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5th edition

Headway

Advanced Workbook with key

Liz & John Soars • Paul Hancock

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Contents

1 What makes us human? page 6

Tense review
- Check your tenses 6
- Correcting mistakes 7
- Active or passive? Which sounds better? 7
- Reflexive pronouns 8

Reading
- Robots versus humans 8

Phrasal verbs
- An overview of phrasal verbs 10

Vocabulary
- Describing people 11
- Idioms of extreme emotion 11
- Word formation 11

2 In so many words page 12

Adverbs and adjectives
- Adverb collocations 12
- Adverbs with two forms 13

Reading
- Writers talk about their writing 14

Vocabulary
- Adjectives with positive and negative meanings 16
- Adjective order 16
- Adding drama 17

Prepositions
- Adjective + preposition 17

3 Enough is enough? page 18

Verb patterns
- Verbs + gerund or infinitive 18
- Verbs + gerund or infinitive with a change of meaning 18
- Sentence transformation 19
- Nehu Gupta, teenage philanthropist 19

Reading
- Was this a president for our times? 20

Vocabulary
- Describing trends 22

Phrasal verbs
- *up* and *down* 23

4 Not all it seems page 24

Modal auxiliary verbs
- Speculating – present and future 24
- Speculating – past 24
- Set expressions with modals 25
- Modals = other meanings 26
- Misleading adverts 26

Vocabulary
- Idiomatic collocations: adjective + noun 27
- Onomatopoeic verbs 27

Reading
- Modern-day magic 28

Prepositions
- Verb + preposition 29

Exam practice Units 1–4 page 30

5 Culture clashes page 32

Avoiding repetition
- Using auxiliaries 32
- Reduced infinitives 33

Reading
- Two ways of travelling 34

Vocabulary
- Synonyms in context 36

Phrasal verbs
- Phrasal verbs and their Latin-based synonyms 37

6 Fruits of war page 38

Ways of adding emphasis
- Structures which add emphasis 38
- Negative inversion 39
- The use of *-ever* for emphasis 40

Reading
- Land Girls 40

Vocabulary
- Verbs to nouns 42

Prepositions
- Compound nouns formed with prepositions 42

Pronunciation
- Adding emphasis with stress 43

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7 Lighten up! page 44

Real and unreal tense usage
- Real or hypothetical? 44
- *would* or *had*? 44
- Mixed conditionals 45
- Forming the correct tense – real or unreal 45

Vocabulary
- Expressions with *if* 46
- Synonyms: *happy* and *sad* 46
- Look on the bright side! 47

Phrasal verbs
- *on* and *off* 47

Reading
- Why we laugh 48

8 Gender matters? page 50

Relative clauses and participles
- Defining and non-defining relative clauses 50
- Common phrases with relative pronouns 51
- Participle clauses 51
- Gender-neutral pronouns and participles 51

Reading
- Meet the first female footballers 52

Vocabulary
- Opposite adjectives 54

Prepositions
- Verb + preposition 54

Revision
- Crossword 55

Exam practice Units 5–8 page 56

9 The sound of music page 58

Discourse markers
- Attitude markers 58

Reading
- Zach Sobiech 59
- A review 60

Vocabulary
- Music vocabulary 60

Pronunciation
- Rhyming words: /eə/ /uː/ /iː/ /əʊ/ 60
- Cockney rhyming slang 61

Phrasal verbs
- Verbs with a particle and a preposition 61

Reading
- Mick Jagger 62

10 Body and mind page

Distancing the facts
- Reporting with passive verbs 64
- *seem* and *appear* 64
- Monique Van Der Vorst 65

Reading
- Charles Eugster 66

Prepositions
- Prepositions in passive sentences 67

Vocabulary
- Words to do with the body 68

Pronunciation
- Intonation in question tags 69

11 Our high-tech world page 70

Future forms
- Names and uses 70
- Shades of meaning 70
- Other future expressions 71
- Future in the past 71

Reading
- Future technology 72

Phrasal verbs
- Literal and metaphorical meanings 74

Vocabulary
- Technology idioms 74

Pronunciation
- Sounds and spelling – homophones 75

12 Turning points page 76

Linking devices
- Revision of linkers 76
- Using contrast linkers 77

Reading
- The midlife crisis 78

Vocabulary
- Expressions with light, weather, and food 80
- Idioms with *like* 80
- Idioms with *as … as* 80

