The course was both enjoyable and informative, equipping participants with a sound grasp of the mechanics of DTP, and giving them the confidence to use DTP to full effect within their professional lives. Anyone using DTP without a design background would benefit enormously from this course.

(318 words)

# Acknowledgements

The authors would like to thank the editorial team of Una Yeung, Alyson Maskell and Sarah Brierley for their help and advice in preparing this second edition, and also the coursebook authors Annette Capel and Wendy Sharp.

This product is informed by the English Vocabulary Profile, built as part of English Profile, a collaborative programme designed to enhance the learning, teaching and assessment of English worldwide. Its main funding partners are Cambridge University Press and Cambridge ESOL and its aim is to create a 'profile' for English linked to the Common European Framework of Reference for Languages (CEFR). English Profile outcomes, such as the English Vocabulary Profile, will provide detailed information about the language that learners can be expected to demonstrate at each CEFR level, offering a clear benchmark for learners' proficiency. For more information, please visit [www.englishprofile.org](http://www.englishprofile.org)

Development of this publication has made use of the Cambridge English Corpus (CEC). The CEC is a computerised database of contemporary spoken and written English which currently stands at over one billion words. It includes British English, American English and other varieties of English. It also includes the Cambridge Learner Corpus, developed in collaboration with the University of Cambridge ESOL Examinations. Cambridge University Press has built up the CEC to provide evidence about language use that helps to produce better language teaching materials.

The Cambridge Advanced Learner's Dictionary is the world's most widely used dictionary for learners of English. Including all the words and phrases that learners are likely to come across, it also has easy-to-understand definitions and example sentences to show how the word is used in context. The Cambridge Advanced Learner's Dictionary is available online at [dictionary.cambridge.org](http://dictionary.cambridge.org). © Cambridge University Press, 3rd edition, 2008. Reproduced with permission.

## Text acknowledgements:

The authors and publishers acknowledge the following sources of copyright material and are grateful for the permissions granted. While every effort has been made, it has not always been possible to identify the sources of all the material used, or to trace all copyright holders. If any omissions are brought to our notice, we will be happy to include the appropriate acknowledgements on reprinting.

The Times for the text on p. 5 adapted from 'Sorry Honey I shrunk your job prospects' by Morag Preston, *The Times* 08.04.00, for the text on p. 6 adapted from 'Barefoot doctors' by Anthony Sattin, *The Times* 07.01.01, for the text on p. 15 adapted from 'Concrete Jungle' by Joseph Dunn, *The Sunday Times* 11.05.03, for the text on pp. 28–29 adapted from 'America's first family' by Nick Griffiths, *The Times* 15.04.00, for the text on p. 55 adapted from 'We live in one of the wettest countries in the world' by Richard Girling, *The Sunday Times Magazine* 23.11.03, for the text on pp. 68–69 adapted from 'Cheer up life only gets better' by Matt Ridley, *The Sunday Times* 16.05.10. Copyright © The Times 2000, 2001, 2003, 2010; Guardian News and Media Ltd for the text on p. 9 (text 3) adapted from 'Weather outlook 5-day forecast', *The Observer* 25.06.00, for the text on p. 11 (ex 9) adapted from 'Two for the Road' by Jim Whyte, *The Guardian* 22.11.03, for the text on p. 20 adapted from 'Ethical shopping' by George Monbiot, *The Guardian* 24.07.07, for the text on p. 23 adapted from 'One woman in five is a shopaholic' by Tracey McVeigh, *The Observer* 26.11.00, for the text on p. 44 adapted from 'Fighting talk' by Dolly Dhingra, *The Guardian* 30.10.00, for the text on p. 51 adapted from 'Mind your peas' by Robin McKie, *The Observer* 18.06.00, for the text on pp. 52–53 adapted from 'Blooms with a view' by Mike Herd, *The Guardian* 25.06.11, for the text on p. 57 (ex 3) adapted from 'The Intelligent consumer' by Jane Clarke, *The Observer* 09.07.00, for the text on p. 59 adapted from 'Fat boy is workout king' by Denis Campbell, *The Observer* 11.02.01, for the text on p. 75 adapted from 'Good vibrations' by Wendy Moore, *The Observer* 11.02.01, for the text on pp. 76–77 adapted from 'I'm being honest about my dishonesty' by Decca Aitkenhead, *The Guardian* 18.10.10, for the text on pp. 86–87 (ex 2B and 3) adapted from 'Pintermime time' by Susannah Clapp, *The Observer* 09.12.01. Copyright Guardian News & Media Ltd 2000, 2003, 2007, 2011, 2001, 2010; New Scientist for the text on p. 9 (text 2) adapted from 'Astrium Recruitment Advertisement', *New Scientist Magazine* 24.06.00, for the text on pp. 12–13 adapted from 'It's not fair! Gimme that food!' by Frans de Waal, *New Scientist Magazine* 14.11.09. Reproduced with permission; Wexas Ltd for the text on p. 11 (ex 8) adapted from 'Fear of flying' by Sheila Critchley, *Traveller's Handbook*, published by Wexas 1998.

