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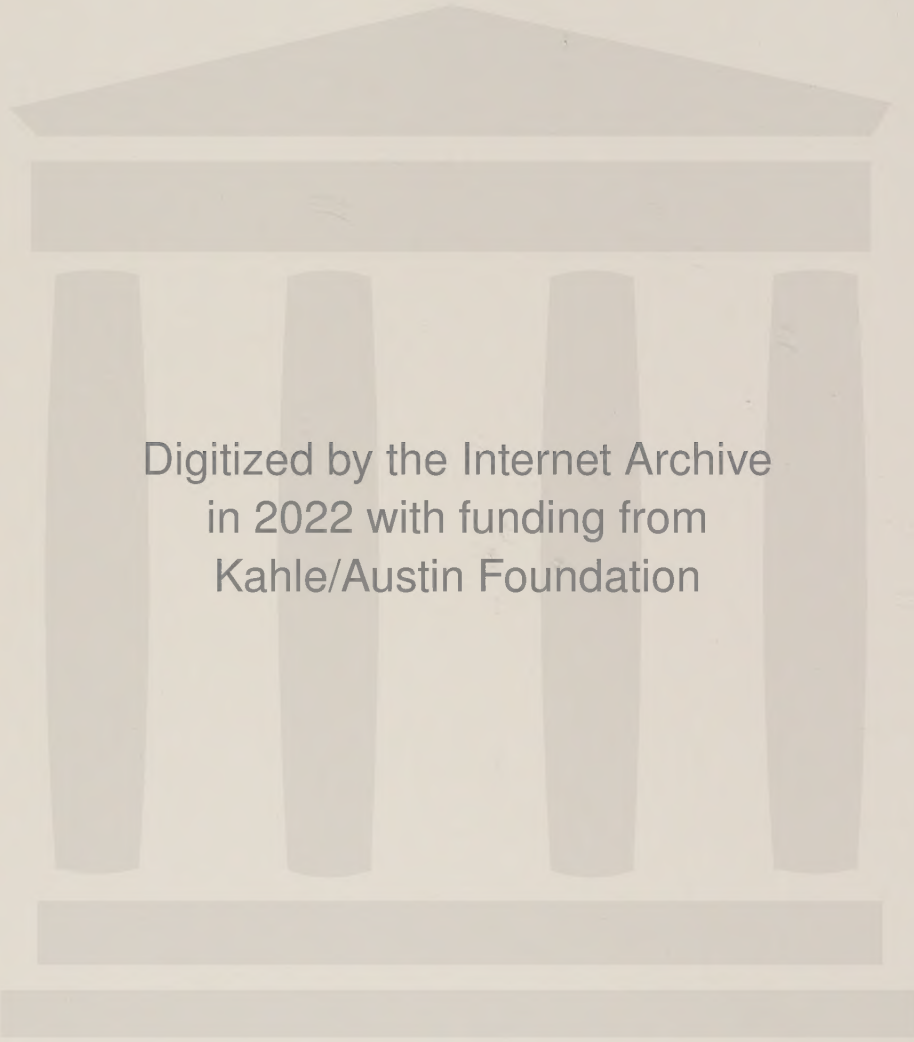


All

Aboard!



MAGNARD
COLLÈGES



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All

Aboard!

CLASS BOOK

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6 rue Lacépède
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Plan général du Class-Book **ALL ABOARD! 4^e LV1**

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La classe de 4^e est une étape privilégiée dans l'acquisition d'une langue vivante : après deux années d'initiation aux premiers éléments, tous les espoirs sont permis ! Nous souhaitons, avec vous, offrir à **tous** les élèves un **nouveau départ**, c'est pourquoi nous lançons notre invitation :

ALL ABOARD !

Nous savons, comme vous, qu'il est indispensable de renforcer et d'harmoniser les bases, diversement acquises en 6^e et 5^e ; il nous a cependant paru souhaitable, tout en assurant la continuité de la progression, de remotiver les élèves en rompant avec les schémas qu'ils ont suivis jusque là et en proposant des **approches nouvelles**, plus conformes à leurs besoins et à leurs attentes au seuil de leur adolescence et de leurs deux dernières années au collège.

ALL ABOARD a été construit à partir de deux axes de réflexion :

I - Parvenu à ce moment de sa progression et de son développement, l'élève doit pouvoir jouer pleinement et de façon responsable et lucide son **rôle** d'apprenant, exercer sa **réflexion**, se construire des **méthodes** pour apprendre à apprendre, parvenir à des **vues d'ensemble** ; il convient qu'il soit informé des **objectifs** à atteindre afin d'adhérer aux **contrats** précis qui lui sont proposés ; chacun doit progressivement parvenir à son propre degré **d'autonomie** ; en conséquence,

- Nous avons résolument opté pour une organisation sur deux ans (parfaitement fidèle aux « Programmes et Instructions ») et pour une présentation par **dossiers**, dont les 7 **thèmes** par année ont été choisis après enquêtes auprès de diverses classes de quatrième et de troisième. Un dossier complémentaire : **Let's go to the Library** (que l'on abordera le plus tôt possible dans l'année) invite à la lecture individuelle (Fiches de lecture dans le **Learner's Book**).
- Nous proposons ainsi des **objectifs à moyen terme**, adaptés au rythme de travail de jeunes adolescents que les acquis au jour le jour ne peuvent plus satisfaire mais qui ne sauraient investir leurs efforts dans le long terme.
- Le **contrat** de dossier fait apparaître sans ambiguïté la tâche à accomplir et les connaissances à acquérir ; l'**évaluation** en fin de dossier marque une étape et rassure ; le départ pour un nouveau dossier stimule. Chaque dossier représente un tout pédagogique conçu avec rigueur, mais un réseau interactif dynamique sous-tend l'ensemble et évite le cloisonnement, par de fréquentes invitations à visiter d'autres espaces.

- Les rubriques **méthodologiques** vont progressivement guider l'élève vers l'approche d'un système cohérent et l'aider à se forger des moyens personnels pour progresser : **Tool Kits / Improve your word power / Keys to text building / Keys to picture reading**.

Les **Fiches-Méthode** "Listen to the tape and play your part" et "Read the text and play your part" donnent à l'élève les clefs d'une participation active à la découverte des documents.

II - Nous pensons que chaque objectif peut être atteint et que les connaissances essentielles peuvent être acquises si les *parcours* sont suffisamment *diversifiés* et adaptés aux *besoins* réels et aux *rythmes* de chacun ; nous présentons donc des **objectifs réalistes** et **modulables**.

- Le « **minimum exigible** » est clairement défini (The Terms of the Agreement), honnêtement évalué et repris après évaluation, si nécessaire (**Worksheets** n° 6 : **Test** et n° 7 : **Renforcement**.)

- Des espaces à divers niveaux sont également prévus *pour les plus curieux* et *pour ceux qui veulent et peuvent aller plus loin*.

Class Book : certains exercices sont plus exigeants...

Worksheets : nombreuses activités complémentaires...

Learner's Book : rubriques Eager Beaver...

- Des *approches diversifiées* sont proposées et des *itinéraires différents* peuvent être suivis, selon l'analyse des besoins réels du groupe :

– *Compréhension* orale et écrite : Worksheets 1 et 2 = fiches d'aide éventuelle à l'écoute et à la lecture

– Pour les *Constructions grammaticales* : Build up your English! / Drilling Space / Learner's Book: More language Practice, Check Point...

- Dans le Learner's Book, les **itinéraires personnels**, activités indépendantes et auto-correctives, se font à un rythme individuel et permettent à chacun de se donner les moyens de remplir sa part du contrat.

A tous, bon courage et bonne route !

ÉLÈVES ! Un message personnel vous attend page 171.

Notre collègue Monica WILLIAMS-MAZELLIER,
professeur au Collège Jean Rostand à Craponne
a bien voulu relire nos travaux.
Nous l'en remercions très chaleureusement.

Dans chaque dossier, à chaque page son objectif

Professeurs !
Titres-Projets

Élèves !
Vous allez pouvoir :

(anticipation)	vous familiariser avec le cadre de l'action, imaginer, prédire...
LISTENING COMPREHENSION* + encadré phonologique,* WKS / LB	- apprendre à comprendre un message oral, - vous repérer dans le domaine des sons, des rythmes et des intonations.
IMPROVE YOUR WORD POWER	apprendre à enrichir votre vocabulaire.
BUILD UP YOUR ENGLISH LB	- apprendre à construire la langue, - comprendre la fonction de chaque construction grammaticale et son fonctionnement, - utiliser ce que vous avez appris pour vous exprimer de plus en plus librement.
READING COMPREHENSION* + encadré lexical WKS / LB	- apprendre à comprendre un message écrit, - vous repérer dans le domaine des mots (les comprendre, les utiliser).
KEYS TO TEXT BUILDING	apprendre à lire (et écrire) un texte en découvrant les techniques de construction.
BUILD UP YOUR ENGLISH LB	(voir ci-dessus)
LOOK! WHAT WOULD YOU LIKE TO SAY?	vous exprimer librement à partir d'un document visuel.
KEYS TO PICTURE READING	apprendre à décrire et analyser des documents visuels de natures diverses.
TOOL KIT (*) WKS /LB	- apprendre à - connaître quelques grandes LOIS de la langue anglaise, - consulter des tableaux de référence, - utiliser quelques OUTILS.
WANT SOME INFORMATION? WKS	vous informer sur quelques aspects de la vie quotidienne en Grande-Bretagne et aux USA.
WANT SOME (MORE) INFORMATION? LB	en savoir davantage sur la civilisation anglo-saxonne.
THE TERMS OF THE AGREEMENT LB	- connaître avec précision le CONTRAT, le « minimum exigible » pour le test d'évaluation, - trouver des explications simples et claires sur les constructions grammaticales : - Phrases-supports (pour retenir plus facilement) - fonction : à quoi ça sert ? - fonctionnement : comment ça marche ?
INDEX LEXICAL	- trouver le sens d'un mot ou d'une expression du dossier (texte oral, texte écrit et BUILD UP YOUR ENGLISH, - savoir avec précision le vocabulaire que vous devez apprendre.
ALL'S WELL THAT ENDS WELL	jouer avec la langue.
p. 159 à 170 DRILLING SPACE	vous entraîner méthodiquement pour maîtriser les Constructions Grammaticales essentielles.

Les sigles WKS (= WORKSHEETS) et LB (= LEARNER's BOOK) signalent les moyens complémentaires visant les mêmes objectifs. * = document (ou exercice) enregistré sur CASSETTE.

Contenus des dossiers : page 188.

Contenus grammaticaux et fonctionnels

Constructions Grammaticales

- 1 – Présent simple / adverbess de fréquence
 - Questions ouvertes / questions fermées
 - Prétérit simple / Repères temporels
 - Comparatif de supériorité
- 2 – Present perfect / Ever, never
 - Superlatif de supériorité
 - Dénombrables, indénombrables
 - How much? How many?
 - Too much, too many / as much , as many
 - A little, a few / Little, few
- 3 – Both of them, neither of them
 - Les relatifs who, which et where
 - Comparatif d'infériorité
 - How tall? How fast?
- 4 – Conditionnel
 - Les articles "a", "an" et "the"
 - Omission de l'article
 - How long + Present perfect?
 - Present perfect + for / since
 - Tags de confirmation
 - Reprise de conformité
- 5 – Futur / hypothèse au présent
 - Les relatifs when et where
 - L'article "a", "an" en apposition
 - "the" et les noms géographiques
- 6 – Passif : présent, passé avec "can" / infinitif passif
 - L'article "a", "an" devant un nom désignant la profession ou l'état
 - Present perfect + already
 - Present perfect, forme progressive
 - Comparatif d'égalité / de non-égalité
- 7 – Le but : What for? (in order) to
 - L'obligation dans le passé : had to
 - Prétérit progressif et Prétérit simple
 - La conséquence : so ... that
 - La forme exclamative.

Communication / Fonctions du langage

- exprimer ce que l'on aime (faire)
- ce que l'on n'aime pas (faire)
- ce que l'on sait faire
- faire une suggestion
- faire apparaître un contraste
- se donner le temps de la réflexion
- proposer quelque chose à quelqu'un
- donner des conseils :
 - ce qu'il faudrait faire
 - ne faudrait pas faire
- exprimer une condition essentielle
- exprimer une préférence
- donner une autorisation
- énoncer une interdiction
- exprimer son admiration
- décrire ce que l'on n'a pas encore fait et que l'on devra faire
- émettre des hypothèses
- exprimer une forte probabilité
 - une impossibilité
 - un ordre
- donner une permission liée à une obligation
- exprimer une impossibilité future
 - l'inquiétude, la peur, l'angoisse
- situer dans le temps et l'espace
- mettre en valeur l'exceptionnel
- insister sur l'intensité d'une émotion
- exprimer une vérité d'ordre général
- décrire ce que l'on ne peut plus faire
- encourager quelqu'un
- conseiller, suggérer
- exprimer une obligation future
 - une contrainte dans le passé
- évoquer la forte probabilité d'une action passée
- exprimer le mystère, l'inexplicable

- **Drilling space** entraînement méthodique pages 159 à 170
- **The Terms of the Agreement** : phrases supports / fonction et fonctionnement
- **Language Index**, p. 176 / **Index grammatical**, p. 177 / **Index fonctionnel**, p. 180
- **Worksheets** 6 (test) et 7 (renforcement)
- **Learner's Book** More language practice Check Points: Stop and Think
- Itinéraires personnels / Eager Beaver

Approches méthodologiques

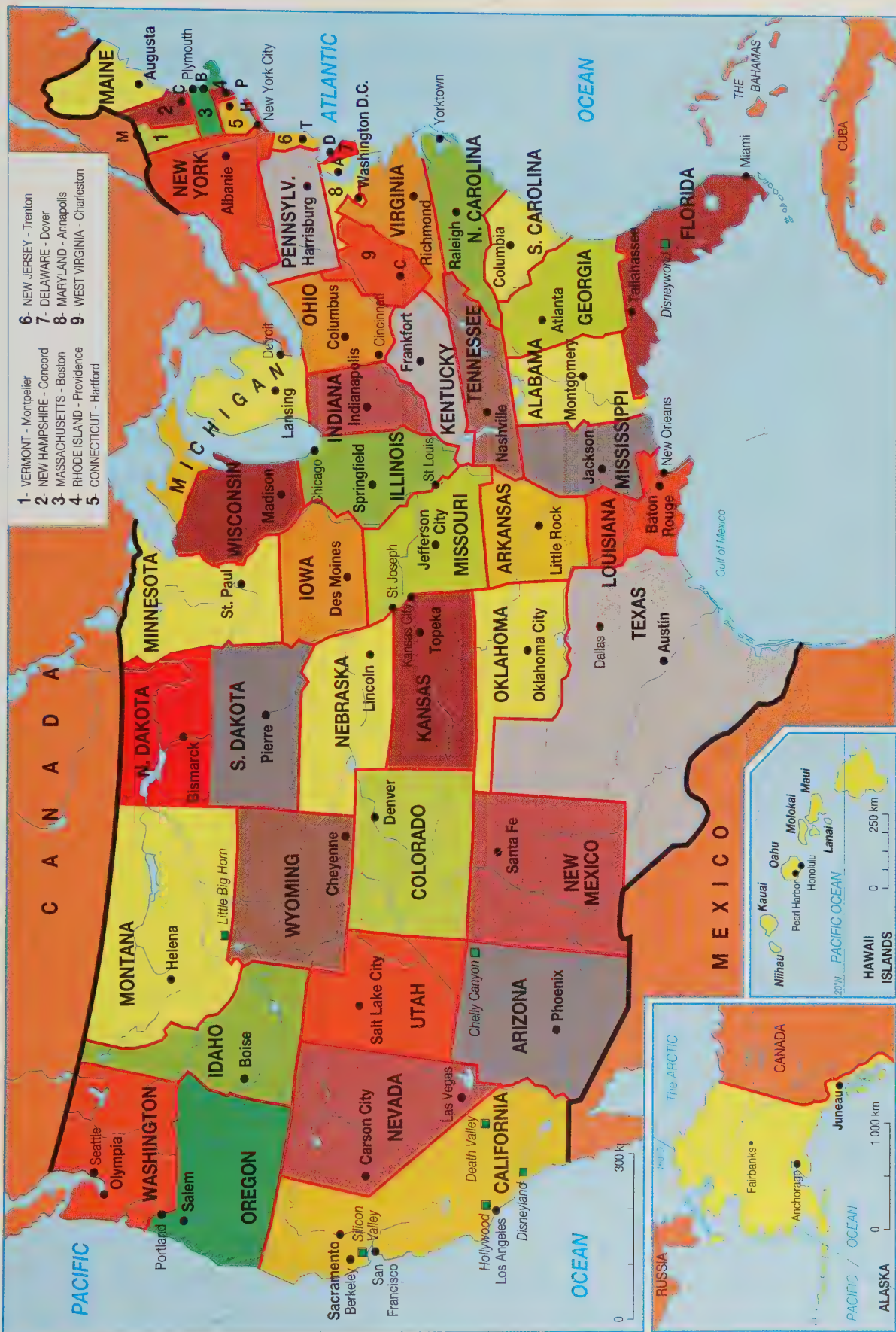
TOOL KITS		IMPROVE YOUR WORD POWER	KEYS TO TEXT BUILDING	KEYS TO PICTURE READING	
TITRE-PROJET		APPRENDRE À			
1	SYMBOLES PHONÉTIQUES	- déchiffrer des transcriptions - prononcer un mot inconnu	- Pictures and words - Word associations	How to write a personal letter	a cartoon
2	DON'T LET A WORD STOP YOU	- franchir l'obstacle « mot » à l'oral et à l'écrit - épeler - obtenir de l'aide en communication orale - lire en continu	- First letters - Composition	Places: visualizing scenes and movements	an advert
3	THERE'S SOME CONSISTENCY... ... TO HELP YOU PRONOUNCE ... TO HELP YOU WRITE	- utiliser quelques lois de la langue orale et écrite - prononcer et écrire un grand nombre de mots avec les meilleures chances de succès	- Find the opposite - Derivation	Time indicators	an advert
4	DERIVATION	- comprendre des mots d'apparence complexe - reconnaître les affixes les plus productifs	- Description - Transparent words	Characters: who is who? who does what?	a comic strip
5	STRESSES, RHYTHM AND INTONATIONS	- maîtriser l'organisation générale de la langue orale - repérer les accents de phrase et les intonations pour faciliter la compréhension - franchir les obstacles « formes contractées » « formes faibles » et accélérations	- Rising order - Derivation and categories - your feelings	- Who tells the story? - Characters' connections	a map
6	"ADJECTIVES" WILL COME FIRST	- maîtriser l'ordre des mots en vue du sens - exprimer et comprendre des mots composés, des suites de mots	- Cause and effect - Word families - Explore a word in a dictionary	The writer knows everything	photos
7	HOW TO BE A GOOD REPORTER	- rendre compte - rapporter les paroles d'autrui - exprimer l'implicite - expliciter les intentions - intervenir à partir d'un document	- Visual memory - Words in context - Logical ways of grouping words	Paragraph articulation	movie posters

- CASSETTES
- WORKSHEETS
- LEARNER'S BOOK

THE BRITISH ISLES



THE UNITED STATES OF AMERICA



NORTH AMERICA



Class communication Tool Kit



Please teacher!

When you need help:

- I can't see very well, can (could) you – switch on the lights?
 - turn / move / light the board?
 - step aside?
 - tell me what's written?
- I can't hear very well, would you mind – speaking up?
 - turning up the sound?
- Sorry, I didn't understand (get it), could you play the tape again?
- I didn't get the beginning $\neq$ the end of the sentence.
- I missed the first word(s) $\neq$ the last word(s)
- What comes just before xxxx? just after xxxx? between xxxx and xxxx?
- I don't know this word: what does it mean? could you explain it? spell it? write it on the board?
- I don't see what this sentence means: could you say it differently?
 - is there another way of expressing it?
- I don't know how to do this exercise: can you explain the instructions again?

→ *Speaking to a friend*, you can also say: Speak louder, Bob! I can't hear!
Speak more clearly! Don't mumble!
What was that? Repeat, please!

Asking for information:

- Do we have to write it down / copy it down?
- Can you tell us what we have to do?
 - if we can do it in groups?
 - when you want it done?
 - where we must write it?
 - how many words we must write?

Suggesting:

- Could we work in groups?
- It's interesting, why don't we go on?
- It's a bit difficult, couldn't we do it again?
- What about writing a story? singing a song? playing games? reading this newspaper article? sticking it on the classroom board? having a debate?
- Why not ask our pen-friends to tell us more about it?...
- I'd like to tell the class...

→ See also: p. 42 → **Tool Kit 2** "Don't let a word stop you"
p. 172: **Listen to the tape and play your part**
p. 174: **Read the text and play your part**

Class communication Tool Kit



Class activities

There are so many things to do: it's a collective job! **Play your part!**
Make sure (check) you understand clearly what you will have to do:

Look / observe / explore / think ▲ / listen / understand ▲ / speak ▲ / ask and answer questions / spell ▲ words / give ▲ your opinion, your views, your impressions / guess or imagine / find ▲ examples / read ▲ / write ▲...

Build ▲ up your English!

(By the way, the verbs with a ▲ are irregular: see the list, p. 186-187)

pronounce properly
describe
compare
solve problems
advise people
suggest
explain
choose ▲
conclude

mind your pronunciation
make ▲ a description
make ▲ a comparison
find ▲ solutions
give ▲ pieces of advice
make ▲ suggestions
give ▲ an explanation
make ▲ a choice
draw ▲ a conclusion

Exercises: INSTRUCTIONS, a mini-glossary:

add the **missing words** = **fill in** the **blanks**:

It's easy = it's not *difficult*; I *can* do it!

follow the **pattern** = do the same as in the example (= *suivez le modèle*)

link, connect, match = put the words or elements together in a logical way

give **another** example
other examples }
more examples }

build (make) a **sentence** } (= *une phrase*)
a **statement** }
write a **memo** (= *une note, un petit texte*)
a **summary** (= *un résumé*)

put the verb in the right form (*mettez le verbe à la forme correcte*)

turn the verb into the correct tense (*mettez le verbe au temps correct*)

use the verb in the suitable tense (*utilisez le verbe au temps qui convient*)

Make as many sentences (statements) as you can

as possible

as you think right

Underline

"All Aboard!" is the

Circle

title

Tick off

of a popular song

✓ of our English book

Cross out

for ~~babies~~

The odd one out? a cat / a bird / a rat / a dog / a hat / a boa

→ You can also see **Language index**, p. 176

HOLIDAYS

1





Sports vs Computers

Jeff Apple is a 14-year-old English boy who has only one interest in life: computers. His parents have decided to send him to America. They have asked some American friends to look after him for a month. Jeff has just arrived at their house.



MRS TANNER: Hi, Jeff. Nice to meet you. You look just like your father... Did you have a pleasant trip?
JEFF: Yes. Fine. Do you have a computer?
MRS TANNER: A computer? Well, yes, my husband has one in his study.
JEFF: Can I have a look at it?
MRS TANNER: Of course, but let's take your luggage inside first. I'm sure you'll love your bedroom.
JEFF: What model is it?
MRS TANNER: Pardon?
JEFF: What model is Mr Tanner's computer?
MRS TANNER: Oh, his computer... I've no idea. This is the kitchen.
JEFF: Is it an IBM?
MRS TANNER: And this is Jim's room. I'm afraid he isn't interested in computers. He prefers basketball and tennis. Do you like sports, Jeff?
JEFF: No. I'm no good at sports. But I can swim.
MRS TANNER: Good... This is your room, Jeff.
JEFF: Thanks, Mrs Tanner. Er... Where's Mr Tanner's study?
MRS TANNER: I'll show you later. Tell me first. What do you have for breakfast?
JEFF: I usually have a glass of orange juice, some porridge and a cup of tea.
MRS TANNER: Jim will be here in a minute. He'll tell you about your activities next week. I hope you'll enjoy yourself...



SOUNDS


STRESSES

RHYTHM

INTONATIONS

- [æ] : Ápple / Áanner I usually Áave
- [ə] : They have asked (See Tool Kit 5, page 97-2B)
- [e] : friends / Ápleasant
- [b] : Ámodel / Áorange / Áporridge

- 1 - Ápleasant / Áuggage
 - 2 - ÁomÁputer / Ámerican / Áprefer
- Nice to MEET you / I'll SHOW you LATER

Do you have a computer? = yes / no question
What model is it? = wh- question





IMPROVE YOUR WORD POWER

1 - Pictures and words

Find the places corresponding to the numbers in the drawing:



Example:

Kitchen → 1

living-room
basement
window
upstairs
attic
dining-room
stairs
bedroom
ceiling
floor
bathroom
downstairs

2 - Word associations

Look at the words : TRANSPORT, ACTIVITIES.... What do they make you think of?

TRANSPORT

by plane... by boat...



PLACES TO GO TO
the mountains... the seaside...
...

ACTIVITIES

sailing... windsurfing...



HOLIDAYS

PLACES TO SLEEP

a tent... a camping site...
...

**OBJECTS**

a suitcase... a passport...
...



Sunny Rock Summer Camp Registration Form



1 - NAME	APPLE
2 - First Name	Jeffrey
3 - DATE of BIRTH	4 February 1980
4 - PLACE of BIRTH	Reading, Great Britain
5 - NATIONALITY	British
6 - ADDRESS	3 Farm Road, READING R17 8RG
7 - TELEPHONE NUMBER	0562 700689
8 - FATHER'S OCCUPATION	Lawyer
9 - MOTHER'S OCCUPATION	Schoolteacher
10 - BROTHERS and SISTERS	Only child
11 - HOBBIES	Computer games, books, cinema, swimming

1 - Get to know Jeff!

Find out all **the questions** the instructor asked Jeff to fill in the form:

1 to 9: *What's your ...?*

10: *How many ... have you got?*

How old is / are ...?

11: *What are ...?*

2 - Get to know your friends!

You are the instructor / your friend comes to the Summer Camp

Ask her or him the necessary questions and fill in a form.

→ Then your friend is the instructor...

Life at Sunny Rock

CAMP SCHEDULE

7.00	Get up / Tidy up the tent
7.15	Wash (have a shower)
7.30	Make breakfast
7.45	Have breakfast
8.30	Do the washing-up
9.00	] Activities
11.30	
11.45	Make lunch
12.00	Have lunch
12.30	Do the washing-up
1.00	] Activities
5.00	
6.30	Rest
6.45	Make dinner
7.00	Have dinner
7.30	Do the washing-up
8.00	] Games, songs ...
10.00	
10.15	Bedtime

1 - They get up at seven every morning.

Look at Jeff's schedule. Work in 2 groups:

Members of Group A ask questions.

Members of Group B give the answers.

Here's the pattern to follow:

A: *What time do the campers get up?*

B: *They get up at seven.*

Go on!

2 - Look at this dialogue:

A: ***Does Jeff get up at 10?***

B: *Oh, no! He doesn't!*

A: ***What time does he get up?***

B: *He gets up at 7 and he hates getting up at 7!*

Now, you!
(Work in pairs)



Jeff sometimes helps his mother

	always	often	sometimes	never
help his mother			X	
get up late		X		
play video games	X			
make breakfast				X
read books		X		
go swimming			X	
play football				X

1 - Look at Jeff's habits and make dialogues:

Ex: Does Jeff help his mother?
Yes, he sometimes helps her.

2 - Pair work:

Ex: Do you help your mother?
Yes, I always help her.

Now you! (be honest! often? sometimes? or "No. I never help her").

Look at Jeff's room

→ Guess what he does when he is at home!



1 - Make as many sentences as you can:

Ex: When he's at home, Jeff reads books.

2 - Can you also guess what he doesn't like doing?

Ex: I can't see any football boots: Jeff doesn't like playing football!



Dear Jeff



Dear Jeff

Sorry I didn't write before but we have been very busy. I hope you are enjoying your Summer Camp and taking part in a lot of interesting activities. Please send us a letter and tell us what you do everyday.

We arrived in Miami four days ago. We took the plane at Kennedy Airport but we nearly missed it because of the traffic in New York. Fortunately the flight was very pleasant. We had a better meal than last time



Our hotel is very comfortable. There's a swimming pool and a putting green. Dad is delighted because he can practise his golf every morning. Yesterday we went to the beach. We had a wonderful time. I swam and Dad tried windsurfing, but he wasn't very good at it. In the evening, we went to the restaurant and then we watched a film, "The Last of the Mohicans." Well I did, because Dad was so tired that he slept all the time.

I must stop now because I'm going to the Fitness Center. Do write us a long letter.

Love Mum and Dad x

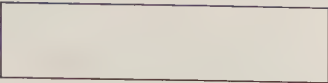
YOU CAN LEARN WORDS THANKS TO THEIR OPPOSITES

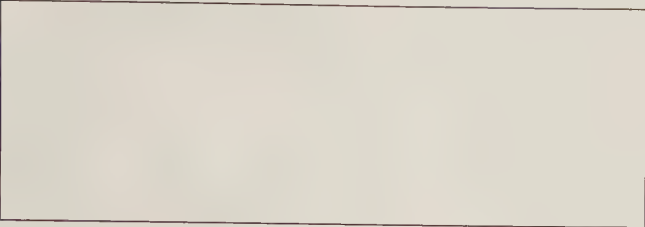
(See Tool Kit 4, p. 78, 1)

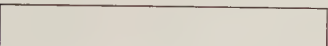
1 - pleasant	≠	unpleasant
comfortable		uncomfortable
happy		unhappy
fortunately		unfortunately
2 - interesting	≠	uninteresting / boring
wonderful		terrible
good at (sports)		bad at (sports)
long		short

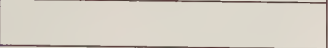


How to write a personal letter

1  The letter **HEADING**

2  The **BODY** of the letter

3  The letter **ENDING**

4 

5  The **SIGNATURE**

Read Mrs Apple's letter again and find the parts which correspond.

Now, read Melissa's letter:

1 *Melissa Pursey
37 Hillview Avenue
Doylestown
PA. 18901
April 16th 1984*

2 *Dear Uncle Jim and Auntie Haze*

*Just a note to tell you that I arrived at 8p.m.
in Atlanta. The plane was delayed because of
the storms. I forgot my glasses and my camera.
Could you send them to me, please?*

3 *Write back soon*

4 *Love,*

5 *Melissa x*

You could write other letters by
changing the different parts!

Here are some possibilities:

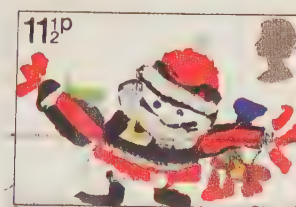
what differences can you find?

1 - Dear Mr and Mrs... / Dear Clare /
My dear Laura

2 - Thank you very much for... /
I am writing to tell you that... /
I'm sorry I haven't written before but...

3 - Please write back soon / See you soon /
I am looking forward to hearing from you.

4 - Yours sincerely / Yours / With love from...



Samantha Brown, age 5



Jeff's father went to Dallas two years ago



Jeff's father travels a lot.
Ask your friends where
he went and when he
went there :

(We are in 199. you'll
have to count!)

Ex: When did Jeff's father
go to Seattle?

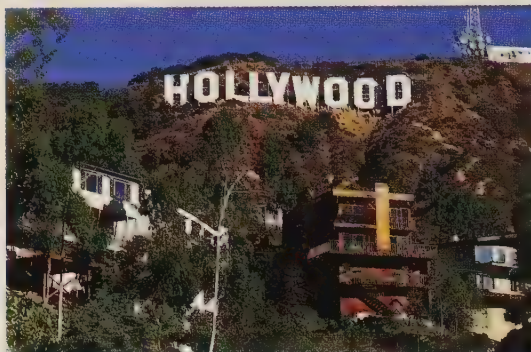
He went there... in
1992 / ... years ago.

or: Where did he go in
1990?

He went to New Orleans.

Go on!

The Golden Gate Bridge is in San Francisco



1 - Each famous place in the photos is in one of these famous cities:

Los Angeles / New York / San Francisco / Washington

Can you link them?

2 - **Group work:** (4 groups)

Group 1: ask questions using one of these verbs: see / go round /
take a photo of / go up / drive across / visit / ...

Ex: When did Jeff's father drive across the Golden Gate Bridge?

He drove across the Golden Gate Bridge

Group 2: – when he went to San Francisco

Group 3: – in 1979

Group 4: – ... years ago

**The Hilton is more comfortable than the Days Inn.
The Days Inn is smaller than the Hilton.**



The Hilton: a large luxury hotel, set in lovely location / delicious food / excellent service.

The Days Inn: a small comfortable family hotel in pleasant surroundings / warm hospitality / home-cooked meals.

1 - The scene takes place in a Travel Agency:

The hostess is helping Mr and Mrs Bantry.

Work with 2 other friends:

A = Mr Bantry: he **SUGGESTS** the Hilton:

What about going to the Hilton?

Why don't we go to the Hilton?

We could go to the Hilton.

B = Mrs Bantry: she wants more **INFORMATION** about the price, the size, the comfort, the surroundings, the quality of the restaurant and service of the two hotels.

C = The hostess: she never answers directly, she always **COMPARES**.

Ex: → A - *What about going to the Hilton?*

B - *Is it expensive?*

C - *Of course, it's more expensive than the Days Inn. (or Of course, the Days Inn is cheaper)*

(a few useful adjectives: luxurious / quiet
≠ noisy / refined / stylish...)

2 - In the evening, Mr and Mrs Bantry are trying to choose:

their children Barbara (12) and Tommy (13) seem to prefer the Days Inn, by **CONTRASTING** it with the Hilton.

Ex: *The Hilton is in the country **while** the Days Inn is in an animated district.*

Give your own views!

- a flower garden vs a recreation ground
- a posh hotel vs a friendly atmosphere
- an inside swimming-pool vs close to the sea
- panoramic views vs video games
- gourmet cuisine vs quick relaxed meals
- convenient for museums vs convenient for amusement parks

Find other contrasting arguments!



LOOK! WHAT WOULD YOU LIKE TO SAY?

Let's get away from it all!



to cook too many people to escape to feel free Mobile camper homes vacations campgrounds to sleep to move they like



before going Scotland? backpackers adventure new great trips talking about escape Where shall we go? Why don't we What about going to hitch-hike to Canada?

Which sort of holiday do you prefer?



Lovely sea views



Only twenty yards from the beach, the brochure said. Lovely sea views...

1 - Look at the document.

Is it

- an advertisement?
- a cartoon?
- a poster?

Can we find it

- in a newspaper?
- in a magazine?
- on TV?

2 - What does it show?

Useful vocabulary:

In the foreground / background, at night, the sea, the beach, the hotels are full, air-mattresses, the moon, Majorca, to float, to sleep, sleeping bags, the lady looks furious.

3 - What does it mean?

Try to understand the cartoon.

a) Imagine another caption.

b) Complete:

- The hotels are full, so ...
- The brochure said ...
- The lady is furious because ...

c) Choose the correct answer:

This cartoon is funny / serious because it is unusual / usual to sleep on the sea. At the same time it criticizes travel agents who give false information / it tries to convince tourists to go to the seaside.



Symboles Phonétiques

- Système **international** qui permet de connaître la prononciation d'un mot **écrit** (dictionnaire)
- Les symboles isolés et la transcription complète d'un mot sont placés entre crochets : []
- Il est inutile que vous sachiez transcrire un mot en symboles phonétiques, mais il est nécessaire que vous sachiez **lire les symboles** : ce tableau vous servira de **référence**, apprenez à l'**utiliser**.

- Deux remarques essentielles :
 - a)** un « son » peut avoir de multiples « graphies » (orthographes)
Ex : [e] peut s'écrire : **bed – any – said – bread – friend...**
 - b)** une « graphie » peut correspondre à plusieurs « sons »
Ex : **good – boot – blood – poor...**
[ʊ] [u:] [ʌ] [ʊə]

I - Les voyelles

1 Voyelles brèves

Vous savez prononcer		Le symbole est	Vous saurez prononcer les voyelles soulignées dans ces mots :
FISH		[ɪ]	English / <u>w</u> omen / vill <u>a</u> ge / <u>b</u> usy / <u>b</u> uild / m <u>o</u> ney
HEN		[e]	<u>m</u> any / <u>s</u> aid / <u>b</u> read / <u>f</u> riend / <u>b</u> ury / F.L.M.N.S.X.Z
CAT		[æ]	<u>b</u> ad / <u>s</u> at / <u>p</u> laid
DOG		[ɒ]	<u>w</u> atch / <u>b</u> ecause / <u>c</u> ough
GOOD		[ʊ]	<u>p</u> ut / <u>c</u> ould / <u>w</u> olf
BUS		[ʌ]	<u>s</u> ome / <u>d</u> oes / <u>b</u> lood / <u>y</u> oung
AN		[ə]	<u>a</u> sleep / <u>c</u> up <u>b</u> oard • toutes les finales en -er, -or, -our : áfter / áctor / colour (ne pas prononcer le r) • formes faibles : voir Tool Kit 5, p. 97/2B

2 Voyelles longues, toujours signalées par le symbole [:]

SHEEP		[i:]	<u>s</u> cene / <u>l</u> ea <u>f</u> / <u>p</u> eo <u>p</u> le / <u>p</u> ie <u>c</u> e / <u>k</u> ey / B.C.D.E.G.P.T.V
CAR		[ɑ:]	<u>h</u> alf / <u>h</u> ea <u>r</u> t / <u>l</u> au <u>gh</u> / R
FORK		[ɔ:]	<u>f</u> loo <u>r</u> / <u>l</u> aw <u>n</u> / <u>a</u> ll a <u>b</u> o <u>a</u> rd! / <u>c</u> au <u>gh</u> t / <u>th</u> ou <u>gh</u> t
SPOON		[u:]	<u>m</u> o <u>v</u> e / <u>g</u> ro <u>u</u> p / <u>b</u> l <u>u</u> e / <u>bl</u> ew / <u>r</u> u <u>d</u> e / sho <u>e</u>
BIRD		[ɜ:]	<u>t</u> urn / <u>w</u> o <u>r</u> d / <u>l</u> ea <u>r</u> n / <u>s</u> er <u>v</u> e

II - Les diphtongues

CAKE	[eɪ]	say / grey / break / eight / rain / A.H.J.K.
COKE	[əʊ]	coat / <u>c</u> ocoa / toe / show / <u>s</u> ew / soul / O
BIKE	[aɪ]	pie / by / bye / buy / fight / height / I
HOUSE	[aʊ]	ábout / cl <u>ou</u> d / n <u>ow</u>
BOY	[ɔɪ]	en <u>j</u> oy / t <u>oy</u> / c <u>oi</u> n
DEAR	[ɪə]	be <u>er</u> / h <u>ere</u> / f <u>ier</u> ce
CHAIR	[eə]	be <u>a</u> r / <u>ca</u> reful / th <u>ei</u> r / th <u>ere</u>
POOR	[ʊə]	t <u>ou</u> r / s <u>ure</u>

III - Les consonnes

1 Symboles transparents

bed [b] / dear [d] / fish [f] / game [g] / house [h] / lion [l] / mother [m] / never [n] / pen [p] / red [r] / tea [t] / view [v]

2 Symboles particuliers

[k]	<u>c</u> at / <u>k</u> ick / <u>ch</u> aracter / <u>sch</u> ool
[ŋ]	s <u>ing</u> / com <u>ing</u> / ping <u>pong</u>
[j]	y <u>e</u> s / y <u>ou</u> ng / m <u>u</u> sic / <u>un</u> iform / <u>E</u> urope / <u>n</u> ew / U.Q.W
	[ju:] [ju:] [ju:] [ju:]
[w]	<u>w</u> ater / <u>w</u> hen / <u>w</u> hat / <u>qu</u> een / one / Y
	[kw] [wʌn][waɪ]

3 A étudier 2 par 2 :

[s] see / city / listen / lesson / banks / bus
 [z] sees / cities / listens / lessons / is / was / hers

Pour en savoir plus sur la prononciation du s final, voir Tool Kit 3, p. 60/III-1

[ʃ] ship / sugar / station [tʃ] chip / chalk / nature
 [ʒ] pleaseure / measure / treasure / television [dʒ] jam / page / pigeon / village
 [ð] the / this / that / these / those / they / there...
 [θ] think / thank you / thick / thin / thirsty / through... / youth...

IV - Accent tonique

Il ne suffit pas de bien prononcer tous les sons pour se faire comprendre, il faut aussi respecter l'**accent tonique** de chaque mot, le **rythme des phrases** et utiliser l'**intonation** appropriée à ce que l'on veut exprimer!

(Voir Tool Kit 5, pp. 96 et 97 : Stresses, rhythm and intonations.)

 Le symbole [ˈ] indique que **la syllabe qui suit** doit être fortement accentuée. Ex: **again** / **perhaps** / **about** / **also** / **aboard**

[əˈɡeɪn] [pəˈhæps] [əˈbaʊt] [ɔːlsəʊ] [əˈbɔːd]



Theme parks / Amusement parks



PARK IS OPEN

7 days a week
including Bank
Holidays

1993 SEASON

27th March
to
31st October

UNBEATABLE FAMILY VALUE !!

ALL THIS

The amazingly low admission price includes the drive-around Animal Safari where over 40 species of rare and exotic animals may be seen from your car - many of them even come to your window to be fed! AND, you are free to drive around as many times as you like.

IS INCLUDED FOR JUST

Once you've parked your vehicle you are free to enjoy all the live attractions you see here, but just look at what else is included.....

£3.99

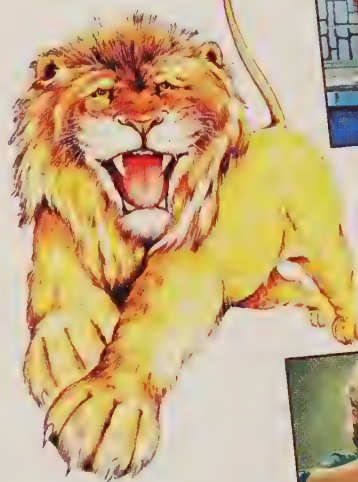
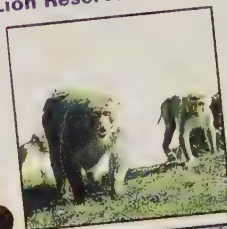
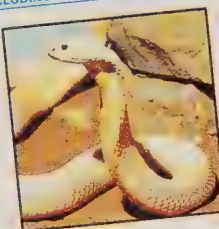
Per Person

INCLUDING A FREE RETURN VISIT!

- Animal Reserves
- Reptile House
- Sealion Show
- Animal Encounter
- Rio Grande Train
- Parrot Show
- Sealion Aquarium
- Pets Corner

NEW

- Hippo Exhibit
- Lion Reserve



In Great Britain, wherever you are, you are never far from an Amusement Park, an Adventure Ground, or a Safari Park.



WANT SOME MORE INFORMATION?

Living Museums

American people love amusement parks. They also have a keen interest for their *past history and heritage*. So they recreate the conditions of life of their ancestors. In *living museums* the visitors can see historic attractions. They can meet people who wear the costumes of those days and speak and behave as people did then.

Two great moments of American history

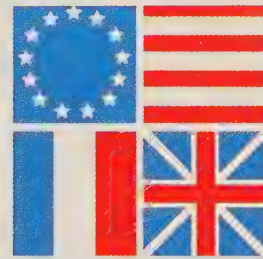
PLYMOUTH, Massachusetts.
The Pilgrim Fathers arrived in Plymouth on *the Mayflower* in December 1620. On board a replica of the ship, you meet men and women in 17th century costumes, each one representing one of the sailors or passengers of the famous voyage. You can speak with them and they tell you their story and why they came here.