Revision
- Finding and correcting mistakes 81

Prepositions
- Prepositions in set phrases 81

Exam practice Units 9–12 page 82

Answer key page 84

Irregular verbs page 94

Phonetic symbols page 95

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Course overview

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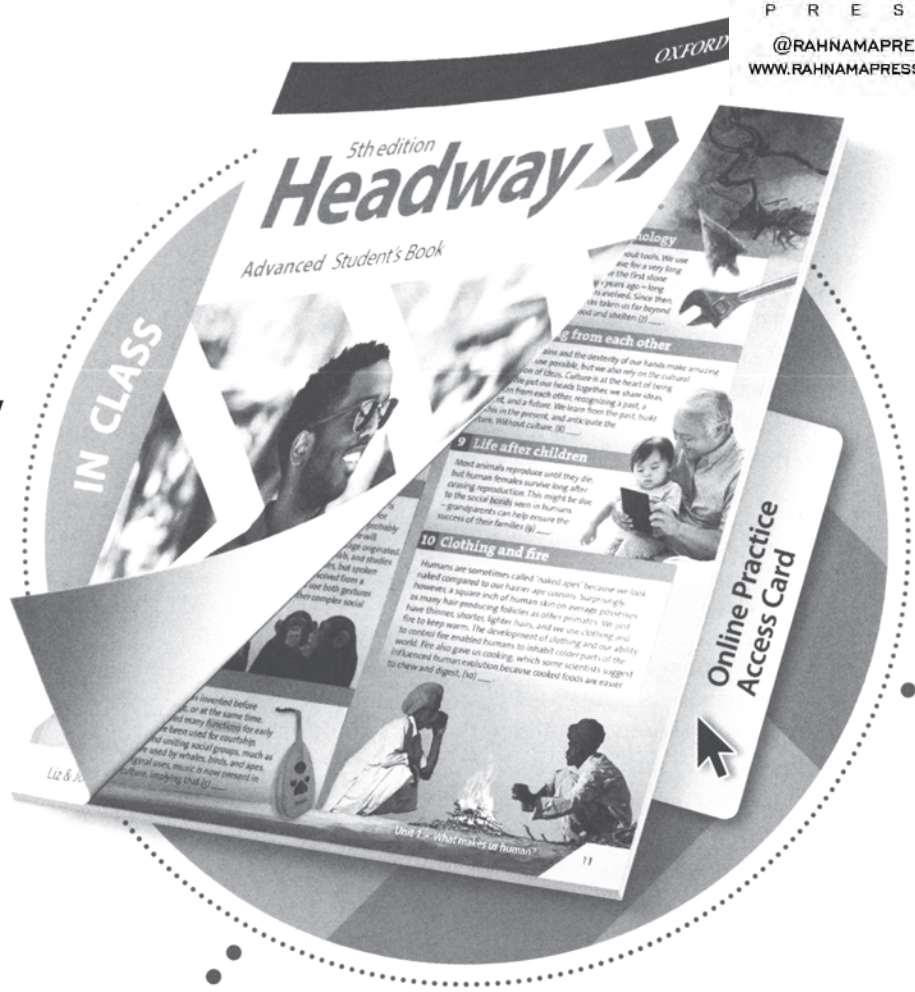
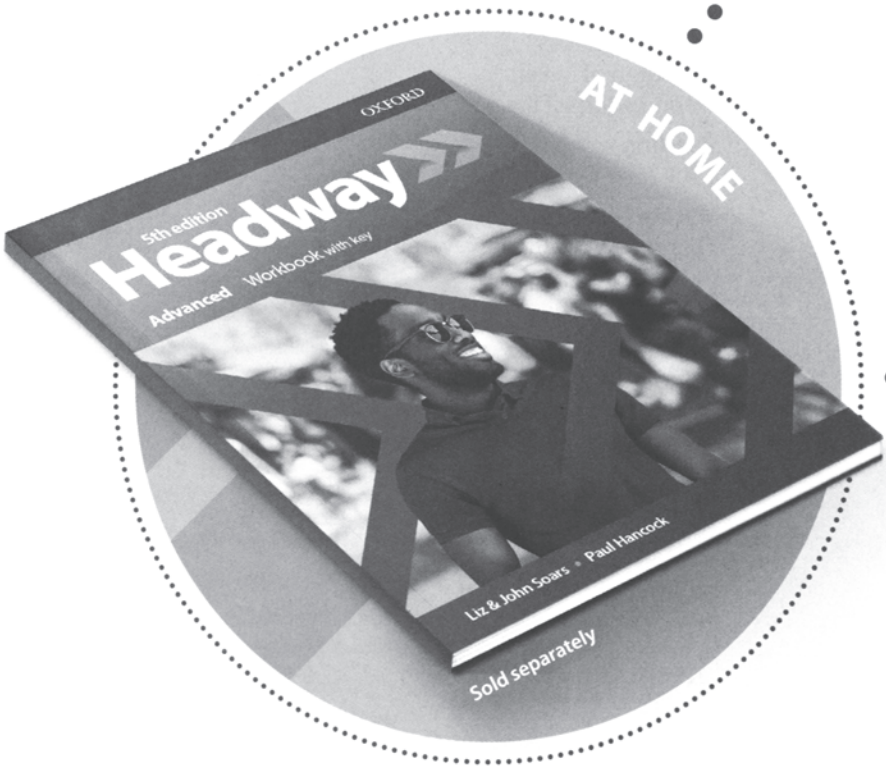
Welcome to **Headway 5th edition**. Here's how the blended syllabus helps you link learning in the classroom with meaningful practice outside.