Reproduced with permission; The Random House Group for the text on p. 17 adapted from *Madhur Jaffrey's Indian Cooking* by Madhur Jaffrey, published by BBC Books. Reprinted by permission of the Random House Group Limited; The Sunday Post for the text on p. 26 adapted from 'Sex and plugs and rock 'n' roll' by Iain Harrison, *The Sunday Post* 06.04.08, for the text on p. 71 adapted from 'Teenager's long-forgotten memoirs make it into print' by Gary Moug, *The Sunday Post* 19.03.06. Reproduced with permission; The Random House Group and PFD for the text on p. 32 adapted from *The Hutchinson History of the World* by John Roberts, published by Hutchinson. Reprinted by permission of The Random House Group Limited and from *The Pelican History of the World* by J M Roberts (Copyright © J.M. Roberts 1976) by permission of PFD on behalf of Dr John Roberts; The Economist for the text on p. 35 adapted from 'Tolled you so', *The Economist* 22.06.00. Reproduced with permission; Ariane Batterberry for the abridged text on pp. 36–37 from *Fashion: The Mirror of History* by Michael Batterberry and Ariane Batterberry, introduction by Stella Blum, published by Columbus Books 1977. Reproduced with permission; The Independent for the text on p. 42 adapted from 'Globalisation should be a positive force for all' by Kofi Annan, *The Independent* 12.12.00, for the text on p. 43 adapted from 'Concerted action for a global problem' by Masood Ahmed, *The Independent* 12.12.00. Copyright © The Independent 2000; The Scotsman for the text on p. 47 adapted from 'How could I stand in the way of his dream?' by Anna Smyth, *The Scotsman* 31.03.05. Reproduced with permission; HarperCollins Publishers Ltd for the text on pp. 60–61 adapted from *Why men don't iron*, copyright © Anne Moir 1999. Reprinted by permission of HarperCollins Publishers Ltd, for the text on p. 74 adapted from *Freedom at midnight*, copyright © Larry Collins and Dominique Lapierre 1975. Reprinted by permission of HarperCollins Publishers Ltd; Saga Magazine for the text on p. 63 adapted from 'Going it alone' by Beth Ivory, *Saga Magazine* December 2001. Reproduced with permission; Daily Mail for the listening activity on p. 80 adapted from 'Revealed after 50 years: the secret of the greatest-ever student prank' by Laura Clark, *Daily Mail* 27.06.08. Copyright © Daily Mail; National Geographic for the text on pp. 84–85 adapted from 'Animals at play' by Stuart L Brown, *National Geographic* December 1994. Reproduced with permission; Oxford University Press for the text on p. 86 (ex 2A) adapted from pp. 766–767 (250 words) *Oxford Companion to English Literature* edited by Margaret Drabble, copyright © 1985. By permission of Oxford University Press; Telegraph Media Group Limited for the text on pp. 86–87 (ex 2B and 4) adapted from 'Echoes of what might have been' by John Gross, *The Sunday Telegraph* 09.12.01. Copyright © Telegraph Media Group Limited 2001; Honda EU for the text on pp. 117–118 adapted from *Honda Motorcycles 2000*. Reproduced with permission of Honda EU; The Publishing Training Centre for the text on pp. 118–119 adapted from 'A guide to courses and in-company training', 1998. Reproduced with permission of The Publishing Training Centre.

## Photo acknowledgements:

p.8: Alamy/Kevpix; p.12: FLPA/Pete Oxford/Minden Pictures; p.15: Getty Images/Matthew Tabaccos/Barcroft Medi; p.16: Superstock/Tips Images; p.18: Getty Images/Image Source; p.23: Alamy/Paul Springett A; p.24: Getty Images/Tom Kelley Archive/Retrofile RF; p.28: Press Association Images/Chris Pizzello/AP; p.31: Rex Features/Sipa Press; p.33: Rex Features/Alisdair Macdonald; p.35: Alamy/Tom Uhlman; p.36: Alamy/Jackie Ellis; p.39: Thinkstock/Stockbyte; p.53: Robert Harding Picture Library/Heeb Christian/age footstock; p.56L: Alamy/Horizon International Images Limited; p.56C: Thinkstock/Stockbyte; p.56R: Thinkstock/istockphoto; p.59: [www.GutCheckFitness.com/](http://www.GutCheckFitness.com/) Joe Decker; p.60: NI Syndication/The Times; p.63: Alamy/Alistair Laming; p.68: Glowimages.com/Eye Ubiquitous; p.74: Getty Images/Keystone; p.76: Corbis/Rune Hellestad; p.78: Corbis/Frithjof Hirdes; p.84: Getty Images/Norbert Rosing/National Geographic; p.86: Photostage/Donald Cooper; p.90: Honda(UK); p.92: Alamy/Mike Booth.

## Illustrator acknowledgements:

Jo Blake (Beehive Illustration) p 54; Mary Claire Smith p 66; Mark Draisey pp 4, 26, 44, 80; Nick Duffy p 70; Dylan Gibson p 58; Joanna Kerr (Meiklejohn Illustration) p 38; Julian Mosedale pp 6, 49, 64, 73; Dave Russell p 9; Rory Walker pp 43, 81

Recordings by Leon Chambers at the Soundhouse Ltd.

Picture research by Louise Edgeworth.