Thanksgiving

It's the commemoration of the first harvest made by the Pilgrims. It takes place on the last Thursday in November. People eat roast turkey and pumpkin pie.



YORKTOWN, Virginia.
In Yorktown, the troops of General *George Washington* defeated the British in the last battle of *the American Revolution* in 1781.



**YORKTOWN
VICTORY CENTER**
YORKTOWN, VIRGINIA





1 - Constructions grammaticales

They get up at seven every morning / Jeff sometimes helps his mother.

pour décrire une action habituelle, on emploie le PRÉSENT SIMPLE

Rappels de *construction* : voir « The 7 red signals », p. 158.

Remarque : Le présent simple est souvent employé avec les adverbes de fréquence : always, usually, often, sometimes, never... qui se placent AVANT la Base Verbale.

Does Jeff get up at 10? What time does he get up?

pour interroger quelqu'un, il existe deux types de QUESTIONS :

- 1 - Questions fermées, la réponse est « oui » ou « non » : « YES / NO QUESTIONS »
- 2 - Questions ouvertes, commençant par un interrogatif : « WH-QUESTIONS »

Rappels de *construction* 1 - OPERATEUR (do, does) + S + BV ?

2 - WH- + OPERATEUR (do, does) + S + BV ?

Attention ! L'interrogatif WHO, sujet de la phrase interrogative, est utilisé SANS OPÉRATEUR :
WHO (= S) + BV + s...? → WHO makes the beds? WHO gets up first?

Jeff's father went to Dallas two years ago.

pour décrire une action passée, terminée, on emploie le PRÉTÉRIT SIMPLE

Rappel de *construction* : voir p. 158 (Attention aux Verbes Irréguliers ! voir pp. 186-187.)

Remarque : L'action passée peut être précisée par un repère temporel :
yesterday, last month, last year, 2 years ago, in 1992 ...

The Hilton is more comfortable than the Days Inn.

The Days Inn is smaller than the Hilton.

pour comparer deux éléments on utilise le comparatif. Le COMPARATIF de SUPÉRIORITÉ précise que le premier élément est PLUS ... (adjectif) ... que le deuxième.

Rappels de *construction* :

... MORE + ADJ. long + THAN: more comfortable than

... ADJ. court + er + THAN: smaller than (heavy, sunny sont « courts ».)

Remarques : – Certains comparatifs sont IRRÉGULIERS : good → BETTER (than)
bad → WORSE (than)

– Pour ajouter « er » : voir Tool Kit 3, p. 61 (modifications orthographiques).

2 - Communication fonction du langage

I like computers.

exprime ce que l'on aime.

I hate getting up at seven.

ce que l'on n'aime pas.

I can swim.

permet de dire ce que l'on est capable de faire.

What about taking a holiday?

You could go to a Travel Agency.

Why don't you choose this nice hotel?

pour faire une suggestion.

3 - Phonologie

« have » : forme forte / forme faible

WH-questions ↘ Yes / No questions ↗

4 - Méthodologie

Savoir « lire » les symboles phonétiques, aides à la prononciation.

5 - Civilisation et culture

Parcs d'attractions, Musées historiques vivants.



- **always** (adv) *toujours*
a **beach** *une plage*
[bi:tʃ]
the **birth** *la naissance*
- (football) **boots** *des chaussures*
[u:] (de football)
- a **bridge** *un pont*
- **busy** (adj) *très occupé*
[bɪzi]
- **cheap** (adj) *bon marché*
[tʃi:p] *peu cher*
- **close** (to) *tout près (de)*
[s]
- a **computer** *un ordinateur*
[ju:]
- **convenient** (adj) *pratique*
(to) **count** *compter, calculer*
[aʊ]
- **delighted** (adj) *ravi, enchanté*
- (to) **drive**▲ *conduire une voiture,*
[aɪ] *se déplacer en voiture*
- **expensive** (adj) *cher, coûteux*
- **famous** (adj) *célèbre*
(to) **fill in** (a form) *remplir (un formulaire)*
fitness *la forme (physique)*
- a **flight** *un vol (un voyage en avion)*
- (to) **follow** *suivre*
- **fortunately** (adv) *heureusement, par chance*
- (to) **get up**▲ *se lever*
- (to) **guess** *deviner*
- a **habit** *une habitude*
- (to) **hate** *détester*
hi! *bonjour ! salut !*
- a **hobby** *un passe-temps favori*
- (to) **hope** *espérer*
inside (adv) *à l'intérieur*
- **later** (adv) *plus tard*
a **lawyer** *un avocat*
the **location** *la situation, l'emplacement*
- (to have a) **look** (jeter) *un coup d'œil*
- (to) **look after** *s'occuper de, surveiller*
- (to) **look like** *ressembler à*
- the **luggage** (coll. sg) *les bagages*
- a **meal** *un repas*
- (to) **meet**▲ *rencontrer*
- (to) **miss** (a train) *manquer, rater*
nearly (adv) *presque*
- **never** (adv) *jamais*
- **noisy** (adj) *bruyant*
- **often** (adv) *souvent*
(an) **only** (child) (adj) *un fils unique*
[əʊ]
- a **pattern** *un modèle à suivre*
- posh** (adj) *chic, élégant*
- (to) **practise** *s'entraîner*
- **practice** *l'entraînement*
(the) **putting** (green) (golf) *la pelouse*
[ʌ] [ɪ:] *autour du trou*
- **quiet** (adj) *calme, tranquille*
(a) **registration** (form) *(une feuille d'inscription)*
- (to) **rest** *se reposer*
a **schedule** *un programme,*
un emploi du temps
- (to) **send**▲ *envoyer*
- (to) **show**▲ *montrer*
[əʊ]
- a **shower** *une douche*
[aʊə]
- the **size** *la taille (les dimensions)*
- (to) **sleep**▲ *dormir*
- **sometimes** (adv) *quelquefois*
a **study** *un bureau (la pièce)*
the **surroundings** *l'environnement*
- (to) **swim**▲ *nager*
(to) **take place**▲ *avoir lieu, se dérouler*
- (to) **tidy up** *ranger*
- **tired** (adj) *fatigué*
[taɪəd]
- the **traffic** *la circulation*
- (to) **travel** *voyager*
a **trip** *un voyage*
- (to) **try** *essayer*
vs (=versus) *contre (par opposition à)*
[vɜ:səs]
- **warm** (adj) *chaud / chaleureux*
- (to do)▲ the **washing-up** *faire la vaisselle*
- **while** *tandis que*
[aɪ]
- (to go)▲ **windsurfing** *(faire) de la*
planche à voile
- **wonderful** (adj) *merveilleux,*
magnifique
- (to) **write**▲ *écrire*
[raɪt]

a **fourteen-year-old boy**. *un garçon de 14 ans.*

Nice to meet you!

enchanté(e) de te connaître (de faire ta connaissance) !

He isn't interested in computers.

il ne s'intéresse pas aux ordinateurs.

He takes part in a lot of activities.

il participe à beaucoup d'activités.

Enjoy yourself! *amusez-vous bien !*

I hope you are enjoying your Summer Camp.

j'espère que tu te plais bien dans ta colonie de

vacances, que tu en profites bien, que tu es content.





Why not go to Chicago, Illinois?

- the city where skyscrapers began
- one of the most beautiful skylines in the world
- the Sears Tower (443 m) is higher than the Empire State Building, in New York (381 m)

FUNNY HOLIDAYS

It's a game for 7 players. Take a page out of your copy-book. Start at the top.

The first player writes a **TIME** in the past : yesterday / a year ago / in 1492... and folds the paper so that nobody can see what he has written.

The second player writes the **NAME** of a **PERSON**: Ann, Bob, a Martian, a King, a basketball player, an actor

... and folds the paper.

The third player writes the **NAME** of a **PLACE** and folds the paper.

The fourth player writes the **NAME** of a **PERSON** and folds the paper.

The fifth player writes an **ACTION** (in the preterite, of course!) and folds the paper.

The sixth player writes a **CONSEQUENCE**: *it started raining, there was a great noise, everybody laughed...*

... and folds the paper.

The last player unfolds the paper and reads the **STORY**, following this pattern:

"A few minutes ago", "Napoleon" WENT TO "Disneyland" WHERE he MET "Charlie Chaplin". THEY "boiled an egg"; AS a **CONSEQUENCE** "there was an avalanche".

Start again and enjoy yourselves!

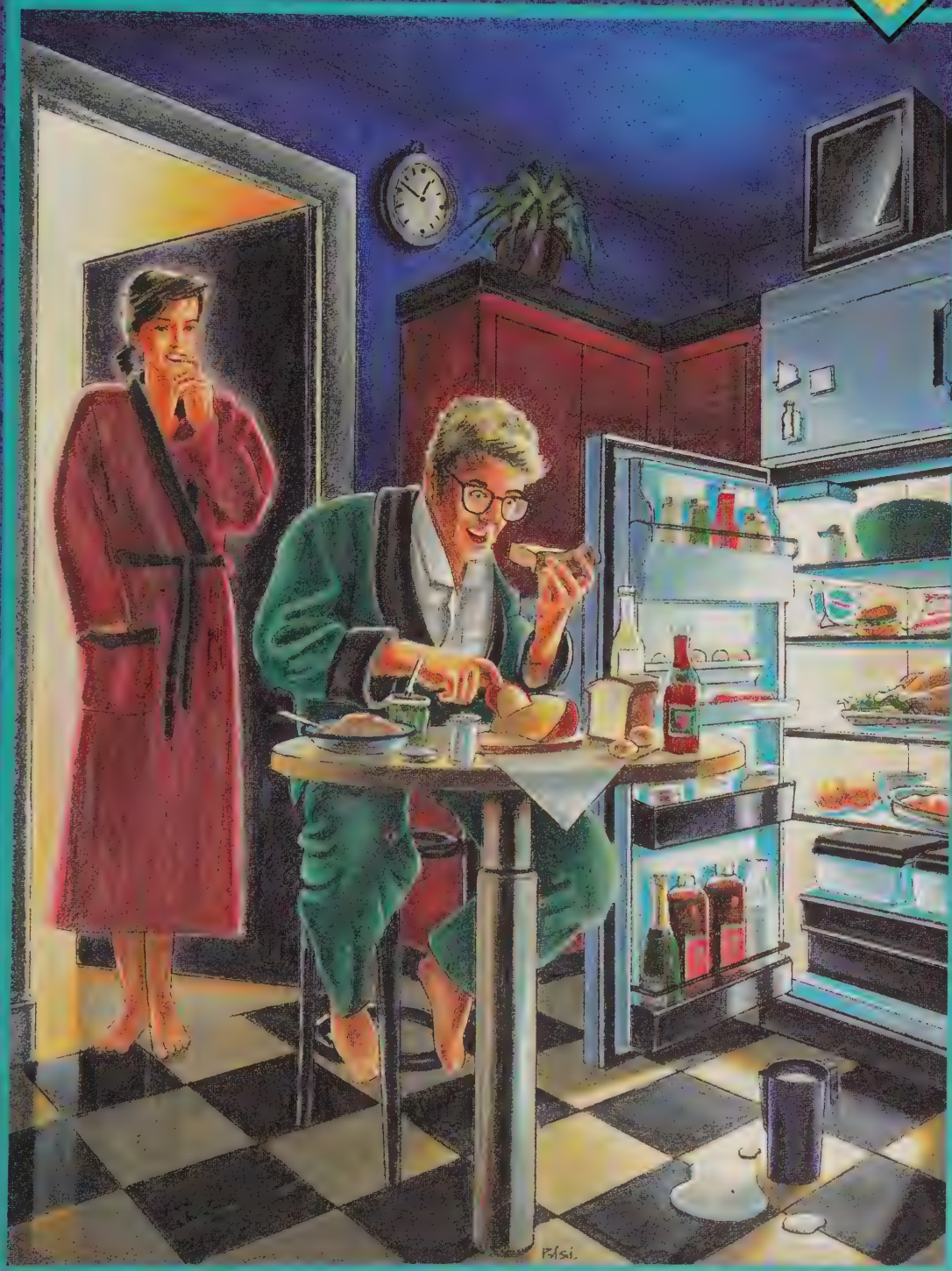
Why is a "t" like an island?
Because it's always in the middle of water.

As I was going to Saint-Ives
I met a man with seven wives
Every wife had seven sacks
Every sack had seven cats
Every cat had seven kits.
Kits, cats, sacks and wives,
How many were there going to Saint-Ives?

Why is a "n" a happy letter?
Because it's always in the midst of fun.

FOOD

2





Still hungry, Dear?



(Saturday afternoon at the Jacksons')

- MARY:** Have you heard of the "Tobacco Company" restaurant, dear?
- RON:** No, I haven't. What's it like?
- MARY:** Susan says it's the best restaurant in town.
- RON:** Does she?
- MARY:** Yes. And the most fashionable too.
- RON:** And the most expensive, I suppose?
- MARY:** Come on, darling! It's our wedding anniversary tomorrow! Let's go there, please.
- RON:** All right.

((The next day))

- MARY:** What shall we order? Let me see... Mmm. The Seafood Sampler brochette sounds good.
- RON:** Have you seen the price?
- MARY:** \$10.95. It's not that expensive. And it's our wedding anniversary.
- RON:** Yes. All right.
- MARY:** Have the Chicken Chimichanga. That sounds nice.
- RON:** \$12.80! Erm... I'm not very hungry, darling. I think I'll have the Company Salad.
- WAITER:** Are you ready to order?
- MARY:** Yes, I'll take the Seafood Sampler and a Hot Fudge Sundae.



- RON:** I thought you were on a diet, dear...
- WAITER:** Anything to drink, Madam?
- MARY:** Yes, I'll have a glass of white wine.
- WAITER:** And you, Sir?
- RON:** A Company Salad for me, please.
- WAITER:** Regular or large?
- RON:** Regular, please. But I don't think I'll have any dessert.
- WAITER:** Very well, sir. Anything to drink?
- RON:** A glass of coke, please.

(1 a.m. the same night -- Mary finds Ron eating from the fridge)

- MARY:** What's the matter, dear? Haven't you had enough to eat?

SOUNDS



- [e] : best / restaurant / expensive / ready
 [ɪ] : it / chicken / think / drink / fridge
 [ʌ] : company / does / hungry / enough

STRESSES

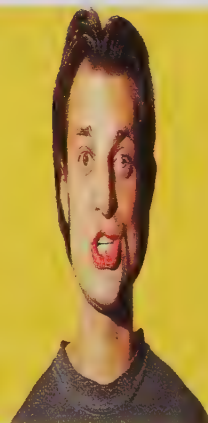
- 1 - Saturday / restaurant / fashionable
 2 - tobacco / expensive / suppose
 3 - anniversary
 Saturday suppose
 [ə] [ə]

RHYTHM

INTONATIONS

Have you SEEN the PRICE?

What's it like? Let's go there. And you, sir?

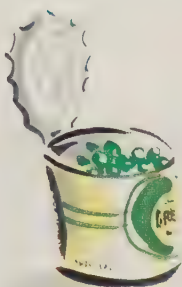


**IMPROVE YOUR WORD POWER**

1 - First letters Find ten words beginning with a "p".



potatoes



p...



p...



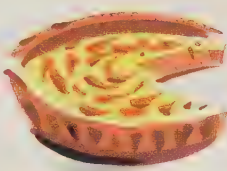
p...



p...



p...



p...



p...



p...



p...

2 - Composition (Compound words)

Take a word from list A and a word from list B to make a compound word.



A	B
fruit	cloth
frying	freeze
table	pot
ice	salad
tea	jug
water	cream
deep	pan

**Have you ever eaten Indian chicken? Yes, I've already had some
(No, I've never tasted it)**

MENU

APPETIZERS

Greek salad with feta cheese, cucumbers and tomatoes	£2.00
Melon and pineapple served with sherry	£2.05
Bean soup with sour cream	£1.95

MAIN COURSES

TBone steak garnished with onion rings	£9.25
Indian chicken in coriander sauce	£7.50
Country steak, mushrooms and ale pie	£8.55
English lamb chops with mint sauce	£8.25
Dill salmon in a cream and dill sauce	£9.00
Chicken supreme in garlic and chives served with sherry sauce	£7.25

*Prices include a selection
of freshly cooked vegetables and potatoes*

DESSERTS

Trifle	£1.50
Apple crumble and custard	£1.00
Fresh fruit salad and cream	90p.
Ice cream	75p.



1 - Pair work

Your uncle has taken you to the restaurant. He's helping you choose from the menu.

Student A is Uncle Peter:

A. Have you ever had TBone steak?

B. No, never. What is it?

A. It's steak with onion rings.

- a) Eat / Indian chicken
- b) Taste / country steak
- c) Eat / English lamb chop
- d) Try / Dill salmon
- e) Order / chicken supreme
- f) Have / Greek salad

2 - Group work

One member of the group is the WAITER (or the WAITRESS): (s) he takes your orders:

WAITER: What would you like for your first course?

You: What is there?

WAITER: There's ...

You: I'd like ..., please. Etc.

Go on!

It's the largest melon I've ever seen.

It's the most expensive truffle in the world.

90 kg



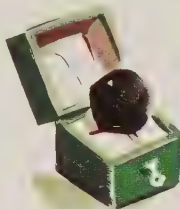
LARGE

9 km long



LONG

1 kg = £ 950



EXPENSIVE

37 tons



BIG

1,2 kg



HEAVY



TASTEFUL

You are looking at the book of records with a friend:

A. Look at that melon. Isn't it large?

B. How much does it weigh?

A. Ninety kilos. It's the largest melon I've ever seen. **Go on!**

Sometimes, cooking is dangerous.

Look at the warnings and express them differently

Ex:

Do not make fudge if an adult isn't there to help you. ►

→ unless an adult is there to help you.

- Do not use a sharp knife if you are not very careful.
- Do not pick up anything hot if you do not have oven gloves.
- Do not put a hot dish on the table if you do not have a wooden board.
- Do not start making a cake if you have not read the whole recipe.
- Do not start cooking if you do not have all the ingredients ready.

Fudge

INGREDIENTS

500g (1lb) soft brown sugar
60g (2oz) butter or margarine
275ml (½ pint) milk
a few drops of vanilla essence

Grease a baking tin 15×15 cm (6×6 inches)

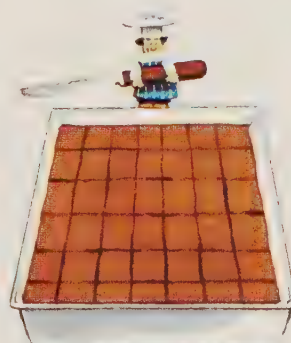
Boiling sugar is dangerous.
Do not make fudge unless an adult is there to help you.



Heat the sugar, butter and milk in a saucepan until the sugar dissolves. Bring to the boil, stirring all the time. Boil for about 30 minutes.



Take the pan off the heat, add the vanilla and beat the mixture until thick and creamy. Pour it into the tin.



Leave it to set, then cut into squares. You can make other sorts of fudge by adding cocoa, nuts or raisins.



I want some more



The boys had their meals in a large stone hall, with a counter at one end, where the master served the soup. Each boy had one serving and no more – not even a piece of bread. Oliver Twist and his companions had excellent appetites and suffered from hunger. At last, they got so hungry that one boy said that unless he had more soup, he would eat the boy who slept next to him. Finally they decided that one of them would ask for more that evening. Oliver Twist was chosen.

The evening arrived and the boys took their places. The master stood at the counter. The soup was served out and eaten in no time. The boys whispered to each other and looked at Oliver. He rose from the table and walked towards the master. Bowl and spoon in hand, he said, surprised at his own courage, – “Please, sir, I want some more.”

The master was a fat, healthy man, but he turned very pale. He looked at the small rebel for a few seconds.

“What!” he said at last, in a faint voice.

“Please, sir,” repeated Oliver, “I want some more.”

The master rushed into the room where the directors were having their meal.

“Mr Limbkins, I beg your pardon, sir! Oliver Twist has asked for more.”

Horror could be seen on every face.

“For more!” said Mr. Limbkins. “Calm down, Bumble. Are you saying that he asked for more, after he had eaten his supper?”

“He did, sir,” replied Bumble.

“That boy will be hanged,” said Mr Limbkins. “I know that boy will be hanged.”

The next morning, a bill was stuck on the outside of the gate. Five pounds and Oliver Twist were offered to anyone who wanted an apprentice.

Oliver Twist, Charles Dickens (adapted)

TRANSPARENT WORDS

Some English words look like French words. They are easy to understand.

Nouns

soup
appetite

Verbs

to serve
to suffer

Adjectives

excellent
surprised



KEYS TO TEXT BUILDING

Places

Read the text and find out all the elements referring to places.
Put them in the right order. Then try to visualize the scene and the movements.



Oliver rose from the table



the master
rushed into the
room where the
directors were
having their meal



the master served
the soup at the counter



a large stone hall



the boys looked at Oliver



the outside of the gate



he walked
towards the master



the boys
took their places

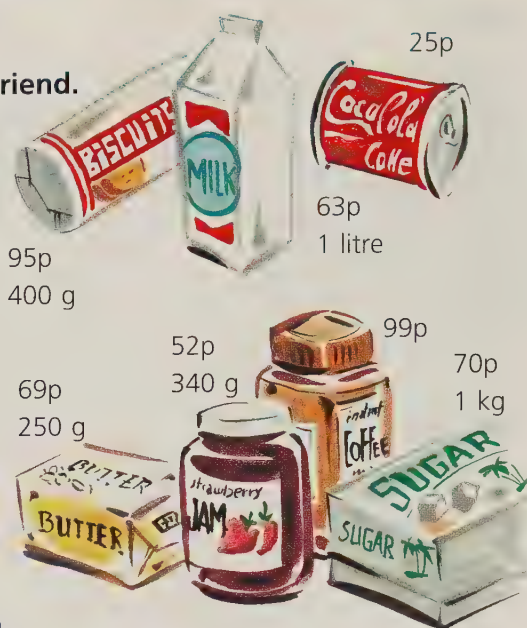
How much does a litre of milk cost?

You want to do your shopping. Ask your friend.

Ex: A. How much does a litre of milk cost?

B. It costs 63 pence.

- A litre of milk
- 2 packets of biscuits
- 6 cans of Coke
- 250g butter
- A jar of coffee
- A jar of jam
- 1 kg sugar



How much bread? How many loaves?



3 cows



17 pigs



420 chickens



4 tons of potatoes



3,500 loaves of bread



2,300 bags of crisps



4,100 litres of beer



93,000 cups of tea

Pair work:

Ex: A. How many cows does a British person eat in 70 years?

B. Three.

A. That's a lot! / I can't believe it! / Impossible! / Really? / Oh, dear!...

**BUILD UP YOUR ENGLISH****A little sugar and a few biscuits**

1 - You're on a diet. You must lose seven pounds. Choose what you can eat.

Ex:

- A. Would you like some butter?
 B. Yes, but just a little.
 A. Would you like some peanuts?
 B. Yes, but just a few.

2 - Look at the list and decide with your friend what is good for you.

Ex:

- A. Can I eat cottage cheese?
 B. Yes. You can eat as much cottage cheese as you like. There isn't too much fat in it.
 A. Can I eat fried food?
 B. Yes. You can eat fried food but only a little. There is too much fat in it.

3 - Give as many pieces of advice as you can after reading the list.

- A. I want to get slim. What should I do?
 B. You should eat fresh fruit.
 You shouldn't eat a lot of bread.
 You should avoid eating jam. **Go on!**

**Food quantities**

Here you can see how much you can eat of different foods to get enough nutrients, without too much fat, sugar, salt etc.

EAT AS MUCH AS YOU LIKE ...

Vegetables except potatoes, dried peas, beans and lentils.



Fresh fruit.



Salad vegetables (without dressing).



Cottage cheese.



White fish (not fried).



Natural unsweetened yoghurt.

**EAT IN MODERATION ...**

Lean red meat and white meat such as chicken.



Hard cheese (not cream cheese).



Eggs and milk.



Fat fish such as mackerel, sardines.



Bread, pasta, rice, potatoes (not chips).



Dried peas, beans and lentils.



Dried, canned, stewed or baked fruit.



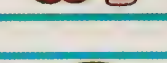
Ice cream.



Cereals (especially sweetened ones) and nuts.



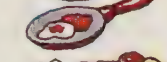
Unsweetened fruit juices.

**EAT ONLY A LITTLE ...**

Butter, margarine, lard, oils.



Fried food.



Sugar, sweets, chocolate.



Jam, honey, marmalade, syrup and treacle.



Salty snacks such as peanuts.



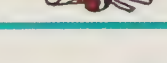
Fat meat, including sausages and meat pies.



Biscuits, rich cakes, pastries.



Sweet and fizzy drinks.



An English pub



the landlord

a client / patron

a mug

beer (lager / Guinness)

a beard

draught beer

an ashtray

bottles

at the bar

in his shirt-sleeves

a pub

to order

in his mid-forties

to wait for

to pay



Cheerios

**All these things can help
your child do well in school, but
only one tastes great in milk.**

A breakfast with Cheerios® provides your child with the energy he needs to do his best. After all, Cheerios is the only leading cereal that's low in sugar, made from whole grain oats, and rich in complex carbohydrates. So the next time you're shopping for school supplies, remember the one that comes in the big yellow box.

Choose smart. Choose Cheerios.

Cheerios
Whole Grain Toasted Oat Cereal
MADE FROM WHOLE GRAIN OATS
LOWEST SUGAR OF THE LEADING BRANDS

1 - Identification of the document
cartoon?
advertisement?
in a newspaper? a magazine?

2 - Description

- What things does it show?
- What product does it advertise?
- What's the slogan?

3 - Interpretation

- Look at the composition of the document. Where's the text?
Where's the product?
- Why are there things used by schoolchildren in an advertisement for cereals?
- Who's the target (cible): parents or children?

Don't let a word stop you



Communication orale

- Rappelez-vous que vous pouvez toujours **demander à votre interlocuteur** de répéter, exprimer autrement, expliquer ce que vous ne comprenez pas (revoir le tableau p. 11).
- Sachez **dégager** le mot ou le groupe de mots qui vous semble inconnu. Il faudra renseigner votre interlocuteur sur l'endroit précis qui vous pose problème (at the beginning, in the end, just before, immediately after).

• N'oubliez pas que les **mots importants** (ceux qui apportent les informations essentielles) sont **fortement accentués** : apprenez à bien les entendre, ils vous aideront ! (voir Tool Kit 5, p. 96/1,2)

- Une bonne connaissance des **interrogatifs** vous sera d'une grande utilité :

What ? Where ? When ? Who ? Which ?

- Un moyen très utile (en particulier au téléphone !) d'être plus sûr du message est de demander à votre interlocuteur d'**épeler** le mot, surtout lorsqu'il s'agit d'un nom propre :

I'll meet you in front of the ... Museum, 23 ... Street.

Could you spell the name of the museum, please?

I'm afraid I didn't get the name of the street: could you spell it, please?

I - Entraînez-vous à épeler et à comprendre les mots épelés

1 The alphabet

a	b	c	d	e	f	g	h	i	j	k	l	m
[eɪ]	[bi:]	[si:]	[di:]	[i:]	[ef]	[dʒi:]	[eitʃ]	[aɪ]	[dʒeɪ]	[keɪ]	[el]	[em]
n	o	p	q	r	s	t	u	v	w	x	y	z
[en]	[əʊ]	[pi:]	[kju:]	[ɑ:]	[es]	[ti:]	[ju:]	[vi:]	[dʌblju:]	[eks]	[waɪ]	[zed]

Remarque : Retenez bien pour chaque **voyelle** « le son de son nom », nous en reparlerons. Ex : dans « cake » le « a » prend le son de son nom... (voir Tool Kit 3, p. 60 / 1,2).

2 Can you spell?

- *London?* = **Capital** L. o. n. d. o. n.
- *Leeds?* = Capital L. **double** e. d. s.
- **Majuscule** pour les **adjectifs de nationalité**, les **jours** et les **mois** : British (capital B) / Monday (capital M) / December (capital D)...
- *John's brother* = John **apostrophe** s brother
- *living-room* = living **hyphen** room

Lecture individuelle

Vous avez décidé de lire en anglais, pour chercher un renseignement, parce qu'un article de journal ou de magazine vous a paru intéressant ou simplement pour le plaisir de lire. Bien entendu, vous lisez des yeux, pas à voix haute. Vous êtes seul(e), personne pour vous aider et ... pas de dictionnaire ! Premières phrases, tout va bien. Soudain un mot inconnu ! Découragement ? Mission impossible ? Certainement pas !

Ne vous arrêtez jamais sur un mot

Continuez votre lecture, jusqu'à la fin de la phrase ou du paragraphe. De nombreux *indices* vont vous aider : à vous de **mener l'enquête**. Voici quelques stratégies utiles, apprenez à les mettre à votre service (en choisissant celle qui convient au problème posé). On les appelle :

II - Stratégies d'inférence

1 Déterminez la *nature* du mot :

Nom ? adjectif ? verbe ? adverbe ?...

When she ... opened the door, Mrs Walter was wearing a blue ... and carrying a ... suitcase. She ... the case on the floor and ... "Hello, children! Here I am!"

2 Examinez le *rôle* que joue le mot dans l'ensemble :

Est-il essentiel ou secondaire ? (reprenez le début de l'histoire et continuez...)

"Oh, look!" Jenny exclaimed, "she's got a ... !" "Be careful, Mike! She's going to shoot and kill us!"

3 Si le mot est « *composé* » ou « *dérivé* », mettez-le en pièces !

(voir Tool Kit 4, pp. 78-79 et Tool Kit 6, pp. 114-115)

Quelle est la racine ? le préfixe ? le suffixe ? que peut-on en déduire ?

*"Don't be silly! It's only a **toy-gun**, it's a present for Mike!" The boy ran to her **unhesitatingly** and Jenny started laughing **uncontrollably**, which was **unusual** because she **generally** was a very **serious-looking** little girl.*

4 Émettez des *hypothèses* :

Attention, il ne s'agit pas de jouer aux devinettes, cherchez des preuves !

*"And have you got something for me?" Jenny finally **managed** to ask. "I know how much you like **chinaware** and my present for you is a Limoges toy tea-set."*

5 Passez l'*environnement* du mot à la loupe :

A - Appuyez-vous toujours sur **tout ce que vous comprenez**

(les noms de personnes, de lieux, les dates, les mots connus...)

B - Il existe des mots qui sont très proches du français, les mots « transparents » (certains sont trompeurs : les « faux-amis », mais vous apprendrez à les repérer !)

Reprenez toute l'histoire en observant comment ce que vous aviez compris vous a permis d'« inférer » les mots inconnus et en relevant les mots transparents.



The fish-and-chip shop



**A Lancastrian
SUPPER BAR**



FISH AND CHIPS



In England, you're never very far from the sea, so you can eat fresh fish everywhere. That is why Fish-and-Chip shops became so popular. They

sell plaice fried in batter and served hot with fried, chipped potatoes. It can either be taken away, wrapped in paper, or eaten in the shop if tables are

provided. It's relatively cheap and very tasty. But there are fewer and fewer shops like that and more and more American fast food restaurants in Britain.

Ploughman's lunch

Farmers who *ploughed* the land only took a short break and ate in the fields. The type of lunch they had came to be called "*ploughman's lunch*". You can order a ploughman's lunch in any pub as a midday snack. It's delicious and very nourishing.



People often say: "English food isn't good". Before agreeing with them, just try it!

**WANT SOME MORE INFORMATION?**

Fast food: an English invention

Today, fast food means McDonald's, or Burger King, or Kentucky Fried Chicken. All of them are American fast food chains. But quick meals were invented by the English.

The oldest fast food

John Montagu, the Earl of Sandwich, lived in the 18th century. He loved playing cards so much that he never stopped for meals. So he asked his servant to put some meat between two slices of bread.



Fast food and soft drinks made in the USA

What you probably did not know about coke

Coca-Cola is much older than you may think. It was invented by John Pemberton in Atlanta, Georgia, in 1886. He used cola nut extracts, sugar, caffeine and other ingredients to make his

formula which is still secret today. He sold his business to another pharmacist called Asa Candler in 1888 for \$2,500 and died a poor man.

Asa Candler knew how to advertise his product and very

soon everybody wanted to try the new soft drink.

Today, more than 260 million bottles of Coca-Cola are bought every day in over 160 countries. Coke is the world's most famous soft drink.





1 - Constructions grammaticales

Have you ever eaten Indian chicken? Yes, I've already had some.
(No, I've never tasted it).

- pour parler de l'expérience acquise (ou non acquise) dans le passé : ce que l'on a déjà (ou ce que l'on n'a jamais) fait, sans précision de dates : PRESENT PERFECT
- Rappel de *construction* : S + has / have + participe passé.

It's the largest melon I've ever seen / It's the most expensive truffle in the world.

- pour comparer un élément à tous les autres, on utilise le superlatif.
Le SUPERLATIF de SUPÉRIORITÉ désigne LE PLUS ... (adjectif) ... de tous.
- Rappel de *construction* :
« expensive » est un adjectif « long » : THE MOST + ADJ. long → the most expensive
« large » est un adjectif « court » : THE ADJ court + (e)st → the largest
- Attention** : – Certains superlatifs sont irréguliers : good → the BEST / bad → the WORST
– pour ajouter « -est » : voir *Tool Kit 3* (modifications orthographiques) p. 61
– the most expensive truffle IN the world.
– the largest melon I've EVER seen = de toute mon expérience passée (voir **A.**)

How much bread? How many loaves?

- pour interroger sur la *quantité*, on utilise « how much ? » ou « how many ? »
- construction et règle d'utilisation* :
Le nom est placé directement après l'interrogatif : How much bread ? How many loaves ?
On ne peut pas compter : nom « indénombrable » → « How much ? »
On peut compter : nom « dénombrable » → « How many ? »
- Remarque** : TOO MUCH = une trop grande quantité et TOO MANY = un trop grand nombre, → mêmes règles (ainsi que AS MUCH AS / AS MANY AS = autant)

A little sugar and a few biscuits.

- pour indiquer une quantité *faible* mais considérée comme *suffisante*
« a little » s'emploie pour les indénombrables (a little milk, a little bread...)
« a few » s'emploie pour les dénombrables (a few cakes, a few apples...)
- Remarque** : « little » et « few » (sans l'article) indiquent une quantité *faible*, considérée comme *insuffisante* : They gave us little meat and few vegetables !

2 - Communication fonction du langage

Let me see...

quand on hésite, avant de trouver la réponse.

Would you like a salad?

pour proposer quelque chose à quelqu'un.

You should eat fresh fruit.

You shouldn't eat cakes.

pour donner des conseils.

3 - Phonologie

- voyelles affaiblies en position inaccentuée.
- accentuation forte des mots importants :
WHAT shall we Order? Have you SEEN the PRICE?

4 - Méthodologie

Don't let a word stop you! / Epeler / Inférence.

5 - Civilisation et culture

Ploughman's lunch. Fish and chips.

Fast food and soft drinks in the States.



- (to) **add** *ajouter*
- ale** *de la bière*
- **already** (adv) *déjà*
- (to) **avoid** (V + ing) *éviter (de)*
- (to) **bake** *cuire au four*
- (to) **beat**▲ *battre*
- (to) **believe** *croire*
- a **bill** (ici) *une affiche*
- (to) **boil** (faire) *bouillir*
- a **bowl** *un bol*
[əʊ]
- a **can** *une boîte de conserve*
- (to) **choose**▲ *choisir*
- a **chop** *une côtelette*
- (to) **cost**▲ *coûter*
- a **counter** *un comptoir*
- a **course** *un plat [ici]*
- **creamy** (adj) *crèmeux*
- **custard** (de) *la crème anglaise*
- a **dressing** *une sauce*
- a **drop** *une goutte*
- (to) **dry** *sécher*
- **enough** *assez*
- faint** (adj) *faible*
- **fashionable** (adj) *à la mode*
- fat** (de) *la matière grasse*
- **fat** (adj) *gros, gras*
- fizzy drinks** *des boissons gazeuses*
- (to) **fry** *frire*
- fudge** *le caramel, du caramel*
- a **glove** *un gant*
- healthy** (adj) *en bonne santé*
- **heat** *la chaleur*
[i:]
- (to) **heat** *chauffer*
- **honey** *le miel, du miel*
- **hunger** *la faim*
- **lamb** (de) *l'agneau*
[læm]
- **lean** (adj) *maigre*
- a **loaf** (pl: loaves) *un pain*
[əʊ]
- (to) **lose weight**▲ *perdre du poids*
[lu:z]
- **meat** (de) *la viande*
- a **mushroom** *un champignon*
- next to** *à côté de*
- **nuts** *des noix*

- an **oven** *un four*
- pastries** *des pâtisseries (gâteaux)*
- a **pie** *un pâté / une tourte*
- a **pint** *environ 1/2 litre*
- a **pound** (lb) *une livre (poids)*
(£) (monnaie)
- (to) **pour** *verser*
- the **price** *le prix*
- raisins** *des raisins secs*
- a **recipe** *une recette*
[ˈresɪpi]
- regular** (adj) *de taille normale*
[ju]
- **rice** *le riz, du riz*
- (to) **rise**▲ *se lever*
- (to) **rush** *se précipiter*
- **salt** *le sel, du sel*
- salty** (adj) *salé (goût)*
[s:]
- a **saucepan** *une casserole*
- a **serving** *une portion*
- (a) **sharp** (knife) (adj) *bien aiguisé*
- **slim** (adj) *mince*
- sour** (adj) *aigre*
- (to) **stew** *cuire à l'étouffée*
- (to) **stick**▲ *coller*
- (to) **stir** *remuer*
- stone** (de) *la pierre*
- a **sundae** *une glace*
- (to) **sweeten** *sucrer*
- (to) **taste** *goûter*
- **thick** (adj) *épais*
- towards** *vers, en direction de*
- treacle** (de) *la mélasse*
- (to) **turn pale** *pâler*
- a **truffle** *une truffe*
- **unless** *à moins que, sauf si*
- **vegetables** *des légumes*
- a **warning** *un avertissement*
- a **wedding** *un mariage (la cérémonie)*
- (to) **weigh** *peser*
- the **weight** *le poids*
[weit]
- (to) **whisper** *murmurer*
- whole** (adj) *(tout) entier*
- wine** *le vin, du vin*
- wooden** (adj) *en bois*

Still hungry? *(Tu as) encore faim ?*
Have you heard of it?
Est-ce que tu en as entendu parler ?
That sounds nice! *Ça a l'air bien !*
It's not that expensive!
Ce n'est pas tellement cher !
To be on a diet. *Suivre un régime.*
He was surprised at his courage.
Il était surpris de son courage.
He will be hanged. *Il finira sur l'échafaud.*





Odd ones out

Find the odd one out in each group of six.
Take the first letter of each odd one.
Re-arrange these five letters to find
**SOMETHING YOU CAN HAVE FOR
BREAKFAST.**

- 1 - potato / sugar / carrot / onion / pea / bean.
- 2 - cherries / apples / pears / bananas / tins / nuts
- 3 - plate / mat / glass / attic / fork / spoon
- 4 - trout / veal / mutton / meat / chop / beef
- 5 - beer / oil / wine / water / whisky / coke

(And now, what about building a similar game with something else you can see on the breakfast table?)

I went on a diet
And now I am slim.
You know why I did it?
Simply to please him.
Now he hugs me tightly,
Takes away my breath,
I feel like a queen
But I'm starving to death.

Food quiz

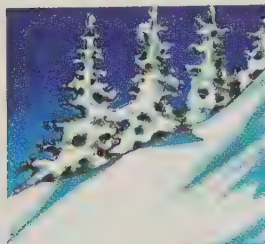
- 1 - Americans call them cookies.
What's the English word?
British people call them chips.
What do Americans call them?
- 2 - Frankfurters come from Germany.
American people eat them in
bread rolls.
What are they?
- 3 - Dutch people introduced waffles
in the USA.
What do Americans usually eat
with waffles?
a) Ketchup
b) Peanut butter
c) Maple syrup
- 4 - Tex Mex food is popular in the USA.
What does it mean?
- 5 - Americans eat it at Thanksgiving.
The British eat it at Christmas.
What is it?
- 6 - British people eat strawberry jam,
plum jam, apricot jam.
How do they make marmalade?

SPORTS

3



Skiing with Joe



(Monday morning at Peterborough High School)

P.E. TEACHER: Good morning everybody. I have good news for you. The board of directors has decided to organize a ski-outing next week-end.

JOE: Super! I'm crazy about skiing! I really love it!

SUSAN: Do you? I don't! I'm always scared on the ski-lift.

MARY: Same here. And I keep falling.

LINDA: I don't like skiing either. It's always so cold up in the mountains.

JOE: You girls are always scared, or cold...

SUSAN: Will you help me get off the ski-lift, Joe? You're so helpful!

MARY: Oh yes, Joe, please. Will you help me get up when I fall? You're such a strong boy!

LINDA: Oh yes, Joe. You're such a nice guy!

JOE: All right, girls. I'll look after you, don't worry.

SUSAN: You'll be our guardian angel, won't you, Joe?

MARY: You'll be our knight, as in the story we've just studied with old Miss Barnett, won't you?

LINDA: You'll be our champion, Joe.

JOE: You're not kidding me, are you?

ALL THREE: Oh no!



(The following Saturday)

SUSAN: Where's Joe?

MARY: He fell off the ski-lift.

LINDA: Look! That's him over there.

SUSAN (very loud): Why are you so red, Joe?

MARY: He looks hot, doesn't he, Linda?

LINDA: Yes. Ever so hot. Come on, girls. We can't wait for him all day, can we?

JOE: Hey! Susan, Mary, Linda! Wait for me!

SOUNDS



Short and long vowels (see Tool Kit 1, page 24)

- [ɪ] : lift / will / with / Miss
- [i:] : Peter / week / keep / please
- [ʊ] : good / look
- [u:] : super / you / Susan
- [ju:] : news

STRESSES

In compound words (see Tool Kit 6, page 115)

A), the *first* word is stressed:
everybody / *ski*-outing / week-end / *ski*-lift

INTONATIONS

Super! Do you? I don't!
You're such a nice guy!





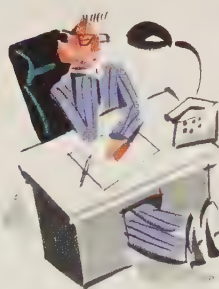
1 - Find the opposite



strong
tall
fast
first
old
heavy
dangerous

≠

safe
slow
young
weak
short
last
light

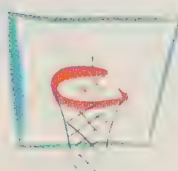


2 - Derivation (Root word + suffix)

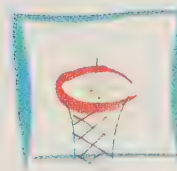
Shoot into the right basket.



VERB
SAIL



NOUN
(= ACTION)
SAILING



NOUN
(= PERSON)
SAILOR

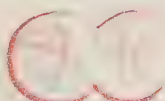


rider

swim

windsurfing

skate



cyclist



climber diving

Compare Boris Becker and André Agassi.



Boris Becker

German
Born in 1967
Born in Leimen
(Germany)
Height 1,92 m
Weight 85 kg

Andre Agassi

American
Born in 1970
Born in Las Vegas
(USA)
Height 1,80 m
Weight 78 kg



Both of them are tennis players.
Neither of them is English.