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1 What makes us human?

- Tense review
- Reflexive pronouns
- Overview of phrasal verbs
- Describing people
- Idioms of extreme emotion
- Reading: Robots versus humans

> Always remember that you are absolutely unique. Just like everyone else.
>
> **Margaret Mead** (1901–1978)
> *Anthropologist*

> On the whole human beings want to be good, but not too good, and not quite all the time.
>
> **George Orwell** (1903–1950)
> *Author*

Tense review

Check your tenses

1 Complete each sentence with a correct form of the verb above, simple or continuous, active or passive, positive or negative.

think

1 What ***are*** you ***thinking*** about? You look depressed.

2 Sorry, I shouldn't have said that. I _____ it would upset you so much.

3 Tom, I _____ maybe we should move house. What _____ you _____ ?

4 He told me he couldn't give me an answer now. He said he _____ about it.

see

5 Hi, Paula! How are you? I _____ you for ages.

6 I can't make the meeting tomorrow – I _____ the doctor for a check-up.

7 _____ you _____ that? That guy nearly knocked that girl off her bike!

8 The police said the suspect _____ trying to board a plane at Birmingham airport.

feel

9 How _____ you _____ about going to live in Australia? Are you still excited about it?

10 I'm not sure what's wrong with me. I _____ myself recently.

11 I'm sorry Mrs Jones, but it _____ by the teachers that we have no option but to expel Tom.

12 Jack's exam is about to start. I can just imagine how he _____ .

spend

13 We _____ the whole holiday looking out at this rain. It's miserable.

14 How long _____ deciding which dress to wear? We have to leave in ten minutes.

15 Do you have any idea how much the government _____ so far on the new high-speed rail link?

16 I just wonder how much _____ by the time it's finally finished?

find

17 How _____ you _____ the film? Was it as funny as the critics said?

18 She told me that she _____ it very difficult not to laugh in all the wrong places.

19 He _____ to have lied time and time again to the police.

20 I think you _____ that it's too hot for you in Dubai in August.

say

21 Well, as I _____ when I was so rudely interrupted, I think you're mistaken.

22 It _____ that no one will ever know the truth about what happened.

23 I _____ it again, just as I _____ it many times before, you're not going to an all-night party.

24 There's something _____ for answering your emails immediately.

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Correcting mistakes

2 There is *one* mistake in each of the sentences below. Find it and correct it.

1 Humans are unique among primates in that they are walking upright.

2 It's great to hear from you, Jill. What have you been doing since I've last seen you?

3 I hated school. Perhaps I'd have liked it if I was more popular.

4 Why haven't you told me that you don't like fruit cake?

5 I was going to go to the theatre last night, but then I heard that the performance will be cancelled.

6 The forecast said unsettled, so take your umbrella in case it's raining.

7 His mother was putting him to bed early because he had been naughty.

8 I won't make your party, I'm afraid – I'll visit my grandmother in Scotland.

9 If you're seeing Jane at the weekend, are you inviting her to my party, please?

10 He wasn't thinking of celebrating his retirement, but he's now deciding it's a good idea.

Active or passive? Which sounds better?

The **passive** is used when:

- the subject is unknown.
  *No one knows when music **was invented**.*
  *My phone's **been stolen**!*
- we want to focus on the object of the sentence rather than the subject.
  *Calls and songs **are used** by birds to communicate.*
  Hamlet ***was written** by Shakespeare between 1599 and 1601.*
- we want to sound more impersonal and distance ourselves from the facts.
  *500 workers **will have to be made** redundant.*
  (We'll have to make 500 workers redundant.)

