

# Answer key

## Unit 1 Aiming high

### Speaking: Long turn Page 6

#### Useful language

**very happy:** delighted, elated, thrilled, overjoyed

**sad or wanting to cry:** tearful, miserable, close to tears, weepy

**nervous or worried:** anxious, apprehensive, tense, on edge

### Reading and Use of English: Multiple choice Page 7

1

**the type of person who would take up such a challenge**

Paragraph 1: He's now 17, he has impeccable manners and self-confidence.

Paragraph 2: He used to have no interest in outdoor pursuits.

Paragraph 6: He appears to be the kind of person who 'relishes a fight'.

**their reasons for doing so**

Paragraph 2: He formed a friendship with explorer Robert Swan, who invited him on a trip.

Paragraph 3: He wanted to become the youngest-ever person to trek to the North Pole and also raise awareness about melting ice caps.

Paragraphs 5 & 6: He's campaigning to raise awareness about climate change.

**the preparation required**

Paragraph 2: *He ate lots of chicken, spent a long time in the gym, ...*

Paragraphs 3 & 4: raising money to fund his treks

**the conditions or difficulties they experience in the Arctic and the Antarctic**

Paragraph 3: *The Pole, ... became virtually inaccessible, surrounded by patches of uncovered ocean.*

Paragraph 6: *... hauled a sled across hundreds of miles of frozen tundra, lived off freeze-dried food for weeks, and learnt how to ward off a hostile polar bear, ...*

**How to go about it**

'etched': You usually see scars and broken veins carved into or marked on the faces of polar explorers.

'impeccable': Parker has perfect manners.

'escalated': The email correspondence between Parker and Robert Swan grew into a friendship.

'perplexed': Parker's friends and family were confused by his decision to go to the Antarctic.

'farce': When friends and family thought about the non-sporty Parker hauling a sled across the ice, they thought this was a ridiculous situation.

2

1 A Lines 15–20 ... *he happens ... boarding schools.*

2 C Lines 38–43 *Friends and ... the least.*

3 A Lines 68–73 *The Pole ... uncovered ocean.*

4 C Lines 95–105 *'By complete ... or something.'*

5 D Lines 118–136 *His view ... their fault'.*

6 B Lines 154–164 *It must ... day's work.*

## Language focus 1: Modal verbs 1: *might, could, may and can* Page 10

1

1 annoyance

2 past possibility which did not happen

3 past possibility

4 future possibility

5 present possibility

6 lack of enthusiasm – 'might/may as well' is a fixed phrase

7 concession

2

### Possible answers

1 I'm so angry with him. I do think he might have phoned to say he couldn't come.

2 We've missed the beginning, so we may as well go home and watch a DVD.

3 It was rather dangerous. Someone could have fallen over it and broken their leg.

4 I can't find it anywhere. I think I may have left it on the bus on my way home.

5 She might have a university degree, but she has no idea how to talk to the public.

6 Cheer up! It might stop raining later and then we can go out.

*('Cheer up! It might never happen' is often said to someone who looks sad.)*

3

1 theoretical possibility 2 criticism 3 request

4 inability 5 deduction 6 prohibition

4

### Suggested/possible answers

2 This could be a girl telling off her boyfriend. It could be that he played a practical joke on her, but she didn't see the funny side of it.

3 This might be a magician, asking someone in the audience for help.

4 This could be a younger brother. He could be trying to retrieve a football from a tree.

5 This might be a parent trying to dissuade a teenager from eating a bar of chocolate.

6 This could be a parent refusing to allow their young child to stay up beyond their bedtime to watch something on TV.

### Extension

1

a 'faint' suggests that it is not very possible. The other adjectives express the opposite.

b 'a fair' expresses a reasonable degree of possibility. The others suggest it is not very possible. Note that *could*, *might* and *will* can all be used with these two sentences. *may* is less frequent.

c 'good' is not correct. ('a good' would be correct)

d 'predictably' is not possible here. It is an attitude marker meaning 'as is to be expected', often found