Neither Agassi nor Becker is English.

- 1 - Are they right-handed or left-handed?
- 2 - They're tall, I guess.
- 3 - Are they over 20 years old?
- 4 - They've won Wimbledon, haven't they?
- 5 - They travel a lot.
- 6 - They're very rich, I suppose.

Now You!

Class statistics

Group work

a) Prepare 10 questions about people's interest in sport.

Ex: Do you practise a sport?

Do you watch sport on TV? Etc.

b) Then ask your questions to the class and make statistics using all / most / a lot of / half (of) / few / no

Ex: 23 students in 26 practise a sport.

→ *Most* students practise a sport.

13 students in 26 watch sport on TV.

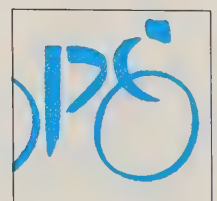
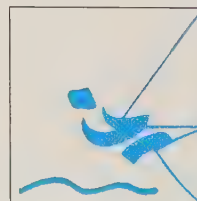
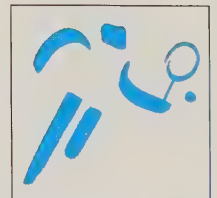
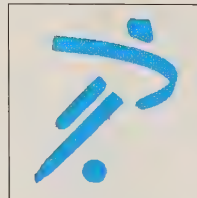
→ *Half (of)* the students watch sport on TV.

Wimbledon makes me think of tennis.

Say what sport each noun makes you think of.

Wimbledon
Flushing Meadow
The Atlantic Ocean
Paris / Dakar
Mount Everest
Florida
Wembley
Twickenham
Le Tour de France

Tennis
climbing
football
rugby
sailing
cycling
car-racing
...





A basketball player is someone *who* plays basketball.

A basketball court is a place *where* you play basketball.

Give definitions

- a skier / a ski run
- a footballer / a football ground
- a golfer / a golf course
- a gymnast / a gymnasium
- a skater / an ice rink
- a baseball player / a baseball pitch



You aren't allowed to kick your opponent.

Football Rules

YES	NO
– Touch the ball with your head.	– Kick your opponent.
– Speak to your partners.	– Touch the ball with your hand.
– Change players.	– Carry the ball.
– Keep the ball for more than one minute.	– Ask your coach to give instructions.
– Hug your partner.	– Tackle your opponent.
– Change your shorts if necessary.	– Insult the referee.

1 - Look at the football rules and say:

a) What you can do
are allowed to do

b) What you can't do
aren't allowed to do

2 - Say what you are / aren't allowed to do in other sports you know.



The Traitor



When Deke was born, life was hard for Judy Wright. She had three kids to look after and only the welfare money to live on. But she managed to make ends meet and the years went by.

Deke, who was now 1m92 tall and weighed over 180 pounds, was in high school and spent all his afternoons on the basketball court. "We're proud of him," said his mother.

Open High, Deke's school, was to play the final against Collegiate, a rich private school from the other side of town, the following Saturday. Deke was training harder than ever. Four-Eyes, his best friend, stayed with him all the time. He was short and fat, with steel-rimmed glasses, but all the neighbourhood kids respected him.

The day of the final arrived. It was a close game. Open High was two points behind. There was only one second left. Deke, who was taking a three-point shot, was fouled. He glanced at Four-Eyes who just smiled at him. Deke knew he couldn't

miss these three shots. And he did not. The next morning, Deke and Four-Eyes were reading the Richmond Gazette, sitting on the steps outside their shabby apartment building. There was an article on Deke entitled "A NEW STAR IS BORN". Just then, a green Lincoln Continental pulled up and two tall whites got out. Deke recognized one of them: he was Collegiate's coach. "Hi, Deke," he said, "I'd like to talk to your mother."

A year later exactly, Four-Eyes was sitting by himself on the same steps. He was thinking of the day when a big removal van had taken the Wrights' furniture to the other side of town. He picked up the newspaper and read the big headline again. "DEKE WRIGHT'S 45 POINTS TAKE COLLEGIATE TO 96-52 VICTORY OVER OPEN HIGH". Just then, a white Chevrolet pulled up along the kerb and a very tall young black got out. He smiled and said "Hi, Four-Eyes. I've come to see you." But Four-Eyes turned away, walked up the dirty steps and closed the door.

COMPOUND NOUNS

(see Tool Kit 6, page 115, II):

basketball / newspaper / headline
→ **the first word is stressed.**

NOUN + NOUN

(see Tool Kit 6, page 115, III):

The first one is like an adjective:

The welfare money / the Richmond Gazette
the apartment building / a removal van



Time indicators

1 - Events in the story.



2 - Find in the text these time expressions introducing the events of the story. Put them in the right order.

- a) The day of the final arrived...
- b) A year later exactly...
- c) When Deke was born...
- d) The next morning...
- e) The following Saturday...

3 - In the last paragraph, find the verbs indicating a succession of actions.

4 - Look at these words: which ones are used in the text?

- | | | |
|--------|-------|-----------|
| second | day | morning |
| minute | week | afternoon |
| hour | month | evening |
| | term | night |
| | year | |

I prefer handball to rugby, I think it's less brutal

Preference	Justification	Adjectives
I prefer	I think it's	/...er interesting
I like... best	/ more...	dangerous
I enjoy	/ less...	tiring
		exciting
		funny
		thrilling
		calm
		quiet

Say which sport you prefer and why.

basketball / bowling
snooker / volleyball
fishing / badminton
ice hockey / cricket
squash / tennis
cycling / hiking
climbing / walking

How many medals did the USA win?



BARCELONA OLYMPIC GAMES

Country	Gold	Silver	Bronze	Total
1 - CIS (Russia)	45	38	29	112
2 - USA	37	34	37	108
3 - GERMANY	33	21	28	82
4 - CHINA	16	22	16	54
5 - CUBA	14	6	7	27
6 - SPAIN	13	7	2	22
7 - SOUTH KOREA	12	5	12	29
8 - HUNGARY	11	12	7	30
9 - FRANCE	8	5	16	29
10 - AUSTRALIA	7	9	11	27
11 - ITALY	6	5	8	19
12 - CANADA	6	5	7	18
13 - GREAT BRITAIN	5	3	12	20

1 - Ask questions and compare the results.

a) How many gold medals did the USA win?

They won 37 gold medals.

b) The USA won *more* gold medals *than* Germany.

Germany won *fewer* gold medals *than* the USA.

Go on!

2 - Ask and answer questions. Which country won 12 silver medals? Hungary!



**BUILD UP YOUR ENGLISH****How tall is Deke? How fast does he run?**

1 - Ask questions about Deke and Four-Eyes and compare them.
(How old, how much, how high...?)

Deke

He's sixteen years old.
He's 1m92 tall.
He weighs 180 pounds.
He jumps 1m80.
He runs a 100 metres in 10.8 seconds.

Four-Eyes

He's fifteen and a half.
He's 1m56 tall.
He weighs 140 pounds.
He jumps 1m10.
He runs a 100 metres in 14 seconds.

**2 - Pair work:**

Ask the same questions to a friend.

Ex: A - How old are you?

B - I'm 13. What about you?

A - I'm 14. I'm older than you.

According to you:

a) Which is the fastest sport?

- long-distance running
- middle-distance running
- the 100 metre dash

b) Which is the longest sport event?

- a volleyball game
- a basketball game
- a rugby game

c) Which is the most expensive sport?
hiking - golf - tennis

d) Which is the most dangerous sport?
sailing - climbing - squash

e) Which is the oldest sport?
football - basketball - tennis

f) Which is the most popular sport
in Great Britain?
tennis - cricket - football



Ice Hockey



ice hockey

ice rink

stripes

players (the Kings; the Flames)

in the foreground / in the background

helmet

to slide

to rush

to stop

gloves

a puck (un palet)

a hockey stick

to prevent ... from (V-ing)

violent

rough

tense

shoulder pads

skating boots

fast

competitive

aggressive

determined

knee pads



Giant

In the mountains,

...in the city,

...and on the road,

Giant takes your cycling seriously!

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GIANT
The Precisely Right Choice!

1 - Identification

2 - Description:

- a) A few *technical terms*:
close-up (gros plan) an inset (un encart)
- b) A few *useful prepositions*:
on / under / above / behind / near /
towards / below / in front of / on the
right / on the left / between

- c) Two words: a mountain bike / a helmet.

→ Read the text and find out the *catchphrase*, the *brand name* and the *slogan*.

3 - Is it a "good" ad?

What does it make you feel like doing?
(→ It makes me feel like + V -ing).

There's some consistency...



... to help you pronounce.

Il existe, pour vous aider à prononcer certains mots, quelques **règles simples** qui méritent d'être étudiées et retenues car elles vous seront utiles dans de **nombreuses situations**.

I - Recettes « PLUM CAKE » et « APPLE PIE » pour une « GARDEN-PARTY » :

- 1 PLUM:** une syllabe terminée par : « 1 voyelle + 1 consonne (sauf "r") »



La voyelle est brève

fit / hen / cab / dog / put / bus... (*mais* : fir [ɜ:] / car [ɑ:])

- 2 CAKE:** « 1 voyelle + 1 consonne (sauf "r") + "e" (ou "y") »



La voyelle prend le son de son nom (*voir Tool Kit 2, p. 42, 1*)

"a" = [eɪ] pale, make, baby... / "i" = [aɪ] ride, bike, five...

"o" = [əʊ] stole, wrote, note... / "u" = [ju:] tube, mule, cube...

Attention: love, some, none, done, one, come / gone / give, (to) live / have
[ʌ] [ʌ] [ʌ] [ʌ] [ʌ] [ʌ] [ɒ] [ɪ] [ɪ] [æ]

- 3 APPLE:** dans le groupe « app » = « 1 voyelle + 2 consonnes »



La voyelle est brève

hungry - letter - happy - funny - stopping

- 4 GARDEN-PARTY:** si la première des 2 consonnes est « r »



La voyelle est longue / le « r » ne s'entend pas

bird - turn - word - fork - park

- 5 PIE:** [aɪ] sky - my - buy - die - by - bye...

II - On doit prononcer les finales (e)s et (e)d

- 1** « (e)s » se prononce :

[z] dans la plupart des cas :

plays, covers, tries, loves, balls, reads, sings...

[s] après les sons [f] [k] [p] [t] :

laughs, cakes, types, rats, roofs, books, kits...

[ɪz] après les sons [s] [ks] [z] [dʒ] [ʃ] [tʃ] :

kisses - boxes - pleases - manages - brushes - watches...

- 2** « (e)d » se prononce :

[d] dans la plupart des cas :

played, covered, tried, loved, called, pleased, managed...

[t] après les sons : [f] [k] [p] et [s] [ks] [ʃ] et [tʃ] :

laughed, walked, stopped... passed, boxed, brushed, watched...

[ɪd] après les sons [d] et [t] :

added - painted

... to help you write.

Les finales « grammaticales » ajoutées :

- à un verbe : « (e)s », « (e)d », « ing »,
- à un nom : « (e)s » (pluriel),
- à un adjectif : « er », « est » (comparatif et superlatif).

doivent être **prononcées** sans modifier la prononciation des voyelles :

Pour respecter la règle ci-dessus, des aménagements orthographiques seront parfois nécessaires. Voici **3 règles « utiles » et « sûres »**.

I - Redoublement de la consonne finale :

Examinons le verbe « STOP » :

- la voyelle est **brève**, selon la règle PLUM
- si on ajoute « ed » ou « ing », pour lui garder ce son bref, il faut retrouver la situation « APPLE », c'est-à-dire : 2 consonnes !



STOP → STOPPED, STOPPING

- cette règle s'applique aussi
 - pour former le comparatif et le superlatif d'un adjectif court : big, bigger, the biggest.
 - pour former un adjectif à partir d'un nom : sun, sunny
 - pour former un nom à partir d'un verbe : to run, a runner
 - dans de nombreux autres cas de « dérivation » (voir Tool Kit 4, p. 79).

Attention :

- Comparez visit, visited, visiting et admit, admitted, admitting : on ne double la consonne finale que si elle est **dans une syllabe accentuée !**
- Ajouter « s » à une consonne finale ne demande aucun aménagement : stops, books, runs, sits...

II - Mots terminés en « y » :



le « y » est précédé d'une consonne (ou plusieurs) :

« y » → « i » si on ajoute « es », « ed » ou « er », « est »

a baby, babies / to hurry, he hurries, he hurried

lucky, luckier, the luckiest

- la règle s'applique pour former un adverbe à partir d'un adjectif : heavy, heavily

Attention :

- Comparez fly → flies et play → plays

Le « y » ne change pas s'il est précédé d'une voyelle !

- Ajouter « ing » à un mot terminé en « y » ne demande aucun aménagement : fly, flying - play, playing - hurry, hurrying...

III - Quand un mot se termine par un « e ».

- On ajoute « s », « d », « r », « st » :
to dance, he dances, he danced, a dancer / nice, nicer, the nicest.
- Le « e » disparaît si on ajoute « ing » ou « y » :
to dance, dancing / smoke, smoky.



The sports the English invented and exported

Did you know that football, rugby, tennis and golf, four of the most famous sports were invented by the British?

How football began

When Elizabeth I was queen of England, in the 16th century, English soldiers sometimes played football instead of practising archery. So Elizabeth made a law against football. If soldiers were caught playing, they were sent to prison for a week. In those days the ball was a pig's bladder filled with dried peas.



Later, in the 19th century, modern football began in famous English schools like Eton. The players wore long stockings, trousers, striped shirts, caps and ordinary shoes. Very smart...

Then came Rugby football...

In 1823, William Ellis, a student at Rugby public school, was playing football when he suddenly felt fed up with the rules. "Why not use my hands?" he thought. So he seized the ball and started running towards the goal, carrying the ball instead of kicking it: that was the beginning of a new game called Rugby football.

The five nations championship



ENGLAND
Twickenham (*London*)

Every year, the five nations championship takes place in winter. Each of the five teams meets every other team once. The first international game was played between Scotland and England in 1871. Then, these two teams were joined by Wales and Ireland. Finally, in 1910, France was invited for the first time. The five nations championship was born.



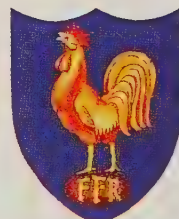
IRELAND
Landsdowne Road (*Dublin*)



SCOTLAND
Murrayfield (*Edinburgh*)



WALES
Arms Park (*Cardiff*)



FRANCE
Parc des Princes (*Paris*)

A sportsman (or a sportswoman) is a person who likes sports and is rather good at it, but it's also a person who is fair, who obeys the rules and is a good loser...



WANT SOME MORE INFORMATION?

Was Henry VIII better than André Agassi?



Tennis was not exactly invented by the English. The game was first played in France and the word “tennis” comes from the French “tenez”. The player who was about to serve said “tenez” to his opponent. The game was played by noblemen only and it is said that Henry VIII was playing tennis at Hampton Court Palace when his wife Anne Boleyn was executed in the Tower of London.



Golf : a Scottish game

Golf began in the 15th century in Scotland. The oldest club in the world, the Royal and Ancient Club at St Andrews, dates from 1754. In Scotland, there are golf courses everywhere and it isn't expensive to play. If you're unemployed or at school, it's only £1.

Of course it's easy for the Scots to have beautiful green courses, since it rains 200 days in the year!



1 - Constructions grammaticales

Both of them are tennis players / Neither of them is English.

- ☞ pour réunir 2 personnes (ou 2 choses) dans une même constatation affirmative, on emploie « both » (= tous les deux)
- ☞ pour réunir 2 personnes (ou 2 choses) dans une même constatation négative, on emploie « neither » (= aucun des deux, ni l'un ni l'autre).
- ☞ **Constructions :**
 - both ... + verbe au pluriel / neither ... + verbe au singulier
 - both boys / both Jim and Joe / both of the boys / both of them (pronom complément)
 - neither Jim nor Joe / neither of the boys / neither of them (pronom complément)

A basketball player is someone who plays basketball.

A basketball court is a place where you can play basketball.

- ☞ pour présenter un complément d'information et le relier à la proposition principale, on utilise des RELATIFS qu'on choisit en fonction du mot à compléter (= l'antécédent).
- ☞ si l'antécédent est une personne, on emploie WHO
- ☞ si l'antécédent est un lieu où se déroule l'action, on emploie WHERE.

Rappel : si l'antécédent est une chose, on emploie WHICH :

Tennis shoes are shoes which you wear when you play tennis.

Football is less brutal than rugby.

- ☞ pour comparer deux éléments en précisant que le premier est « MOINS ... (adjectif) ... que » le deuxième, on emploie le COMPARATIF d'INFÉRIORITÉ.
- ☞ **Construction :** LESS + adj. + THAN (adjectif long ou court)

Remarque : S'il s'agit de comparer des quantités (donc des noms) :

« moins de danger, moins d'accidents... que », on emploie LESS ou FEWER.
 LESS (comme « much » et « little ») avec des indéénombrables (voir p. 46 C et D)
 FEWER (comme « many » et « few ») avec des dénombrables :
 At the Olympic Games, we saw LESS violence in football THAN in hockey.
 Germany won FEWER medals THAN the USA.

How tall is Deke? / How fast does he run?

- ☞ pour interroger sur la taille (how tall?), la longueur (how long?), la hauteur (how high?), la rapidité (how fast?)...
- ☞ **Construction :** HOW + adj. ou adv. + forme interrogative + ?

2 - Communication fonction du langage

I prefer handball to rugby / I like football best.
 expriment la préférence.

You are allowed to play football in the park.
 donne une autorisation.

You are not allowed to kick your opponent.
 énonce une interdiction.

You're so helpful! You're such a strong boy!
 pour exprimer l'admiration.

3 - Phonologie

Voyelles longues / Noms composés : le premier mot est accentué.

Tool Kit : PLUM CAKE / APPLE PIE / GARDEN-PARTY

4 - Méthodologie

Tool Kit : Modifications orthographiques.

5 - Civilisation et culture

The sports the British invented / Henry VIII and tennis / Queen Elizabeth I and football.



- **against** *contre*
- an **angel** *un ange*
- the **board of directors**
le Conseil d'Administration
- **by himself** *tout seul*
- (to) **climb** *grimper*
- (a) **close** (game) (adj) *(un match)*
[s] *très disputé*
- a **coach** (ici) *un entraîneur*
[əʊ]
- the 100 m **dash** *le cent mètres plat*
- entitled** (adj) (ici) *qui a pour titre*
- a (football) **event** *une rencontre,*
un match
- (to) **fall**▲ *tomber*
- **following** (adj) *suivant*
- a **foul** *une faute (sport)*
[aʊ]
- fouled** (he was) *on a fait une faute*
sur lui
- **furniture** (coll. sg) *les meubles*
- a **game** *un jeu / un match*
- (to) **get off**▲ *descendre, sortir*
- (to) **glance** *jeter un coup d'œil*
- **glasses** (ici) *des lunettes*
- **gold** (de) *l'or*
- a **guy** *un type*
- a **headline** *un titre (journaux)*
- **height** *la hauteur, la taille*
[haɪt]
- **helpful** (adj) *serviable (une personne)*
- **hiking** *la marche à pied*
[aɪ]
- (to) **hug** *êtreindre*
- an **ice rink** *une patinoire*
- the **kerb** *le bord du trottoir*
- (to) **kick** *donner un coup de pied*
- a **kid** *un gamin*
- a **knight** *un chevalier*
[naɪt]
- (to) **manage** *réussir à*
- **most** *la plupart*
- the **neighbourhood** *le quartier*
[neɪbəʊhʊd]
- the **news** (coll. sg) *les nouvelles*
- an **outing** *une sortie (promenade)*
- **over there** (adv) *là-bas*
- **proud** (adj) *fier*
- (to) **pull up** *se ranger (voiture)*
- a **race** *une course*
- the **referee** *l'arbitre*
- a **removal** *un déménagement*
[u:]
- the **rim** (ici) *la monture (des lunettes)*
- the **rules** *les règles*
- **sailing** *la voile (le sport)*
- **scared** (adj) *épouvanté*
- **shabby** (adj) *en mauvais état*
- **short** (adj) (ici) *de petite taille*
- a **shot** *un tir*
- the **side** *le côté*
- **silver** *l'argent (métal)*
- a **ski-lift** *un remonte-pente*
- (to) **spend** (time)▲ *passer (du temps)*
- **steel** *l'acier*
- a **step** (ici) *une marche d'escalier*
- (to) **tackle** *plaquer (rugby)*
- **tall** (adj) *de grande taille*
- **thrilling** (adj) *passionnant, palpitant*
- **tiring** (adj) *fatigant*
[aɪ]
- (to) **train** *s'entraîner*
- a **van** *une camionnette*
- the **welfare money** *les allocations*
- (to) **win**▲ *gagner (un match...)*
- (to) **worry** *s'inquiéter, se faire du souci*
[ʌ]

To be crazy about something.

être fou de.

You're not kidding me, are you?

Tu ne te moquerais pas de moi, par hasard ?

● **According to you.**

selon vous, d'après vous.

To make ends meet.

joindre les deux bouts.

And years went by.

Et les années passèrent.

It makes me think of...

Ça me fait penser à ...

● **I keep falling.**

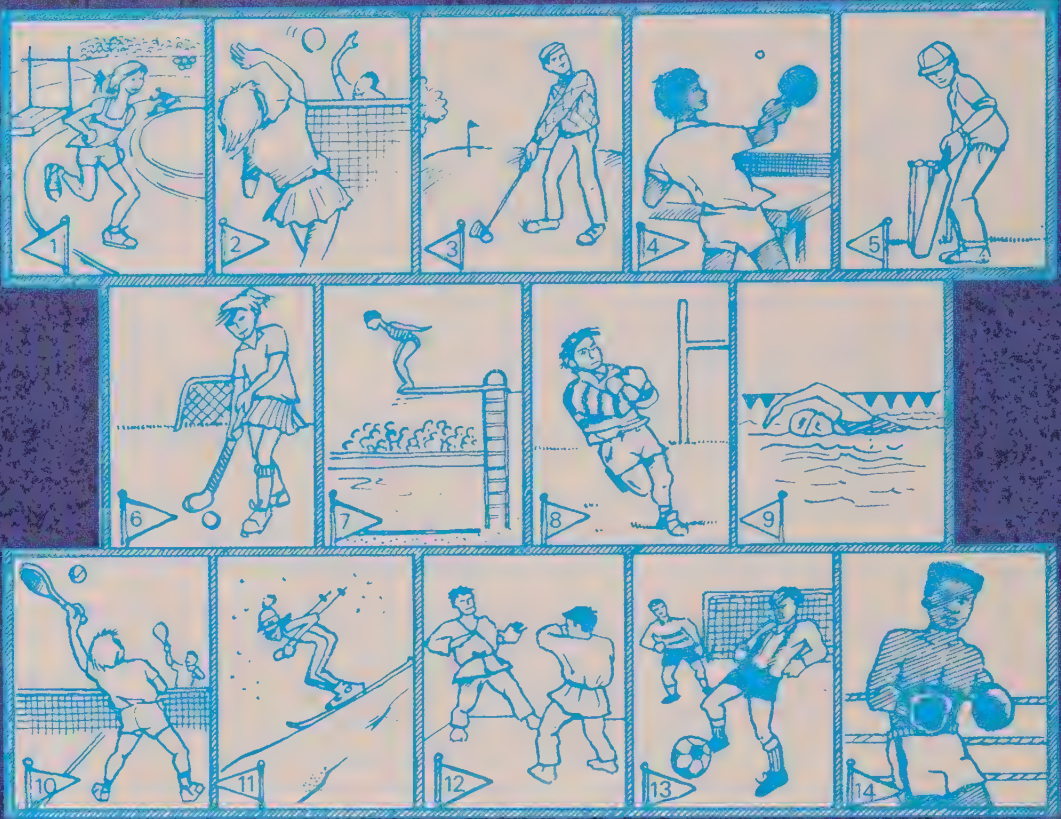
Je tombe tout le temps.

Same here!

Moi, c'est pareil !

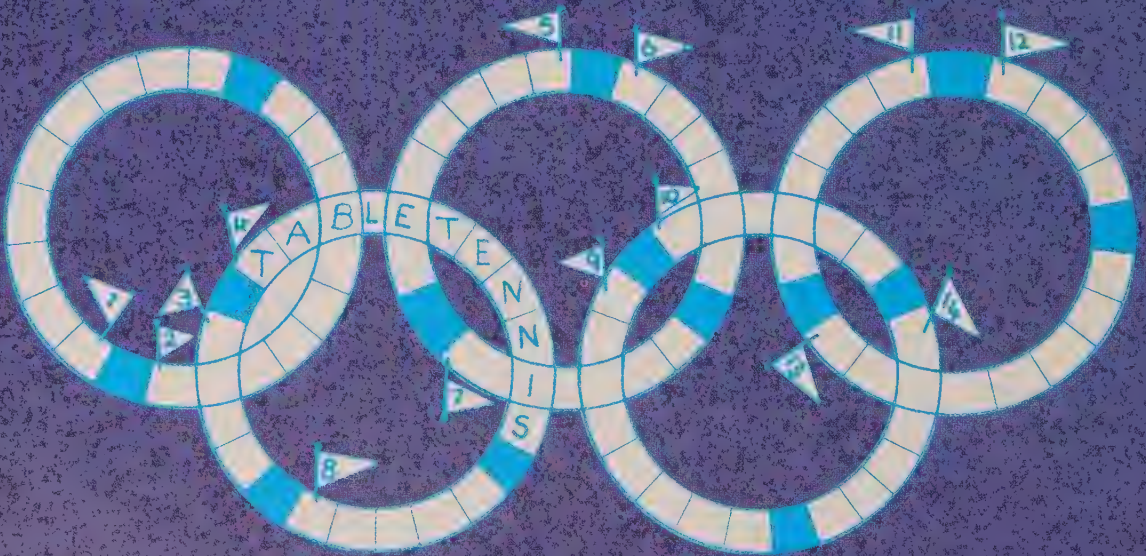


Olympic rings



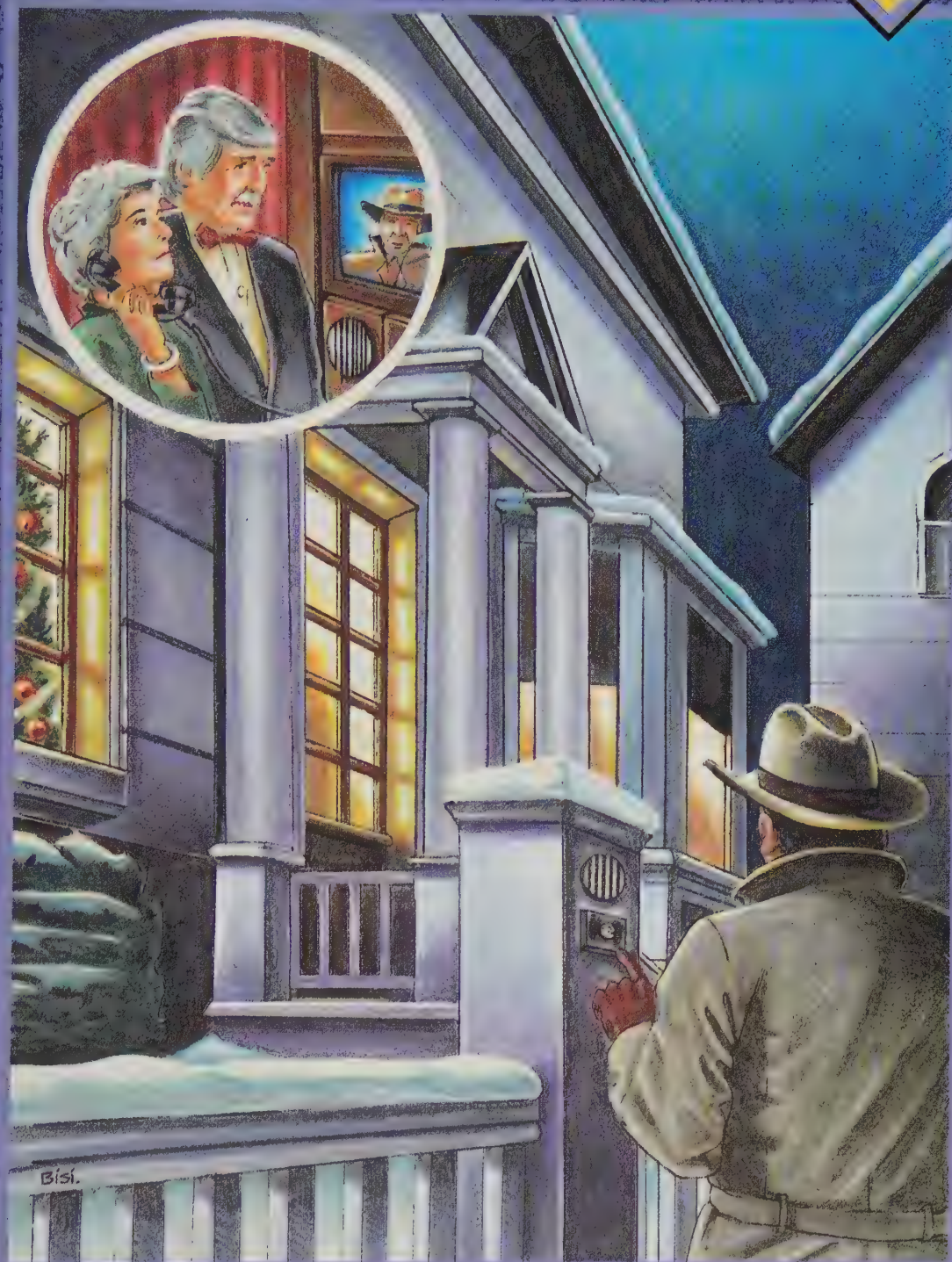
All the answers in this puzzle are sports – Olympic sports and others. Put the words into the rings, in the directions shown by the flags.

Copy the drawing on a paper!



INVESTIGATION

4



Bisi.



The Visitor



An expensive house in a residential area, late on the 24th of December. A man rings at the gate. He is filmed by a videophone camera. Mrs Care answers the videophone.



HER: Darling, there's a man at the gate.

HIM: What does he want?

HER: I don't know.

HIM: Ask him, then.

HER: What is it? What do you want, sir?

HIM: What did he say?

HER: Nothing. He didn't answer. He's showing me something.

HIM: Let me see. It looks like an identity card.

What do you want, sir?

HER: See? He doesn't answer.

HIM: Go away. We have nothing to do with you.

HER: I think he can't speak English.

HIM: Yes. He must be a foreigner.

HER: Or perhaps he's a salesman.

HIM: Yes, he looks like a salesman.

HER: And he's holding a briefcase.

But why doesn't he answer?

HIM: I know! He must be deaf and dumb.

HER: Yes. He probably sells things made by handicapped people.

HIM: Yes. They always sell them at Christmas time.

HER: Let's open the door, then.

HIM: Good evening, sir.

MAN: Good evening. I'm Inspector Smith.

HER: Oh! Come in, Inspector. Sorry to have kept you waiting in the cold.

MAN: I'm afraid your microphone isn't working. I've come to warn you that there's a dangerous man in the neighbourhood. He pretends to sell things made by handicapped people. He has a card. So people believe him.

HIM: I see.

MAN: Do you have any money or jewels in the house?

HER: Yes, officer.

MAN: Show me where they are. I'll tell you if it's safe to keep them here.

HIM: Of course, officer. Follow me.

SOUNDS



Diphthongs: two sounds (see Tool Kit 1, p. 25 II):

[eɪ] : gate / wait / say / dangerous

[əʊ] : phone / home / know / show

[aɪ] : like / by / time / microphone

STRESSES

The stress does not move when you add -ing

show → showing / pretend → pretending

RHYTHM

ASK him, then / WHAT do you WANT, sir?



**1 - Description**

Are you a good witness?

Can you describe the suspects?



HEAD: large or small?

HAIR: straight or curly?

dark or fair?

FOREHEAD: high or low?

wide or narrow?

EYEBROWS : bushy or thin?

EYES: blue or brown?

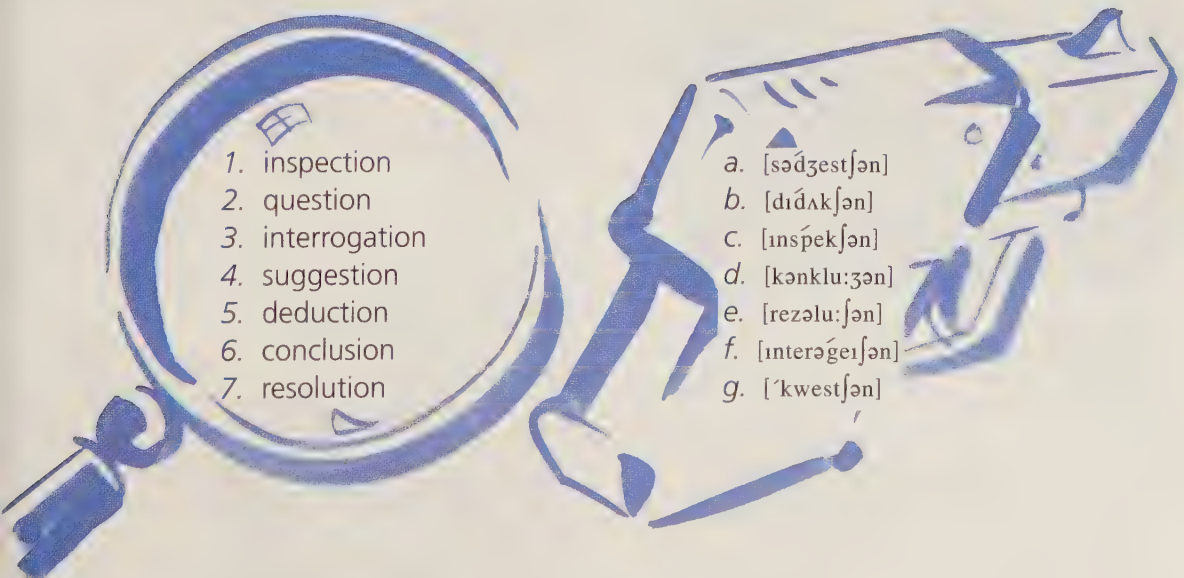
large or small?

NOSE: big or small?

narrow or wide?

LIPS: thin or thick?

CHIN: round or square?

2 - Transparent words (They look like French words, or almost)**a.** *Same spelling, different pronunciation.* Match the words and their pronunciation.

1. inspection
2. question
3. interrogation
4. suggestion
5. deduction
6. conclusion
7. resolution

- a. [sə'dʒestʃən]
- b. [di'dʌkʃən]
- c. [ɪnspekʃən]
- d. [kəŋklu:ʒən]
- e. [rezəlu:ʃən]
- f. [ɪnterə'geɪʃən]
- g. ['kwestʃən]

b. *Different spelling.* What do these words mean?

discovery

difficulty

suspicious

to deduce

a problem

an analysis

to conclude

If I saw a burglar, I would phone the police.

Say what you would do if you saw anything suspicious.

Ex: If I saw a man breaking into a house, I would dial 999.

- see somebody climb through a window / run to the police station
- hear a strange noise at night / look out of the window
- see somebody snatch an old lady's bag / run after the thief
- see a strange man / report it to the police
- be a witness in an accident / try to remember all the details
- hear somebody scream in the house / rush into the house

Can you go on?

There's a man at the gate.



Rewrite these newspaper headlines as complete sentences. Mind the articles.

Ex:

JANUARY 1st, MAN SEEN CLIMBING BUCKINGHAM PALACE GATE

→ On January 1st, a man was seen climbing Buckingham Palace gate

JANUARY 27
CAR CRASH ON M25
CAUSES 3 DEATHS

MARCH 16
PLANE NEARLY CRASHED
ON SMALL VILLAGE
NEAR OXFORD

APRIL 8, ACCIDENT
AT NUCLEAR POWER
STATION IN RUSSIA

JUNE 20,
FINALS AT WIMBLEDON
WON BY YOUNGEST
TENNISMAN

JULY 22, THIEF ARRESTED IN
BUCKINGHAM PALACE

SEPTEMBER 4,
QUEEN VISITS
SCOTLAND YARD



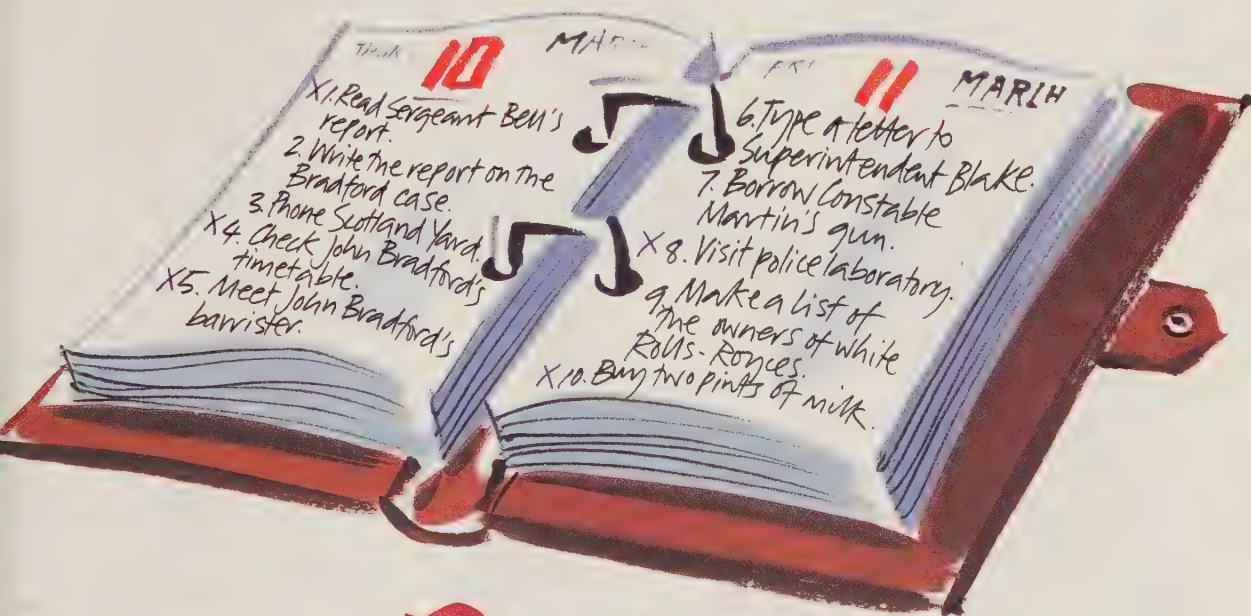
**BUILD UP YOUR ENGLISH****How long has Inspector Kirk been a policeman?****He has been a policeman for 10 years.****1 - Prepare a memo about Inspector Kirk for the local newspaper.**

Use "for" (duration of an action) or "since" (beginning of an action).

Ex: be a policeman → Inspector Kirk has been a policeman *for* ten years.

→ He has been a policeman *since* 19...

- work for Scotland Yard / five years
- investigate interesting cases / he arrived in Scotland Yard
- receive anonymous letters / three months
- arrest two dangerous murderers / the beginning of the year
- find lots of clues / he became Chief Inspector
- learn karate / one year

**2 - Pair work. Look at Inspector Kirk's notebook.**

He has ticked off what he has already done:

A: Has Inspector Kirk read Sergeant Bell's report?

B: Yes, he has.

A: Has Inspector Kirk written the report on the Bradford case?

B: No, he hasn't written it yet.

Kidnapped



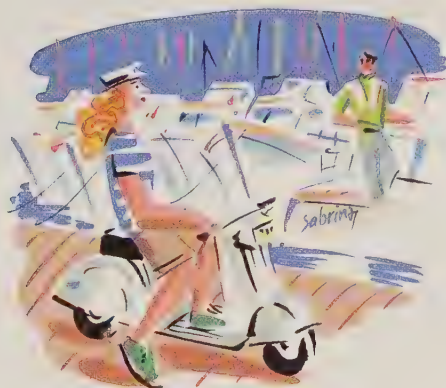
I was staying at my grandfather's in Devon. He was at work in his laboratory, as usual, so I got onto my scooter and rode away.

An hour later, I was in Torquay, looking at the yachts in the port. One was called Sabrina. There was a very good-looking boy on deck. He had curly dark hair and very dark eyes.

"Hello," he called, "What's your name?"

"Pam," I replied. "Come on board," he said, "I'll show you round. My name's Luigi."

"My father's got a yacht too," I said proudly. Luigi said nothing. I followed him downstairs. He pushed a door open and said "After you". As I was turning round, I saw the door closing. I was shut in!



A tall, fair-haired boy was lying on a bunk. He told me his name was Luke. He had been kidnapped too. He was as good-looking as Luigi, but he had blue eyes and he looked a little shy. Suddenly the door opened. It was the dark boy and a man. The man looked at me for a few seconds.



Then he said: "Give me one of your earrings!" in a threatening voice. So I gave him my left earring. Luigi was looking at me very hard. It made me feel funny.

"He's going to send it to your family," Luke said once they had left. "Don't worry," I replied. "Everything'll be all right." Nothing happened for the next two days. We talked all the time.

On the third day, a loud noise on deck woke us up. I heard Luigi's voice. "Don't shoot!" he was saying. Seconds later, the door opened and a policeman came in, followed by my grandfather. I rushed into his arms.

Half an hour later, we were sitting at the back of my grandfather's car. "I don't understand," Luke said. "How did you find us, sir?" So I told him.

"My earrings are very special. They work like a radio. The right one transmits a signal and the left one can pick it up. When my grandfather got the left earring he knew where I was."

"How clever!" Luke exclaimed. Then he looked at me very hard. It made me feel funny.

COMPOUND ADJECTIVES

(see Tool Kit 6, page 114, I):

a good-looking boy / a fair-haired boy

ORDER OF ADJECTIVES

curly dark hair / (a) tall, fair-haired boy

1 2 1 2

→ colour adjectives don't come first.



KEYS TO TEXT BUILDING

Characters

1 - Read the text and make a list of the characters. (Six characters).

2 - Now read the text again and find information about each person:

Ex:

- | | | |
|---------------------------------|---|---------------------|
| • I got onto my scooter. | → | She's independent. |
| • "Don't worry." | → | She's courageous. |
| • My father has a yacht. | → | Her father's rich. |
| • Give me one of your earrings. | → | She wears earrings. |



3 - Make sure you understand which character each pronoun or possessive adjective refers to (last paragraph).

Half an hour later, [?]**we** were sitting at the back of [?]**my** grandfather's car. "[?]**I** don't understand," Luke said. "How did [?]**you** find [?]**us**, sir?" So [?]**I** told [?]**him**.

Ex: "we" refers to Pam and Luke.

You were in the bank, weren't you?

The gangster's gun wasn't a real one, was it?

1 -

\$40,000 BANK ROBBERY IN LITTLEROCK

There was a bank robbery in Little Rock yesterday. At three o'clock, a woman entered the local branch of the Bank of America; she was carrying a gun and wearing a stocking mask over her head. There were several customers in the bank at the time. She made them lie on

the floor, and forced the cashier to put the money in a black leather bag. As she was leaving, the manager rushed towards her to stop her but she threatened him with her gun before running away. She dropped the gun on the pavement before riding away on an all terrain bike. The

police said the gun was made of plastic but looked like a real one. Three hours later, a woman named Bonnie Parker was arrested in the toy shop where she works and taken to the sheriff's office where she was interrogated for two hours before being released.