3 Most of the sentences below (but not all) would sound better in the passive. Decide which ones and rewrite them.

1 Someone built this bridge in 1897.

_____

2 A secretary has invited my grandfather to a garden party at Buckingham Palace.

_____

3 The invention of fire gave humans the ability to cook.

_____

4 Nobody must take reference books from the library.

_____

5 Alexander Graham Bell was a scientist. He invented the telephone in 1876.

_____

6 They say a Bulgarian scientist has discovered a drug which prevents ageing.

_____

7 Someone wants you in reception immediately. They'll tell you what it's about.

_____

8 An avalanche buried eight people in Austria.

_____

9 People know him to be a very good judge of character.

_____

10 The police have finally recaptured the violent robber who has been on the run for a week.

_____

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Reflexive pronouns

4 Complete the sentences with the correct verb from the box and a reflexive pronoun.

apply	behave	busy	content	fancy
help	kick	~~dress~~		

1 After the accident he couldn't ***dress himself*** for a while.

2 Kids, you must _____ _____ when we go into the museum.

3 If you'd like another sandwich, please just _____ _____ .

4 She _____ _____ to the task of reaching the top of the career ladder at her firm.

5 We thought we had a chance of winning that rowing race, but unfortunately we had to _____ _____ with second place.

6 They _____ _____ in the kitchen with preparations for the party.

7 She _____ _____ as a world famous film star and fashion icon, but she's not actually a very good actress.

8 I didn't pluck up the courage to ask her out on a date. Silly me! I could _____ _____ !

Reading

Robots versus humans

1 1.1 Read and listen to the article about the latest robot experiments. Choose the best summary of the text.

a Robots will one day be superior to humans.
b Humans have started to create robots that are more like humans.
c Robots are now developing human emotions.
d Robots are particularly good at competing with humans in the arts.

2 Read the text again. Answer the questions.

1 According to the writer, why did humans invent robots?
2 Who or what is Emily Howell?
3 What does 'EMI' stand for? Why did it anger composers?
4 How does the software program 'The Painting Fool' choose its mood?
5 Who is Simon Colton? What does he want?
6 Has Adam won the Nobel Prize? Who is Eve?
7 Why does the writer say we are fascinated by robots?

3 Read these statements. There is one for each paragraph. Replace the words in *italics* with how they are expressed in the text.

1 Humans *readily acknowledge* _____ that robots *function* _____ better in some areas than they do.

2 Emily Howell *launched herself onto* _____ the music scene. Her only *failing* _____ was that she was a computer.

3 Professor David Cope *supplied unprocessed facts and figures to* _____ the computer about composers in history.

4 Emily Howell's music is *modern* _____ and *causes arguments* _____ because she is competing against humans.

5 'The Painting Fool' software program *refuses to* _____ paint if it is *feeling fed up* _____ .

6 Computer creativity is not just *limited* _____ to the arts. Scientists have *worked together* _____ and created Adam, the world's first computer scientist.

7 What will happen if the robot experiment gets *out of control* _____ ? Can scientists *close down* _____ these machines?

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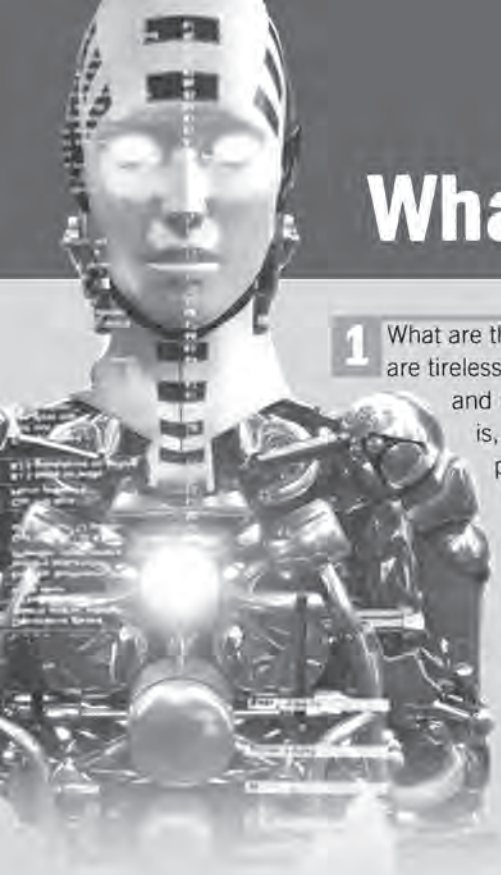
What makes a robot human



1 What are the traits of a robot? Robots are tireless, reliable, unemotional, and unquestioning. That is, after all, how they are programmed. We invented robots and computers to be our faithful servants, to do the things that we couldn't or didn't want to do ourselves. In so many areas robots perform better than humans, and we accept this with good grace because they are only robots and we are the superior ones. The one thing they can't do is be human. They can't feel, emote, create, or love.

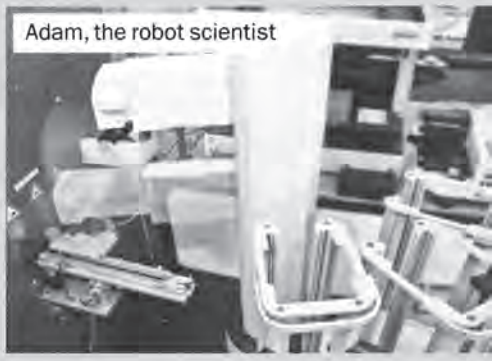
2 However, our notion of what it is to be a human versus a robot is currently being challenged by the latest experiments in computer programming. Take, for instance, the area of creativity. A little while ago, a new and exciting composer called **Emily Howell** broke onto the music scene. Her music was original, beautiful, and contemporary and two albums were released. Emily's only flaw? She was someone's computer.