## Listening 2: Multiple choice

Page 36

1

*Sami* northern Norway, Finland, Sweden and part of Russia

*Breton* Brittany, north-west France

*Ladin* South Tyrol, northern Italy

*Provençal* Provence, south of France

*Frisian* coastal area – northern Netherlands, north-west Germany, west of Denmark

*Galego* Galicia, north-west Spain

2

1 D 2 A 3 B 4 C 5 D 6 B

## Language focus 2: Present and future conditionals

Page 37

1

Zero conditional: c Second conditional: a First conditional: b

3

1 broken 2 happen 3 would 4 if 5 have 6 to

*If + will/would/going to*

1

1 Insistence (stress 'will' very strongly when saying this)

2 Refusal 3 Result 4 Intention 5 Willingness

## Reading and Use of English: Gapped text

Page 38

**How to go about it**

Smell is part of the body's reaction system to danger. (paragraph after gap 2)

If we have no sense of smell we may not be able fully to appreciate food. (paragraph after gap 3)

Smells are often the trigger that give us 'flashbacks' of memory. These things can be very powerful and make our lives richer. (paragraph after gap 4)

2

1 E 2 A 3 G 4 B 5 F 6 C

D not used

## Vocabulary: Smell

Page 39

**Adjective + noun collocations**

1a

1 bodies 2 rubber, fumes 3 coffee, bread 4 milk

5 spices, fruit

b

**Possible answers**

2 an airport runway or a car racing track 3 a kitchen or a café 4 a fridge in an abandoned house 5 a market

2

Positive	Negative	Neutral
mouth-watering	stale acrid rancid	pungent (often negative)

3

fresh sweet	musty overpowering sickly	faint strong (often negative) unmistakable
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4

**Possible answers**

your classroom

an unmistakable odour

a rose garden

a pungent aroma

disinfectant

an overpowering smell

old books

a musty smell

warm pizza

a mouth-watering aroma

your favourite cheese

a strong smell

decaying rubbish

a sickly odour

## Review 3

Pages 40 and 41

**Reading and Use of English: Word formation**

1 FACTUAL 2 EDITORIAL/EDITING

3 OBJECTIVE 4 RELIABLE

5 INACCURACY/INACCURACIES 6 CONTROVERSIAL

7 EXPERTISE 8 TRUSTWORTHY

**Reading and Use of English: Open cloze**

1 BY 2 WHICH 3 MORE/LONGER

4 IN/WITH 5 HAD 6 WAY/MANNER 7 OFF

8 AS

**Reading and Use of English: Key word transformation**

1 WE HAD NEVER GONE

2 YOU HAD KEPT MY NEWS SECRET

3 WOULD PREFER TO HAVE GIVEN/WOULD HAVE PREFERRED TO GIVE

4 NOT FOR HIS STRANGE SENSE OF

5 SHOULD/IF YOU HAPPEN TO COME/IF YOU SHOULD HAPPEN TO COME

6 WOULD PROBABLY NOT HAVE/PROBABLY WOULD NOT HAVE COME/JUMPED

## Ready for Use of English

### Part 1: Multiple-choice cloze

Page 42

1b

The text says that city birds' songs are becoming shorter, louder and with longer pauses. They sing more at night and leave out lower-pitch notes.

2

1 C 2 A 3 D 4 D 5 A 6 C 7 B 8 D

3

3 b 4 a/b 5 a 6 b 7 c 8 b

4

1 C 2 A 3 D 4 A 5 B 6 C 7 B 8 A

### Part 3: Word formation

Page 44

1

1 DEFINITION 2 EMOTIONAL 3 VARIETY

4 PSYCHOLOGICAL 5 BELIEFS 6 THEORETICALLY

7 TOLERANCE 8 UNBEARABLE



4

**Suggested answers**

- A** *We are only told by Sandra that the company 'weren't making enough money'; she does not comment on her salary.*
- B** *Sandra says 'they were a young, dynamic group' but she does not say she was too old.*
- D** *She says 'I'd never felt so comfortable working in a team as I did with that group of people'; she does not say 'I never felt comfortable working in a team'.*