Pair work:

Inspector Harry makes the investigation. *He asks questions to a witness.*

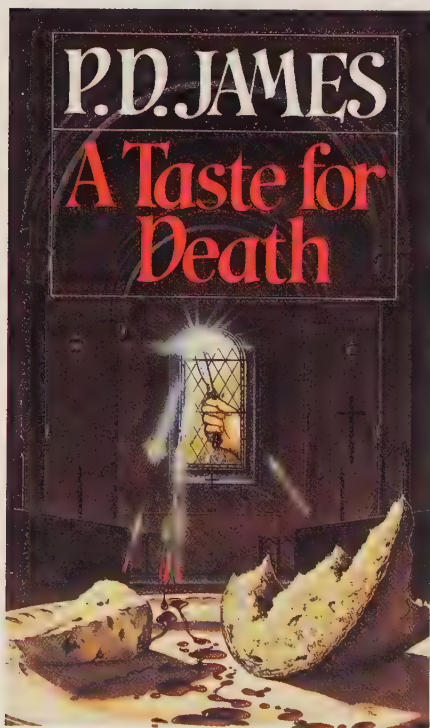
Ex: A: You were outside the Bank of America, *weren't you?*

B: Yes, I was.

- A woman entered the bank,
- She was carrying a grenade,
- You could see her face,
- There were several customers in the bank,
- She made them lie on the floor,
- You have seen the whole scene,
- You're going to help the police,
- You will tell the whole truth,

2 - P.D. James is a famous English writer, isn't she?

You want to know everything about P.D. James, the famous English writer.



Ask questions using tags.

- a) She is a woman, ...? Yes, she is.
- b) She was born in Oxford, ...? Yes, that's right.
- c) She has written a lot of novels about crimes and murders, ...? Yes, and they are all best sellers.
- d) The detective in her stories is called Hercule Poirot, ...? No, he is called Adam Dalgliesh.
- e) He loves poems and classical music, ...? Yes, you're right.
- f) She can write 1,000 words on a good day, ...? Yes, sometimes more than that.
- g) She imagines bloody murders, ...? Yes, and exciting investigation too.
- h) She earned a lot of money with "Innocent Blood", ...? Yes, she did.



There is blood, so the burglar must be injured.



The detective is investigating a burglary.

Draw the conclusions from the clues. Use *MUST* or *CAN'T*.

- There are two cigarettes in the ashtray – have large feet
 - There are three empty bottles of beer – smoke
 - There is lipstick on the glass – be a man
 - The detective has found small footprints – be drunk
- Find other clues and draw conclusions



Thompson and Thomson always agree.

If Thompson says: I'm thirsty.
I don't know what to do.

Thomson will say: So am I.
Neither do I.

If Thompson says:

- a) I'm tired.
- b) I think we're lost.
- c) I can't see anyone.
- d) I'd like to find an oasis.

- e) I haven't got a compass.
 - f) I wish I had one.
 - g) I don't think Tintin will find us.
 - h) I know Snowy will help him.
- What will Thomson say?*

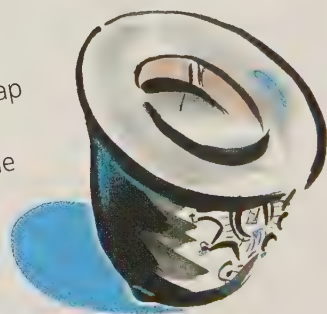
Policemen at work



a policeman on duty
 a uniform
 a cap
 gloves
 a helmet
 tourists
 ask for information
 show the route to...
 to get a ticket
 a parking ticket
 rolled up sleeves
 the windscreen
 to book a motorist
 to write out a ticket
 it doesn't make any difference
 glasses

a map

a fine





KEYS TO PICTURE READING

The Cliffhanger



© Hergé / Casterman

1 - What is it?

2 - Description

- Where does the story take place? (country, place).
- How many characters are there?
- How many parts are there in the story? Give a title to each of them.
- Look at picture 3. What are the two men looking at? What does their activity consist in?
- Make a summary of the story.

3 - The hero

Why can we say that Tintin is courageous and intelligent?

4 - A cliffhanger is an ending full of suspense. Imagine what is going to happen after picture 10.

a balloon

5 - The drawing technique

What do the white drops around Tintin's head suggest?

What do the drops around Snowy's head suggest?

What does "THUD" mean?

What do the stars around Tintin's head suggest?

Derivation



Nous avons vu (*Tool Kit 2 "Don't let a word stop you", p. 43, 3*) qu'un mot d'apparence complexe pouvait être compris sans difficulté si on le « met en pièces » :

unhesitatingly = **base** verbale: hesitate + **ing** → hesitating (adjectif)
 hesitating + **ly** → hesitatingly (adverbe)
 hesitatingly, précédé de **un-** (adverbe de sens contraire)

Si vous :

- comprenez le sens de la **base**, (happy),
- connaissez le sens général ou le rôle :
 du préfixe **un-** (contraire),
 du suffixe **-ness** (formation d'un nom général),
 vous déduirez sans peine la signification du nom dérivé **unhappiness**.

Les indications générales données ici sur le sens et le rôle des préfixes et des suffixes les plus usuels vous aideront à *comprendre* les mots qui ont été formés par le procédé de la DÉRIVATION. Nous verrons dans une autre fiche comment comprendre les mots « composés » (*Voir Tool Kit 6, pp. 114 et 115*).

I - Préfixes

1 - Sens contraire, négatif ou privatif :

UN- → to uncover / uncertainty / unfair ; unsatisfactory
DIS- → to disapprove / discomfort / dishonest ; disagreeable
MIS- → (plutôt péjoratif) : to misunderstand / misfortune /
 mispronounced

Attention ! dans « dis » et « mis » le « s » se prononce [s] :
don't mispronounce it!

2 - Degré

OVER- (trop) → to overeat / an overdose / overdone
UNDER- (trop peu) → to undercook / an understatement /
 the underprivileged
OUT- (mieux, plus, plus longtemps...) → to outlive

3 - Formation de verbes « causatifs » :

en- (parfois **em-**) → to endanger, to embody, to enable, to enrich

II - Suffixes

1 - Noms dérivés

A Base adjectif ou nom :

a) Noms abstraits

- NESS → light, lightness; tidy, tidiness
- DOM → king, kingdom; free, freedom
- TH → true, truth; strong, strength
- ITY → stupid, stupidity; solemn, solemnity
- SHIP → friend, friendship; apprentice, apprenticeship
- HOOD → child, childhood; neighbour, neighbourhood

b) Contenance

- FUL → spoon, spoonful; mouth, mouthful

c) Personne qui agit

- IST → violin, violinist; botany, botanist
- IAN → music, musician; politics, politician

B Base verbe, le suffixe le plus productif :

- ER (ou -OR), parfois -AR : personne qui agit :
to read, a reader; to rob, a robber; to sing, a singer...
to act, an actor; to lie, a liar...

2 - Adjectifs dérivés en général à partir d'une base « nom »

- Y cream, creamy; sun, sunny; wind, windy...
- FUL (qui possède, qui offre...) use, useful; hope, hopeful
- LESS (contraire du précédent) care, careless; fear, fearless

3 - Verbes dérivés à partir d'une base « nom » ou « adjectif »

- IFY code, to codify; simple, to simplify
- ISE (ou -IZE) modern, to modernise; apology, to apologize
- EN bright, to brighten; sad, to sadden

4 - Adverbes dérivés en général à partir d'une base « adjectif »

- LY happy, happily; pleasant, pleasantly; dear, dearly...
- WARD(s) (direction) North, northward(s); East, eastward(s)...

Attention :

1 - Les règles de modifications orthographiques (voir Tool Kit 3, p. 61) sont naturellement applicables à la dérivation. Observez :

tidy, tidiness; / to rob**b**, a rob**b**er; sun**n**, sun**n**y; sad**b**, to sad**b**den; / code**b**, to codify.
Notez aussi: strong, strength.

2 - La langue anglaise offre une grande richesse également par le procédé de la **conversion**; par exemple, un verbe peut, sans aucun changement dans son écriture, être aussi un nom : to cry, a cry ; to look, a look ; must, a must ... Sachez reconnaître la *nature* du mot pour le comprendre.

3 - L'**outil-dérivation** sera pour vous une aide à la *compréhension* de mots apparemment complexes, mais il serait souvent imprudent d'essayer de *fabriquer* vous-même des dérivés !!!



Join the police

Who can join?

In Britain, if you want to apply to become a policeman:

- You have to be eighteen and a half years old.
- You have to be at least 5' 8" tall (172 cm) if you're a man and at least 5' 4" (162 cm) if you're a woman.
- You must have good eyesight and colour vision (you can't be colour blind!)
- You have to be a British citizen or Commonwealth citizen.
- you must be intelligent and fit.
- You must have no drink or drug problems.



**WE'RE LOOKING FOR
A NUMBER OF PEOPLE
TO ASSIST US WITH
OUR INQUIRIES.**

1 policeman equals 1 policewoman



Whatever your problem in London, look for a Bobby and go to him or her: "Excuse me, Officer, could you..."

There is no discrimination in recruitment because of race or sex. Height is the only qualification difference between the sexes. In fact, policemen and policewomen are equal in pay, training, working conditions and prospects.

Nicknames

A common nickname for a policeman is "Bobby". "Bobby" is short for Robert. It dates back to 1829 when Sir Robert Peel founded the London Metropolitan Police. It is a friendly nickname. Another common but not very friendly nickname is "copper". This comes from the verb "to cop", meaning to catch.



WANT SOME MORE INFORMATION?

When crime is fun

Excitement
in your armchair

When you read a detective story, or “murder mystery”, you follow the hero step by step as he investigates a horrible murder or a mysterious enigma. It’s exciting and there’s no danger. Of course reality is a little different. Criminals are not always found and detectives are sometimes killed.



Sherlock Holmes

Sherlock Holmes is the famous detective in the stories by Arthur Conan Doyle (1859-1930). Like Inspector Columbo in the American TV series, Sherlock Holmes uses his sense of observation and his intelligence to solve the most complicated mysteries, with the help of his friend, Dr Watson. Of course Sherlock helps Scotland Yard, the British equivalent of the French “Police Judiciaire” – PJ, or of the American “Federal Bureau of Investigation” – FBI. In Conan Doyle’s stories,

Lestrade, a police inspector, is always full of admiration and looks a little stupid compared with a genius of criminal investigation like Holmes.



Dick Tracey

One of the most famous private detectives, the hero of an American comic strip published in the 1940s, and also of a film starring such celebrities as Madonna and Warren Beatty.

In real life

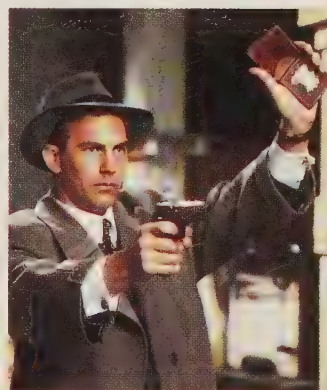
Jack the Ripper

Jack the Ripper is the nickname given to the murderer of at least seven women in the East End of London in 1888. The police never managed to find out who he was although they suspected many men, including Queen Victoria’s grandson! There were no motives for the murders and no

witnesses. Each time, the murderer simply vanished into thin air, leaving no evidence behind. As there was no infallible Sherlock Holmes to help the police, the man was never found.

Pinkerton

Allan Pinkerton (1819-1884) was the first well-known private detective in America. Born in Glasgow, he founded Pinkerton’s National Detective Agency in 1852.



Eliot Ness

In the 1930s, the American government decided it was illegal to drink alcohol in public places. For gangsters, it was an opportunity to make money. In order to sell whisky without being arrested, they “bought” dishonest policemen. Fortunately, Eliot Ness and “the Untouchables” refused to be bribed, caught many criminals and stopped the illegal traffic. Numerous books, TV serials, comic strips and movies tell us about Eliot Ness and the Untouchables.



1 - Constructions grammaticales

If I saw a burglar, I would phone the police.

- ☞ *pour imaginer ce qui pourrait se passer, on emploie le CONDITIONNEL.*
- ☞ *Construction : WOULD + BV (= proposition principale) / Hypothèse : if + PRETERIT*

There's a man at *the* gate.

- ☞ on ne peut *employer* l'article « défini » « the » que si ce dont on parle est « connu », donc « défini » : ici « the » gate = le portail de la maison que l'on vient de décrire, mais « a » man, car c'est un inconnu.
- ☞ After **the** robbery (on sait de quel vol il s'agit), **an** inspector arrived (on ne le connaît pas). Two hours later, **the** inspector had arrested **the** burglar (on connaît maintenant l'inspecteur et on sait de quel cambrioleur il s'agit).
Inspector Smith is very competent : cet inspecteur est défini *par son nom*, on n'a *plus* besoin d'utiliser l'article. (Queen Elizabeth / Doctor Brown / Professor Nicols...).

How long has Inspector Kirk been a policeman?

He has been a policeman for ten years.

- ☞ *pour exprimer une durée, on emploie FOR.*
pour indiquer le point de départ, on emploie SINCE: He has been a policeman SINCE 1984 (since half past ten / since Monday / since October / since Christmas...)
- ☞ On emploie le PRESENT PERFECT pour une action, ou un état, qui a commencé dans le passé et qui est encore vrai(e) au moment où l'on parle.

You were in the bank, weren't you? The gangster's gun wasn't a real one, was it?

- ☞ *pour demander confirmation de ce que l'on pense = QUESTION TAGS*
(= N'est-ce pas ? Tu es d'accord ? C'est bien ça ?)
- ☞ *Construction : reprise du verbe « be » (were / was), à la forme interrogative INVERSE :*
Interro-négative s'il était à l'affirmative : were → weren't?
interrogative simple s'il était à la négative : wasn't → was?

Attention : You often go to this bank, don't you?

→ « don't » = opérateur de la forme interro-négative du verbe.

He is scared. So am I ! / He doesn't know what to do. Neither do I !

- ☞ *pour dire que l'on agit de la même façon (= moi aussi ! Moi non plus !)*
- ☞ *Construction : – Si la déclaration est affirmative : SO + reprise de l'opérateur + S + !*
– Si la déclaration est négative : NEITHER + reprise de l'opérateur + S + !

2 - Communication fonction du langage

He hasn't written his report yet.

décrit ce qui n'a pas encore été fait.

There's blood, the burglar must be injured.

exprime une forte probabilité.

Give me one of your earrings!

exprime un ordre.

3 - Phonologie

- quelques diphtongues : [eɪ] [əʊ] [aɪ]
- préfend → preferring

4 - Méthodologie

Tool Kit: derivation.

5 - Civilisation et culture

The Metropolitan Police / Famous detectives.



- (to) **agree** être d'accord
an **area** un quartier
[eə]
- an **arm** un bras
a **barrister** un avocat (homme de loi)
- (to) **become**▲ devenir
- **blood** du sang
[ʌ]
- (to) **borrow** emprunter
a **branch** (ici) une agence
- (to) **break into** (...)▲ entrer par effraction
a **briefcase** une mallette,
un attaché-case
a **bunk** une couchette (bateau)
- a **burglar** un cambrioleur
a **burglary** un cambriolage
a **case** (ici) une affaire (judiciaire)
a **cashier** un caissier
[ˈkæʃ]
- **clever** (adj) intelligent, malin
- a **clue** un indice
[u:]
- a **compass** une boussole
- **curly** (adj) frisé
- a **customer** un client
- **deaf** (adj) sourd
(3) **deaths** (3) morts
- a **deck** un pont (bateau)
(to) **dial** composer un numéro (téléphone)
- (to) **draw** (conclusions)▲ tirer (des conclusions)
- (to) **drop** faire tomber
- **dumb** (adj) muet
[dʌm]
- (to) **earn** (money) gagner (de l'argent)
- an **earring** une boucle d'oreille
footprints des empreintes
- a **foreigner** un étranger
[ˈfɔːrɪnə]
- a **gate** un portail
- **good-looking** (adj) beau
(pour une personne)
hard (adv) (ici) intensément,
avec insistance
- (to) **hear**▲ entendre
- (to) **hold**▲ tenir
- **injured** (adj) blessé
[ˈɪndʒəd]
a **jewel** un bijou
leather le cuir
- (to) **lie**▲ être allongé
- **lipstick** le rouge à lèvres
- **loud** (adj) fort (bruit)
a **murder** un meurtre
a **murderer** un meurtrier
- a **novel** un roman
once (ici) quand, une fois que
[wʌns]
the **owner** le propriétaire
- the **pavement** le trottoir
(to) **release** libérer, relâcher
[i:s]
- (to) **ride**▲ aller à moto (à bicyclette,
[aɪ] à cheval)
- (to) **ring**▲ sonner
- a **robbery** un vol (délit)
- **safe** (adj) sûr
- a **salesman** un représentant
(de commerce)
- (to) **scream** hurler
- (to) **sell**▲ vendre
- **several** (adj) plusieurs
- (to) **shoot**▲ tirer un coup de feu
- (to) **show** (sby) **round**▲ faire visiter
- **shy** (adj) timide
(to) **snatch** arracher, prendre violemment
a **stocking** un bas (vêtement)
- a **thief** (pl. thieves) un voleur
- (to) **threaten** menacer
- **truth** la vérité
- (to) **wake up**▲ (se) réveiller
- (to) **warn** avertir
- (to) **wear**▲ porter (un vêtement)
- a **witness** un témoin
- **not ... yet** (adv) pas ... encore

He looks like a salesman.

Il a l'air d'un représentant / On dirait un représentant.

• Sorry to have kept you waiting.

Désolé de vous avoir fait attendre.

Your microphone isn't working, I'm afraid!

J'ai bien peur que votre micro ne fonctionne pas !

As usual. Comme d'habitude.

[ju:ʒʊəl]

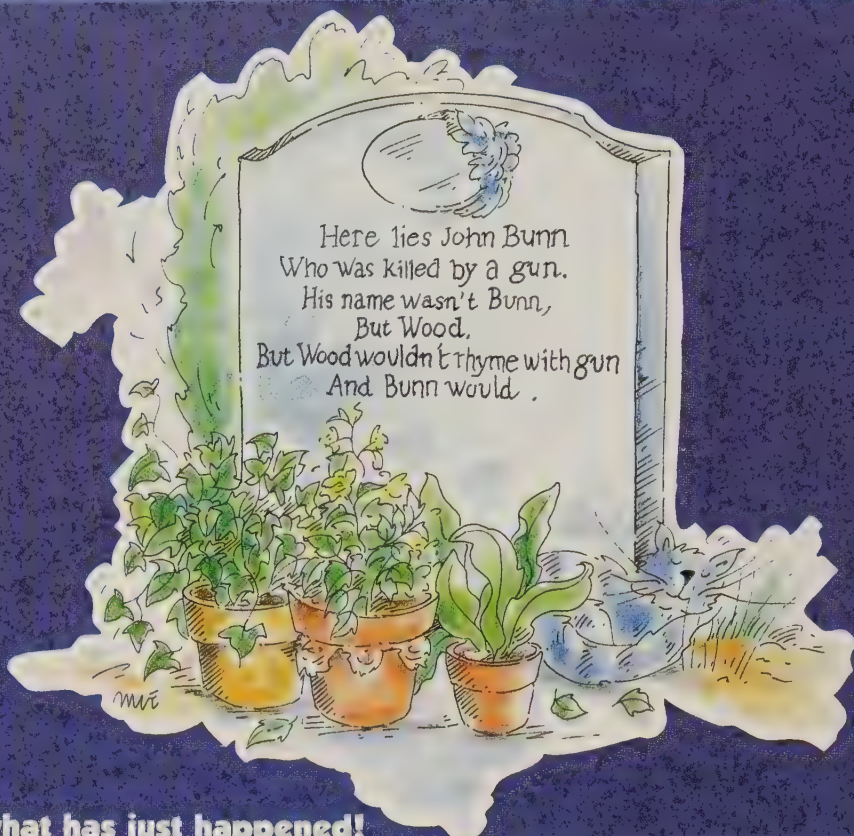
Come on board! Montez à bord !

It made me feel funny.

Cela m'a fait une drôle d'impression.

Je me suis sentie toute drôle / bizarre.



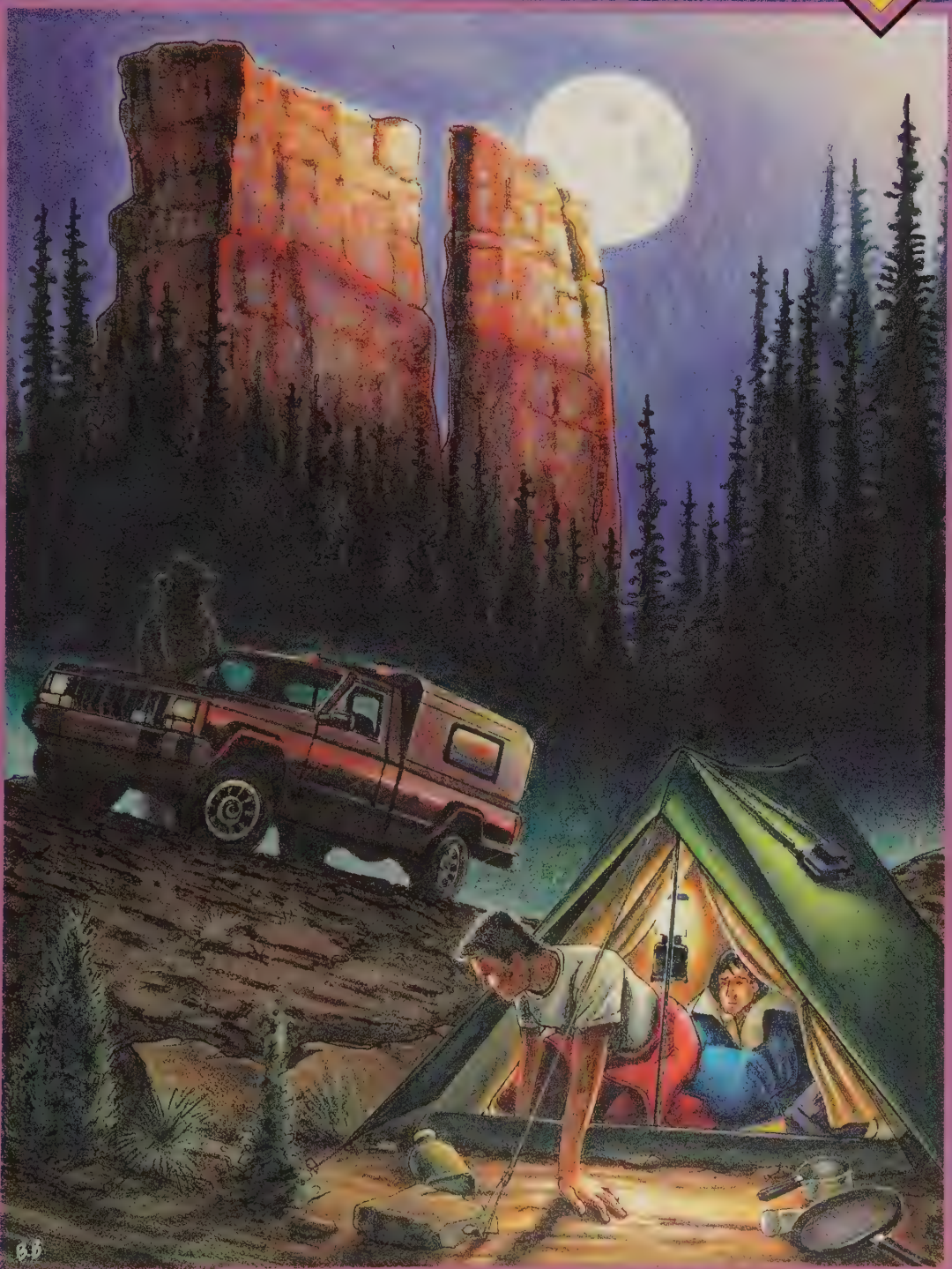


Guess what has just happened!



ADVENTURES

5



65



A strange encounter



Mick and Sam are camping in Yellowstone Park. Mick has just been woken up by a strange noise. He looks out of the tent. It's early in the morning and it's still dark, so he can't see very well.



MICK (whispering): Sam ... Wake up ... Sam ...

SAM (sleepily): Mmm ... What's the matter? What are you up to? I'm sleeping.

MICK: There's something wrong ... I've heard something. I'm quite sure ...

SAM: What is it?

MICK: There's someone near the car. I tell you, there is someone near the car.

SAM: Who is it?

MICK: It must be a thief. He looks tall and strong. He's trying to open the front-door. He's got a tool.

SAM: What can we do?

MICK: Nothing. Now, he's trying to open the boot. He's using his tool. It must be a screwdriver or something like that. Can you hear? Tell me, can you hear him?

SAM: Yes ... What will he do if he can't open the boot?

MICK: He'll probably come to the tent and he'll attack us...

SAM: He's going to steal our money! He's going to steal our cameras. Perhaps he's going to kill us!

MICK: Hey! Wait a minute! I can see better, now. It's not a man!

SAM: Not a man! What else can it be?

MICK: It's a bear! It's a big grizzly!

SAM: Really! I can't believe it; I was so scared, but a grizzly ...

MICK: Sh! It's no use worrying; let's keep quiet; we won't move until it goes away.

SAM: Yes, you're right. The best thing to do is to stay here, in the tent, without moving. Grizzlies can be dangerous!

SOUNDS



Make the difference appear clearly:

still / steal

[ɪ] [i:]

[ɜ:] early / heard

[ɪə] near / hear

[eə] bear / scared

RHYTHM

He's going to STEAL our MOney!
He's going to STEAL our CAMeras.

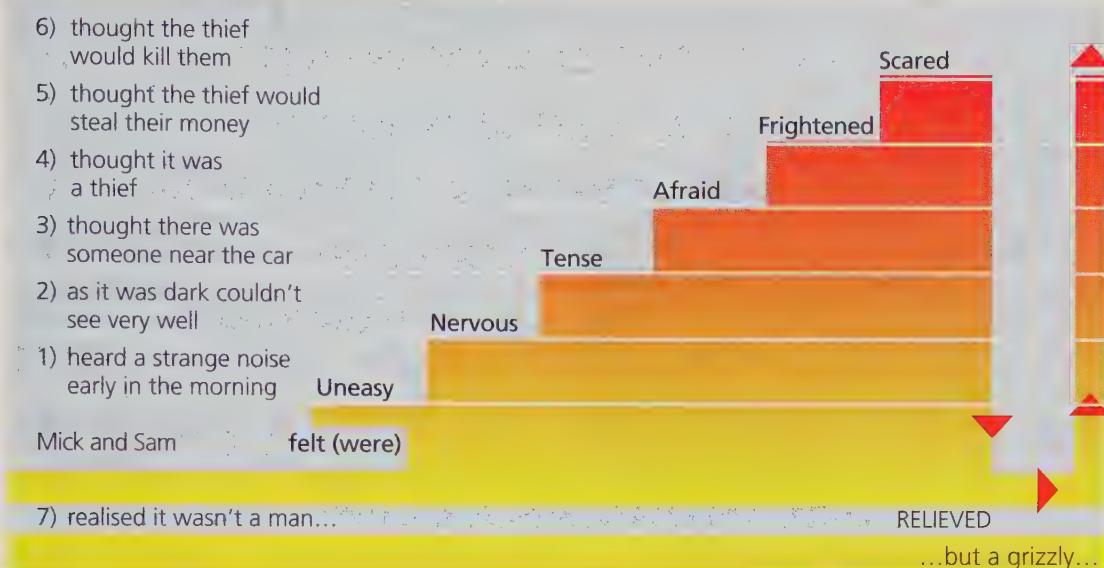
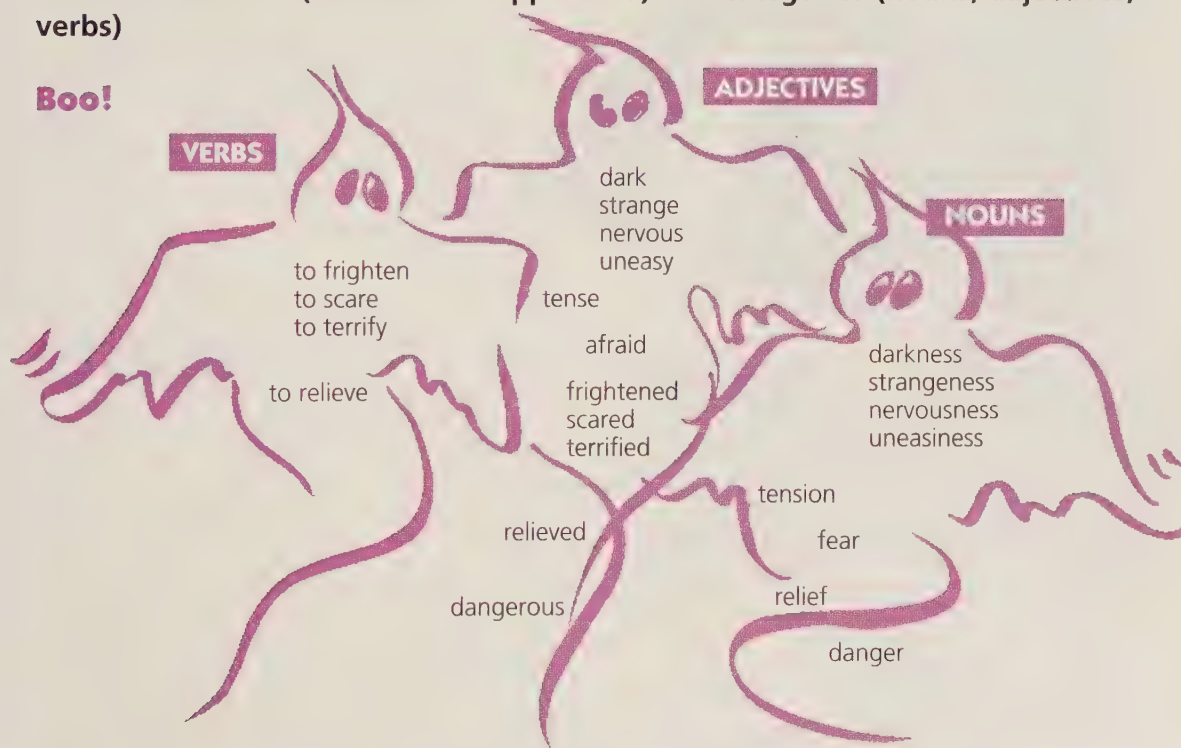
INTONATIONS

Can you hear? What can we do?

Yes / No questions: rising intonation

Wh - questions: falling intonation



**IMPROVE YOUR WORD POWER****1 - Learn the words in rising order (and memorize the graph)****Fear****2 - Use derivation (see Tool Kit 4 pp. 78-79) and categories (nouns, adjectives, verbs)****Boo!****3 - Express *your* feelings (as if you were a character in the story)**

When I am frightened I shake with fear and tremble all over.

Either

I speak in a low voice, I whisper
I can't move, I'm paralysed with fear
My voice trembles

Or

I scream! I howl!
I run away as fast as I can
I stand speechless with fear

In a Youth Centre for mountaineering:

You are an *instructor* teaching beginners. Here's what you tell them first of all:
If you want to go mountaineering, you must have the right equipment.



– (what you must wear):
 snow-goggles
 (or snow-glasses),
 a warm pullover,
 an anorak or a quilted (or lined) coat,
 nylon over-trousers,
 gloves,
 woollen socks,
 spiked boots (or climbing boots and
 crampons)...

– (what you must take):
 in a rucksack: food, drinks, first-aid
 kit...
 an ice-axe (or 2),
 with an arm-strap,
 ropes,
 snap-links...

1 - As an instructor, tell the class what they must do if they want to go mountaineering.
 Use the document.

Ex: *If you want to go mountaineering, you must wear gloves.*
 or *You can't go mountaineering without wearing gloves.*

Give as many similar pieces of advice as possible.

2 - Pair work:

Student A is the instructor:

*If you want to go mountaineering,
 you must take (or "wear") ...*

Student B answers:

*OK, I'll remember! I can't go
 mountaineering without taking
 (or "wearing") ...*

3 - Group work:

a) If you don't use the right equipment,
 the consequences will be serious.
 Think of all the accidents that can
 happen if you don't obey the safety rules.
 Ex: ***If I don't wear gloves, my hands
 will be frozen.***

Write a memo, then read it to the other
 groups and compare.

b) Do the same for other dangerous
 activities.

American National Parks (just a few of them ...!)

You may go camping, hiking or fishing there, but you must be careful!

Parks	Location	Features/Activities	Precautions
Yellowstone Nat. Park	Wyoming (Idaho/Montana) 3,472 square miles	geysers: Old Faithful boating / fishing cross-country skiing	grizzlies, coyotes ... large area
Yosemite Nat. Park	California 1,189	giant sequoias / glaciers rock climbing downhill skiing	wild animals large area one main road
Olympic Nat. Park	Washington 1,400	wilderness trout, salmon fishing climbing	permit required for fires steep ravines
Grand Canyon Nat. Park	Arizona 1,875	gorges cut by the Colorado River mule trips	summer heat hiking on trails only strenuous walking up
King's Canyon Nat. Park	California 719	high sierras / sequoias horse trekking snow-shoe walking	summer heat number of campers limited

1 - Make sure you can pronounce the names properly:

Yellowstone, Wyoming / Idaho / Montana: [ˈjɛləstəʊn] - [waɪəʊmɪŋ] - [aɪdəhəʊ] - [mɒntænə]

Yosemite, California: [jəʊsɛmɪtɪ] - [kælɪfɔːnjə]

Olympic, Washington: [əʊlɪmpɪk] - [wɒʃɪŋtən]

Grand Canyon, Arizona: [grændkænjən] - [ærɪzəʊnə]

2 - Group work:

a) Use the information in the document to **present one National Park**; here's the pattern to follow:

... National Park is situated in ...
It covers ... square miles.
When you visit it, you'll be able to see ...;
you may go ...ing there,
but you must be careful because ...
Read your text to the other groups.
Listen carefully to the other presentations!

b) Close your books!

Each member of the group prepares one question about the Park they have presented (Questions can refer to the location, the size, the interesting activities that can be practised, the dangers that can be met, the differences with other parks ...etc; questions can be WH- or YES/NO)
→ Each question is asked to the other groups: which group will have the best score?





An unexpected experience



Francis Gilmore was speeding along the Kansas Highway. Everything was going along fine. He had phoned his wife, who had stayed in Grand Rapids, Michigan, this time. Whenever she could, she enjoyed travelling with her husband. He had told her that he would be in Denver the next day. His fantastic car-transport rig was running at a terrific speed. Suddenly, Francis felt something wrong inside his head. His eyes began to hurt. A few seconds later, he understood what the matter was: he had gone blind.

Here is what he said later: "I knew there was a truck behind me. My 40-ton rig, which was transporting eight cars, began to weave from side to side. I called on my CB and started hitting my brakes. I was all over the road. Then I heard a voice on the

radio which kept saying: 'Take it easy, man, take it easy!' The driver behind me continued to give me instructions: 'Calm down! Go to your right! You're getting to the edge! You're on the shoulder!' And then I heard the comforting words: 'You're OK now; just shut it off!'

It was so great. I was saved. I couldn't believe it. I wanted to thank him, so I asked him to stop, but he didn't. That was the last I heard from him. Then, the Highway Patrol came for the particulars. I was taken to an eye-doctor who told me that my problem was only temporary; but he didn't tell me why I had gone blind.

The next day, when it was all over, I phoned my wife and told her everything. She said she'd never leave me on my own again."

DON'T LET A WORD STOP YOU

(see Tool Kit 2, page 43, II)

"My rig began **to weave** from side to side".

1- It's a verb

2- It's essential

3- Context: "from side to side" → Francis lost control of his truck

4- Hypothesis: to weave → to zigzag.



KEYS TO TEXT BUILDING

Who tells the story?

1- FIRST PARAGRAPH = **The writer's story**

Before the incident

PLUPERFECT

SUDDENLY

= turning point

THE INCIDENT

PRETERITE

2 - Here is what he said later: "" = Change of story-teller

Last three paragraphs: **The hero's story**

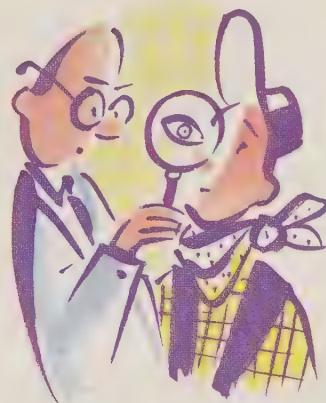
Characters' connections

= Hear and speak (How did they communicate?)

Mr ??

Mrs? Gilmore

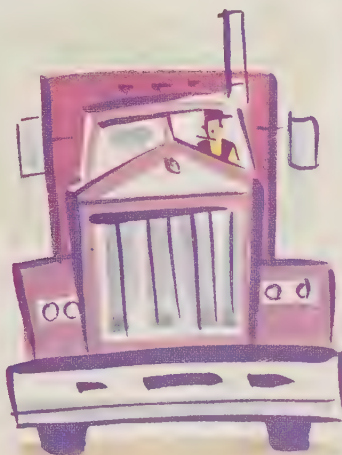
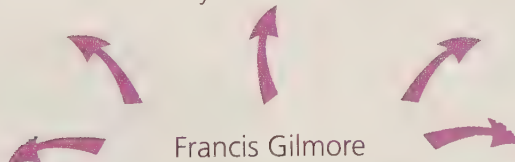
"an eye-doctor"



"he" "him"

"my wife" "she" "her"

"he"

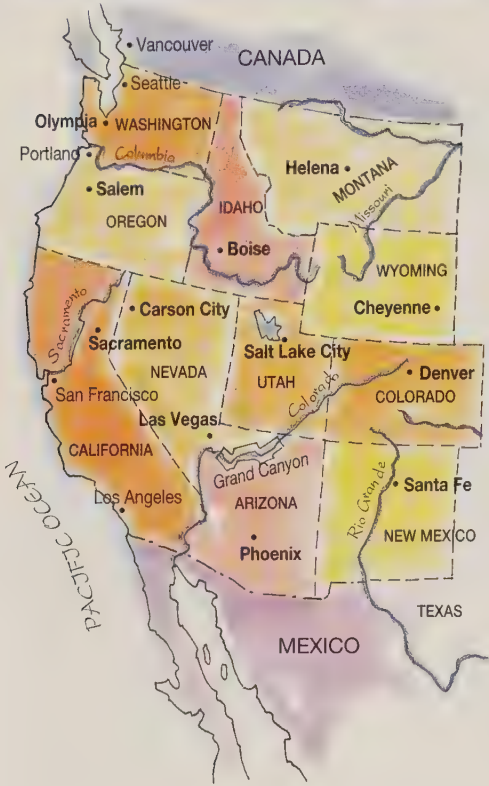


The Highway Patrol

"I" "my" "me"

after it was all over

There was a time when the West was a place where anything could happen!



States	Capitals	Well-known cities
Washington [wɒʃ ɪŋtən]	Olympia [əv ˈlɪmpjə]	Seattle [siːtl]
Oregon [ˈɒrɪɡən]	Salem [ˈseɪləm]	Portland [pɔːtlənd]
California [kælɪfɔːnjə]	Sacramento [sækrəˈmentəʊ]	San Francisco (Berkeley) [sænfrənˈsɪskəʊ] Los Angeles (Hollywood) [ləʊsændʒɪliːz]
Nevada [neːvəːdə]	Carson City [kɑːsnɪtɪ]	Las Vegas [læsˈviːgəs]
The Columbia River / The Sacramento River / The Colorado River / The Rio Grande / The Missouri (River) [mɪˈzʊəri]		

1 - Work with your neighbour:

- a) Use the pronouncing chart to make sure you can say all the names properly.
- b) Find the states and cities on the map.
- c) Choose one state and prepare these sentences about it:
 - ... is the capital of ...
 - ... is not the capital of ...
 - but it is a well-known city.

You'll have to read these sentences aloud to the class.

2 - Group work:

The Colorado River flows through Colorado, Utah, Arizona, California and into the Pacific.

- a) Prepare a memo about the main rivers in the American West:
The ... flows through ... and into the...
- b) Write any information you may have and want to give to your friends...
- c) Read your text to the other groups:
mind the pronunciation!
Ask and answer questions.



The North Pole was first reached by Peary, an American explorer

DISCOVERIES, FIRST TIMES ... so many adventures for Man!

PLACES/EVENTS	DISCOVERIES	THE PERSON WHO	NATIONALITY	TIME
A America		Christopher COLUMBUS	born Italian lived in Spain	1492
	RADIUM	Pierre and Marie CURIE	French	1898
The North Pole		Robert Edwin PEARY	American	1909
The South Pole		Roald AMUNDSEN	Norwegian	1911
	PENICILLIN	Sir Alexander FLEMING	British	1929
Mount Everest		Sir Edmund HILLARY	British	1953
B Flying over the Channel		Louis BLERIOT	French	25 July 1909
	Flying over the Atlantic	Charles LINDBERGH	American	20 May 1927
	Flying in space	Youri GAGARINE	Russian	12 April 1961
	Walking on the moon	Neil ARMSTRONG	American	21 July 1969

1 - Use the information in the table (part A) to make as many statements as possible, following the pattern in the title.

Ex: *Mount Everest was first conquered by Sir Edmund Hillary, a British mountaineer, in 1953.*

2 - Group work. Close your books!

Prepare 4 questions:

- 1 - Who
- 2 - What
- 3 - When
- 4 - Was (s)he French? American??

Have a competition with the other groups!

Which one will know all the answers?

Be careful! The teacher will refuse the

questions if they are not grammatically right!

3 - First times (part B)

a) Louis Blériot was *the first man* to fly over the Channel.

It happened on July 25, 1909.

What can you say about Lindbergh?

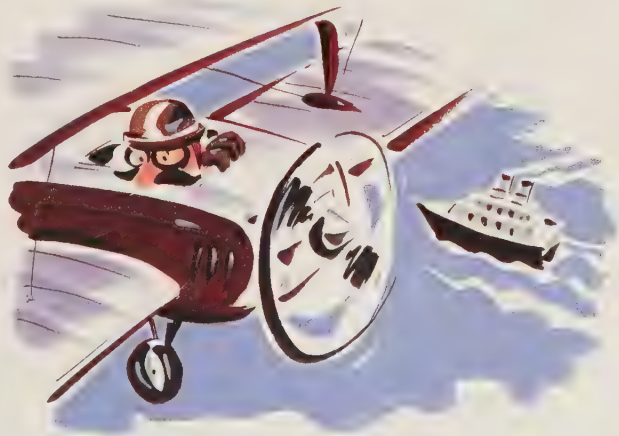
Gagarine? Armstrong?

(how to say dates → p. 143)

b) Observe the dates and compare:

Ex: Gagarine flew in space 8 years before Armstrong walked on the moon.

What other interesting comparisons can you make?