3 The human responsible for Emily, American professor David Cope, has worked on robot creativity for many years. He had originally attempted to code a computer program which wrote music. The results were predictably terrible. So he gave up writing rules for the computer and instead just fed raw data into it for the computer to analyse itself. Cope eventually produced a computer that could analyse any composer in history and then write an entirely new work that sounded just like how that composer would have written it himself. He called it EMI – Experiments in Musical Intelligence.

4 Composers were outraged, and musicians refused to perform EMI's works. Undaunted, Cope tried a less controversial approach. He formed a new database of only the new work that EMI had created. This he fed into his new computer program, Emily Howell, and from that point she began working on her own musical style. What is interesting is that her music is contemporary. Like other modern composers, she has learned from the past to create music for our time. Emily is unfortunately even more controversial, as she is now competing with humans in their own creative field.

5 It is not only in the world of music that computers are making creative waves. Similarly, the art world is coming to terms with a program called '**The Painting Fool**' – a laptop software program which has learned how different artistic styles and colours can represent moods and emotions. Again, the program absorbed many years of art history and, like Emily Howell, came up with its own contemporary style. The computer first reads the newspaper in order to set its 'mood' for the day. Then it chooses an adjective to reflect that mood, and does a portrait of a real person with that adjective in mind. After that, it looks at its own work to see if it has achieved the objectives it set out for itself, and if it thinks the work isn't good enough, it tries again. And sometimes, if it's in a very bad mood, it won't paint at all! Because the program operates in different 'moods' and has the ability to analyse its own abilities as a human might, co-creator Simon Colton wants it to be recognized as an artist in its own right.

6 Computer creativity is not just confined to the arts, however. British scientists have collaborated on a big project to come up with a laboratory machine that can think for itself. **Adam** is the world's first robot scientist. Adam acts in the same way as a human scientist: he comes up with a hypothesis, he devises experiments to test this hypothesis, conducts his experiments, analyses the findings, and then retests accordingly – all without the need for human intervention. Although not yet a Nobel Prize winner, Adam has already produced some original research into genetics. The same scientists are now developing another robot called Eve, and she will be twice as clever!


Adam, the robot scientist

7 So are these robots becoming like us? Part of our fascination with robots is that it makes us actually question what it means to be human. And ultimately, we are their creators. If the whole experiment gets out of hand, we can just pull the plug on these machines, can't we? Unless – as in scary science fiction movies – our robots decide that they no longer need us …

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Phrasal verbs

An overview of phrasal verbs

A phrasal verb is a **verb + particle (an adverb or a preposition)**.
They can be literal or idiomatic, separable or inseparable.

Type 1: Verb + adverb
- There is no object (intransitive).
  *He **walked in** and **sat down**.*
  *What time did John finally **turn up**?*

Type 2: Verb + adverb + object (transitive)
- The adverb can be separable, but *not* if the object is a pronoun.
  *Please, **hand out** the books / **hand** the books **out** / **hand** them **out**.*
  *We **put off** the meeting / **put** the meeting **off** / **put** it **off**.*

Type 3: Verb + preposition + object (transitive)
- The preposition is inseparable.
  *He **ran after** the dog / **ran after** it.*
  *They **took to** their new teacher / **took to** her immediately.*

Type 4: Verb + adverb + preposition + object (transitive)
- The adverb and preposition are inseparable.
  *Henry **went out with** Kate for six years.*
  *Kate **broke up with** him last week.*

1 Read these sentences and decide if the phrasal verbs are used correctly. Correct the mistakes.

1 My brother loves going to the gym. He every day works out.
2 I really liked Sue's sister. I took her to straightaway.
3 We ended up putting his friends up for the whole weekend.
4 I tried ringing several times yesterday, but I couldn't get to you through.
5 I don't speak Spanish at all well. I thought I'd easily pick up it living in Madrid, but I didn't.
6 He was lucky to get away with just a fine for such dangerous driving.
7 They're not going on holiday. They fell through their plans.
8 We contacted the company about the delay and they are looking it into.
9 I think she has a weak immune system. She's always coming down with something or other.
10 Do you think they'll ever stop travelling and settle together down?

2 Complete the sentences with the words in brackets in the correct order. In which of the sentences is more than one order possible?