5

1 B 2 D 3 B 4 A 5 B 6 C

**Listening script 2.8**

**I = Interviewer S = Sandra D = David**

- I:** On this week's *In Partnership* programme we talk to Sandra Peyton and David Sadler, who together run the successful media company, Advert Eyes, specializing in the making of TV commercials. Sandra, if I could start with you. What were you doing before you set up in partnership with David and what made you change?
- S:** Well, I was directing – er, drama mostly – for a small satellite TV company. It was an interesting, experimental time for me – they were a young, dynamic group and seemed to be going places. But these were troubled times for the business in general and they just weren't making enough money. Anyway, things weren't looking too good for me; as I'd been the last to arrive, I reckoned I'd probably be the first to have to leave.
- I:** So you jumped before you were pushed, so to speak.
- S:** That's right, and that was a great shame, because I'd never felt so comfortable working in a team as I did with that group of people.
- I:** David, you had a similar background, didn't you?
- D:** Yes, I'd also made a name for myself directing TV drama, but with the much larger Trenton TV. I left them because they were moving in a different direction to where I wanted to go. But the experience proved invaluable for the future – I can see that now.
- I:** In what way?
- D:** Working in close collaboration with others is an integral part of this business – that's always been clear to me – but I came to realize that you can't rely on other people to make things work. It's a tough old world and ultimately it's down to you – it's a question of attitude. Things only happen if you let them – and if you only see grey skies and gloomy days ahead, that's what you'll get.
- I:** So the whole thing focused you for your future with Advert Eyes.
- D:** That's right, I did a lot of growing up with Trenton.
- I:** Well, tell us how you met each other, Sandra.

**S:** We were introduced at a party by a mutual friend. I remember I was very wary of David at first. He already had quite a reputation in the business – his past work spoke for itself. And he looked so serious, so apparently indifferent to everything. He mentioned some vague idea he had for setting up a business, something to do with advertising – but that wasn't what struck me most. I just couldn't get over how animated, how passionate he became when he talked about – well, everything really. It was difficult not to be carried along by his words.

**I:** So when he asked you to join him, you had no hesitation in accepting?

**D:** Well, it was actually Sandra who asked me. And I was the one who had no hesitation. My colleagues at Trenton had warned me against going into business with a complete unknown – they said it was too much of a gamble. But when I met Sandra, it was like looking into a mirror. Here at last was someone on my wavelength, someone who looked at life through the same camera lens. And, anyway, I felt it was time to do something different, to live a little dangerously.

**I:** And has it been? Dangerous, I mean.

**D:** Anything but. Funnily enough, though, it's turned out that we do have quite a lot of differences, but these have all been to our advantage. Sandra, for example, has much more of a business brain than I do.

**I:** Is that right, Sandra?

**S:** Well, yes, it seems to be a hidden talent of mine. But I've had to learn the hard way. Raising money, for example, was an absolute nightmare – we just couldn't seem to get the finance.

**I:** That must have been quite disheartening.

**S:** Well, no, you can't afford to let things like that get you down. It was no good getting upset about it; throwing a tantrum in a bank manager's office is never a good idea – you might need to go back there one day. No, I just couldn't work out what the problem was, given our experience and the way the advertising market was shaping up at the time. We were just a small concern, asking for a small amount of money.

**I:** But you obviously got the money.

**S:** Yes, I met an investor who understood what we were about – and then, once we'd made a couple of ads, money was easier to come by.

**I:** David, how does, er, advertising work compare with TV drama? Is it very different.

**D:** Well, for a start there's more money around than for normal TV work, and that can be very liberating. But the market's understanding of quality may not be the same as yours and you find your creativity stifled. Yes, it's our own company, and it may seem a creative business to an outsider. But an advert is not your own baby in the same way that a TV drama might be. There are too many people who have a say in what you do and what goes into the advert.