An adventure can turn wrong!



an advertisement?

a cartoon? a painting?

the desert

a poster?

a caption

a dead animal

sand

a jeep

a small clump of trees

a trip

open space

a crash

careless

explorers

an expedition

an accident

enough space

boxes and bundles

to bump into

drivers

to shout

to reproach (with)

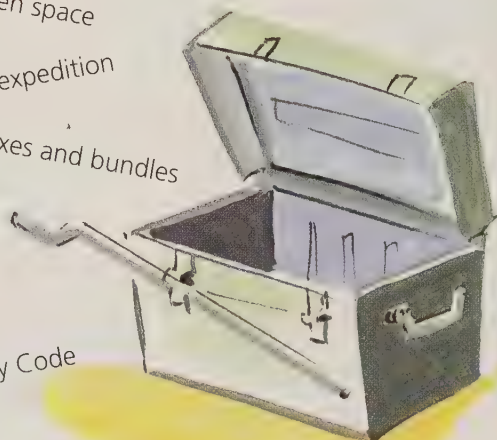
to damage

to blame (for)

responsible

to accuse (of)

to respect the Highway Code





KEYS TO PICTURE READING

An extraordinary continent to explore



1 - General presentation:

- Situate the continent: country, oceans ...
- Where and when did the document appear? (name of the magazine?)
- Where does the information come from? (read the statements in the bottom right-hand corner)
- How many countries are there in the project? How do we see their territories? What does the general figure look like?

2 - Detailed observation:

(you can do it in groups)

- What information does the square in the top right-hand corner give us? Look for the "year-round stations" and make a list for each country.
- What information does the square in the bottom left-hand corner give us? Where do seals live? Where do penguins live? Where do petrels live? Make lists.

Conclusions: Give your impressions and your opinion.

Stresses, rhythm and intonations



Nous l'avons vu dès "Tool Kit" 1 (p. 25, IV), il ne suffit pas, pour se faire comprendre, de bien prononcer les sons des mots, il faut aussi respecter les **accents** de mots et de phrases, le **rythme** et les **intonations**.

Nous allons parcourir ici ces **trois aspects essentiels** de la langue parlée : vous apprendrez progressivement à les **utiliser** correctement mais vous verrez également qu'ils peuvent être des **aides pour comprendre**.

I- Accents (stresses)

1 Accent de mot

Un accent mal placé rend souvent le mot incompréhensible!

- A** Tout mot anglais de 2 syllabes (ou plus) porte un *accent tonique* (en transcription phonétique, il est précédé de [ˈ])
 ́garden – ́doctor – ́about – ́remember – undeŕstand

Un mot de 4 syllabes ou plus a, le plus souvent, un *accent secondaire*, moins marqué (transcrit [ˌ]) ́omposition – ́cincinnati – reśponsibility – Arízona

- B** Où se place l'accent tonique ?

- a** Dans la plupart des cas, il n'y a qu'une solution :

APPRENDRE la PLACE de l'ACCENT en même temps que le mot !

- b** Voici cependant une règle sûre : RETENEZ CETTE EXPRESSION :

ECONÓMICAL FACÍLITIES OF TRANSPORTÁTION

Dans les mots qui se terminent par: "ical" (ou "ic(s)"), "ity" et "ion", l'accent est juste avant ces terminaisons.

grammatical – mechanical – fantastic – optimistic ...

sincerity – solemnity – stupidity – intrepidity ...

pronunciation – conversation – exclamation – dictation ...

- C** Les autres syllabes du mot sont dites "inaccentuées" ; dans une syllabe inaccentuée (surtout dans celle qui suit l'accent tonique) la *voyelle* perd le plus souvent sa valeur pour devenir [ə] ou [ɪ] .

Áugust – ́colour – ́kitchen – ́money – Élizabeth

[ə] [ə] [ɪ] [ɪ] [ə] [ə]

Remarquez également l'affaiblissement de la voyelle qui précède l'accent tonique dans: ́about – ́again – ́ago ...

[ə] [ə] [ə]

2 Accents dans la phrase

Dans toute phrase, on insiste particulièrement sur les syllabes accentuées des mots qui apportent un **élément d'information important**. Revoyez (TK 2, p.42) :

Ces accents forts facilitent la compréhension générale de la phrase.

II - Rythme (rhythm)

1 Temps forts et intervalles

Souvenez-vous de cette phrase (TK 1, cassette) :

"You certainly need more information about the importance of stressing words and sentences properly to make your English sound as English as possible."

- Toutes les syllabes soulignées sont des *temps forts* (fortement accentués).
- Les temps forts sont séparés par des *intervalles à peu près égaux* : plus il y a de syllabes inaccentuées entre 2 temps forts, plus il faudra accélérer !

2 Pour aller plus vite

Dans les temps d'accélération on utilise les "formes contractées" et les "formes faibles" : savoir les reconnaître vous aidera à comprendre.

A Formes contractées

Télescopage de 2 éléments qui, dans la précipitation du débit, n'en forment plus qu'un seul (à l'écrit, l'apostrophe remplace les lettres disparues) :

a Pronoms personnels + auxiliaires et modaux

I'm – he's – they're / I've – he's – he'd / I'll – I'd

b Auxiliaires et modaux + négation

don't, doesn't, didn't / isn't, aren't / won't, shan't / can't

c there's ...; what's ..?; where's ..?; who's ..? that's... ..

B Formes faibles

Pour "glisser" rapidement sur les intervalles inaccentués, on articule peu et on utilise les formes "faibles" ou "réduites". Habituez-vous à reconnaître sous leur *forme faible* les *mots-outils les plus usuels* (articles, conjonctions, prépositions ...) :

an [ən]

and [ən] - [n]

as [əz]

than [ðən]

that [ðət]

for [fə]

from [frəm]

of [əf] - [əv]

at [ət]

to [tə]

III - Intonations (intonations)

C'est toute la "mélodie" de la langue. La voix monte ou descend, selon ce que l'on veut exprimer.

Les intonations vous apportent une indication précieuse pour **comprendre** les sentiments ou les intentions de celui qui parle.

Appliquez-vous à intervenir en utilisant une **intonation descendante** : si votre voix monte en fin de phrase, votre interlocuteur croira que vous n'avez pas terminé ou que vous n'êtes pas sûr(e) de ce que vous dites...



Britain: a nation of explorers and discoverers

Guided Walks for 1993

Some of the best walking country in Britain is to be found on land owned by the National Trust. In the Southern Region we have planned a programme of walks for the year which will be conducted by leaders who have special knowledge of the local countryside and who are eager to share their pleasure in the landscape, its history and wildlife.

This year we have included details of the terrain of the walk so that you can decide whether the walk is suitable for you.



SELF-GUIDING TRAILS



YOUNG EXPLORERS

British people like to walk, to explore the country around the city where they live, to discover new places; all the members of a family often go walking together: they don't mind if it rains.

Isle of Wight

16 May Sunday

Mottistone Down – Spring Butterflies

A 3 mile (2 1/2 hour) circular walk with dramatic views over the south of the island. Mainly level with two climbs. Meet at 2.00 p.m in NT Jubilee car park (SZ 421 845). Led by Paul Davies.

16 June Wednesday

St Catherines – An Evening Stroll

A fairly strenuous 2 hour walk across the Downs. Meet at 6.30 p.m in Black-Gang view point car park (SZ 491 707). Led by Paul Sheehan and Andy Butler.





WANT SOME MORE INFORMATION?

Famous explorers

**Captain Cook**
1728-1779

James Cook was born in 1728 in a Yorkshire village. He was a farmer's son. He went to the village school only 5 years. He persuaded his family to let him become a sailor. In 1755 he joined the Navy. He was asked to make maps of the Saint-Lawrence River in Canada. He also made notes about animals and plants. In 1768, the Royal Society in London chose him to lead an expedition to the South Seas.

Cook's Voyages:

Voyage to the South Pacific 1768 – 1771: discovery of New Zealand.
Voyage to the Antarctic 1772 – 1775: he crossed the Antarctic Circle.
Last voyage 1776 – 1779: he sailed south, discovered new islands that were given his name, reached Hawaiï and was killed there.
He was one of the greatest explorers of all times.

Captain Scott
1868-1912

When Captain Scott, a British explorer (born in Devon), reached the South Pole, on January 18th, 1912, he saw a Norwegian flag flying high: Roald Amundsen had arrived before him, on December 14th, 1911. Scott found a letter from Amundsen, wishing him a good journey back home. The return journey was a nightmare with blizzards, cold, no food and no fuel left. Scott and his companions all died. Scott's diary was found and published. It was read by thousands of people who admired his courage.

Scott's Diary

The last entry written in his journal, which was found later:

Thursday, March 29 (1912)

*We shall stick
out to the end,
but we are
getting weaker of course
and the end cannot be
far. It seems a pity but
I do not think I can write
more.*

R.F. Scott

Last entry

*For God's sake look after
our people.*

**David Livingstone**
1813-1873

Born in Scotland, David Livingstone became a doctor and a missionary. He was the first white man to explore Africa. He discovered great waterfalls on the Zambezi River, which he called "The Victoria Falls" to honour Queen Victoria. He was a hero for the British people. He explored the Zambezi again and again, looked after sick people, fought to free slaves, caught malaria, was considered lost for more than four years. A young American journalist, Stanley, was sent to find him; when he finally met him, he just said: "Doctor Livingstone, I presume?" David Livingstone travelled thousands of miles, discovered new territories, lakes, rivers and waterfalls, worked to abolish slavery in Africa. He died of malaria. He is buried in Westminster Abbey, in London.



1 - Constructions grammaticales

If I don't wear gloves, my hands will be frozen.

☞ pour prédire ce qui se produira si une condition n'est pas remplie.

☞ *Construction:*

La proposition *principale* est exprimée au "futur" (opérateur: will).

La proposition *subordonnée* est introduite par "if".

There was a time when the West was a place where anything could happen.

☞ "when" et "where" sont ici des RELATIFS.

☞ on emploie le relatif "when" après un nom exprimant une idée de TEMPS :

a time when ... / days when ... / a date when ... / a century when ...

(comparer: une époque où ...)

on emploie le relatif "where" après un nom exprimant une idée de LIEU :

a place where ... / a town where ... / a country where ...

The North Pole was first reached by Peary, an American explorer.

☞ pour donner une information complémentaire sur "Peary" :

"Peary" et "an American explorer" sont la même personne ;

On aurait pu avoir une proposition relative : "Peary, who was an American explorer,..."

☞ L'emploi de l'article "a" ou "an" est obligatoire.

(Comparer: Blériot, aviateur français ; Fleming, savant britannique ...)

The Colorado River flows through Colorado, Utah, Arizona, California and into the Pacific. Mount Everest was first conquered in 1953.

☞ Les noms de pays (France, England, Germany ...), d'états (Oregon, Virginia, California ...) de montagnes isolées (Mount Everest, Mount Erebus ...) sont utilisés *sans* article défini.

☞ Les noms de mers et océans (the Atlantic, the Pacific, the Channel ...) les noms de fleuves et rivières (the Colorado, the Zambezi, the Thames ...) sont utilisés avec un article défini.

2 - Communication Fonction du langage

You may go camping there,
exprime une permission.

but you must be careful.

précise l'obligation qui en découle.

If I don't wear crampons,

exprime une condition non remplie.

I won't be able to walk on the ice.

précise l'impossibilité future qui en découle.

3 - Phonologie

[ɪ] [i:] / Le groupe "ear" [ɪə] [eə] [ɜ:]

4 - Méthodologie

Stresses, rhythm and intonations.

5 - Civilisation et culture

The American West / American National Parks.

Britain: a nation of nature lovers and explorers.

Three famous British explorers.



INDEX LEXICAL

- (a piece of) **advice** (un) conseil
- an **area** une région
[eəriə]
- **blind** (adj) aveugle
the **boot** (ici) le coffre de la voiture
[u:]
- (to) **brake** freiner
the **brakes** les freins
- **comforting** (adj) réconfortant
- **cross-country skiing** le ski de fond
- **downhill skiing** le ski de piste
- (take it) **easy!** doucement !
calmez-vous !
- the **edge** le bord
[ɪ]
- what **else** (quoi d') autre
- an **encounter** une rencontre
the **features** (ici) les caractéristiques
- (to) **feel**▲ (res)sentir
- **fine** (adv) bien
- (to) **flow** couler (cours d'eau)
- (to) **fly**▲ voler (oiseau, avion)
- (to) **freeze**▲ geler
- **goggles** des lunettes de protection
- **great** (adj) splendide, magnifique
- a **highway** une grande route
- (to) **hit**▲ the brakes écraser les freins
- (to) **hurt**▲ faire mal
an **ice-axe** un piolet
- (to) **keep**▲ quiet rester tranquille
- (to) **kill** tuer
- **lined** (adj) doublé (vêtement)
- (to) **look** + adj sembler, paraître
- **main** (adj) principal
- a **mountaineer** un alpiniste
[ɪ]
- (to) **move** bouger
[u:]
- (it's all) **over** c'est fini
- **on my own** tout seul (moi)
- **on his own** tout seul (lui)
the **particulars** les détails
- **quilted** (adj) molletonné
- (to) **reach** atteindre
- **required** (adj) exigé
a **rig** un semi-remorque
- **ropes** des cordes
a **rucksack** un sac à dos
- **safety** la sécurité
a **screwdriver** un tournevis
- the **shoulder** (of the road) le bas-côté
- (to) **shut** (off)▲ fermer (couper le contact)
- **sleepy** (adj) ensommeillé
- **sleepily** (adv) d'une voix ensommeillée
- **snap-links** des mousquetons
- **someone** quelqu'un
- (to) **speed** aller vite
- **spiked-boots** des chaussures à crampons
- **square** (adj) carré
- (to) **stay** rester
- (to) **steal**▲ voler, dérober
- **steep** (adj) à pic
a **strap** une courroie, une sangle
- **strenuous** (adj) épuisant
- a **tool** un outil
- a **trail** une piste, un sentier
(to go) **trekking** faire de la randonnée
- **trout** une truite
- a **truck** un camion
- a **trucker** un routier
- **unexpected** (adj) inattendu
- **until** jusqu'à (ce que)
(to) **weave** (ici) zigzaguer
- **whenéver** chaque fois que
- **wilderness** le désert
- **woollen** (adj) de laine, en laine
- a **Youth Centre** une Maison des Jeunes

- **What are you up to?** qu'est-ce que tu fabriques ?
qu'est-ce qui te prend ?
- **It's no use worrying.** cela ne sert à rien de s'inquiéter.
- **The voice kept saying ...** la voix ne cessait de répéter ...
- **To go mountaineering, boating, hiking ...**
faire de l'alpinisme, du bateau, de la randonnée ...
- **In the north of ...** au nord de ...



Would you like to drive such a wonderful truck?



Think of the adventures you could have?

West of Fintona camp, Hill House, Loughanelteen, Sligo, Co. Sligo. Tel: (071) 43528. Fax: (071) 43528. Adventure centre comprising permanent building, lake for canoeing, sailing, etc. Sleeping accommodation in chalet tents. 20 ha estate. Full board. Nearest airport at Sligo.

ACTIVITIES:

Canoeing, cycling, hillwalking, abseiling, horse riding, archery, overnight excursions for boys and girls 8-16 years. Insurance IRE12. Deposit IRE100.

MOTOR-BIKE
COUPLE
GO ROUND
THE WORLD

Q: Why can't a car play football?

A: Because it's only got one boot

ANIMAL LIFE

6





Back from the brink of death



From our local correspondent in NOTTINGHAM - ITV News - March 25th.



Yesterday at his home in Nottingham, Frank Martin told our reporter his amazing story:

"I was taken to Nottingham Hospital on March 5th, nineteen days ago, after collapsing from a mysterious illness... I was unconscious... The doctors told my family that it looked very serious and that they didn't really know what they could do. My parents were terribly upset but they didn't want to lose hope."



"What did they do?"

"They stayed at my bedside all the time and they tried everything to make me come back to life. They kept talking to me but I didn't hear them. I didn't see them. I didn't move. Nothing worked for a week: you can imagine how desperate they were... and then, suddenly, they heard me whisper 'Dick' – that's my dog's name, you know... They immediately called the doctor and he said that perhaps my dog could help me..."



Dick was brought to the hospital. He started barking and howling and ... I began talking! Everyone was amazed. It was incredible. How can such a thing be explained? My doctors couldn't find any explanation. It was so strange!"

"How are you feeling now?"

"I'm much better. I only stayed nine days in hospital after waking up from unconsciousness. Since my return back home, I have been thinking about these events and I can tell you I'll never stop saying thank you to Dick!"

"Come here, Dick! Look at the camera! You'll be on ITV news tomorrow!"

SOUNDS



a) Endings of regular verbs in the preterite and past participles

(see Tool Kit 3, page 60, II, 2):

- [d] : whispered / happened / amazed
- [t] : talked / worked
- [ɪd] : started

- b) [ɑ:] : March / after / barking
- [ɔ:] : reporter / talked / brought

RHYTHM

Nothing WORKed for a WEEK and THEN
I WHISpered DICK's NAME.

Note how fast or how slow you must go to have regular intervals between the stressed syllables of important words (see Tool Kit 5, page 97, 1).

INTONATIONS

Falling intonations:

How are you feeling now? = WH-questions

The dog was brought to the hospital = statement

Look at the camera! = order



**IMPROVE YOUR WORD POWER****1 - Organize your bank; link cause and effect:****Surprise**

It's: you feel:

amazing amazed

astonishing astonished

surprising surprised

**2 - Group "families" of words.**

a) Which *title* for each "family"? (Health? / Talking? / Television?)

b) What's *the odd one out*? (= Which word isn't a member of the family?)

title?

a reporter
a correspondent
news
a camera
a channel
a viewer
to broadcast
an announcer
a novel
a commercial
a serial

title?

an illness
to collapse
a nurse
a hospital
a surgeon
an injection
an event
a patient
a tablet
a prescription
to recover

title?

to whisper
to howl
a voice
a speech
dumb
to scream
to yell
to shout
to express
to exclaim
to smell

**3 - Explore a word in a dictionary:**

Thank you! To thank somebody. To be thankful (= grateful). Thanksgiving Day.

Why are (or were) these wild animals killed?

A

whales
leopards
elephants
buffaloes

bears
rhinos
crocodiles
ostriches

FOR

feathers
oil
ivory
meat
fur
skin
horns

B

snakes

wolves

butterflies

deer

lions

tigers

- because they *are considered* dangerous.
- to *be spread* as carpets on the floor.
- to *be hung* on the walls as hunting trophies.
- to *be collected* in boxes.

1 - Look at document A
Why are (or were) these wild animals killed (by man)?

a) Ex: Leopards are killed for their fur.
– use “are” if you think men *still* kill them for that reason.
– use “were” if you think they *no longer* do.
Make as many statements as you think right.

b) Some of these animals are protected now: so, we can say:
Ex: *Leopards are protected now, they are no longer killed for their fur.*
Make all possible statements.

2 - Look at document B
The animals on the left are also killed by man, but not for their meat or fur or skin. Why are they killed?
Make as many statements as possible, choosing an answer on the right.

3 - Class debate:
Which animal must be protected above all?
Choose one, give your reasons, listen to other possible choices and arguments.



Library books

"A zoo in my luggage" was borrowed by Mrs Smith.

title	writer	borrower	from	to
A ZOO IN MY LUGGAGE	Gerald DURRELL (GB)	Mrs Smith	15 May	7 June
THE OLD MAN AND THE SEA	Ernest HEMINGWAY (US)	Mr Brown	22 May	15 June
IF ONLY THEY COULD TALK	James HERRIOT (GB)	Pam Wilson	15 May	7 June
MOBY DICK	Herman MELVILLE (US)	John Davies	1 June	21 June
TRAVELS WITH CHARLEY	John STEINBECK (US)	Mr Richard	22 May	15 June
WHITE FANG	Jack LONDON (US)	Jeremy Elton	1 June	21 June
THE HOUND OF THE BASKERVILLES	Conan DOYLE (GB)	Miss Hexham	15 May	7 June
MY FAMILY AND OTHER ANIMALS	Gerald DURRELL (GB)	Barbara Watson	8 May	30 May

1 - Look at these statements:

- "A zoo in my luggage" was written by Gerald Durrell, a British writer.
- It was borrowed by Mrs Smith on May 15th.
- It was returned to the library on June 7th.

Read the library register and make as many statements as possible.

2 - Answer these questions:

- How long can a library book be kept by the borrower?
- Which books were borrowed on May 15th? May 22nd?
- What are all these books about?
- Which animal is the "hero" of "The old Man and the Sea"?
- "Moby Dick"? "White Fang"?
- Which book is a detective story?

3 - What else would you like to know about these books?
Ask your questions.





The Owl who was afraid of the dark



Plop was a baby Barn Owl and he lived with his Mummy and Daddy at the top of a very tall tree in a field. Plop was fat and fluffy. He had a beautiful head. He had enormous, round eyes. In fact, he was exactly the same as every baby barn owl that has ever been, except for one thing: PLOP WAS AFRAID OF THE DARK.

"You can't be afraid of the dark," said his Mummy, "Owls are never afraid of the dark."

"This one is," said Plop.

"But owls are night birds," she said.

Plop looked down at his toes. "I don't want to be a night bird," he mumbled, "I want to be a day bird."

"You are what you are," said his mother. It was clear that she was going to need a lot of patience. She tried to think how she could help Plop not to be afraid.

"Plop, you are afraid of the dark because you don't know about it. What do you know about the dark?"

"It's black," said Plop.

"Well, that's wrong. It can be silver or blue or grey but almost never black."

"Mum, I do not like it AT ALL. Dark is nasty, too," said Plop loudly.

"You don't know about that: you have never had your beak outside the nest hole after dusk.

I think you'd better go down into the world and find out."

"Now?" asked Plop.

"Now!" his mother answered.

Plop climbed out of the nest hole. He peeped over the edge.

"I'm not a very good lander," he said.



"Oh come on! Look! There's a little boy down there collecting wood sticks. Go and talk to him."

So Plop fell off his branch: he did not land very well.

Plop and the boy talked and talked. The boy told him that the dark was exciting. Yes. EXCITING! Plop didn't believe him.

He fluttered back to his nest. He told his mother that he still didn't like the dark AT ALL but who knows? Maybe he was going to change his mind!

DERIVATION			
(see Tool Kit 4. p. 79, 2 et 4)			
Nouns		Adjectives	
beauty		beautiful	
		enormous	
		exact	
patience		patient	
		Adverbs	
		beautifully	
		enormously	
		exactly	
		patiently	



KEYS TO TEXT BUILDING

The writer knows everything



The WRITER / The NARRATOR
knows EVERYTHING

He can tell us
WHO is
speaking
(she said /
said his
mother /
said Plop)

He knows
what people
SAID
when they
were in other
places
(The boy
told him...)



He describes MOVEMENTS
(Plop climbed out... /
he peeped... / he fell)



He knows what
people LOOK LIKE
(Plop was... / had...)



He can tell us HOW
they speak
(he mumbled /
said Plop loudly)



He describes ATTITUDES
(Plop looked down at his
toes)



He even knows
people's THOUGHTS
(It was clear that... /
Plop didn't believe him)

Animal lovers often go there: what for?

Animal lovers	Places	Animals	Visits
Brian Wilson (30) a teacher	Grizedale Forest Park (Lake District)	Deer / Wild Fowl	2
Jenny Smith (28) a painter	Butterfly Palace Isle of Anglesey	Butterflies Caterpillars	4
John Bryson (18) a geography student	West Midland Safari Park	African Fauna	5
Helen Soames (35) a scientist	Oban Sealife Centre	Sea Wildlife Animals	3
Teresa Wright (41) a writer	Cluanie Deer Farm Centre	Deer	2
Eric Morton (14) a handicapped child	Blowplain Open Farm	Sheep / Cows	6

1 - Work in pairs:

Student A can see the document; student B can't.

Student A: What do you want to know about Brian Wilson?

Student B asks questions, student A answers.

Examples of questions:

How old is he? / What animals does he like?

Where does he go to observe them?...

Do the same with other people in the document.



2 - What do they go there for?

Ex: **Brian Wilson is a teacher:**

→ he goes to Grizedale Forest Park to take photos to show to his students.

What about the other animal lovers? Imagine as many *logical* reasons as you can (age / profession / personal situation).

3 - Look at column 4:

The number shows how many times each person has visited the centre:
(2 → twice / 3 → three times ...)

Ex: **Brian Wilson has already visited Grizedale Forest Park twice.**

How often has each of them already visited her or his favourite Animal Centre?



The giraffe can't go as fast as the lion

The lion

Africa



65 kph

++++

Animal meat

The giraffe

Africa



50 kph

Leaves of trees, bushes

The iguana

Central America



25 kph

Insects, plants

The tiger

Asia



75 kph

+++

Animal meat

The polar bear

The Arctic

+++

Seals, Fish

30 kph

The whale

all Oceans

++

Plankton

40 kph

The puffin

The North Atlantic

Fish

50 kph

1 - Group work:

Choose an animal, write a few facts about it: here's the pattern to follow:
It ... lives in ... It feeds on ... Its maximum speed is ... km. per hour.
The other groups must guess which animal it is.

2 - Compare the maximum speed of these animals:

Ex: *The giraffe can't go as fast as the lion.*

(you can use: as fast as ... / not as fast as ... / not so fast as ... / slower than / the fastest ... / the slowest ...).

3 - Class debate:

Is the tiger as dangerous as the lion?

How dangerous are they for man?

(++ → dangerous / +++ → very dangerous / ++++ → extremely dangerous)

Do you agree with the indications given in the documents?

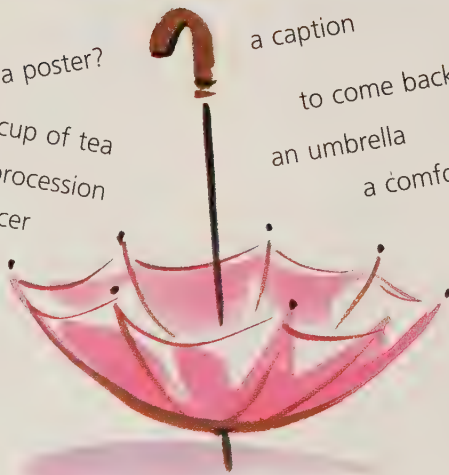
Which animal is the most dangerous? the least dangerous?

(you can also use: more dangerous than... / less dangerous than... / as dangerous as... / not as dangerous as ...)

Our pets



an advertisement?
 to carry
 a pair of slippers
 to be nice to
 The dog really wants to
 The cat also wants to
 a cartoon?
 to make a cup of tea
 a procession
 a saucer
 a dead mouse
 a poster?
 a caption
 to come back from a journey
 an umbrella
 a comfortable armchair
 comfort
 happiness
 Everybody wants to
 a scarf
 a hat
 looks happy because
 a suitcase
 gratitude





KEYS TO PICTURE READING

Animals and Men

Lay-out of the photo
A long shot

In the background

In the foreground



The world learned the words 'greenhouse effect' after the driest summer in decades in the U.S. heartland.

A close-up



Scores of North Sea seals have died from a virus complicated by pollution.

The photos are meant

- to move the reader.
- to impress the reader.
- to make the reader protest.
- to appeal to the reader's feelings.

Lay-out = organisation

a long shot = une vue d'ensemble

a close-up = un gros plan

Adjectives will come first



La place attribuée à l'*adjectif qualificatif épithète* dans la construction de la phrase en anglais est une conséquence de la volonté des Britanniques de mettre en avant ce *qui distingue* l'individu plutôt que ce qui le rend semblable aux autres.

L'adjectif qualifie, distingue, rend plus individualisé le nom qui représente un groupe, il vient donc *avant* lui :

■ a dog → a **black** dog, a **dangerous** dog, a **big** dog, a **clever** dog...

On peut également qualifier, distinguer, individualiser un nom en *utilisant un autre nom*, qui prend alors valeur d'adjectif et se comportant comme un adjectif, se place devant :

■ a dog → a **watch**-dog, a **sheep**dog, a **police** dog...

Dans l'expression « ADJECTIVES » WILL COME FIRST, le mot « ADJECTIVES » désigne les adjectifs qualificatifs épithètes ou *tout autre mot qui en joue le rôle*.

Naturellement, vous n'avez pas oublié que les adjectifs sont INVARIABLES! Le mot qui joue le rôle d'un adjectif devient, lui aussi, invariable :

■ → in a shoe shop they sell shoes / in a flower shop they sell flowers

I - Adjectifs composés

■ Les deux termes sont INVARIABLES.

On peut, avec deux termes, former des « adjectifs composés ». Dans un adjectif composé, le terme qui qualifie, distingue, individualise se place *le premier* : ce peut être un adjectif, un nom, un adverbe... mais il sera considéré comme « adjectif », donc *invariable* : le deuxième terme sera, naturellement, lui aussi *invariable*.

A Couleurs : le premier terme précise la nuance.

light-blue, pale-green, dark-red, navy-blue, grass-green, brick-red...

B Certains adjectifs composés permettent d'offrir, *avant le nom*, ce qu'il faudrait exprimer par une *proposition relative après le nom*.

a Avec un PARTICIPE PRÉSENT en deuxième terme :

a **hard-working** student is a student *who works hard*.

b Avec un PARTICIPE PASSÉ en deuxième terme :

a **home-made** cake is a cake *which has been made at home*.

c Pour augmenter les possibilités d'expression, on peut fabriquer une IMITATION de PARTICIPE PASSÉ, en ajoutant « (e)d » à un nom :

a **blue-eyed** girl is a girl *who has blue eyes*.

II - Noms composés

A On peut, avec deux termes, former des « noms composés » ; le premier qualifie, distingue, individualise : il joue le rôle d'un adjectif et reste *invariable* (relisez l'introduction, page précédente).

- a race-horse** : c'est un cheval ; *l'important*, c'est sa « spécialité » : il participe à *des courses* ;
ce n'est pas un cheval de trait (a cart-horse)...
- a horse-race** : c'est une course ; elle met en concurrence des *chevaux*, pas des lévriers (greyhound-race) ou des voitures (motor-race)...

C'est généralement le premier terme (le plus important !) qui porte l'accent le plus fort.

Premier terme	Deuxième terme
NOM	NOM a sheepdog / a copy-book a bookshelf / a video-tape
	NOM dérivé d'un verbe (+ er), voir Tool Kit 4, p. 79, I B a shopkeeper / a record-player a tax-payer / a dish-washer
	NOM dérivé d'un verbe (+ing), handwriting / baby-sitting horse-riding / dressmaking
VERBE +ing	NOM a living-room / a diving-board a swimming-pool / chewing-gum

Attention :
Le premier terme ne peut jamais désigner un contenu :
→ a **tea-cup** est une tasse destinée à recevoir du thé (pas du café)
→ si vous voulez boire une tasse de thé, il faudra demander : **a cup of tea**

III - Séries de noms

Vous rencontrerez souvent deux noms ou des séries de noms qui se suivent et qui peuvent vous rendre perplexe : il suffit pourtant (pour nous, Français) de **déchiffrer « en marche arrière » !** : **Victoria Station Information Desk**

1 2 3 4
guichet (des) renseignements (de la) gare Victoria
4 3 2 1

Les titres de journaux peuvent paraître « mystérieux » :
London National Gallery Master Painting disappearance enigma
Énigme (sur la) disparition (d'une) toile (de) maître (à la) Galerie Nationale (de) Londres.



WANT SOME INFORMATION?

A nation of animal lovers



Calling all Young Wildlife Explorers

free pocket bird guide

I'm sure you know what a sparrow is, but what about all the other birds you see in your garden, in the country or at the seaside?

Our Pocket Bird Guide will help give you the answers. It's a super little book, showing 86 different birds - you'll be surprised how many you can spot.

Send for your free copy today- it's a must for anyone interested in wildlife.

S. Messager

FREE

The birds in your garden

The Birds in your Garden

Your own 32-page pocket guide to Britain's garden birds. Includes articles on making a garden sanctuary, feeding birds in winter, chemicals in the garden etc and features a fully illustrated identification guide to nearly 50 species.

If you are not already a member of The Royal Society for the Protection of Birds but enjoy watching birds, why not send for your free booklet *The Birds in your Garden*. It is in full colour and it's absolutely FREE. Simply complete the form below.

Code N 184

Surname (Mr/Mrs/Ms) _____ Initials _____

Address _____

Postcode _____

Tick box if under 16 ☐ Are you an RSPB member? Yes/No

If yes, membership no. _____

THE ROYAL SOCIETY FOR THE PROTECTION OF BIRDS

46/020/92

Registered Charity no 207076

100% RECYCLED PAPER

The British are the best friends of animals. Many of them keep small animals at home and look after them with great care. Their pets can be cats, dogs ... but also tortoises, snakes, squirrels or ... spiders!

All over the country there are zoos, Wild Life or Sea Life Centres and Model Farms, which children are so fond of!



WANT SOME MORE INFORMATION?

Horses and buffaloes

William Cody was born in 1846 in Kansas.

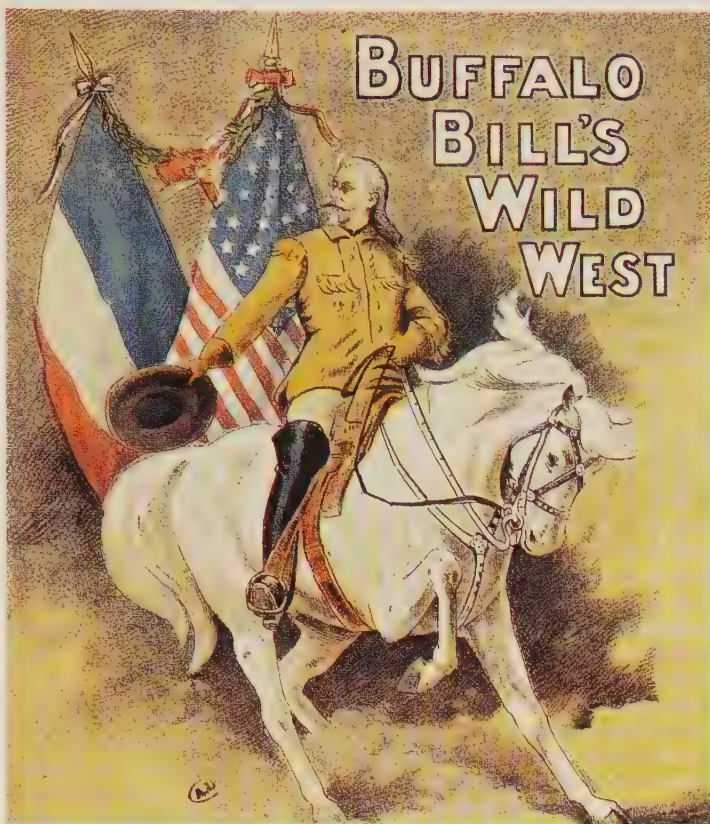
As a young boy, he played with his friends, the Kickpoo Indians.

At the age of 11, he worked as a horse boy, then as a cowboy to convey herds of cattle to military forts.

In 1860, when the PONY EXPRESS was created, he became one of the famous riders who carried messages from one post to another.

During the Civil war (1861-1865) he worked as a secret agent for the North. In 1865 he became a scout guiding the armies in the West.

He got the nickname "BUFFALO BILL" when he was engaged by the Kansas Pacific Railroad to provide the 1,000 railway builders with bison meat: he had to kill 12 bisons (= buffaloes) a day. He is said to have shot 4,280 bisons in 17 months.

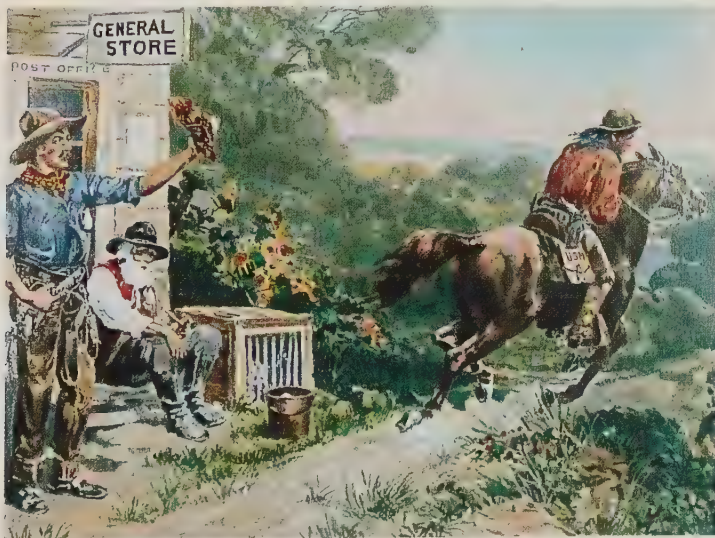


He was very popular. He was a true "Westerner" with his deerskin jacket, his red scarf around his neck and his legendary Stetson on his head.

With his friend, the great Indian chief "SITTING BULL", he organized a "WILD WEST SHOW": it showed the way of life in

the West, the adventures and the fights between Redskins and Palefaces. It was an immense success. It was performed in London and several times in Paris between 1883 and 1906.

BUFFALO BILL died in Chicago in 1917. He was a national hero.



The Pony Express

A service created by William Russell in 1860 to carry messages from the Missouri River to the Pacific Coast. Russell bought the fastest horses (300), engaged expert riders (80), built posthouses (200). Everything was carefully calculated: a rider could change horses in 11 seconds! The telegraph line stopped the PONY EXPRESS in 1861.



1 - Constructions grammaticales

Leopards are killed for their fur.

- pour décrire une action subie par le sujet : ici le sujet est victime de l'action
- Construction : (to) be, conjugué au temps souhaité + participe passé du verbe
L'auteur de l'action n'est généralement pas mentionné : l'accent est mis sur le sujet.

Remarques :

- *I was taken to hospital* : ici le sujet est bénéficiaire de l'action
- *Kangaroos can be seen in Australia* = « on peut voir ... »
- Zoos can be visited* = « on peut visiter ... » : les sujets, ici, ne sont ni victimes, ni bénéficiaires.

Brian Wilson is a teacher.

- pour indiquer la profession de quelqu'un.
- Construction : S + V + a / an + nom de métier.
(comparez : Son père est ouvrier / Mon frère est facteur).

Brian has already visited Grizedale Park twice.

- pour faire connaître une action qui s'est déroulée dans le passé (une ou plusieurs fois)
 - sans qu'on sache exactement quand,
 - qui peut se reproduire dans l'avenir, on emploie le PRESENT PERFECT
- Rappel de construction : S + have / has + participe passé du verbe de l'action.

Remarques :

- *You have never had your beak outside the nest.*
→ l'action (verbe « to have ») ne s'est pas produite jusqu'à ce jour mais elle peut se produire dans l'avenir.
- rappel : (voir p. 46, B) utilisation de « ever »
- *I've been thinking about it since my return back home.*
Present perfect employé à la forme progressive :
→ pour insister sur l'importance qu'a pu avoir l'action pour la personne qui parle.

The giraffe can't go as fast as the lion. Is the tiger as dangerous as the lion?

- pour parler de possibilités égales ou non égales (COMPARATIF)
- construction : ... as + adv ou adj + as ... (adv / adj "longs" ou "courts")

2 - Communication fonction du langage

It was so strange!

insiste sur l'intensité de l'impression

You'd better go down into the world.

donne un conseil.

Oh, come on!

pour encourager quelqu'un à agir.

Owls are never afraid of the dark.

expression d'une vérité d'ordre général.

3 - Phonologie

- Prononciation de la finale « ed ».
- Régularité des intervalles entre les temps forts.
- Déclaration, question ouverte, ordre : intonation descendante.

4 - Méthodologie

"ADJECTIVES" will come first.

5 - Civilisation et culture

Britain: a nation of animal lovers / National parks / RSPB / Buffalo Bill / The Pony Express.



INDEX LEXICAL

- **amazed** (adj) très étonné, stupéfait
- **amazing** (adj) stupéfiant, ahurissant
- (to) **bark** aboyer
 - a **barn** une grange
 - a **Barn Owl** une chouette effraie
 - a **beak** un bec (gros oiseau) [i:]
 - a **borrower** un emprunteur
- (to) **bring**▲ apporter, transporter
- (on) **the brink of** aux limites de
- a **bush** un buisson
- a **butterfly** un papillon
- a **caterpillar** une chenille
- a **choice** un choix
- (to) **collapse** s'effondrer, se trouver mal
- **dark** (adj) sombre, obscur
- the **dark** l'obscurité
- **death** la mort [deθ]
- a **deer** (pl. **deer**) un cerf
- **desperate** (adj) désespéré [desprɪt]
- dusk** le crépuscule
- a **évent** un évènement
- **exciting** (adj) passionnant
- (to) **explain** expliquer
- an **explanation** une explication
- a **fang** un croc (loup, chien)
- **favourite** (adj) favori [feɪvərɪt]
- a **feather** une plume (oiseau)
- (to) **feed**▲ nourrir
- (to) **feed**▲ on se nourrir de ...
- a **field** un champ
- fluffy** (adj) duveteux
- (to) **flutter** voler
- fowl** (collective) les oiseaux
- **fur** (de) la fourrure
- (to) **hang**▲ suspendre
- **hole** un trou
- **hope** l'espoir
- a **horn** une corne (animal)
- a **hound** un chien de chasse
- (to) **howl** hurler
- (to) **hunt** aller à la chasse, chasser
- an **illness** une maladie
- **incredible** (adj) incroyable
- ivory** (de) l'ivoire
- (to) **land** atterrir
- a **library** une bibliothèque [aɪ]
- **life** la vie [aɪ]
- **loudly** (adv) fort, à haute voix [aʊ]
- (to) **mumble** marmonner
- **nasty** (adj) déplaisant, horrible
- a **nest** un nid
- oil** (de) l'huile
- an **ostrich** une autruche
- an **owl** un hibou [aʊ]
- a **palace** un palais
- (to) **peep** jeter un coup d'œil
- a **polar bear** un ours polaire
- a **puffin** un macareux
- a **seal** un phoque
- **silver** (adj) argenté (couleur)
- the **skin** la peau
- a **snake** un serpent
- (to) **spread**▲ étaler [e]
- the **toes** les orteils
- **unconscious** (adj) inconscient
- **unconsciousness** l'inconscience, le coma
- **upset** (adj) bouleversé
- a **whale** une baleine
- wild fowl** (collective) les oiseaux sauvages,
- **wildlife** (collective) les animaux sauvages
- a **wolf** (pl: **wolves**) un loup
- **wood** le bois [ʊ]
- the **world** le monde
- a **writer** un écrivain

• He's going to change **his** mind → il va changer d'avis.

Leopards are **still** killed for their fur → on les tue encore.

Elephants must **no longer** be killed for their ivory
→ on ne doit plus les tuer.

Nothing **worked** → cela n'avait aucun effet, rien ne marchait.

To **collect**: he was collecting wood sticks → il ramassait ...
some people like to collect butterflies
→ collectionner.

After collapsing / after waking up

He **started barking and howling** / I **began talking**
I'll **never stop saying thank you**



Kangaroo rock by Hank Mizell



STANZA 1

Move to the left and step to the right then hop
Two steps up there, two steps back there and stop
Do the same, swing that thing and do the kangaroo rock

CHORUS

Come on let's rock
Everybody let's hop
We'll rock and hop to the Kangaroo rock

STANZA 2

If your baby gets lost and your baby loses her pace
We'll do the back kick and put her back in place
Kick to the left and keep in tick
And do the kangaroo rock



A whale is a heavy animal!
it's as heavy as

24	elephants
92	horses
480	lions
600	gorillas
4,800,000	mice !!!

and...

He has a bee in his bonnet.

I have a frog in my throat.

I have butterflies
in my stomach.



MYSTERY AND LEGENDS

7





The Legend of the white buffalo



Hush, listen, Brown Eagle is going to tell the old legend, come, all of you...



One morning, at dawn, we suddenly saw in the middle of the village a beautiful young woman, with long black hair, large black eyes, wearing a long white dress all made of white fur and white deerskins: nobody had seen her coming, she was just standing there, a strange and lovely figure against the red rising sun, smiling at us; she started talking:

"I have come from nowhere and I will go back to nowhere. This is the first time you can see me and it will be the last time, too.