1 I like my sister, but I don't _____ (*my brother / on / get / with*).
2 Don't _____ (*out / that magazine / throw*) – I haven't read it yet.
3 I'm going to _____ (*with / meet / up / Gio*) when I'm in Barbados.
4 Walking on two legs _____ (*humans' hands / up / freed*) for using tools.
5 Why are you so critical? You're always _____ (*me / at / getting*)!
6 Mike's _____ (*his phone / off / switched*) so I can't _____ (*through / him / to / get*).
7 You're doing well – _____ (*up / the good work / keep*)!
8 Did you _____ (*her address / down / write*)? I can't remember it.
9 We couldn't think of a name for the new product, but Marcus _____ (*up / a great idea / with / came*).
10 It's time to write my essay. I can't _____ (*it / off / put*) any longer.

It's for panic attacks. Hand them out to people you meet.

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Vocabulary

Describing people

1 Choose the *two* adjectives that can best complete each sentence.

1 *snobbish smug conceited*
He never shuts up about himself. He's ***smug / conceited*** and arrogant.

2 *supportive incompetent encouraging*
My co-workers were really _____ when I started my new job. I was so grateful for their help.

3 *bubbly determined energetic*
She's such a / an _____ character and great company. She cheers me up.

4 *patronizing condescending indifferent*
He's so _____ – he always makes me feel silly and self-conscious.

5 *outraged undaunted indignant*
Rose was _____ about his comments on her work. She found him unnecessarily rude.

6 *offended distraught anxious*
I was really _____ when Sarah said that. She's forever hurting my feelings.

Idioms of extreme emotion

2 Replace the words in *italics* with an idiom from the box. Change the form where necessary.

totally lose it	**be beside yourself**
be completely blown away	**be absolutely gutted**
be bored rigid	**be thrilled to bits**
make such a fuss	

1 I had flu and I couldn't get to my best friend's birthday party! I *was terribly disappointed* _____ .

2 I *was overwhelmed* _____ by his performance. I never knew he could sing like that!

3 They *were distraught* _____ with grief when their dog died.

4 I tried to watch the documentary about Ancient Greece, but I *wasn't remotely interested in it* _____ .

5 Guess what? Remember that job I applied for? I got it! I'm *absolutely delighted* _____ .

6 Look, you only spilt a little bit on your suit. And it's only water. Stop *complaining – it's nothing* _____ .

7 He was so late we missed the movie. And not for the first time! I *exploded with anger* _____ .

Word formation

3 Complete the table with the correct forms or the words.

Adjective	Noun
1 curious	_____
2 _____	delight
3 sarcastic	_____
4 _____	indignation
5 modest	_____
6 _____	gratitude
7 furious	_____
8 _____	offence
9 determined	_____
10 _____	affection
11 relieved	_____
12 _____	charm

4 Choose the correct form of the words.

1 I'm full of *grateful / gratitude* for everything you've done for me.

2 Harriet was *indignant / indignation* at the way Claude spoke to her.

3 Several of my neighbours expressed *curious / curiosity* about my new flatmate.

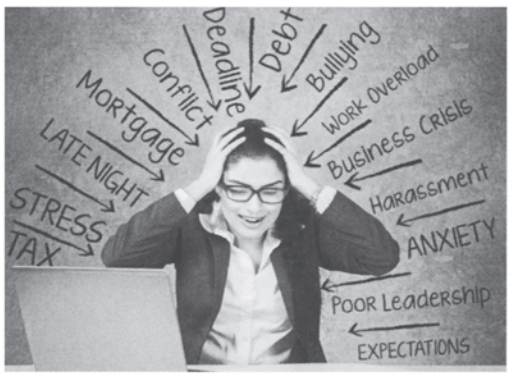
4 Be quiet! I've had enough of your *sarcastic / sarcasm* remarks.

5 I love Jane's *modest / modesty* – she never boasts about her talents.

6 You need to be more *determined / determination* if you want to succeed.

7 I'm afraid your *charming / charm* won't make me change my mind.

8 I'm sorry if I sounded rude – please don't take *offended / offence*.



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2 In so many words

- Adverb collocations
- Adverbs with two forms
- Adjective order
- Adding drama
- Adjective + preposition
- Reading: Writers talk about their writing

> The only end of writing is to enable the readers better to enjoy life or better to endure it.
>
> **Samuel Johnson** (1709–1784)
> *Author of the first English dictionary*

> All the words I use in my stories can be found in the dictionary – it's just a matter of arranging them in the right sentences.
>
> **Somerset Maugham** (1874–1965)
> *Novelist and short story writer*

Adverbs and adjectives

Adverb collocations

1 Match the adverbs with the adjectives and verbs.

Adverbs	Adjectives
1 bitterly	a unlikely
2 highly	b clear
3 perfectly	c disappointed
4 sorely	d impossible
5 virtually	e tempted

Adverbs	Verbs
6 deeply	f hope
7 distinctly	g regret
8 eagerly	h await
9 fully	i remember
10 sincerely	j understand

2 Read the emails between a publisher and a prospective author. Complete them with suitable adverb collocations from exercise 1.