I have come to bring a present for you, your children and the children of your children, down to the end of times. Look, it is a sacred calumet, the Mystery Calumet, the Calumet of the Sacred Mystery. You will have to keep it, you will have to protect it and you must never destroy it.

The pipe has been made of WOOD: it is the symbol of everything that grows for you: trees for your canoes, plants to feed your family, flowers for beauty.



Its bowl has been made of red EARTH, the red earth which has been your Mother for generations before and will be the Mother of all generations to come.

In the carved BUFFALO you will respect all the animals that run on earth.

The twelve FEATHERS have been given by the Great Eagle, the Great Spirit of all your winged friends flying over your heads."

Her voice was getting lower and lower and yet we could hear it very clearly, her figure was growing blurred and yet we could still see the smile on her face. The day had gone, the sun was down on the horizon, her white dress, against the red flames of the setting sun was now just a cloud, a mist, a haze, but her last words came very distinctly and each one of them has been for ever written in our hearts:

"Every dawn is sacred, every man is sacred, every breathing creature is sacred, every growing plant, every stone on this earth is sacred, and you are the Keepers."

A dazzling light made us close our eyes; when we opened them again we could see, against the red flames of the setting sun, the impressive figure of a white buffalo.

SOUNDS



[h] hush / head / hear / hearts
[aʊ] Brown / down / cloud
[əʊ] old / nowhere / grows / bowl

STRESSES

- 1 - p^{re}s^{en}t / m^{ys}te^{ry} / b^uff^alo
- 2 - (to) p^{ro}te^{ct} / (to) destroy / (to) re^{sp}ect

INTONATIONS

We could see ↗ , against the red flames of the setting sun ↗ , the impressive figure of a white buffalo. ↘





1 - Use your visual memory and remember the story.



2 - Choose a Topic, for instance: **time**.

You can always find a logical way of grouping words.

- a sundial / a watch / a clock / an alarm clock
a dial / the hands / a digital clock
- a second / a minute / an hour / to be slow $\neq$ to be fast
- a day / a week / a fortnight / a month / a term / a school year / a year
- a DAY:
dawn / sunrise / morning / noon
afternoon / evening / sunset / dusk / night / midnight

TODAY

yesterday $\leftarrow$ $\rightarrow$ tomorrow

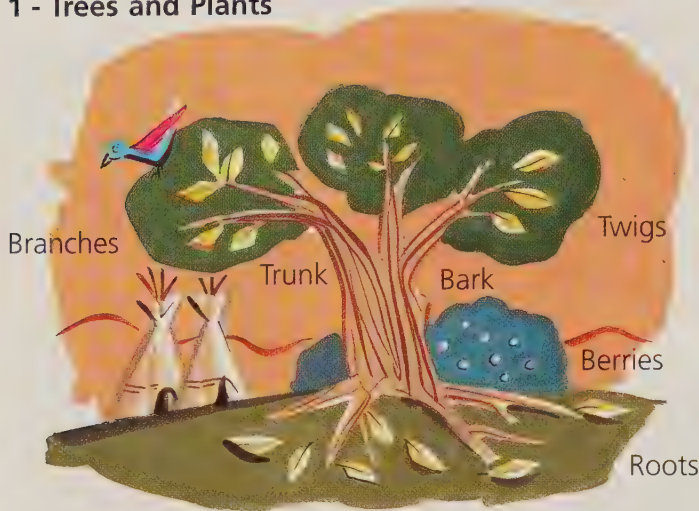
The day before yesterday

the day after tomorrow



Nature provided the Indians with everything they needed to live on their territories.

1 - Trees and Plants



- to feed their families
- to cure their diseases
- to build their teepees
- to make canoes
- bow
- and arrows
- baskets
- cooking
- utensils.

Take one element in the picture and make statements on this pattern:

Trees *provided them with* branches to build their teepees.

You'll be able to say a lot about the Indians' way of life!

2 - Animals: *The Indians used furs to make warm clothes.*



The bear:

grease

(to have beautiful hair)

claws

(to make necklaces)

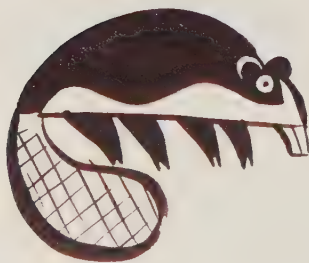


The eagle:

feathers (to make head dresses)

talons (as amulets)

bones (to make small flutes)



The beaver:

teeth → fishing harpoons

tail → hair ornament

Look at the pictures and read the written pieces of information.

a) Answer the questions:

Which animals provided

them with food?

with fur?

with feathers?

b) Work in pairs.

"What did they use the furs *for*?"

"They used furs to make warm clothes" (blankets...)

or: "They used furs as carpets in their teepees"

Talk about:

the bear's grease [gri:s] /

its claws [klo:z]

the eagle's feathers /

its talons [tælənz] / its bones

the beaver's teeth / its tail

The Indians *knew* how to make the best of natural resources.

Buffaloes meant life: without the buffaloes, they couldn't go on living.



dry / salt / smoke	the buffalo's flesh	to make	"pemmican".
prepare	its skin		clothes / mocassins / canoes / drums
sew	skins together	to build	tepees
use	its long hairs	to make	ropes / straps
cut and dry	its hairs	to fill	cushions for the papoose's crib
prepare	its bowels	to make	sewing thread / bow strings
	its hoofs		glue

1 - Give as many ways of using the different parts of the buffalo as you can: here's the pattern to follow: (*index lexical*, page 137, for the words you don't know).

The Indians knew how to dry its flesh to make "pemmican".

2 - They killed a buffalo only when necessary ... and nothing was wasted:

- Try to imagine – what they used the horns for...
 – what they could do with some of the bones:
 • the ribs (= les côtes) • the shoulder-blades (= les omoplates)
 (you can find the answers in your Learner's Book, page 104, or ask your teacher!)

The Indians *had* to fight to defend their territories

Here are 3 of the most important battles.

			Winners	Killed
1804	CHELLY CANYON	Navajos vs Spaniards	Spaniards	115 Navajos
1876	LITTLE BIG HORN	Sioux and Cheyennes vs Americans	Indians	265 Americans
1890	WOUNDED KNEE	Sioux vs Americans	Americans	300 Sioux

1 - Describe the battles at Chelly Canyon, Little Big Horn and Wounded Knee:

At ... in ... the ... had to fight against the ...

The ... won the battle (were victorious) and the ... were defeated (were beaten). ... were killed.

(If you need help to read and say numbers and dates, see p. 141 and p. 143).

Sioux [su:z] Cheyennes [ʃaiɛnz]

2 - Could you say what happened after 1890? What do you know about the Indians now?



A true ghost story



A few years ago, one day in October, I went to visit some friends who lived in an old house in the country. They didn't know I was coming and, when I arrived, I found out that there were already some other visitors. "Oh, dear!" my friend said. "John and Sarah are using the guest-room; what can we do?"

I knew there was another bedroom at the end of the building.

"Can't I sleep in the end-room?" I asked. My friend looked rather worried; she said, hesitatingly:

"Er, yes ... I suppose you can ... but it's a bit cold, I'm afraid."

"I don't mind," I replied.

My friend agreed, reluctantly. After a pleasant evening together, as I was going into my room, my friend said, awkwardly: "You must lock the door, otherwise it'll bang in the night."

So, I locked the door and since I was quite tired, I soon went to sleep.

At about 2 a.m., I suddenly woke up. "Strange," I thought, "I'm sure I locked the door!" but it was wide open. I got out of bed and shut the door; I saw nothing unusual and quietly went to sleep again.

Some time later, I had a strange dream,

almost a nightmare. I was sure there were hands softly touching my face. It went on for a long time, until I woke up again. There was nothing suspicious ... except ... the door was open! I started feeling upset. I could no longer sleep; I stayed awake almost till dawn.

When I came to breakfast, my friend quickly asked me:

"Did you sleep all right, Mary?"

"Well, so-so... It's strange the way that door opens itself, whether you lock it or not! And then, I had a strange dream. I dreamt that there were hands touching my face, feeling it."

"Everyone who sleeps in that room has the same experience, you know; that's why I was reluctant..."

"That sounds extremely strange," I said, with a nervous laugh.

"Well, there seems to be a reason! At the end of last century, a very beautiful young girl lived in that room. Unfortunately, at the age of 16, she died, very suddenly. The important thing about the story is that she was a blind girl. She used to feel her way around the room. And it seems that she comes back whenever somebody sleeps there ..."

Since that day, I have believed in ghosts.

ADVERBS

rather worried / quite tired / wide open / extremely strange

→ **Adverbs can modulate the meaning of adjectives**

She said, hesitatingly / She agreed, reluctantly / She said, awkwardly

→ **Adverbs can describe the way people speak**

**KEYS TO TEXT BUILDING****Paragraph articulation**

The NARRATOR's story is written in ... paragraphs + one line as a
There's a **word** which is the **link** between paragraphs.
It is repeated as an **echo**.

One **day**



1 - There were other visitors, so, there was no guest-**room** for me.

2 - But I knew there was the end-**room**.
My friend said:
"Lock the **door**."



3 - So, I locked the **door**.
But, at 2 o'clock, it was wide open, so, I shut the **door** again.



4 - But, some time later, the **door** was open again.
So, I was worried and I could no longer **sleep**.



5 - At breakfast, my friend asked: "Did you **sleep** all right?" and she said it always happened in **that room**.



6 - She explained **who** used to **sleep** in **that room**.



Since that **day**, I have believed in **ghosts**.

Nightmares

He was swimming under water when he met a shark.



1 - Describe what happened to these people in their nightmares and how they felt:

Eric and Kate / watch TV / three witches jump into the room (→ scared).

Harry Wilson / glide in the air / find himself face to face with a giant eagle (→ frightened).

Betty Brown / walk in the country / see hundreds of snakes coming to her (→ horrified).

John Edwards / swim under water / meet a shark (→ terrified).

2 - Imagine the consequences:

Ex: *Betty Brown was so horrified that she started howling.*

3 - Work (and play) in groups:

Each group prepares one or several stories: each part of the story is written on different pieces of paper, marked (outside) a. b. c. and d.

- a) what the person was doing
- b) what happened to this person
- c) how the person felt
- d) consequence

Ex: Tom **was** washing his teeth **when** he saw an alligator in the washbasin
he was **so** surprised **that** he jumped into the dustbin!

Put all the papers marked "a" in a box, those marked "b" in another one ... etc.
→ One student takes a paper from each box and reads the "story" to the class!

Go on!

Have fun!



1 - How terrified they look! *Something terrible must have happened to them!*

Why do they look so terrified?

Try to guess the most probable reason for each of them.

2 - Everyday "mysteries" to solve: give your own explanation about what has most probably happened:

- a) Auntie Judy's cake was awful → she must have forgotten to put sugar in it or ...
- b) I left my cup of milk on the table and now it's empty →
- c) I saw a mysterious light in the sky →
- d) Mr Brown drove to town this morning and look, he's coming back by bus! →
- e) The Wilsons have just bought a Rolls Royce →
- f) Our neighbours' radio has been playing all day long and I know they aren't at home →
- g) "Johnny, did you break this vase?"
"Oh, no, Dad →
- h) Look how fat Bob has become during the holidays! →

3 - Strange happenings: give your own view about what must have happened:

- a) Some people say they have seen the Loch Ness Monster.
- b) Mrs Martin says she has met Martians in her garden.
- c) Your friend tells you that he has heard a ghost under his bed.

Suggest other "Strange happenings" to have your friends' views.



Famous idols never die!



a bar / a pop star / an idol /
 a guitar / dark glasses / unshaven /
 long-haired / flowery trousers /
 old-fashioned clothes / leather jacket /
 bar stool / fans / refuse to believe /
 pretend / still alive / a mythical bird /
 to live for ever / a dream / a wish

According to the Egyptian legend,
 the **Phoenix** is immortal.

It lived for several centuries
 then it burnt itself on a fire
 and it came to life again from its ashes.

"Of course, he didn't die in 1977!
 He just pretended, in order
 to live a quieter life..."



**KEYS TO PICTURE READING****King Kong**

1933: King Kong, the first horror movie!

This movie needed a lot of **trick effects**.



Question asked by a journalist to Mr Cooper, the film-maker:

– Mr Cooper, why did you create Kong?

– To frighten myself!
I wanted Kong to be the most ferocious, the most brutal, the most monstrous creature ever imagined!

The Empire State Building is 380m high!
Kong is going to catch an airplane in his hand!

His eyes were 30 cm wide!

His teeth were 45 cm high!

Compare with your eyes, mouth and teeth!

Measure them!

Some people are fond of collecting movie **posters**.

His "smile" was 1,80 m wide!



Kong is such a giant!
The woman looks so small and helpless!
Terror comes from the difference in **size**!



How to be a good reporter



You **report** when you tell people about something that has been said or that has happened. When you report, you play the part of a **reporter**.

Souvenez-vous de la fiche « *Listen to the tape and play your part* » (p. 173) : quand vous entendez une personne parler, pour rapporter ses paroles et en rendre compte (to report), nous avons vu qu'il y avait 2 possibilités :

– soit *directement*, en *citant*, les paroles exactes (quoting) :

(Sports vs Computers, p. 14)

Mrs Tanner says, "Jeff, you look like your father."

– soit *indirectement* (reported speech) :

Mrs Tanner tells Jeff that he looks like his father.

→ les PRONOMS PERSONNELS et les ADJECTIFS POSSESSIFS s'adaptent à la nouvelle situation.

I - Discours direct, discours rapporté

Ce qui est dit	Paroles citées (quotations)	Propos rapportés (reported speech)
1 - <i>You look like your father</i>	<i>Mrs Tanner says, "You look like your father."</i>	<i>Mrs Tanner tells Jeff (that) he looks like his father.</i>
2 - <i>Do you have a computer?</i>	<i>Jeff asks, "Do you have a computer?"</i>	<i>Jeff asks Mrs Tanner if they have a computer.</i>
3 - <i>My husband has one</i>	<i>She answers, "My husband has one."</i>	<i>She answers (that) her husband has one.</i>
4 - <i>What model is it?</i>	<i>Jeff asks, "What model is it?"</i>	<i>Jeff asks what model the computer is.</i>
5 - <i>Where's Mr Tanner's study?</i>	<i>Jeff asks, "Where's Mr Tanner's study?"</i>	<i>Jeff asks where Mr Tanner's study is.</i>

Reported speech

Exemple 1 : Il s'agit d'une affirmation, d'une déclaration (a statement) ; on en rend compte en utilisant les verbes « to say » ou « to tell » :

- on emploie « to tell » quand on précise à qui les paroles sont adressées.
- on relie les deux propositions par « that » :
- « that » prend sa forme faible [ðæt] (voir Tool Kit 5, p. 97, 2 B).
- on peut omettre « that » (She tells Jeff he looks like his father).

Exemples 2 à 5 :

Ce sont des demandes d'information (2, 4 et 5) et réponse (3).
QUESTIONS rapportées par « to ask », RÉPONSES par « to answer ».
Ex. 2 : question « fermée » (yes / no) → to ask + if ...
Ex. 4 et 5 : questions « ouvertes » (WH-) → to ask
+ reprise de l'interrogatif + proposition non-interrogative
(ordre des mots : sujet + verbe : pas de point d'interrogation).

II - Rendre compte, c'est aussi commenter

Quand le « reporter » cite les paroles de quelqu'un, il reste *neutre*.

Quand il les rapporte en discours indirect,

– il peut rester neutre en utilisant des verbes de « présentation » neutres : *to say, to tell, to ask, to answer...*

– il peut aussi faire savoir qu'il a compris les INTENTIONS de la personne qui parle, en choisissant des verbes de présentation adaptés.

1 - La demande d'information est plus *insistante* :

Jeff **wants to know** if they have a computer, what model it is...

2 - Il s'agit d'une *suggestion* : "Let's take your luggage inside!"

Mrs Tanner **suggests** taking his luggage inside.

3 - La personne a pu faire une *demande polie* : (voir « Dear Jeff », p. 18)

Mrs Apple writes : "Please, send us a letter."

Mrs Apple **would like** him **to** send them a letter.

4 - Dans sa lettre, Jeff se plaint qu'il ne peut pas utiliser l'ordinateur, qu'il s'ennuie...

Sa mère lui donne des *conseils* :

"You'd better forget computers for a few weeks, try new sports ..."

Jeff's mother **advises** him **to** forget computers for a few weeks...

5 - Quand Mrs Apple est mécontente, elle ne lui donne plus des conseils mais des *ordres* :

"You must stay with them. Stop complaining! Don't touch Mr Tanner's computer without his permission!"

She **wants** him **to** stay with the Tanners.

orders stop complaining.

orders **not to** touch Mr Tanner's computer.

III - Le temps a passé

Pour rapporter des paroles prononcées dans le PASSÉ, on utilise les verbes de présentation au PASSÉ : *he said, she told me, we asked, they answered, she advised, she suggested ...* et on doit

RESPECTER LE DÉCALAGE DANS LE TEMPS.

Je rapporte aujourd'hui ce que mon ami m'a dit il y a quelques mois :

Quand il m'a parlé, pour lui c'était le	maintenant, au moment où je rapporte ses paroles, c'est devenu le
PRÉSENT <i>He said, "I am perfectly happy." "I have found a new house."</i>	PASSÉ <i>He told me that he was perfectly happy. He told me that he had found a new house.</i>
FUTUR <i>He asked, "Will you come next weekend?"</i>	FUTUR dans le PASSÉ <i>He asked me if I would come the following weekend.</i>



Ghostly tours and walks

**Ghostly Tour
of York**

What do you get when you mix a ghost, a haunted house, a haunted city, and a ghost? You get a Ghostly Tour of York.



A unique Ghost Walk founded by Trevor Rooney - and featured many times on TV!

All guides are dressed in original Victorian costume and will take you along the ancient backstreets and alleyways on this one hour walk around the centre of old, old York... "Not Just a walk and talk"

There'll be shocks and surprises from cloaked figures along the route. When you've found us, you're assured of the best ghost walk in town!

8pm Kings Square (near the Shambles) every night.

£2.00 adults - £1.00 children
You will laugh, you will scream - you will never forget...!
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NO NEED TO BOOK UNLESS 30 OR MORE

**THE
HAUNTED WALK**



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Let our experienced guide tell you of the historic Hauntings, Sightings, Murders and Mysteries, behind the most Haunted City in Europe.

Meet Exhibition Square
near Art Gallery 8pm
Monday to Friday

Adults £2-00 Child £1-00

For Private Party bookings phone
York 421737 or 621003



Ghostly tours, visits of haunted castles, the Loch Ness Monster ... the British are very fond of mysterious places and they like to shudder with fear ... but just for fun!



WANT SOME MORE INFORMATION?

Shakespeare's world of mystery



The Three Witches.

“When shall we three meet again
In thunder, lightning or in rain?”

Act I, Scene 1 MACBETH



Ariel's Song.

“Where the bee sucks there suck I,
In a cowslip's bell I lie,
There I couch when owls do cry,
On the bat's back I do fly,
After summer, merrily,
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.”

Act V, Scene 1 THE TEMPEST

The Fairies' Lullaby.

“You spotted snakes with double tongue,
Thorny hedge-hogs, be not seen;
Newts and blind-worms, do no wrong;
Come not near our fairy queen.
Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby:
So, good night, with lullaby”

Act II, Scene 2 A MIDSUMMER'S NIGHT' DREAM





1 - Constructions grammaticales

The Indians used furs to make warm clothes.

- ☞ Pour exprimer le *but* on peut employer « **in order to** » ou simplement « **to** », suivi d'une base verbale.

Attention ! Question : *What ... for ?* = dans quel but ? : *What did they kill buffaloes for?*
 Answer : *(in order) to* = afin de, pour : *They killed buffaloes (in order) to live.*

The Indians had to fight to defend their territories.

- ☞ Pour exprimer une obligation dans le passé, obligation due à des circonstances extérieures et conduisant à des actions peu souhaitées.
- ☞ On emploie : « **had to** » à toutes les personnes.

John Edwards was swimming under water when he met a shark.

(a)

(b)

- ☞ Pour exprimer l'idée qu'une action (a) était en train de se dérouler quand une autre action (b) l'a interrompue.
- ☞ On emploie le prétérit progressif pour décrire l'action (a) et le prétérit simple pour l'action (b).

Betty Brown was so horrified that she started howling.

- ☞ Pour exprimer la conséquence d'une émotion sur le comportement de la personne.
- ☞ Construction : S / V / **so** + adjectif + **that** / S (pronom) / V...

Remarque : les verbes « *to start* » + se mettre à ... « *to stop* » = s'arrêter de ... sont le plus souvent suivis de la forme verbale en -ing.

How terrified they look!

- ☞ Forme exclamative qui traduit l'intensité d'une émotion.
- ☞ Construction : **HOW** + adjectif + S (généralement, pronom) / V + !

Remarque : le verbe est souvent « *be* » : *How angry I was!* ou, comme ici, un verbe signifiant « paraître » (*to look, to sound, to taste...*).

2 - Communication fonction du langage

You will have to protect it.

exprime une obligation dans le futur.

It made us close our eyes.

exprime une contrainte (dans le passé).

Something terrible must have happened.

exprime la forte probabilité d'une action passée.

Her figure was growing blurred and yet we could still see the smile on her face.

exprime le mystère, l'inexpliqué.

3 - Phonologie [əʊ] et [aʊ] / [h]

Intonation montante à la fin de chaque proposition tant que la phrase n'est pas achevée.

4 - Méthodologie

How to be a good reporter (discours rapporté).

5 - Civilisation et culture

Immortalité : le Phénix / les « idoles ».

York, promenade chez les fantômes /

Le monde féérique de Shakespeare.



- **almost** (adv) *presque*
an **arrow** *une flèche (voir "bow")*
- **awake** (adj) *éveillé*
- **awful** (adj) *affeux, horrible*
awkwardly (adv) *d'un air gêné*
- a **battle** *une bataille*
- a **blanket** *une couverture*
- **blurred** (adj) *flou, indistinct*
[ɜ:]
- a **bone** *un os*
[əʊ]
- a **bow** *un arc (voir "arrow")*
[əʊ]
- the **bowels** *les boyaux*
[aʊə]
- a **bowl** (ici) *un fourneau de pipe*
[əʊ]
- (to) **breathe** *respirer*
(to) **build**▲ *construire*
carved (adj) *sculpté*
a **claw** *une griffe*
a **crib** *un berceau*
- (to) **cure** *guérir*
[kju:ə]
- a **cushion** *un coussin*
[kʊʃn]
- **dawn** *l'aurore*
- **dazzling** (adj) *éblouissant*
- **defeated** (adj) *vaincu*
- (to) **destroy** *détruire*
- a **disease** *une maladie*
[z] [z]
- **down to** *jusqu'à*
- a **dream** *un rêve*
- (to) **dream**▲ *rêver*
a **drum** *un tambour*
a **dustbin** *une poubelle*
- an **eagle** *un aigle*
- **earth** (de) *la terre*
- (to) **fight**▲ *combattre, se battre*
a **figure** (ici) *une silhouette*
[figə]
- the **flesh** *la chair*
- (to) **frighten** *effrayer*
- (to) **glide** *glisser, planer*
glue *de la colle*
grease *de la graisse*
a **guest room** *une chambre d'amis*
- the **hairs** *les poils*
- happenings** *des événements, des faits*
- a **haze** *une brume légère*
- **heart** *le cœur*
[ɑ:]
- a **hoof** *un sabot (d'un animal)*
- **impressive** (adj) *impressionnant*
- a **laugh** *un rire*
[ɑ:f]
- (to) **lock** *fermer à clef*
- **low** (adj) *bas*
[əʊ]
- (to) **mean** *signifier, vouloir dire*
a **mist** *une brume*
- a **mouse** (pl. **mice**) *une souris*
a **necklace** *un collier*
- a **neighbour** *un(e) voisin(e)*
- a **nightmare** *un cauchemar*
- **nowhere** (adv) *nulle part*
- **otherwise** (adv) *autrement, sinon*
pemmican *de la viande séchée*
- **rather** (adv) *plutôt*
- **reluctant** (adj) *réticent*
- (the) **rising** (sun) *(le soleil) levant*
a **root** *une racine*
- (the) **setting** (sun) *(le soleil) couchant*
- (to) **sew**▲ *coudre*
[əʊ]
- a **shark** *un requin*
- (to) **solve** *résoudre, trouver une solution*
a **strap** *une lanière*
a **string** *une corde (d'arc / de violon / de raquette)*
the **tail** *la queue (d'un animal)*
thread *du fil (à coudre)*
- **till** *jusqu'à (ce que)*
- **tiny** (adj) *tout petit, minuscule*
- **unusual** (adj) *inhabituel*
an **utensil** *un ustensile*
- **victorious** (adj) *vainqueur*
- (to) **waste** *gaspiller*
- **wide open** (adv + adj) *grand ouvert*
- a **wing** *une aile*
winged (adj) *ailé*
- a **witch** *une sorcière*
a **worm** *un ver de terre*
- (and) **yet** (et) *pourtant*

• **To agree.** *accepter, consentir / to agree with somebody.*
être d'accord avec quelqu'un.

They knew how to cure diseases with plants.
ils savaient guérir les maladies avec des plantes.

• **Nature provided them with everything they needed.**
la nature leur fournissait tout ce dont ils avaient besoin.

They knew how to make the best of natural resources.
ils savaient tirer le meilleur parti des ressources naturelles.





NESSIE: myth or reality?

STONEHENGE. A stone circle built about 1700 B.C. What for?

Was it used – as a temple for **RITUAL SACRIFICES?**

– as a **SANCTUARY?**

– as a **CEMETERY?**

– as a **SUN TEMPLE?**

– as an **ASTRONOMICAL CENTRE?**

– to predict **ECLIPSES?**

Nobody knows for sure, so why not think of other possibilities?



LET'S GO TO THE LIBRARY

I - ... To get some help:

- 1 - A dictionary can help you 140
- 2 - Figures and Numbers 141
- 3 - What time is it ? 142
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calendar. 143

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his dreams 154-155
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To get some help

A dictionary can help you

In a dictionary you don't only find the meaning of a word!

It can also help you solve other problems:

- I - If you want to know the NATURE of a word: N(oun)? V(erb)? ADJ(ective)? ADV(erb)?
- II - If you don't know how to PRONOUNCE a word. (see *Tool Kits 1 and 5*).
- III - If you have doubts about its SPELLING when you add a final, for instance (see *Tool Kit 3*)
- IV - If you don't know how to USE a word.
- V - If you want to EXPLORE its family (see *Tool Kits 4 and 6*).
- VI - An illustrated dictionary offers PLATES with pictures and words about a few topics.

I - Nature

- Open any page of any English dictionary and look for the nature of each word on the page (check the abbreviations on the table at the beginning of your dictionary).
- The same word can belong to several categories : look at these words and discover their different possible categories: BOARD / DAILY / FEAR / MATCH / POINT...

II - Pronunciation

Check the pronunciation (sounds and stresses) of these words:

PIRATE / PROJECTILE / RESULT / REVOLT / SOCIABLE / STATUE / TUBE / VISUAL.

III - Spelling

- Plurals of NOUNS: a lorry, lorries / a box, boxes / a leaf, leaves...

- VERBS:

to carry

3rd person sg present

he carries

regular preterit

he carried

-ing

carrying ...

- ADJ: comparative and superlative : funny, funnier, the funniest...

IV - Usage

Check how to build these phrases:

to agree ... somebody / to know ... to do something / to be interested... something / to be keen... something / to be pleased ... something.

V - Exploration

- Read what comes after these words and find the « family » ones :
BIRD / CHILD / REAL.
- Find compound words having these ones as first elements:
ICE / BOOK / SUN.

VI - Plates for pictures and words

- In "Longman Dictionary of Contemporary English", look for:
BEDROOM / CLOCKS / LIVING-ROOM / STREET / VEGETABLES ... and many more!
- In "Oxford Advanced Learner's Dictionary of Current English", find:
APES / FLOWERS / SKELETON / SNAKES / SHIP ... and many more!
- Look for other illustrated English dictionaries!

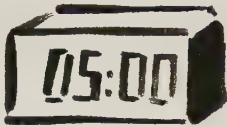
THREE-FIGURE NUMBERS: from 100 to 999

What time is it?

It's five (o'clock)

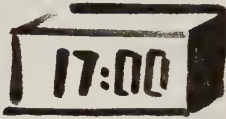


In the morning = a.m.
(ante meridiem = before midday)



It's five a.m.
in the morning

In the afternoon = p.m.
(post meridiem = after midday)

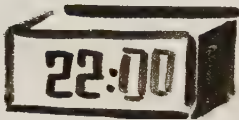


It's five p.m.
in the afternoon

It's ten (o'clock)

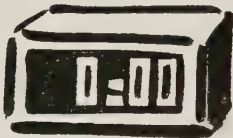


It's ten a.m.
in the morning



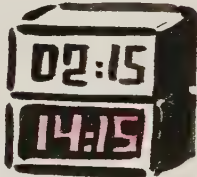
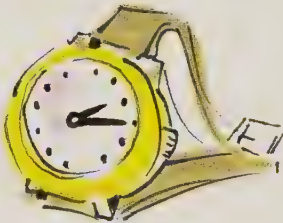
It's ten p.m.
in the evening

It's twelve (o'clock)
midday
noon



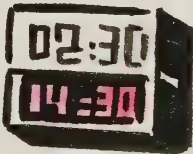
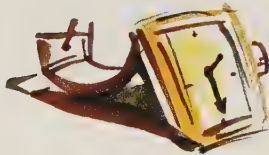
It's twelve p.m.
midnight

It's a quarter past two
It's two fifteen



a.m.
p.m.

It's half past two
It's two thirty

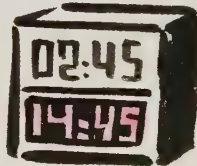
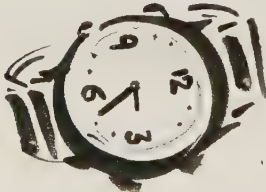


a.m.
p.m.

It's a quarter to three
It's two forty-five

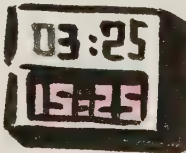
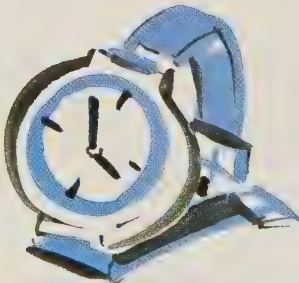


It's twenty-five (minutes) past three
It's three twenty-five

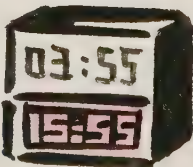


a.m.
p.m.

It's five (minutes) to four
It's three fifty-five



a.m.
p.m.



a.m.
p.m.

TO GET SOME HELP

Make yourself a perpetual calendar

You need some cardboard (or strong paper) in 3 different colours.

Colour 1:

7 (seven) pieces, 2 inches long, 1 inch wide (one inch = 2,5 cms) for *the 7 days of the week*.

Don't forget to start each name with a capital letter!

Sunday (= dimanche: the English week starts on Sunday!), Monday, Tuesday, Wednesday, Thursday, Friday and Saturday.

When you say them, don't forget: *the stress is on the first syllable*.

Colour 2:

12 (twelve) pieces, same size, for *the twelve months of the year*.

Don't forget to start each name with a capital letter!

January, February, March, April, May, June, July, August, September, October, November and December.

When you say them, remember: *the stress is on the first syllable, except for the last four ones where it is on the second syllable*: September, October, November and December

Colour 3:

31 (thirty-one) pieces, 2 inches wide, 3 inches high, for *the 31 (or 30) days of the month*.

Write the "ordinals" (see page 141): "1st", "2nd", "3rd", "4th" ... and write them again in letters at the bottom: "the first", "the second", "the third", "the fourth" ...

Find a *personal way* of arranging the days, months and ordinals so that you can change the necessary parts every morning.

**How to say dates:**

- they can be written in different ways:
May 10th, May 10... but you'll have to say: May the tenth or the tenth of May.
- the day of the week comes first:
Monday, May 10th → Monday, May the tenth (or the tenth of May).
- 1492 = fourteen ninety-two
1830 = eighteen thirty
1775 = seventeen seventy-five
1998 = nineteen ninety-eight

Remember:

the right prepositions are: *at* 6 o'clock, *on* Monday, *in* November, *in* nineteen eighteen (1918)

The four seasons of the year are: spring, summer, autumn and winter.

To get some information

Are you a good European?

A - 1993 → There are 12 countries in the EEC (the European Union since November 1st, 1993). They entered the Community at 4 different dates: (You'll find them in the alphabetical order of their English names).

- 1** - 1958 Belgium / France / (West) Germany / Italy / Luxembourg / the Netherlands
- 2** - 1973 Denmark / Eire / the United Kingdom
- 3** - 1981 Greece
- 4** - 1986 Portugal / Spain

Find them on the map!

(To help you, the numbers refer to the dates when they entered the Community).



B - Here are their *capitals* (again in the alphabetical order of their English names):

Amsterdam / Athens / Berlin / Brussels / Copenhagen / Dublin / Lisbon / London / Luxembourg / Madrid / Paris / Rome

Can you find them on the map?

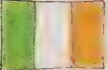
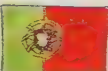
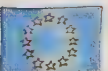
C - Which countries do these pictures make you think of?

Quiz →

Learner's Book p. 116



TO GET SOME INFORMATION

Flag	Country	People	Language(s)	Currency	Car Plate
	BELGIUM	the Belgians (a Belgian)	Dutch / French German	the Belgian Franc = BEF	B
	DENMARK	the Danes (a Dané)	Danish	the Danish Crown = DKR	DK
	EIRE	the Irish (an Irishman an Irishwoman)	English / Irish	the Irish Pound = IRL	IRL
	FRANCE	the French (a Frenchman a Frenchwoman)	French	the French Franc = FF	F
	GERMANY	the Germans (a German)	German	the German Mark = DM	D
	GREECE	the Greeks (a Greek)	Greek	the Drachma = DRA	GR
	ITALY	the Italians (an Italian)	Italian	the Lira = LIT	I
	LUXEMBOURG	the people of Luxembourg!	French / German	the Luxembourg Franc = LUF	L
	the NETHERLANDS	the Dutch (a Dutchman a Dutchwoman)	Dutch	the Florin = HFL	NL
	PORTUGAL	the Portuguese (a Portuguese)	Portuguese	the Escudo = ESC	P
	SPAIN	the Spaniards (a Spaniard)	Spanish	the Peseta = PTA	E
	the UNITED KINGDOM (= England + Scotland + Wales + Northern Ireland)	the British (a Briton, a British person)	English	the Pound = UKL	GB
	the EC (European Community)	the Europeans (a European)		the ECU (European Currency Unit)	EUR



You are in bear country



Environment Canada
Parks Service

Environnement Canada
Service des parcs

YOU are in Bear Country



CROWE

Published by authority of
The Minister of the Environment
Minister of Supply and
Services Canada 1991
OS-W004-000-BB-A14

Canada

1 - Bare facts about bears

Bears are wild animals which you must respect. Strong and agile, they will defend themselves if they feel threatened. All bears can be dangerous and they are unpredictable. It is unlawful to feed a bear in Canada National Parks.

2 - For safe hiking

Most bears will leave if they feel or hear a human presence, so you'd better hike in a group and make as much noise as you can. At night, use a flash light.

3 - For backcountry safe camping

It's safer to choose a spot in an open space. Bears prefer to live in bushland, so avoid camping in woods. Never cook or eat in your tent. The bear will be attracted by the smell of food. Bears are greedy and lazy, they will go for the food which they can obtain easily.

4 - Bear confrontation

If you meet a bear, don't run, the bear will run faster than you. The best thing to do is to keep calm. Never throw anything at a bear, it will become aggressive. Never approach a bear cub, a protective mother will attack if she thinks her cub is in danger.

5 - If you are attacked

It's no use trying to fight back. You should play dead. Cover your face and remain motionless.

Fiche de lecture →
Learner's Book p. 117

TO GET SOME INFORMATION

The Mary Rose, Portsmouth

Henry VIII watched in horror as the Mary Rose foundered. It was a calm July day in 1545 and the King's favourite warship had just sailed from Portsmouth to do battle with the French invasion fleet. She sank quickly taking her 700 men and all the equipment of war.

Lost for over four centuries, the raising of the Mary Rose was the world's largest underwater archaeological operation. Divers and archaeologists worked painstakingly for many years – sometimes joined by HRH the Prince of Wales – before she was recovered in October 1982.

**AN EXCITING INSIGHT INTO TUDOR LIFE AT SEA**

Now you can see the breathtaking spectacle of this Tudor warship close to where she was built early in the 16th century.

Restoration to her underwater state continues and an audio guide brings the ship to life once more.

The Mary Rose Exhibition displays over 1,000 exciting "treasures" and gives the visitor a fascinating insight into Tudor life.

Cannon and longbows, gold coins and pewter plates, navigation instruments, as well as personal possessions including clothing and games. Even the medical chest belonging to the barber-surgeon has been saved.

The sea. Who needs it?

SEAWATCH is an exciting programme to help safeguard our precious marine environment. It is open to everyone interested in preserving the future of the sea and its creatures.

EVERY LIVING CREATURE NEEDS THE SEA

a turtle

a seal

JOIN SEAWATCH...AND WORK TOGETHER FOR A BETTER WORLD

1 - Each year, dozens of sick or abandoned seals are looked after, treated and cured at Oban Sea Life centre and Gweek Cornish Seal Sanctuary, and then returned to the sea.

2 - We offer a national award to any group or individual whose efforts make an important contribution to safeguarding or improving the coastal or marine environment.

Fiche de lecture → Learner's Book p. 119

3 - We have our "hospitals" where we can offer medical treatment and care for a great number of marine creatures. We have already successfully treated patients such as sturgeon, turtles, baby sharks... and many, many more.

4 - The wild populations of some marine species are diminishing: we have special "birth" programmes; our babies, born in the nurseries, are

carefully fed and bred; then they are released into the sea where they can start new families, so that the species won't disappear.

5 - Twice a year we make a complete list of everything we find on the shores: flora, fauna, "flotsam and jetsam" (that is: every object the sea leaves on the sand); these observations and catalogues teach us a lot about our marine environment.

TO GET SOME INFORMATION

Lemon curd and Scones

LEMON CURD

125 g (4 oz) butter • 250 g (8 oz) granulated sugar
• grated rind and juice of 3 lemons • 3 eggs and 1 egg yolk, beaten

1. Gently melt the butter in a heavy-based saucepan. Add the sugar and lemon rind and juice, stir over a low heat until the sugar has dissolved.
 2. Add the beaten eggs and stir continuously until the mixture becomes thick enough to coat the back of a spoon. Do not allow to overheat.
 3. Strain through a sieve then pour into clean, dry, warmed jam jars. Cover and keep refrigerated. Eat within 2 weeks.
- Makes: Approximately 625 g (1¼ lb)

SCONES

Ingredients for 14 scones:

Flour	225 g
Baking Powder	2 teaspoons
Salt	1/2 teaspoon
Butter	45 gr
Sugar	30 gr
Sultanas	2 tablespoons
Egg	1
Milk	15 cl (about)

Recipe:

- 1) Mix flour, baking powder and salt in a basin, then mix in the butter.
- 2) Mix in sugar and fruit.
- 3) Beat egg and milk together to get about 15 cl of liquid: keep a tablespoon of it, add the rest to flour: knead lightly to make a soft dough.
- 4) Roll the dough on a surface covered with some flour. The dough must be

just a little more than 1 cm thick. Cut neatly into rounds 7 cm wide.

5) Place on greased oven metal sheet. Brush over the tops with the tablespoon of beaten egg and milk you have kept.

6) Bake in the oven for about 10 minutes (230°: gas: mark 7)

PLAIN SCONES:

Follow the same recipe but:

- don't put any sultanas
- don't put the egg
- use enough milk to get a soft dough.

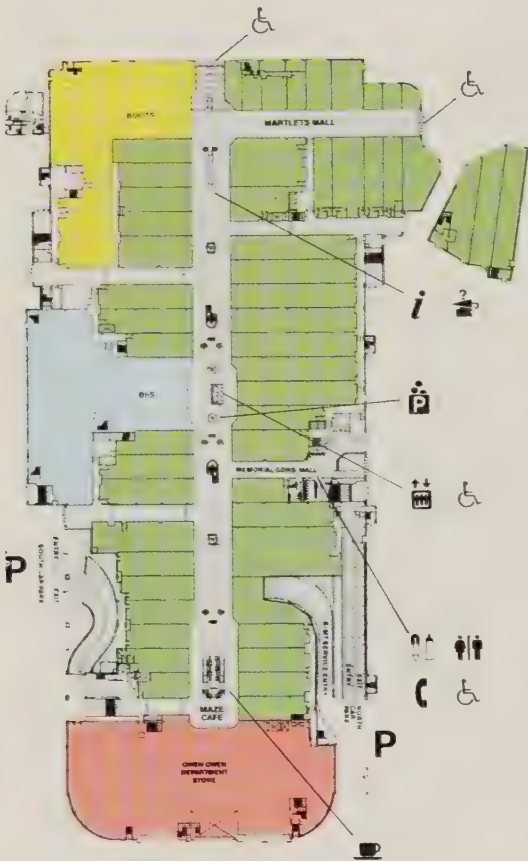
Plain scones are served at teatime: you cut them into two parts, each one covered with butter and lemon curd or strawberry jam and / or cream ... Lovely!

Fiche de lecture → Learner's Book p. 120

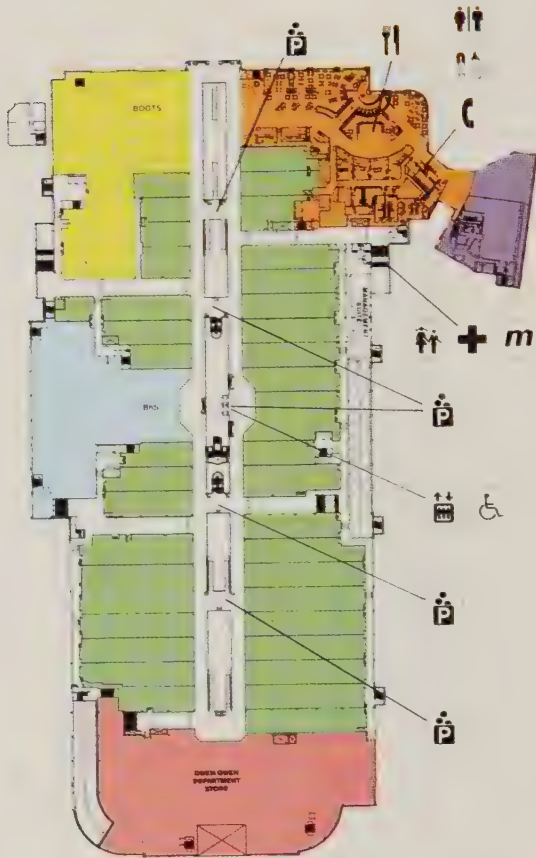


County Mall shopping

Lower Mall Concourse



Upper Mall Gallery



Key

- i** **INFORMATION KIOSK**
If you require information on local activities, theatre, arts or entertainments please ask the information hostess to assist you.
- B** **BABY CHANGE AND FEEDING ROOMS**
Comfortable rooms are available on each floor.
- T** **TOILETS**
If you have any comments regarding the standard of maintenance please contact any member of the centre staff.
- W** **DISABLED ACCESS AND FACILITIES**
Disabled toilets are available on both shopping levels. A number of wheelchairs are obtainable from the information kiosk. Our staff will be delighted to assist during your visit.
- C** **PUBLIC PHONE**
Coin and card operated telephones are available near the Memorial Garden entrance and restaurant. Phonecards can be purchased from the Information Kiosk.
- P** **CAR PARK**
Car park exits are clearly marked and identified by area for easy reference.

- P** **PAY MACHINES**
These are located throughout the Mall. Pay for your parking before returning to your vehicle.
- F** **THE SUSSEX GARDEN**
Eight self-service restaurants offering an excellent selection of delicious dishes are located on the upper shopping level.
- C** **MAZE CAFÉ**
A selection of pastries, teas and coffees are available throughout the day.
- ?** **LOST AND FOUND**
This facility is offered from the Information Kiosk.
- +** **FIRST AID**
Trained and qualified staff are available to assist you in our fully equipped first aid room.
- L** **LIFTS**
Two scenic lifts are located in the centre of the Mall.
- m** **MANAGEMENT SUITE**
We invite you to visit us with your comments and suggestions and will be pleased to help.
- W** **LOST CHILDREN**
Lost children can be collected from the Management Suite on the upper shopping level.

To read for pleasure



Garfield®

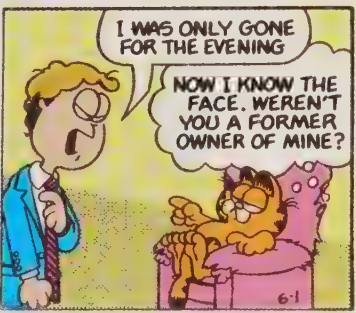
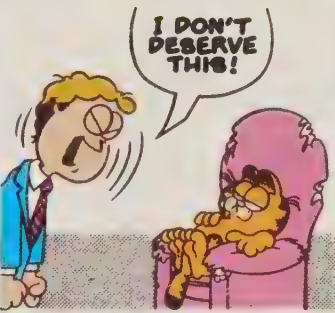
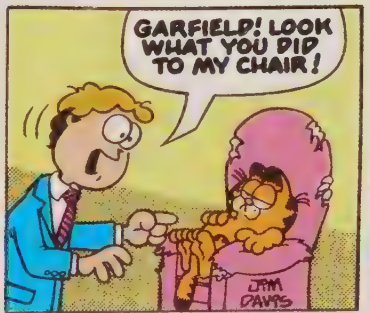
JIM DAVIS



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Canberra rescues family

(Sunday Telegraph Reporter)

A British family of five who have been sailing around the world for four and a half years had to take to a life-raft off the coast of Mexico and were "incredibly lucky" to be rescued by the P & O liner Canberra.

Mr Joshua Jones, 51, from Littlehampton, Sussex, his Australian wife Victoria, 38, and their daughters Catherine, 15, Diane, 13, and Hilary, 11, were forced to abandon their 35 ft

ketch Dorothy Ann, when it was hit by a storm.

Mr Jones had to swim from the sinking ketch to the rubber raft.

They spent about 18 hours on the tiny raft in rough weather before their distress signal was noticed by a Korean ship.

The liner Canberra, approaching Acapulco on a cruise, was then called in to rescue them.

Its captain, David Hannah, said that they had been "incredibly lucky" to be found. They were being blown very rapidly out to the sea, beyond the only shipping lane around the coast, when they were picked up.

After spending a few hours relaxing on the Canberra, the family, who escaped the ordeal without injury, were said to be in good cheer. They planned to leave the ship at Acapulco.

Fiche de lecture →

Learner's Book p. 124



TO READ FOR PLEASURE

A few school jokes

TEACHER: If you had £3 in your right-hand trousers pocket and £5 in your left-hand trousers pocket, what would you have?

BOBBY: Somebody else's trousers on!

At a small country school in Scotland, the teacher set the following problem: "If there was a field with 12 sheep in it, and one of the sheep jumped over the fence, how many would be left?"

"None, miss," said Hamish. "The correct answer is 11," said the teacher. "You don't seem to know much about arithmetic!" "And you don't seem to know much about sheep!" was the reply.

"Now, this is a very useful text-book," said the teacher, "and if you use it properly, it will do half your work for you."

"Please, miss," said Kenneth, "could I have two of them?"

TEACHER: What do elephants have that no other animal has?

CLASS: Baby elephants!



LIONEL: Dad, would you be pleased if I saved you £1?
DAD: I certainly would, son!
LIONEL: Remember you said you'd give me £1 if I came top of the class...?

Television programmes are getting so dull that children are starting to do their homework again.



"I'm afraid you have made a mistake here, Jimmy," said the teacher, "It's not possible for a word to be both singular and plural at the same time."
"Oh, yes, it is," said Jimmy, "look at 'Trousers': it's singular at the top and plural at the bottom."

Johnny had to write an essay of 200 words on the subject of motor-cars. Here's what he wrote: My father bought a car last week and now it refuses to start. This is about 20 words. The other 180 are what he said about it and cannot be written here.



"Now that we have entered the Common Market," explained Mrs Brown, "the teaching of foreign languages takes more importance. My son can say 'Please' and 'Thank you' in German, French, Italian and Spanish – and these are words he has never been able to say in English!"



The house he saw in his dreams



It was one of those very hot days. The small village of Ivy Corners, Vermont, was quietly waiting for the cool of the evening. The big man got out of his red car; his shirt was wet and he was mopping his forehead with a large handkerchief. His car plate showed that he was from New York City. He opened the door of the Real Estate Agency (the only one in the village!).

"Can I help you?" the manager said pleasantly. "What kind of house would you like to buy, Mr...?"

"Waterbury's my name," the fat man answered, rather abruptly, "I've just seen a house for sale, on the left when you enter the village."

"Oh, yes, I see." He showed him a sheet of paper which said \$225,000. "It's Sally Grant's house."

"Oh! I'd like to see it now."

"Of course, I'll phone Sally: she's an old friend but I must tell you the price is much too high: 30,000 dollars would be quite enough; I'm sure she doesn't really want to sell it!"

"I'll see for myself," Mr Waterbury replied, not very nicely, and he went out saying neither goodbye nor thank you.

Waterbury stopped his red sports car in front of the house. He could see that it was small, old and in very bad repair: the garden was a real jungle. The old lady who opened the door was dressed in black, her face was pink and wrinkled, her hair beautifully white.

"Come in," she said; "You must be Mr Waterbury; the Agency has just phoned. It's hot, isn't it? Would you like a glass of lemonade? I have some, ready in the fridge."

"Yes, that would be nice," the fat man said, as kindly as he could.

The room was cool; the lady sat in a rocking chair and watched him silently. He felt uneasy, but finally started talking:

"You see, I'm going to retire and when I saw your house, I fell in love with it... but the price..."

"Enough!" the old lady cut in, "I said \$225,000 and I won't take one penny off." She got up, meaning that the interview was over. Mr Waterbury hurriedly said "OK! OK! I know it's silly but I'll pay what you ask for it."

She considered him for a moment, without a word.

TO READ FOR PLEASURE

"Are you sure? Absolutely sure?" she finally asked.

"I am; I want this house."

"Good; that's it, then," she whispered with a sad smile; she looked at him, shaking her head and said "I'll bring the lemonade and I'll tell you a few things about the house."

When she came back, Waterbury swallowed the lemonade with great pleasure.

"You see," the old lady started telling him, "my son Michael was only nine when his father died; we didn't have much money. As soon as he could, he left school and went to New York. He wrote that he was doing well and he sent large sums of money, regularly. Five months ago, he came here, looking tired, tense and frightened; the only thing he had with him was a small black attaché-case. I went shopping and when I came back the attaché-case had disappeared."

She could see that the fat man was listening with great interest; she went on:

"The following night there was a horrible noise in his room and when I went in, Michael

was dead; he had been killed... The police explained that Michael and another man had stolen millions of dollars, that Michael had run away with the money; the other man wanted his part, came here and killed my boy; but I know that he didn't find the attaché-case with the money in it."

She was looking at Waterbury, slowly rocking in her chair.

"That's why I advertised the house for sale at such a ridiculously high price. I was sure that Michael's murderer would come back and would want the house to search it and find the money hidden in it. The only thing I had to do was to wait for a man who would accept to pay that crazy sum of money for an old derelict house... the man who killed my only child..."

Waterbury looked at his glass, he was feeling giddy, his eyes couldn't see very well, "This lemonade... had a ... rather funny... taste," he managed to say, and he fell dead at the old lady's feet. She went on slowly rocking in her chair.



Tom O'Sullivan



Tom O'Sullivan was fourteen. Everybody in the village of Glendough, Ireland, loved that nice boy who was doing well at school, who was always extremely polite, who would help Mr Carter in the garden, go shopping for old Mrs Branty or babysit for Mrs O'Connor whenever they asked him. Oh, yes, Tom O'Sullivan was a very nice boy indeed!

Tom O'Sullivan was an orphan; both his parents had died in a plane crash when he was only two. He had been brought up by his grandparents. Now, his grandmother was dead and he lived with old Pat O'Sullivan, his grandfather. He loved his grandad dearly and did everything he could to help him and make him happy. Oh, yes, Tom O'Sullivan was a very good grandson!

In fact, Tom O'Sullivan was always given as a model by every mother, father, grandmother and grandfather to every boy and girl in the village. The children didn't really resent it because Tom was a friendly, good-natured boy, always ready to help you with your homework, invent exciting new games or protect the younger ones. Oh, yes, you could easily say that Tom O'Sullivan was perfect!

But Tom O'Sullivan was only playing a part, the part of the perfect boy, because he was just waiting. Nobody knew that!... What was he waiting for? That was his secret, and a long story:

As soon as he was old enough to understand, his grandparents had told him about the accident and the death of his father and mother. He had not said a word about it ever since. But he had never accepted the idea that his parents were dead. He started dreaming, imagining, hoping. Day and night, he was apparently living the life of any ordinary fourteen-year-old boy. Nobody knew that he was, in fact, living imaginary lives and waiting for his dreams to come true.

Sometimes he decided he was the son of a queen, or of an emperor. He chose any country: South America, China, Africa, India... or even any times: the Greek or Roman days, the Middle Ages, Shakespeare's days, the XIXth Century... As he read a great number of books, he could always find new ideas.

Sometimes he was the son of an Olympic champion, of a successful explorer, of a film actress or a pop music star... As he always watched the news on TV and read numerous magazines and newspapers, he could always invent new situations.



TO READ FOR PLEASURE

Sometimes he believed he had come from another planet on a particularly important mission, or from another century in the past or in the future, to help people on Planet Earth... As he was fond of Science Fiction, he could always build new stories.

But, whatever the dream he was living, the consequences were always the same:

1 - being such an important person *he had to* be as perfect as possible: if he behaved badly, his wonderful parents would be so disappointed!

2 - *something was bound to happen*: his parents would come and take him with them. The only thing he had to do was wait for them.

He could find hundreds of reasons why his parents had disappeared and left him in this Irish village: they had been kidnapped, they had been obliged to run away, they were hiding because of political reasons, or they didn't know where he was, or there had been an exchange with another boy or..., but there was one thing he knew for sure: some day they would come, phone, write or communicate in some way and he would go and live with them.

And he went on looking happy, smiling, loving, helpful, polite, friendly and hard-working: he wanted his father and mother to be proud of him when they came.

Old Pat O'Sullivan was a very wise man. He was extremely proud of Tom, but he often wondered why he was so perfect: it didn't seem natural; he remembered Tom's father at that age and how silly and naughty he could be at times. He tried very hard to understand and, as he loved the boy dearly, he finally guessed his secret. He was terribly upset. He knew perfectly well that Tom's dreams could not come true and he didn't want the child to be disappointed and desperate. Pat O'Sullivan also knew that he was very ill and could not live very long now. What would happen to Tom, then? He decided that he had to *do* something and he started thinking...

And old Pat died... Tom did not pretend he was a courageous, impassible hero: he just cried and sobbed desperately. He went to his grandfather's pigeon-house; breeding carrier-pigeons was the old man's hobby. There was only one pigeon left, now: "Silver King", his best bird, his champion, who had

won so many races; of course, Silver King was too old to fly in races but Pat and Tom looked after him with great care and love: every day they went to him, stroking him and giving him his favourite meals. When Tom entered the pigeon-house, Silver King was not there (he sometimes flew away for a few days but he always came back). A few minutes later, Tom heard the flutter of the bird's wings: the old pigeon sat on Tom's knees; he looked exhausted and immediately fell asleep. Tom stroked him gently and talked to him for a long time; he was so sad that he couldn't stop crying. And then, it happened! Stroking the pigeon, Tom felt something under his wing: a tube! There was a tube! He opened it with trembling hands and found THE MESSAGE:



"Dear Tom, we are waiting for you.

Love from Mum and Dad"

and there was an address in Dublin.

A few days later, a man and a woman came; they explained a few things to Tom (but he didn't really listen because he needed no explanations) and the three of them went to Dublin where Tom lived with his "parents" a very happy real life with no more imaginary adventures and mysteries; he was not as perfect as before (that was no longer necessary!) but he was a wonderful boy. I know! I married him when we were twenty! He never asked any questions but I've often seen him smiling and winking at old Pat O'Sullivan's portrait; once I even heard him say: "Thanks, Grandpa! You've done well!" ...

On your way to Drilling Space make sure you obey these 7 red signals

1	Tous les verbes (sauf les modaux : can, may, must...) prennent un S à la 3 ^e personne du singulier du présent I like chocolate – (s)he likes S chocolate.		
Auxiliaires (be - have - shall - will...) et modaux <i>Ordre des mots aux 3 formes :</i> Forme affirmative : S (ujet) / A (uxiliaire) / ... / M (odal) /			
2	Forme interrogative : A / S / ...? M /	Forme négative : S / A / not... / M /	
ARE you going back home? HAVE you seen this car? CAN you see the plane in the sky? MUST you go away? WILL they come back?		I'M NOT going at once. (= am not). I'VE NOT seen it. (= have not) I CAN'T see it. (= cannot) You MUSTN'T forget your bag. (= must not) They WON'T come back soon. (= will not)	
Verbes <i>Ordre des mots aux 3 formes :</i> Forme affirmative : S / V / ... I like chocolate – (s)he likes tea. Forme interrogative : DO(ES) / S / B (ase) V (erbale)... ? S / DO(ES) / NOT / BV DID / / DID /			
3	Présent : DO you LIKE chocolate? I DON'T LIKE it. (= do not) DOES he DRINK tea? He DOESN'T DRINK tea. (= does not) Prétérit : DID you BUY a chicken? We DIDN'T BUY a big one. (= did not) DID she COOK it? She DIDN'T COOK it. (= did not)		
4	Modaux + BV I <u>CAN</u> <u>HELP</u> YOU – IT <u>MAY</u> <u>RAIN</u> – You <u>MUST</u> <u>LEARN</u> your lessons		
5	Article indéfini "a" ou "an" → pluriel Ø s(in)g(ulier) : "a" + mot commençant par une consonne "an" + mot commençant par une voyelle pl(urier) : Ø (aucun article) sg : a boy – a girl / an animal – an elephant pl : _ boys – _ girls / _ animals – _ elephants		
Pronoms personnels sujets 6 I've got a bike. you've got a bike. she's got a bike. he's got a bike. we've got bikes. you've got bikes. they've got bikes. Adjectifs possessifs It's my bike. It's your bike. It's her bike. It's his bike. They're our bikes. They're your bikes. They're their bikes. Pronoms personnels compléments It belongs to me. It belongs to you. It belongs to her. It belongs to him. They belong to us. They belong to you. They belong to them.			
7	L' adjectif épithète – se place avant le nom qu'il qualifie – est invariable sg : a beautiful car – a red car – a beautiful red car. pl : beautiful cars – red cars – beautiful red cars.		

DRILLING SPACE



Holidays → The terms of the agreement - page 28

1

A They get up at seven every morning. / Jeff sometimes helps his mother.

1 - Complétez les phrases avec l'un des verbes proposés.

listen to – hate – have – live – do – clear

- 1. Jeff ... doing the washing-up.
- 2. He never ... the table.
- 3. Mr. Tanner and Jim ... games every evening.

- 4. I usually ... some music before going to bed.
- 5. Jim ... his homework in front of the television.
- 6. Mr. and Mrs Apple ... in Reading, Great Britain.

2 - Décrivez les activités de chacun des personnages.

	read books	watch TV	play volleyball	take photos	send postcards
ALAN	never	always	sometimes	often	never
MELISSA	often	sometimes	never	never	always
FRED	always	never	never	always	sometimes

During the holidays, Alan never reads books. He ...

B Does Jeff get up at 10? What time does he get up?

3 - Complétez les phrases avec le mot interrogatif qui convient.

- 1. ...’s that girl over there? Jenny.
- 2. ... are you running? Because I’m late.
- 3. ... are you? I’m fine, thanks.
- 4. ... does the plane leave? At 10.30.
- 5. ... racket is it? It’s dad’s.
- 6. ... is Jeff? I think he’s 14.

4 - Trouvez les questions correspondant aux réponses.

- 1. ...? No. I never go to the opera.
- 2. ...? We have breakfast *in the kitchen*.
- 3. ...? She plays tennis *on Saturdays*.
- 4. ...? Yes, I like football.
- 5. ...? He likes *sport*.
- 6. ...? They leave *at 8* in the morning.

C Jeff’s father went to Dallas two years ago.

5 - Complétez l’histoire en utilisant un des verbes ci-dessous au prétérit. Chaque verbe sera utilisé une fois. (Vérifiez la forme des verbes irréguliers)

Have – spend – fight – be – become – grow up – shoot – study

Abraham Lincoln (1809-1865) ... President of the United States from 1861 to 1864. He ... in a log cabin. He ... a difficult childhood. He ... little time at school but ... by himself and... a lawyer. As President, he ... the American Civil War to make his divided country into one again. A madman named John Wilkes Booth ... him in a theatre just after the Civil War.

6 - Posez les questions pour obtenir des renseignements au sujet de Charlie Chaplin.

1889 – Born in *London*.

① ②
Real name : *Charles Spencer*.

③
1916 – He was an actor. He earned \$ 15,000 a week. ④

1921 – He married *four* times. ⑤
1977 – He died in *Vevey*, Switzerland.

- ⑥
1. When ...? 2. Where ...? 3. What ...?
4. How much ...? 5. How many ...?
6. Where ...?

FOOD

D *The Hilton is more comfortable than the Days Inn.
The Days Inn is smaller than the Hilton.*

7 - Comparez Jim et Jeff à l'aide des adjectifs entre parenthèses.

- | | |
|---|---|
| 1. Jim is Jeff. (<i>athletic</i>) | 4. Jeff is Jim. (<i>quiet</i>) |
| 2. Jim is Jeff. (<i>courageous</i>) | 5. Jeff is Jim. (<i>tall</i>) |
| 3. Jim is Jeff. (<i>fit</i>) | 6. Jim is Jeff. (<i>sociable</i>) |

8 - Faites des comparaisons comme le modèle.

Ex: Michael Jordan – tall / Alain Prost – small

- | | |
|---|--|
| a) Michael Jordan is taller than Alain Prost. | b) Alain Prost is smaller than Michael Jordan. |
| 1. The USA – rich / India – poor | 5. The Mississippi – long / The Thames – short |
| 2. Alaska – cold / Florida – warm | 6. A trip by bus – cheap / a trip by plane – expensive |
| 3. Canada – large / Great Britain – small | |
| 4. Japanese – difficult / Spanish – easy | |

Food → The terms of the agreement - page 46

2

A *Have you ever eaten Indian chicken?
Yes, I've already had some.
No, I've never tasted it.*

1 - Posez des questions au « present perfect », puis donnez les réponses. Choisissez les verbes dans la liste ci-dessous.

read, drink, hear, see, write, travel

- ... an American magazine?
- ... in Africa?
- ... American wine?
- ... a poem?
- ... Michael Jordan?
- ... Hawaiian folk music?

2 - Complétez les phrases à l'aide du verbe au « present perfect ».

- Bob can't see because he ... his glasses. (*break*).
- I can't phone Mr. Smith because I ... his phone number. (*lose*).
- I'm not going to come with you because I ... reading « Oliver Twist ». (*finish*)
- Ben isn't allowed to go to the party because he ... his homework. (*do*).
- I feel sick this morning. I think I ... too much chocolate. (*eat*).
- Jennifer doesn't want to talk to me. No doubt, I ... something wrong. (*say*).

3 - Récrivez les phrases dans l'ordre.

- has / this / John / new / played / never / racket. / with
- been / to / Have / Australia? / ever / you
- already / that / My / film. / has / son / seen
- I / wine. / have / I / want / already / you / don't / told / any
- song. / I / I / 've / that / heard / think
- studied / sister / German? / Has / ever / your

4 - Complétez les phrases ci-dessous en mettant les verbes au temps qui convient : « preterite » ou « present perfect ».

Dites quels éléments ont déterminé votre choix.

- She ... at the Savoy Hotel in 1991. (*stay*)
- She ... to a pub. (*never / go*)
- I ... my key. I can't find it. (*lose*)
- ... a motorcycle? (*ever / ride / you*)
- He ... South Africa last Summer. (*visit*)
- He ... smoking when he was sixteen. (*start*)

B *It's the largest melon I've ever seen.
It's the most expensive truffle in the world.*

5 - Faites une phrase en prenant des éléments dans les deux tableaux.

Ex: Kate is the tallest girl I've ever seen.

[A]

[B]

- | | |
|-----------------|--------------|
| 1. New York | a. good |
| 2. Ferraries | b. fast |
| 3. Strawberries | c. fantastic |
| 4. Elephants | d. funny |
| 5. Rolls Royces | e. expensive |
| 6. Monkeys | f. heavy |

C *How much bread? How many loaves?*

6 - Classez ces mots en « dénombrables » ou « indénombrables ».

- | | | |
|------------|-------------|------------------|
| 1. glasses | 7. milk | 13. food |
| 2. love | 8. coffee | 14. apples |
| 3. water | 9. sausages | 15. salt |
| 4. cup | 10. knife | 16. cigarettes |
| 5. bread | 11. wine | 17. orange juice |
| 6. spoon | 12. egg | 18. sugar |

7 - Posez les questions avec « how much » ou « how many ».

- | | |
|-----------------------------|----------|
| 1. I made some scones. | How ...? |
| 2. I bought some beer. | ... ? |
| 3. I drank some coke. | ... ? |
| 4. I wrote some letters. | ... ? |
| 5. I ate some food. | ... ? |
| 6. I read a lot of recipes. | ... ? |

D *A little sugar and a few biscuits*

8 - Exprimez en anglais la notion de petite quantité. Choisissez entre « little / a little » et « few / a few ».

- | | |
|---------------------|----------------------|
| 1. peu de beurre | 5. peu de soupe |
| 2. un peu de sucre | 6. un peu de sauce |
| 3. peu de pommes | 7. peu de tomates |
| 4. quelques fraises | 8. quelques haricots |

Sports → The terms of the agreement - page 64

3

A Both of them are tennis players. Neither of them is English.

1 - Complétez les phrases avec « both » ou « neither ».

- I spent two days in London. It rained on ... days.
- I have two cars but ... of them works well.
- I watched a football game and a handball game. ... of them were exciting.
- It wasn't an interesting final. ... of the 2 players was good.
- ... Fred and Bob are 12. They are twins!
- Which game is played with an oval ball? Rugby football or American football? ... of them.

2 - Faites six phrases en utilisant « both of them » / « neither of them ».

	13	English	love sport	listen to hard rock	live in a flat	play videogames
COLIN	+	+	-	+	-	-
DON	+	+	-	+	-	-

B A basketball player is someone who plays basketball. A basketball court is a place where you play basketball.

3 - Faites des phrases en utilisant des éléments de la première colonne et des éléments de la deuxième colonne. Complétez avec « who » / « where ».

- A tennis player is someone
- A track is an area
- An athlete is a man
- An ice rink is a place
- A pitch is a special field
- A judge is a person
- a) people can race
- b) you can play cricket
- c) plays tennis
- d) decides what is right in a contest
- e) is good at sport
- f) people can skate

4 - Donnez une définition. Utilisez « who » ou « where ».

- a supermarket
- a swimming pool
- a coach
- a teacher
- a school
- a photographer

C Football is less brutal than rugby.

5 - Faites des comparaisons avec un comparatif de supériorité (>) ou d'infériorité (<).

- She is ... her brother. (< patient)
- Bob is a ... Jane. (> good swimmer)
- Let's buy this Austin. It's ... that the Ford. (< expensive)
- Brian is ... Jeremy. That's why he plays basketball. (> tall)
- That dog is ... I expected. He doesn't even bring the ball. (< intelligent)
- I can't lift that weight. It's much ... the first one. (> heavy)

6 - Complétez avec « less » ou « fewer ».

- You should eat ... chocolate and ... sweets.
- Drink ... beer. It's bad for you.
- She is on a diet. She must eat ... fat.
- The doctor told her to smoke ... cigarettes.
- I have read ... books this year.
- If you put ... butter in your cake, you will take ... calories.

D *How tall is Deke? How fast does he run?*

7 - Trouvez les questions correspondant aux réponses données.
(How tall, how long ...?)

- | | |
|---|---|
| 1. ...? I'm fourteen. | 4. ...? That lake is 6 feet deep. Be careful. |
| 2. ...? This window is five feet high. | 5. ...? It takes one hour to go to London by train. |
| 3. ...? She was driving at 90 miles an hour when the policeman stopped her. | 6. ...? In my old flat, the living was only nine feet five inches long. |

8 - Lisez cet article sur le tennis et posez six questions sur le modèle « How ...? »

The dimensions of the court.

The dimensions of a tennis court have been the same for 100 years. It's 22.77 m long and 10.97 m wide. The centre service lines are 5 cm wide and the baseline can be up to 10 cm wide.

The net.

The net stretches across the centre of the court. It is supported by two posts. It is higher at the ends than in the middle. It is 1.07 m high at the ends and 0.91 m high in the middle.

Investigation → The terms of the agreement - page 82

4

A *If I saw a burglar, I would phone the police.*

1 - Mettez les verbes entre parenthèses au temps qui convient.

- | | |
|---|---|
| 1. If I (have) a lot of money, I (stop) working. | 4. If the weather (be) nice, we (have) a picnic. |
| 2. If I (get up) late, I (miss) the tube. | 5. If I (lose) my wallet, I (go) to the police station. |
| 3. If I (speak) better English, I (find) a job more easily. | 6. If he (be) less shy, he (tell) Liz he loves her. |

2 - Trouvez une suite logique.

- | | |
|------------------------------------|------------------------------------|
| 1. If I heard a scream, ... | 4. If I won £10,000, ... |
| 2. If I saw a ghost, ... | 5. If I didn't sleep at night, ... |
| 3. If I drank too much coffee, ... | 6. If I worked harder, ... |

B *There's a man at the gate.*

3 - Complétez les phrases à l'aide de « a / an », « the » ou « ø ».

- | | |
|---|---|
| 1. ... Inspector Columbo is ... famous detective. | 4. ... thriller I saw was too violent. |
| 2. There's ... strange-looking man in ... street. | 5. I usually like ... cakes but ... cake I ate yesterday was too sweet. |
| 3. ... man who was waiting at the bus stop was Mr Rowe. | 6. If it rains, you'll find ... umbrella on the chair. |

INVESTIGATION

4 - Choisissez l'article qui convient.

1. Where's Peter? In a / the bathroom?

2. Washington is a / the capital of the USA.

3. Can you give me a / the pound, please?

4. We live near a / the local police station.
5. I'm thirsty. Could I have a / the glass of water?

6. "Scotland Yard" is a / the famous name.

C *How long has Inspector Kirk been a policeman?
He's been a policeman for ten years.*

5 - Complétez les phrases suivantes avec « for » ou « since ».

1. He has lived in Manchester ... 1991.

2. I have had a headache ... an hour.

3. Inspector Jones has been following the suspect ... this morning.
4. He has studied Japanese ... a few years.

5. I haven't seen my friend Bob ... four years.

6. He has had a car ... he was 18.

6 - Faites le maximum de phrases en utilisant les éléments de la colonne A et de la colonne B. Utilisez « for » ou « since » avant C.

A	B	C
1. The policeman	have been running	a week
2. The players	hasn't written	half an hour
3. The plane	has been in bed	Christmas
4. My son	have had a car	I was eighteen
5. I	has stopped the traffic	ten minutes
6. The accident	has had a difficult time	a few minutes

D *You were in the bank, weren't you?
The gangster's gun wasn't a real one, was it?*

7 - Complétez avec le « question tag » qui convient.

1. He's dangerous, ...?

2. They love thrillers, ...?

3. You can't tell a lie, ...?
4. You wouldn't kill a man, ...?

5. She was at home at eight, ...?

6. He'll never come back here, ...?

E *He's scared. So am I!
He doesn't know what to do. Neither do I!*

8 - Le sergent Jones pense et agit comme son chef, l'inspecteur Columbo.

1. Columbo thinks smoking is good for his health.
So ... Sergeant Jones.

2. Columbo can work all day without eating.
3. He doesn't mind wasting his time.

4. He often works on Sundays.

5. He isn't always taken seriously.

6. He never reads detective stories.

Adventures → The terms of the agreement - page 100**A** *If I don't wear gloves, my hands will be frozen.***1 - Mettez le verbe à la forme qui convient.****Quand le sujet est un pronom, on utilise les formes contractées 'll et won't.**

1. If you don't have good ropes, you ... into trouble. (*get*)
2. If Peter doesn't work more, he ... his exams. (*pass*)
3. If you don't go to bed early, you ... very tired for your match. (*be*)
4. If you don't train harder, you ... any progress. (*make*)
5. If they aren't here at midnight, I ... the police. (*call*)
6. If you aren't more careful when you cross the street, you ... an accident. (*have*)

2 - Répondez aux questions en utilisant les informations données entre parenthèses.*Ex: What will Bobby do if he arrives late at the railway station? (take the next train)**If Bobby arrives late at the railway station, he'll take the next train.*

- 1 - What will you do if Peter doesn't want to wash the car? (*ask Betty*)
- 2 - What will John do if he doesn't pass his exam? (*do another year*)
- 3 - What will your parents do if they can't go to the States this summer? (*prepare their journey for next summer*)
- 4 - What will happen if it starts raining?
(*we / have to stay at home*)
- 5 - What will happen if she doesn't work enough? (*fail and have to repeat her class*)
- 6 - What will happen to him if he lies too long in the sun? (*get sunburnt*)

B *There was a time when the American West was a place where anything could happen.***3 - Complétez les phrases avec le relatif "when" ou "where".**

- | | |
|---|--|
| 1 - There was a time ... people had no running water. | 4 - Those were the days ... everybody was happy. |
| 2 - This is the place ... we'll spend our holidays. | 5 - Is there an hour in the day ... she stops worrying about her children? |
| 3 - This is a part of the country ... I'd like to live. | 6 - Look! We are getting near the village ... I spent my childhood. |

4 - Reliez les deux colonnes pour construire des phrases correctes et plausibles (un adulte fait visiter à un ami les lieux de son enfance).**Lisez toutes les propositions des 2 colonnes avant de fixer votre choix.**

- | | |
|--|---|
| 1 - This is the district | a - where my brother and I came to play basketball. |
| 2 - That was the happy time | b - when we were so hungry! |
| 3 - Here is the playground | c - when a bomb fell on the church. |
| 4 - I remember the days during the war | d - where my brother got married. |
| 5 - I can't forget the night | e - when we were all together. |
| 6 - This is the Town Hall | f - where I lived as a child. |

ADVENTURES

C *The North Pole was first reached by Peary, an American explorer.*

5 - Complétez avec l'article indéfini obligatoire : choisissez entre « a » et « an »
(Si nécessaire, revoir The Seven Red Signals, p. 158, n° 5)

- 1 - The South Pole was first reached by Amundsen, ... Norwegian explorer.

2 - His mother, ... infant school teacher, will retire next year.

3 - Linda, ... qualified nurse, is always ready to help old people.
- 4 - Fleming, ... English scientist, discovered penicillin.

5 - Walter Bonatti, ... Italian mountaineer, conquered several summits in the Alps.

6 - Jacques Cousteau, ... French explorer and scientist, is famous all over the world.

6 - Redonnez à chacun sa nationalité et ce qui lui revient.

1 - William Shakespeare	a	A - Irish writer	a) worked for the Emperor of China.
2 - Leonardo da Vinci		B - American writer	b) wrote "Gulliver's Travels".
3 - Ludwig van Beethoven	ou	C - Venetian merchant	c) painted "Mona Lisa".
4 - Jonathan Swift		D - German musician	d) wrote "Hamlet".
5 - Fenimore Cooper		E - Italian painter	e) composed 9 symphonies.
6 - Marco Polo	an	F - English writer	f) wrote "The last of the Mohicans".

D *The Colorado River flows through Colorado, Utah, Arizona, California and into the Pacific.*
Mount Everest was first conquered in 1953.

7 - Complétez les phrases avec l'article défini « the » lorsque c'est nécessaire.

- 1 - ... Mount Everest is the highest mountain in the world.

2 - ... Mount Erebus is a volcanic mountain in the Antarctic, discovered by Ross, an American explorer.

3 - ... Thames flows through London.
- 4 - ... Nile is one of the longest rivers in the world.

5 - The tunnel under ... Channel is called the Chunnel.

6 - Have you ever visited ... California?

8 - Reliez les deux colonnes pour construire des phrases correctes et plausibles.

- 1 - My friends will visit

2 - San Francisco is on the

3 - Have you read Mark Twain's stories about the

4 - Who was the first mountaineer to reach

5 - We went to

6 - How wonderful it must be to take a helicopter flight over the
- a) Mississippi River?

b) Arizona last year.

c) Colorado River and its canyons!

d) Canada next year.

e) Pacific Ocean.

f) Mount Everest?

Animal life → The terms of the agreement - page 118

6

A Leopards are killed for their fur.

1 - Mettez le verbe à la forme qui convient :

Attention ! Tous ces verbes sont *irréguliers* ! (voir liste, pages 186-187)

- | | |
|---|--|
| 1 - Bread and cakes are ... with flour.
(make) | 4 - Elephants must no longer be... (shoot) |
| 2 - Italian is ... in Italy. (speak) | 5 - A lot of money is ... every year on pets.
(spend) |
| 3 - Butterflies are ... with special nets.
(catch) | 6 - This floor hasn't been ... for a long
time. (sweep) |

2 - Construisez les phrases avec les éléments donnés et en cherchant le « complément d'agent » dans la liste :

Frédéric Bartholdi / Alexander Fleming / Benjamin Franklin / Jack London / David Livingstone /
Antoine Parmentier / George Stephenson

Ex: penicillin (discover) → Penicillin was discovered by Alexander Fleming.

- | | |
|--------------------------------|-------------------------------------|
| 1 - potatoes (bring to Europe) | 4 - the Statue of Liberty (make) |
| 2 - the lightning rod (invent) | 5 - the Zambezi river (explore) |
| 3 - "White Fang" (write) | 6 - the first railway track (build) |

B Brian Wilson is a teacher.

3 - Complétez avec l'article a / an lorsque c'est nécessaire :

- 1 - His father has been ... bus driver for a long time.
- 2 - Mr Mac Grath is ... ex-army captain.
- 3 - Have you ever worked as ... paper boy?
- 4 - Hemingway is such ... interesting writer!
- 5 - My parents have always worked as ... shop-keepers.
- 6 - She's really ... wonderful teacher.

4 - Reconstituez ces phrases :

- 1 - a / marvellous / He's / artist.
- 2 - have / His / always / brothers / architects.
/ as / worked
- 3 - dentist. / to / wants / sister / a / My / be
- 4 - in this company / for ten years. /
accountant / an / He's been
- 5 - wanted / a / become / I / fireman. / When
I was five / to
- 6 - teacher? / Would / to / as / you / a / like /
work

C Brian has already visited Grizedale Park twice.

5 - Mettez le verbe à la forme qui convient :

- | | |
|--|--|
| 1 - Have you ever ... in Africa? (travel) | 4 - She has always ... walking. (enjoy) |
| 2 - He's ... a farmer since 1975. (be) | 5 - We have ... about your idea. (think) |
| 3 - I have ... a story about the Park. (write) | 6 - I've never ... such a silly answer! (hear) |

6 - Reliez les deux colonnes pour construire des phrases correctes et plausibles :

- | | |
|--|---------------------------------------|
| 1 - Our teacher has already | a) been such a nice person. |
| 2 - Has your brother | b) bought herself a new dress? |
| 3 - Mrs Joyce isn't pleasant: I've never | c) tried his new skis? |
| 4 - We all like Mrs Lee: she has always | d) explained how to do this exercise. |
| 5 - Certainly not! I have never | e) liked her. |
| 6 - Has your friend Jennifer | f) done such a stupid thing! |

MYSTERY AND LEGENDS

D *The giraffe can't go as fast as the lion. Is the tiger as dangerous as the lion?*

7 - Construisez des phrases pour exprimer l'égalité (=) / la non-égalité (≠).

Ex: = He's really funny (*his father*) → He's really as funny as his father.

≠ My sister is tall (*my brother*) → My sister isn't as tall as my brother.

1 - = This cake was good (*the first one*)

4 - ≠ An elephant is heavy (*a whale*)

2 - ≠ My uncle is generous (*my grandfather*)

5 - = Is a caterpillar colourful? (*a butterfly*)

3 - ≠ The Eiffel Tower is high (*the Empire State Building*)

6 - ≠ The second part of the film is interesting (*the first part*)

8 - Reliez les deux colonnes pour faire des comparaisons correctes et plausibles :

1 - Exercice number 8 is more difficult

a) than the one we had last year.

2 - Is this basketball team as good

b) as he does.

3 - They say next winter will be colder

c) as tigers.

4 - His sister plays the piano as well

d) as a wolf.

5 - Polar bears don't run as fast

e) as they say in the magazines?

6 - A dog can sometimes be as dangerous

f) than number 7.

Mystery and legends → The terms of the agreement - page 136

7

A *The Indians used furs to make warm clothes.*

1 - Dans quel but ces actions ont-elles été faites ? Reliez les deux propositions à l'aide de « in order to » pour l'exprimer en une seule phrase.

1 - He has bought a new lawn-mower: he wants to cut the grass more easily.

2 - They've bought a lot of maps: they want to prepare their journey carefully.

3 - She's going to buy a computer: she wants to work faster.

4 - He's planning to spend a year in England: he wants to improve his English.

5 - She's going to the country for a week: she wants to prepare her exams.

6 - They're going to get cable TV: they want to watch English-speaking programmes.

2 - Redonnez à chaque action de la colonne de gauche son but logique.

1 - Peter spent a year in an English school

a) to start up a new life in a new country.

2 - Betty will emigrate to Australia

b) to make my dresses.

3 - They are moving to a small village

c) to observe lions and other wild animals.

4 - I've just bought a sewing-machine

d) to improve my physical condition.

5 - They'll go on a safari in Africa

e) to live a quieter life.

6 - I'll join a gym club next month

f) to improve his English.

B *The Indians had to fight to defend their territories.*

3 - Répondez aux questions en utilisant l'information donnée entre parenthèses, pour montrer ce que chacun a été contraint de faire.

1 - What did he have to do to pass his exams? (*work 8 hours a day*)

4 - What did you have to do to protect your garden? (*use a powerful weed-killer*)

2 - What did she have to do to win the championship? (*train every day of the year*)

5 - What did they have to do to change their fridge? (*borrow some money*)

3 - What did they have to do to prepare their journey? (*buy expensive guide books*)

6 - What did your father have to do to sell his car? (*advertise it in magazines*)

C John Edwards was swimming under water when he met a shark.

4 - Ajoutez l'opérateur "be" à la forme correcte pour construire le prétérit progressif. Mettez le verbe entre parenthèses au prétérit simple.

- 1 - He ... playing in the garden when he ... a noise. (*hear*)
- 2 - She ... watching TV when she ... a strange object in the sky. (*see*)
- 3 - They ... reading in the lounge when the telephone (*to ring*)
- 4 - Peter ... crossing the street when he ... his friend Eric. (*meet*)
- 5 - We ... running in the park when it ... raining. (*start*)
- 6 - He ... listening to his stereo when there ... a loud knock at the door. (*be*)

5 - Répondez aux questions en utilisant l'information donnée entre parenthèses. Attention à l'orthographe : to dance → dancing.

- 1 - What was he doing when Helen arrived? (*mow the lawn*)
- 2 - What were they doing when the accident happened? (*watch TV*)
- 3 - What was she doing when the telephone rang? (*have a bath*)
- 4 - What was the babysitter doing when little John fell? (*read a magazine*)
- 5 - What were the children doing when the dog ran away? (*play in the garage*)
- 6 - What was your father doing when the fire began? (*write letters in his study*)

D Betty was so horrified that she started howling.

6 - Reliez les deux propositions pour construire une phrase sur le modèle ci-dessus : ce qui se produit sous le coup d'une grande émotion.

- | | |
|---|---|
| 1 - John was really scared: he could not move. | 4 - I was really terrified: I started screaming at the top of my voice. |
| 2 - The children were really afraid: they ran away as fast as they could. | 5 - They were really surprised: they couldn't say a word. |
| 3 - Mum was really worried: she called the police. | 6 - She was really sad: she couldn't stop crying. |

7 - Redonnez à chaque émotion (colonne de gauche) sa conséquence (colonne de droite).

- | | |
|-------------------------------|--|
| 1 - Laura was so worried | a) I couldn't stop laughing. |
| 2 - The boys were so scared | b) she started dancing in the lounge. |
| 3 - I found the film so funny | c) she phoned her friend to come at once. |
| 4 - Mum was so delighted | d) he locked himself in the garage. |
| 5 - Peter was so happy | e) they ran away in a second. |
| 6 - Norman was so terrified | f) he started dancing and singing in the rain. |

E How terrified they look!

8 - Transformez chaque phrase sur le modèle suivant :

Ex: They seem to be really scared → How scared they look!

- | | |
|--|--------------------------------------|
| 1 - He seems to be terribly frightened | 4 - He seems to be utterly terrified |
| 2 - He seems to be very happy | 5 - They seemed so delighted! |
| 3 - They seem to be highly surprised | 6 - It tasted so nice! |

Some more help

Message aux élèves

ALL ABOARD! Tout le monde à bord !

Vous venez de prendre, tous ensemble, le départ pour la grande aventure de votre année de 4^e, qui sera suivie de votre dernière année au collège...

Un **nouveau** livre d'anglais, pour de **nouvelles** méthodes de travail : vous n'êtes plus en 6^e, vous n'êtes plus des débutants...

Vous voulez **progresser**, peut-être même **repartir** sur des bases toutes neuves, **savoir** exactement ce que vous devez faire, **comprendre** comment fonctionne la langue anglaise, **apprendre** à travailler pour vous-même et par vous-même, devenir **autonome** ? C'est ainsi que votre livre a été construit !