To: Mr Madsen
From: Mr Fielding

Dear Mr Madsen,

Please find attached the manuscript of my first novel entitled *Deep Space 17*.

I [1]_____ that you find it as exciting to read as I found it to write. As you are the foremost fiction publishers in the country, I am anxious to hear your opinion as soon as possible, although I [2]_____ that you may take up to six weeks to respond. However, I am so confident of my novel's appeal that I think you will find it [3]_____ to turn down!

I [4]_____ your speedy reply.

Yours sincerely,

N.R. Fielding

To: Mr Fielding
From: Mr Madsen

Dear Mr Fielding,

Thank you for your manuscript.

I'm afraid it is [5]_____ that your novel would ever be considered for publication by any publisher. Unfortunately, your work is not remotely original. In fact, I [6]_____ watching a Hollywood blockbuster with exactly the same storyline.

Yours sincerely,

A. Madsen

MADSEN PUBLISHING

To: Mr Madsen
From: Mr Fielding

Dear Mr Madsen,

I must confess that I was [7]_____ at first when I received your reply. However, it is now [8]_____ to me that your company is unable to appreciate rare new talent such as mine. I am [9]_____ to complain in the press about this poor treatment. I have no doubt that you will [10]_____ your decision when my novel is a great success.

Yours sincerely,

N.R. Fielding

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3 One adverb collocates with each verb. Choose the correct one.

An acceptance speech

Ladies and gentlemen, I am [1] *absolutely / strongly / fully* delighted to accept this prestigious award. To be honest, I [2] *completely / distinctly / perfectly* forgot to plan an acceptance speech, as I wasn't [3] *deeply / sorely / entirely* convinced that I had any chance of winning. It's been a long road, and looking back, I can see it was [4] *wildly / fully / fatally* optimistic of me to think that my first novel would be quick and easy to write. Five years later, I can [5] *perfectly / eagerly / safely* say that it took a lot longer than I expected. However, I was [6] *perfectly / virtually / blindingly* happy spending day after day alone in my study writing, and I [7] *strongly / severely / completely* recommend that everyone has a go at writing their own novel. I now [8] *freely / fully / strongly* intend to write a sequel – but hopefully a bit more quickly! I [9] *highly / greatly / firmly* believe that creative work is its own reward, but I must say that I [10] *highly / greatly / entirely* appreciate being given an award as well. Thank you.

2.1 Listen and check.

Adverbs with two forms

4 2.2 Mike is a journalist. Complete the conversation between him and his wife, Jo, with the correct adverb from the box. Then listen and check.

sure / surely	easy / easily	right / rightly
hard / hardly	late / lately	

Jo It's nearly midnight! Why are you working so [1]_____ again?

Mike Oh no, is that the time? I'm not finding it [2]_____ to finish this article. And the deadline for the paper is midnight.

Jo It's always the same. Work's taken over your life. You've [3]_____ spent any time with me or the children [4]_____!

Mike You're [5]_____. I'm really sorry. But you know our paper is under pressure at the moment. I'm grateful not to have been made redundant like so many others.

Jo I know. But it means you have to work twice as [6]_____ these days. [7]_____ your newspaper bosses can see that it isn't good for any of its employees?

Mike The paper quite [8]_____ thinks that it will be much worse for its employees if more of us are out of work!

Jo Is it as bad as that? But Mike, you're such a good writer, I think you'll [9]_____ find another job.

Mike Well, I'm not so [10]_____ about that.

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Reading

Writers talk about their writing

1 2.3 Read and listen to what some famous contemporary British authors say about writing and what it means to them. Are these sentences true (✓) or false (✗)? Correct the false ones.

1 **Beryl Bainbridge** says her books reflect her own life, apart from the violent endings.
2 **Ian Rankin's** parents were proud when he decided to follow in his aunt's footsteps and become an accountant.
3 **Penelope Lively** was never encouraged to be a writer as a child.
4 **Michael Morpurgo** began his writing career by writing jokes for his school friends.
5 **Wendy Cope** believes that to be a poet you have to experience life more deeply than other people.
6 **P.D. James** plans her novels carefully before she starts writing.
7 **Michael Holroyd** tears up a day's writing if he thinks it isn't any good.