Ce **Class Book** est un de vos outils essentiels ; apprenez à bien le connaître pour bien vous en servir :

- 1 - Allez voir la *page 2*, lisez-la, revenez ici ; pouvez-vous répondre à ces questions ? Combien de **cartes** de géographie y-a-t-il ? lesquelles ? où sont-elles ? Combien de **dossiers** sont proposés ? Avez-vous retenu quelques **titres** ?
- 2 - Allez à la *page 5*... Que décrit-elle ? Choisissez un dossier, feuillotez-le, retrouvez les titres et découvrez, pour chaque page, ce que vous allez pouvoir faire.
- 3 - Rendez-vous *pages 11 et 12* : A quoi peut vous servir la *page 11* ? la *page 12* ?
- 4 - Que trouve-t-on de la *page 139* à la *page 157* ? (Attention ! « Library » = bibliothèque, CDI).
- 5 - A quoi peut vous servir la *page 158* ?
- 6 - Que trouvez-vous de la *page 159* à la *page 170* ? Observez, par exemple, les *pages 166-167* : à quelle page du **dossier** vous renvoie-t-on ? (allez la voir !) Que représentent les lettres A, B, C et D ?
- 7 - De la *page 176* à la *page 187*, vous allez trouver des **index** et la liste des Verbes Irréguliers. Lisez les introductions. Sur une feuille (à conserver !) écrivez ces phrases et complétez-les :
 - « Language Index », *p. 176*, m'apprend... (faites le **quiz** !)
 - si j'ai besoin de ..., je consulterai l'**Index Grammatical**
 - grâce à l'**Index Fonctionnel**, je vais pouvoir...
 - la liste des **Verbes Irréguliers** est présentée en 4 colonnes : ... / ... / ... / Entre crochets, après chaque forme, je trouverai...
- 8 - **Glossaire** (*pages 183 à 185*) : lisez l'introduction. Dans quel cas chercherez-vous un mot dans l'Index Lexical de chaque dossier ? dans le glossaire ?
- 9 et 10 - Juste après cette page, vous allez trouver 2 **fiches** très importantes pour vous. Lisez-les attentivement une première fois :

Listen to the tape and play your part correspond à quelle activité ?

Read the text and play your part correspond à quelle activité ?

Que décrivent ces fiches ? Choisissez, *p. 172* et *p. 174* le conseil qui vous a paru le plus utile.

Il y a bien d'autres découvertes à faire : promenez-vous dans votre livre, demandez des explications à votre professeur si vous hésitez (par exemple, que signifie "The Terms of the Agreement" ...)

En route ! Chacun(e) peut trouver **son** itinéraire, selon ses besoins, mais nous avons tout prévu pour que vous puissiez tous parvenir au but ... si **vous** le voulez vraiment !!!

Listen to the tape and play your part

Le premier document de chaque dossier sera étudié en classe à partir de son **enregistrement** (listening comprehension), afin de vous entraîner à **comprendre** oralement, sans texte écrit.

La **découverte** de la situation : quand ? où ?

des personnages : combien ? qui ? quelles relations entre eux ?

de l'histoire : que se passe-t-il ?

est une **entreprise collective** : le **professeur** organise l'écoute et recueille les renseignements, **chaque élève** joue un rôle. Voici comment chacun peut jouer son rôle, en prenant conscience de sa situation de compréhension *personnelle*.

I - Après une **première écoute** du document enregistré, le professeur veut savoir ce que la classe a compris (on fait « l'inventaire de l'information obtenue »).

Je ne m'inquiète pas de ce que je n'ai pas compris puisque :

- je vais pouvoir **dire ce que j'ai compris**.
- en écoutant ce que disent les autres élèves, j'obtiendrai des informations.
- le professeur va faire ré-entendre l'enregistrement.

II - **Écoute fragmentée** par phrases ou groupes de phrases.

J'écoute. Je ne me contente pas d'entendre !

Deux situations sont possibles :

A - Je n'ai pas compris :

- j'essaie de **déterminer** ce que j'ai compris
la partie du message qui m'échappe.
- je peux demander de **l'aide** (voir Class Book p. 11)
- j'**écoute** attentivement les interventions de mes camarades : ceux qui ont compris vont parler, donc m'aider.

B - J'ai compris :

- **Je le fais savoir**
 - pour *apporter ma « pierre à l'édifice »*.
 - pour *vérifier* que j'ai bien compris.
 - pour aller *plus loin*.
- **5 niveaux d'intervention sont à ma disposition** (voir page suivante)

Pour en savoir plus :

DON'T LET A WORD STOP YOU

(Class Book. Tool Kit 2. p. 42-43)

HOW TO BE A GOOD REPORTER

(Class Book. Tool Kit 7. p. 132-133)

LISTEN TO THE TAPE AND PLAY YOUR PART

Pour faire savoir que j'ai compris :

5 niveaux d'intervention sont à ma disposition

(je choisis ceux qui me conviennent).

Exemple : « Sports vs Computers » ("Hi, Jeff! Nice to meet you")

1 - Je peux :

a) **répéter** ce que j'ai entendu :

Mrs Tanner says : "Nice to meet you"

b) le **transposer**, c'est-à-dire, passer du discours « direct » au discours « rapporté » (voir Tool Kit 7, p. 132) :

Mrs Tanner tells Jeff that it is nice to meet him.

c) **exprimer la même idée de façon personnelle, différente** (ce qui aidera ceux de mes camarades qui n'avaient pas bien compris).

Mrs Tanner is pleased to meet Jeff (She's happy to know him...)

2 - Je peux **relier** cette information à ce que je sais déjà :

Mrs Tanner has never seen Jeff before / She doesn't know him but she knows his parents, that's why she's happy to see him.

3 - Je peux **exprimer ce qui n'est pas dit** (« l'implicite ») mais que je perçois grâce à l'intonation, ou en raison de ce que je sais déjà du personnage ou de l'histoire :

Mrs Tanner wants to be nice with the boy; she speaks like a mother; she probably thinks that Jeff feels a bit lost without his parents, with people he doesn't know...

4 - Je peux **porter un jugement** :

Mrs Tanner is very nice. She will do everything to make Jeff happy...

5 - J'ai quelque chose à dire, une question à poser : je sais que le professeur m'écouterà parce que, pour moi, c'est important de dire maintenant **ce que m'inspire la phrase entendue** :

demande d'information complémentaire, comparaison avec d'autres situations déjà rencontrées, expérience personnelle...

Read the text and play your part

Le second document de chaque dossier vous sera proposé en « reading comprehension » (lire et comprendre).

C'est, comme pour le premier document, une **entreprise collective**, où chacun a son rôle à jouer : le professeur organise la lecture et rassemble les informations, chaque élève participe à la **découverte**, à l'**analyse**, au **jugement**.

I - Une **première lecture** permet à la classe de faire « l'inventaire de l'information obtenue ».

Je ne me laisse pas arrêter par les « mots », je continue à lire (voir Tool Kit 2, p. 43)

Je ne m'inquiète pas de ce que je n'ai pas compris puisque :

- je vais intervenir pour dire **ce que j'ai compris**.
- **en écoutant les autres élèves** je vais obtenir des informations.
- ce n'est qu'une **première lecture**.

J'essaie

- de découvrir l'**organisation** du texte (paragraphe, enchaînements logiques, idées successives, rapport entre le début et la fin...).
- de repérer les **mots de liaison**, les **articulations**.

II - **Lecture par groupes de sens** (un paragraphe, par exemple).

Je *lis* le passage indiqué par le professeur, en portant attention à tous les « signes » qui me donnent de l'information (ponctuation, lettres majuscules, noms propres de personnes et de lieux, dates, mots connus, mots transparents, mots dérivés ou composés, mots de liaison...)

A - Je n'ai pas compris:

- j'essaie de bien **situer** ce qui m'échappe.
- je mets en œuvre les « stratégies d'**inférence** » (Tool Kit 2, p. 43)
- j'**écoute** ce que disent ceux qui ont compris.

B - J'ai compris :

- **Je le fais savoir**
 - pour *apporter mon aide* à ceux qui sont en difficulté.
 - pour *m'assurer* que je ne me suis pas trompé(e).
 - pour aller *plus loin*.
- **5 niveaux d'intervention sont à ma disposition** (voir page suivante)

Pour en savoir plus :

DON'T LET A WORD STOP YOU
HOW TO BE A GOOD REPORTER

(Class Book. Tool Kit 2. p. 42-43)

(Class Book. Tool Kit 7. p. 132-133)

READ THE TEXT AND PLAY YOUR PART

Pour faire savoir que j'ai compris :

5 niveaux d'intervention sont à ma disposition

(je choisis ceux qui me conviennent).

Exemple : "Dear Jeff"

("Sorry I didn't write to you before but we have been very busy")

1 - Je peux :

a - transposer : passer d'un « discours » à l'autre : (voir Tool Kit 7, p. 132)

- Mrs Apple explains that she didn't write before because they have been very busy.
- Mrs Apple explains why she didn't write before.
- Mrs Apple says she's sorry she didn't write before.

b - exprimer différemment, de façon personnelle, ce que j'ai lu :

- I didn't write sooner, I apologize but I couldn't find the time.
- Your father and I have been doing so many things that I couldn't write before.

2 - Je peux **relier** la phrase lue aux autres données du texte :

She doesn't say **here** what they have been doing, but she does, later in the letter.

3 - Je peux découvrir l'**implicite** (ce qui n'est pas exprimé) :

- Don't think we have forgotten you!
- "but" is here to explain why she didn't write before.
- we have been very busy: she doesn't mean that they have had a lot of work; they have had a lot of pleasant occupations.

4 - Je peux porter un **jugement** :

What do I think of the situation? of the way Mrs Apple starts her letter? Would I like to receive such a letter?

5 - J'ai **quelque chose à dire**, une question à poser...

Remarque :

En travail de "reading comprehension", le professeur peut choisir de ne pas suivre le texte paragraphe par paragraphe mais de faire une exploration par thèmes : toutes indications vous seront alors données sur le rôle que vous devez jouer, mais les principes généraux restent les mêmes :

- participation à une **entreprise collective**.
- observation et réactions **personnelles**.

Language index

All these words are so easy to understand! Yes, of course, but...

- be careful about: a phrase / a sentence!
- mind the pronunciation: sounds and stresses!
- are you sure you can write them in English and in French? Discover the differences!

an **adjective** *un adjectif*

an **adverb** *un adverbe*

an **article** *un article*

a **clause** *une proposition*

a **comparative** *un comparatif*

compound (adj.) *composé*

the **conditional** *le conditionnel*

a **conjunction** *une conjonction*

a **consonant** *une consonne*

continuous (adj.) *continu*

definite (adj.) *défini*

derived (adj.) *dérivé*

[aɪ]

a **function** *une fonction*

the **future** *le futur*

[fju:tʃə]

grammar *la grammaire*

grammatical (adj.) *grammatical*

indefinite (adj.) *indéfini*

the **infinitive** *l'infinitif*

interrogative (adj.) *interrogatif*

irregular (adj.) *irrégulier*

the **language** *la langue, le langage*

[læŋɡwɪdʒ]

a **letter** *une lettre ("a", "b"...)*

main (adj.) *principal*

a **noun** *un nom*

[aʊ]

negative (adj.) *négatif*

an **operator** *un opérateur*

the **order** (of words) *l'ordre (des mots)*

a **paragraph** *un paragraphe*

a **participle** *un participe*

(the) **passive** (voice) *la voix passive*

past (adj.) *passé*

the **past** *le passé*

a **phrase** *une expression*

[freɪz]

the **pluperfect** *le plus-que-parfait*

the **plural** *le pluriel*

a **prefix** *un préfixe*

[i:]

a **preposition** *une préposition*

present (adj.) *présent*

the **present** *le présent*

the **present perfect** *le parfait*

the **preterite** *le prétérit*

progressive (adj.) *progressif*

a **pronoun** *un pronom*

(to) **pronounce** *prononcer*

[aʊ]

the **pronunciation** *la prononciation*

the **punctuation** *la ponctuation*

reflexive (adj.) *réfléchi*

regular (adj.) *régulier*

relative (adj.) *relatif*

the **rhythm** *le rythme*

[rɪðəm]

a **sentence** *une phrase*

simple (adj.) *simple*

the **singular** *le singulier*

a **subject** *un sujet*

subordinate (adj.) *subordonné*

a **suffix** *un suffixe*

a **superlative** *un superlatif*

a **syllable** *une syllabe*

a **text** *un texte*

a **verb** *un verbe*

[ɜ:]

a **vowel** *une voyelle*

[vaʊəl]

a **word** *un mot*

[ɜ:]

Quiz

French suffix "-if" → English suffix?

French group of letters "onc" →

English group of letters?

In French : un préfixe / un suffixe / un

verbe / un adverbe / le rythme / un

paragraphe / un texte → in English?

Can you find 1 noun and 2 adjectives in the list which are written exactly the same in French and in English?

INDEX GRAMMATICAL

Index grammatical

1 - Pour faciliter la consultation de cet index :

- seuls figurent les éléments linguistiques essentiels (Class Book uniquement).
- il est donné un nombre limité de références :

Les chiffres de 1 à 7 renvoient aux explications des « Terms of the Agreement » des dossiers 1 à 7, suivi du n° de page.

Un n° de page seul renvoie à une activité de « Build up your English! »

2 - On trouvera les modaux dans l'Index Fonctionnel.

a / an

(4) p. 82 / Signal **5** p. 158 (pluriel = ø)

en apposition : **(5)** p. 100

+ nom de métier : **(6)** p. 118

adjectifs

invariabilité, place : Tool Kit **6** p. 114 / Signal **7** p. 158

composés : Tool Kit **6** p. 114

possessifs : Signal **6** p. 158

(forme) affirmative des verbes, auxiliaires et modaux

Signals **1 / 2 / 3 / 4** p. 158

ago

repère temporel **(1)** p. 28

article

défini → voir "the"

indéfini → voir "a / an"

as

(= « comme, en guise de ») p. 124

as ... as

→ voir « comparatif d'égalité »

as much / as many

p. 39 / **(2)** p. 46

auxiliaires de conjugaison

be + p. passé → voir « passif »

do / does / did → voir « questions »

did → voir « prétérit »

have + p. passé → voir « present perfect »

'd (= would) → voir « conditionnel »

'll (= shall / will) → voir « futur »

both (of them)

(3) p. 64

can

→ voir Index Fonctionnel : Capacité / Possibilité

can't

→ voir Index Fonctionnel : Incapacité
Impossibilité

comparatif

de supériorité **(1)** p. 28

d'infériorité **(3)** p. 64

d'égalité (et non égalité) **(6)** p. 118

conditionnel

(4) p. 82

dénombrables

(2) p. 46

dérivation

Tool Kit **4** pp 78-79

discours rapporté

Tool Kit **7** pp. 132-133

ever

(= jamais ?) **(2)** p. 46 (present perfect interrogatif)

exclamation

(7) p. 136

- few / a few**
fewer + nom
for
(what) ... for?
fréquence (adv)
futur
had to
how + adj / adv + ?
how long?
how + adj / adv + !
how much? how many?
if
indénombrables
infinitif passif
(proposition) infinitive
interrogatifs
(forme) interrogative des verbes, auxiliaires et modaux
less + adj / adv
less + nom
little / a little
many
may
modifications orthographiques
more + adj / adv
more + nom
(the) most + adj /adv
most + nom
must
mustn't
(forme) négative des verbes, auxiliaires et modaux
neither (of them) / neither ... nor
neither (do I)
noms composés
orthographe (modifications orthographiques)
- (2)** p. 46
 p. 56
 durée d'une action **(4)** p. 82
 p. 107 / **(7)** p. 136
(1) p. 28
(5) p. 100
(7) p. 136
 (interrogative) **(3)** p. 64 (how tall? how fast? ...)
(4) p. 82
 (exclamative) **(7)** p. 136
(2) p. 46 / p. 56
 p. 35 / **(4)** p. 82 / **(5)** p. 100
(2) p. 46
 → voir « passif »
 Tool Kit **7** p. 133
(1) p. 28 / Tool Kit **2** p. 42 / **(3)** p. 64 / **(4)** p. 82
 Signals **1 / 2 / 3 / 4** p. 158 et → voir « questions »
 → voir « comparatif d'infériorité »
(3) p. 64
(2) p. 46
(2) p. 46
 → voir Index Fonctionnel : Permission
 → voir « orthographe »
 → voir « comparatif de supériorité »
 p. 56
 → voir « superlatif de supériorité »
 (= la plupart) p. 52
 → voir Index Fonctionnel : Obligation
 Probabilité
 → voir Index Fonctionnel : Interdiction
 Signals **1 / 2 / 3 / 4** p. 158
(3) p. 64
 (moi) non plus ! **(4)** p. 82
 Tool Kit **6** p. 115
 Tool Kit **3** p. 61

INDEX GRAMMATICAL

passif	(6) p. 118 (infinitif passif p. 106)
préfixes	Tool Kit 4 p. 78
présent	(1) p. 28
present perfect	(2) p. 46 (ever? / already) (4) p. 82 (how long? for / since) (6) p. 118 (already)
	progressif (6) p. 118
prétérit	(1) p. 28 prétérit simple / prétérit progressif (7) p. 136
pronoms personnels sujets / compléments	Signal 6 p. 158
quantificateurs	(2) p. 46
questions	yes / no? / wh-? (1) p. 28
relatifs	(3) p. 64 / (5) p. 100
say / tell	Tool Kit 7 p. 132
should(n't)	→ voir Index Fonctionnel : Conseiller
since	(début d'une action) (4) p. 82
so + adj / adv + that	(conséquence) (7) p. 136
so (am I !)	(moi) aussi ! (4) p. 82
start / stop + V-ing	(7) p. 136
superlatif de supériorité d'infériorité	(2) p. 46 / p. 57 p. 110
tags	(4) p. 82
tell	→ voir « say »
the	(4) p. 82 + noms géographiques (5) p. 100
to / in order to	(= pour, afin de) (7) p. 136
too much / too many	p. 39 / (2) p. 46
twice (= deux fois)	(6) p. 118
unless (= à moins que, sauf si)	p. 35
voix passive	→ voir « passif »
what ... for?	→ voir « for »
when / where / which / who	→ voir « relatifs »
which? (interrogatif)	p. 56 / p. 111
while (alors que)	p. 21
without + V-ing	p. 88
(not) yet (= pas encore)	p. 71

Index fonctionnel

Pour une utilisation simple de cet index :

- le nombre de fonctions est volontairement réduit.
- il n'est donné qu'un nombre *très* limité de références.
- chaque fonction, exprimée en français, est suivie de son équivalent anglais (même s'il s'agit d'un mot similaire ou transparent).

Admiration (admiration)

p. 50 ("You are so helpful!" "You are such a strong boy!")

p. 54 ("We're proud of him!")

p. 72 ("How clever!")

Aimer / Ne pas aimer (likes and dislikes)

p. 14 / p. 17 / p. 19 / p. 50 / p. 108 / p. 116

Blâmer / accuser/ reprocher (blaming / accusing / reproaching)

p. 94

But (purpose)

p. 110 (What for? / to...) / p. 124

(What ... for? / In order to make clothes / to use them as carpets)

Capacité (capacity)

p. 14 ("I can swim") p. 44 ("You can order a Ploughman's lunch")

p. 54 (She managed to make ends meet)

p. 89 (you'll be able to see...)

p. 104 ("Perhaps my dog could help me")

p. 125 (They knew how to use it)

Comparer (comparing)

supériorité : p. 21 / p. 35 / p. 57 / p. 120

infériorité : p. 56 / p. 111

égalité / non égalité : p. 111

Condition / hypothèse (condition/ hypothesis)

if : p. 70 (If I saw a burglar...)

p. 86 ("... if he can't open the door?")

p. 88 ("If you want to ... / If you don't use...")...

otherwise: p. 126

unless: p. 35 / p. 36

Conseiller (giving advice)

p. 35 (Don't ... unless ...)

p. 39 (You should eat ... / You shouldn't have...)

p. 44 (Just try it!) p. 108 ("You'd better go down into the world")

p. 133 (She advises him to...)

Conséquence (consequence)

p. 128 (She was so horrified that she started howling)

Contraste (contrasting)

p. 21 (while)

INDEX FONCTIONNEL

- Décrire** (describing)
 p. 62 (vêtements) / p. 69 (visages) /
 p. 72 / p. 108 / p. 122 (apparence
 physique / caractère)
 p. 131 (dimensions)
- Durée** (duration)
 p. 71 (How long has he been an
 inspector? for / since)
 p. 104 (they kept talking to me)
 ("I've been thinking about it"
 "I'll never stop saying thank you to Dick")
- Encourager / rassurer** (encouraging /
 reassuring)
 p. 50 ("All right!" "Don't worry!")
 p. 90 ("Take it easy" "Calm down!")
 p. 108 ("Come on!")
- Faire faire qch à qqun** (getting somebody
 to do something)
 p. 52 (Wimbledon makes me think
 of tennis)
 p. 122 ("A dazzling light made us close
 our eyes")
- Hésiter** (hesitating)
 p. 32 ("Let me see!")
 p. 126 ("Er ..." "I suppose..." "I'm
 afraid...")
- Impossibilité** (impossibility)
 p. 88 (you can't go mountaineering
 without wearing gloves)
 p. 108 ("You can't be afraid of the
 dark")
- Incapacité** (incapacity)
 p. 86 (He can't see very well)
- Information (demander / donner)**
 (asking for / giving information)
 p. 14 / p. 16 / p. 19 / p. 20 / p. 32 / p. 34
 p. 35 / p. 38 / p. 52 / p. 68 / p. 72...
- Intensité** (intensity)
 p. 86 ("I was so scared!")
- (émotion / sentiment) (*emotion / feeling*)
 p. 129 (How terrified they look!)
- Intention** (intention)
 p. 86 ("He's going to steal our money")
- Interdiction** (interdiction)
 p. 53 (You are not allowed to kick / you
 can't carry the ball)
 p. 80 (You must have no drug problems
 = you mustn't have any drug problems)
 p. 122 ("you must never destroy it")
 p. 133 ("Don't touch his computer" /
 She orders him not to touch the
 computer)
 p. 146 (it's unlawful to feed a bear /
 Never cook in your tent!)
- Obligation** (obligation)
 p. 80 (You have to be British)
 p. 88 (You must wear gloves)
 p. 89 (You must be careful)
 p. 122 ("You will have to keep it")
 p. 125 (The Indians had to fight)

Ordres (giving orders)

Instructions : Find...! Answer...! Write...!
p. 72 ("Give me one of your earrings")
p. 108 ("Go and talk to him")
p. 133 (She wants him to stay there /
 She orders him to stop complaining)

Permission (permission)

p. 53 (You are allowed to speak /
 You can change your shorts)
p. 89 (You may go camping there)

Peur (fear)

*p. 77 / p. 86 / p. 87 / p. 126 / p. 128 /
 p. 129 / p. 131*

Possibilité (possibility)

p. 19 (You could write)
p. 86 ("What else can it be?")

Préférence (preference)

p. 56 (I prefer / I like... best)

Probabilité (probability)

p. 68 ("I think" "perhaps" "probably")
forte probabilité :
p. 68 ("He must be deaf and dumb")
p. 86 ("It must be a screwdriver")
p. 129 (Something terrible must have
 happened)

Proposition (proposing somebody
something)

p. 32 ("Would you like...?" "Anything to
 drink, Madam?")

Quantité (quantity)

p. 141 (Figures and numbers)
p. 35/36 (quantités indéterminées)

Refuser (refusing)

p. 32 ("I don't think I'll have any
 dessert")
p. 108 ("I don't want to be a night-
 bird")...

Suggérer (suggesting)

p. 21 ("What about going to the
 Hilton? / Why don't we go there? We
 could go to the Hilton")
p. 62 ("Why not use my hands?")
p. 133 (She suggests taking the luggage
 inside)

Surprise (surprise)

p. 14 ("Pardon?")
p. 32 ("Haven't you have enough to
 eat?")
p. 36 ("What!")
p. 38 (I can't believe it! / Impossible! /
 Really? / Oh, dear!)
p. 104 ("How can such a thing be
 explained?")
p. 105
p. 122 (... she was just... / ... and yet...)

Glossaire

Attention : le vocabulaire figurant dans les **Textes** et les pages « **Build up your English!** » est à chercher dans l'**index lexical** de chaque dossier.

- *Ce que vous trouverez dans ce glossaire :*

les mots rencontrés dans les pages : Improve your Word Power / Keys to Text Building / Look! What would you like to say? / Keys to Picture Reading / Tool Kit (sauf les mots utilisés seulement comme exemples de prononciation ou d'accentuation) / Want some Information? / Want some more Information? / All's well that ends well.

- *Ce que vous n'y trouverez pas :*

le vocabulaire du dossier "Let's go to the Library" (nous voulons vous laisser le plaisir de la lecture et de la découverte).

(to be) **about** to (être) sur le point de
abseiling descente en rappel
 an **ad.** (an advertisement) une publicité
 (to) **advise** sb to do sth conseiller à
 qqun de faire qch

alive (adj.) en vie, vivant

almost presque

although bien que

amazing (adj.) étonnant, stupéfiant

an **announcer** un présentateur (TV)

(to) **apologize** présenter ses excuses

(to) **appeal to** faire appel à

(to) **apply** être candidat

an **apricot** un abricot

archery le tir à l'arc

an **ashtray** un cendrier

astounding (adj.) très surprenant

an **attic** un grenier

available (adj.) disponible

(in the) **background** (à) l'arrière-plan

a **backpack** un sac à dos

the **basement** le sous-sol

a **bat** (p. 135) une chauve-souris

batter de la pâte à frire

a **battle** une bataille

B.C. (Before Christ) avant Jésus-Christ

a **bean** un haricot

a **beard** une barbe

a **bee** une abeille

a **beetroot** une betterave

(to) **behave** se conduire

below dessous, au-dessous

a **bladder** une vessie

(to) **blame** sb for sth reprocher
 qqch à qq'un

a **blindworm** un orvet

a **blossom** une fleur (sur un arbre)

(full) **board** pension (complète)

the **body** le corps

(to) **book** (a motorist) (p. 76) donner une
 contravention

a **bookshelf** (pl: ... **shelves**) une étagère

the **bottom** le fond

a **bough** une (petite) branche

a **brand name** une marque (de fabrique)

breath le souffle, la respiration

(to be) **bribed** se laisser acheter

bright (adj.) brillant

(to) **broadcast** (broadcast, broadcast)
 diffuser (radio, TV)

a **bumper** un pare-chocs

a **bundle** un paquet, un ballot

(to) **burn** (burnt, burnt) brûler

to **bury** enterrer

bushy (adj.) touffu

a **butterfly** un papillon

a **camera** un appareil photo

a **campground** un terrain de camping

a **caption** une légende (pour un dessin)

a **cartoon** un dessin humoristique

a **castle** un château

a **catchphrase** un slogan « accrocheur »

cattle (inv.) le bétail

the **ceiling** le plafond

a **channel** (TV) une chaîne

a **character** (in a story) un personnage

chemicals des produits chimiques

a **cherry** une cerise

chinaware de la porcelaine

a **citizen** un(e) citoyen(ne)

a **cliffhanger** (in comics) une situation
 à suspense

clockwise dans le sens des aiguilles
 d'une montre

a **close-up** (photo, film) un gros plan

a **cloth** (table cloth) une nappe

a **clump of trees** un bouquet d'arbres

colour-blind (adj.) daltonien

a **commercial** une annonce publicitaire

cottage cheese du fromage blanc

a **cowslip** un coucou (fleur)

crunchy (adj.) croquant

crusty (adj.) croustillant

dead (adj.) mort

a **dial** un cadran

a **diary** un journal intime

(to) **die** mourir

a **dishwasher** un lave-vaisselle

- (to) **dive** plonger
dramatic (adj.) spectaculaire
draught beer de la bière à la pression
 a **drawing** un dessin
dust de la poussière
 (on) **duty** (de) service
eager (to) (adj.) très désireux (de)
 an **earl** un comte
 (to) **embody** incarner
 (to) **ensure** s'assurer que
 (to) **escape** s'échapper
even (adv.) (et) même
evidence (coll.) la / les preuve(s)
 an **exhaust-pipe** un tuyau d'échappement
fair (adj.) honnête, loyal
 (to) **feature** représenter, mettre en vedette
 (to be) **fed up** (with) en avoir marre (de)
fennel du fenouil
 a **fine** (p. 76) une amende
 a **flag** un drapeau
 (to) **fold** plier
 (in the) **foreground** au premier plan
 a **fortnight** quinze jours
 (to be) **free** (to) (adj.) (être) libre (de)
 (a) **free** (visit) (adj.) (une visite) gratuite
friendly (adj.) amical, sympathique
 (to) **frighten** effrayer
 a **frog** une grenouille
 for **God's sake** pour l'amour de Dieu
 a **grandson** un petit-fils
 a **grape** (un grain de) raisin
grateful (adj.) reconnaissant
 a **greenhouse** une serre
 the **hands** (p. 123) les aiguilles (montre)
 the **harvest** la moisson, la récolte
haunted (adj.) hanté
 the **heading** l'en-tête (lettre)
 a **headlight** un phare (auto)
health la santé
 a **hedgehog** un hérisson
 a **helmet** un casque
 a **herd** un troupeau
 (to) **hitch-hike** faire de l'auto-stop
 (to) **hop** sautiller
 (to) **howl** hurler
 (to) **hug** étreindre
 (to) **improve** améliorer
 an **injection** une piqûre
 an **inset** un encart
instead of au lieu de
 an **insurance** une assurance
 a **jug** un pot, une cruche
 (to be) **keen** (on) (adj.) (être) très intéressé par
 (to) **kill** tuer
 a **kit**, a **kitten** un chaton
 a **knee** un genou
knowledge le savoir, la connaissance
lager de la bière blonde
 the **landlord** (p. 40) le patron (du pub)
 a **landscape** un paysage
 a **law** une loi
 the **lay-out** l'organisation (photo)
 at **least** au moins
leather le cuir
level (adj.) (p. 98) plat, uni
 a **liar** un menteur
lightning la foudre, un éclair
live (adj.) en direct
 (to) **look forward** (to) attendre avec impatience
low (adj.) bas, peu élevé
 a **lullaby** une berceuse
mainly principalement
 (to) **manage** réussir à
 a **maple** un érable
 a (table) **mat** un napperon
 (to) **match** assortir
 a **mattress** un matelas
 an **air-mattress** un matelas pneumatique
 (to) **mean** (**meant**, **meant**) signifier, vouloir dire
 (in the) **midst** (of) (au) milieu (de)
 I don't **mind** ça m'est égal
misfortune la malchance, le malheur
 a **mouse** (pl: **mice**) une souris
 (to) **move** (p. 82) bouger (p. 113) émouvoir
 a **movie** un film
 a **mug** une chope
 a **murder** un meurtre
 a **myth** un mythe, une légende
narrow (adj.) étroit
 a **newt** une salamandre
 a **nickname** un surnom
 a **nightmare** un cauchemar
noon midi (heure)
oats, **oatmeal** des flocons d'avoine
old-fashioned (adj.) démodé
once une fois
once (conjonction) quand, une fois que
over (40 species) plus de (40 espèces)
 (to) **own** posséder
 a **pad** un coussinet (protège-cheville, ...)
 a **parrot** un perroquet
 (to play) a **part** (jouer) un rôle
 a **patron** un client
 a **peanut** une cacahuète
pickled (adj.) conservé dans le vinaigre
 a **pilgrim** un pèlerin
 a **pineapple** un ananas
 a **plaice** un carrelet (poisson)
 (to) **plough** labourer
 a **ploughman** un laboureur
 a **plum** une prune
 a **posthouse** un relais de poste (diligence!)
 a **prescription** une ordonnance

GLOSSAIRE

(to) **prevent** (from Ving) empêcher de
 a **prospect** une perspective d'avenir
 (to) **provide** sby with sthg fournir qqch à
 quelqu'un

a **pub**(lic house) un café, un bistrot

a **puck** un palet (hockey)

a **pumpkin** une citrouille

rather plutôt

(to) **recover** guérir, se remettre

(to) **relieve** soulager

(to) **reproach** sby with sthg reprocher
 qqch à qqun

(to) **report** rendre compte, rapporter

a **rider** un cavalier

a **ring** un anneau

The **Ripper** l'Éventreur

(to) **rob** dérober

a **roll** un petit pain

a **root** une racine

rough (adj.) violent, rude

safe (adj.) sûr, en sécurité

safety la sécurité

(to) **sail** faire de la voile (mer)

sand le sable

a **saucer** une soucoupe

(to) **scare** effrayer, épouvanter

a **scarf** un foulard

scores of un grand nombre de

a **scout** un éclaireur (Far-West)

a **seal** un phoque

a **sealion** une otarie

(to) **seize** saisir

a **serial** un feuilleton

(to) **share** partager

a **sheepdog** un chien de berger

a long **shot** une vue d'ensemble (photo)

a **shoulder** (p. 58) une épaule

(to) **shout** crier

(to) **shudder** frissonner

since (p. 63) puisque

(to) **skate** patiner

a **skyscraper** un gratte-ciel

the **skyline** la ligne des sommets
 des immeubles se découpant
 sur le ciel

a **slave** un esclave

(in his) **shirt-sleeves** en bras de chemise

a **slice** une tranche

(to) **slide** (slid, slid) glisser (patinage)

slippers des pantoufles

smart (adj.) élégant

a **snake** un serpent

a **sparrow** un moineau

a **species** une espèce (animaux)

a **spider** une araignée

spotted (p. 135) tacheté, à pois

a **sprig** un brin

a **squirrel** un écureuil

a **stair** une marche d'escalier

(to) **starve** mourir de faim

step by step pas à pas

a (hockey) **stick** une crosse (de hockey)

(to) **stick out** tenir bon, résister

a **stocking** (p. 62) une chaussette

a **stool** un tabouret

straight (adj.) (hair) (des cheveux) raides

a **strawberry** une fraise

a (comic) **strip** une bande dessinée

a **stroll** une promenade

(to) **suck** sucer, aspirer

suitable (adj.) approprié, qui convient

a **suitcase** une valise

a **surgeon** un chirurgien

a **tablet** un cachet, un comprimé

a **target** une cible

tasty (adj.) savoureux

a **tea-set** un service à thé

tense (adj.) tendu, crispé

Thanksgiving (fête d') action de grâce

thin (adj.) fin, mince, peu épais

thorny (adj.) épineux, piquant

the **throat** la gorge (partie du corps)

a **thud** un bruit sourd

the **thunder** le tonnerre

a **ticket** (p. 76) une contravention

tightly très fortement

a **tin** une boîte de conserve

a **title** un titre

the **toilet** les toilettes (WC)

a **topic** un sujet (de discussion)

a **tortoise** une tortue

a **trailer** une caravane

training l'entraînement

a **travel agent** un agent de tourisme

trick effects des truquages (= trucages)

a **turkey** une dinde

twice deux fois

a **tyre** un pneu

unbeatable imbattable

unemployed (adj.) chômeur

unshaven (adj.) non rasé

the **Untouchables** les Incorruptibles

a **vacation** des vacances

value la valeur

videotape cassette-vidéo

a **view** (p. 23) une vue, un panorama

a **waffle** une gaufre

a **walnut** une noix

weak (adj.) faible

whatever... quel(le) que soit...

wherever partout où

whole (adj.) (tout) entier

wide (adj.) large

a **windscreen** un pare-brise

a **witch** une sorcière

(to) **wrap** envelopper

a **yard** un « yard » (= 91 cm...)

(to) **yell** hurler

Liste des verbes irréguliers

utilisés ou rencontrés dans "ALL ABOARD !" (4^e)

Les verbes signalés par * peuvent aussi être réguliers.

Les opérateurs de modalité ne figurent pas sur cette liste.

Base Verbale	Prétérit	Participe passé	Sens usuel(s)
be [i:]	I / he / she / it was [ɒ] we / you / they were [ɜ:]	been [i:]	être
beat [i:]	beat [i:]	beaten [i:]	battre
become [ʌ]	became [eɪ]	become [ʌ]	devenir
begin [ɪ]	began [æ]	begun [ʌ]	commencer
bend [e]	bent [e]	bent [e]	(se) pencher / courber
bite [aɪ]	bit [ɪ]	bitten [ɪ]	mordre
blow [əʊ]	blew [u:]	blown [əʊ]	souffler
break [eɪ]	broke [əʊ]	broken [əʊ]	casser
breed [i:]	bred [e]	bred [e]	élever (un enfant, un animal)
bring [ɪ]	brought [ɔ:]	brought [ɔ:]	apporter
build [ɪ]	built [ɪ]	built [ɪ]	construire
burn [ɜ:]	burnt [ɜ:]	burnt [ɜ:]	brûler
burst [ɜ:]	burst [ɜ:]	burst [ɜ:]	éclater
buy [aɪ]	bought [ɔ:]	bought [ɔ:]	acheter
catch [æ]	caught [ɔ:]	caught [ɔ:]	attraper
choose [u:]	chose [əʊ]	chosen [əʊ]	choisir
come [ʌ]	came [eɪ]	come [ʌ]	venir
cost [ɒ]	cost [ɒ]	cost [ɒ]	coûter
cut [ʌ]	cut [ʌ]	cut [ʌ]	couper
do [u:]	did [ɪ]	done [ʌ]	faire
draw [ɔ:]	drew [u:]	drawn [ɔ:]	tirer / dessiner
dream* [i:]	dreamt [e]	dreamt [e]	rêver
drink [ɪ]	drank [æ]	drunk [ʌ]	boire
drive [aɪ]	drove [əʊ]	driven [ɪ]	conduire (une voiture)
eat [i:]	ate [e]	eaten [i:]	manger
fall [ɔ:]	fell [e]	fallen [ɔ:]	tomber
feed [i:]	fed [e]	fed [e]	nourrir
feel [i:]	felt [e]	felt [e]	(res)sentir / (se) sentir
fight [aɪ]	fought [ɔ:]	fought [ɔ:]	combattre
find [aɪ]	found [aʊ]	found [aʊ]	trouver
fly [aɪ]	flew [u:]	flown [əʊ]	voler (oiseau, avion)
forget [e]	forgot [ɒ]	forgotten [ɒ]	oublier
freeze [i:]	froze [əʊ]	frozen [əʊ]	geler
get [e]	got [ɒ]	got [ɒ]	obtenir / devenir
give [ɪ]	gave [eɪ]	given [ɪ]	donner
go [əʊ]	went [e]	gone [ɒ]	aller
grow [əʊ]	grew [u:]	grown [əʊ]	grandir / devenir
hang* [æ] (régulier)	hung [ʌ] hanged	hung [ʌ] hanged	suspendre pendre (faire mourir par pendaison)
have [æ]	had [æ]	had [æ]	avoir
hear [ɪə]	heard [ɜ:]	heard [ɜ:]	entendre
hide [aɪ]	hid [ɪ]	hidden [ɪ]	(se) cacher
hit [ɪ]	hit [ɪ]	hit [ɪ]	frapper
hold [əʊ]	held [e]	held [e]	tenir
hurt [ɜ:]	hurt [ɜ:]	hurt [ɜ:]	blessé / faire mal
keep [i:]	kept [e]	kept [e]	garder
know [əʊ]	knew [ju:]	known [əʊ]	savoir / connaître

LISTE DES VERBES IRRÉGULIERS

lead [i:]	led [e]	led [e]	<i>mener</i>
learn* [ɜ:]	learnt [ɜ:]	learnt [ɜ:]	<i>apprendre (étudier)</i>
leave [i:]	left [e]	left [e]	<i>laisser / quitter</i>
lend [e]	lent [e]	lent [e]	<i>prêter</i>
lie [aɪ]	lay [eɪ]	lain [eɪ]	<i>être couché, étendu</i>
lose [u:]	lost [ɒ]	lost [ɒ]	<i>perdre</i>
make [eɪ]	made [eɪ]	made [eɪ]	<i>faire</i>
mean [i:]	meant [e]	meant [e]	<i>signifier / vouloir dire</i>
meet [i:]	met [e]	met [e]	<i>(se) rencontrer</i>
pay [eɪ]	paid [eɪ]	paid [eɪ]	<i>payer</i>
put [ʊ]	put [ʊ]	put [ʊ]	<i>mettre</i>
read [ɪ:]	read [e]	read [e]	<i>lire</i>
ride [aɪ]	rode [əʊ]	ridden [ɪ]	<i>aller à bicyclette, à cheval...</i>
ring [ɪ]	rang [æ]	rung [ʌ]	<i>sonner</i>
rise [aɪ]	rose [əʊ]	risen [ɪ]	<i>se lever</i>
run [ʌ]	ran [æ]	run [ʌ]	<i>courir</i>
say [eɪ]	said [e]	said [e]	<i>dire</i>
see [i:]	saw [ɔ:]	seen [i:]	<i>voir</i>
sell [e]	sold [əʊ]	sold [əʊ]	<i>vendre</i>
send [e]	sent [e]	sent [e]	<i>envoyer</i>
sew [əʊ]	sewed [əʊ]	sewn [əʊ]	<i>coudre</i>
shake [eɪ]	shook [ʊ]	shaken [eɪ]	<i>secouer / trembler</i>
shoot [u:]	shot [ɒ]	shot [ɒ]	<i>tirer (avec une arme à feu)</i>
			<i>(sport : tirer au but)</i>
show [əʊ]	showed [əʊ]	shown [əʊ]	<i>montrer</i>
shut [ʌ]	shut [ʌ]	shut [ʌ]	<i>fermer</i>
sing [ɪ]	sang [æ]	sung [ʌ]	<i>chanter</i>
sink [ɪ]	sank [æ]	sunk [ʌ]	<i>couler (navire)</i>
sit [ɪ]	sat [æ]	sat [æ]	<i>être assis</i>
sleep [i:]	slept [e]	slept [e]	<i>dormir</i>
slide [aɪ]	slid [ɪ]	slid [ɪ]	<i>glisser</i>
smell* [e]	smelt [e]	smelt [e]	<i>sentir (odeur)</i>
speak [i:]	spoke [əʊ]	spoken [əʊ]	<i>parler</i>
spell* [e]	spelt [e]	spelt [e]	<i>épeler</i>
spend [e]	spent [e]	spent [e]	<i>dépenser (de l'argent) /</i>
			<i>passer (du temps)</i>
spread [e]	spread [e]	spread [e]	<i>étaler / étendre</i>
stand [æ]	stood [ʊ]	stood [ʊ]	<i>être debout</i>
steal [i:]	stole [əʊ]	stolen [əʊ]	<i>voler (dérober)</i>
stick [ɪ]	stuck [ʌ]	stuck [ʌ]	<i>coller</i>
sting [ɪ]	stung [ʌ]	stung [ʌ]	<i>piquer (moustique, serpent)</i>
sweep [i:]	swept [e]	swept [e]	<i>balayer</i>
swim [ɪ]	swam [æ]	swum [ʌ]	<i>nager</i>
take [eɪ]	took [ʊ]	taken [eɪ]	<i>prendre</i>
teach [i:]	taught [ɔ:]	taught [ɔ:]	<i>enseigner</i>
tear [eə]	tore [ɔ:]	torn [ɔ:]	<i>déchirer</i>
tell [e]	told [əʊ]	told [əʊ]	<i>dire</i>
think [ɪ]	thought [ɔ:]	thought [ɔ:]	<i>penser</i>
throw [əʊ]	threw [u:]	thrown [əʊ]	<i>jeter, lancer</i>
understand [æ]	understood [ʊ]	understood [ʊ]	<i>comprendre</i>
wake (up) [eɪ]	woke (up) [əʊ]	woken (up) [əʊ]	<i>(se) réveiller</i>
wear [eə]	wore [ɔ:]	worn [ɔ:]	<i>porter (un vêtement)</i>
win [ɪ]	won [ʌ]	won [ʌ]	<i>gagner (un match, une bataille)</i>
			<i>écrire</i>
write [aɪ]	wrote [əʊ]	written [ɪ]	

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