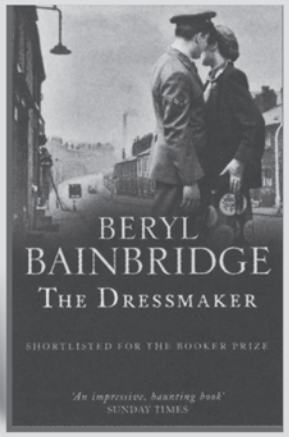
2 Which writer is being talked about? How do you know? Write the names.

1 '_____ gets great enjoyment from researching famous lives.'
2 '_____ was amazed when she made the nurse the culprit in the end.'
3 'One of _____'s best novels just took a morning to write.'
4 '_____ loves seeing kids' faces when the books are read aloud.'
5 '_____ has had advice from many famous authors since then, but none have been a greater influence.'
6 '_____ has never regretted taking the risk and following his dream.'
7 'Anyone who knows _____'s background can see that the books are mainly autobiographical.'

Writers on writing

1 BERYL BAINBRIDGE 1932–2010
English novelist, from Liverpool

'When I write a novel I'm writing about my own life; I'm writing a biography almost always. And to make it look like a novel I either have a murder or a death at the end.'



3 Which author is being referred to in these sentences? Write the author's name and replace the words in *italics* with a highlighted word or phrase from their texts.

1 *He* had *a sudden realization* that he was studying totally the wrong subjects. _____
2 *She* believes that you don't need a reason or an *underlying motive* to write. _____
3 For years, *he* failed to realize that creative writing is often *generated* by real life. _____
4 *She* can't recall exactly when she first had the *ambition* to become a writer. _____
5 *His* aunt's husband seemed to have a very good *quality of life.* _____
6 *He* rereads his work and if the ideas don't *fall apart* it's been a good day's writing. _____
7 When new clever ideas occur while *she* is writing, she embraces them with *great gusto.* _____
8 Sometimes what *she* writes sounds *flat and unexciting.* _____

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2 IAN RANKIN 1960–
Scottish crime writer

'It wasn't the thing my parents wanted me to be good at, but if you're working class and your parents have never owned their own house and never owned a car and stuff; they think you go to university to get a trade, to get a profession. So, accountant, lawyer, dentist, doctor. There was one relative, an aunt of mine who had grown up with my mum in Bradford; she was married to an accountant, and he had a nice flash car; they owned their own home, seemed to have a very good standard of living, so I thought, "Well, I'll become an accountant." So by the age of sort of 15 or 16, that's what I thought I was going to do, and I was doing economics and accounts ... and then there was this sort of epiphany. I was 17, I'd just sat my highers and I'd scraped a C for economics – just passed economics – and I thought, "Why the hell am I going to university to do a subject I'm really not that interested in and obviously not that good at? The thing I really like is English; I like books." I knew very few professional writers who made a living out of their writing, so there at university I was thinking, "Oh, I'm going to have to become a teacher, or hopefully an English lecturer, and I will continue to write as a hobby, part-time; in the margins of my life I'll be a writer."'

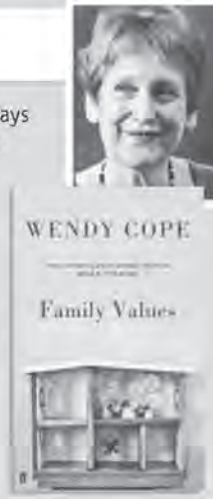
3 PENELOPE LIVELY 1933–
novelist, and writer of children's fiction

'When I was about 11 or 12 I think I must have said something about how I wanted to be a writer; I don't remember having any such aspiration until much, much later. But I must have said something, because Lucy [my governess] wrote to Somerset Maugham and said that she was governess to a little girl who wanted to be a writer and what would Mr Maugham suggest? Heaven knows how she managed to write to him – I suppose care of the publishers. He wrote a very nice letter back saying absolutely the right thing: "If your little girl is interested in writing then the best thing she can do is read a lot." Perfect answer; exactly what I'd say myself.'

4 MICHAEL MORPURGO 1943–
award-winning author of children's books

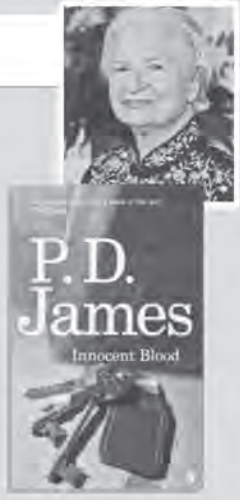
'One of the things that frightened me about writing when I was a small boy is that I had no ideas and no imagination. I was constantly being told this anyway, and I couldn't write very well. I could joke around like other boys, but on paper I had nothing really serious to add, no adventures I wanted to write down, because I didn't – I just didn't link the two up. I think I learnt at some point that the imagination is not something that you either have or don't have. For me – and we're all different – it's triggered by real people, historical events, memories, by reality of some sort. I don't think in my life I've ever written a story which does not have some little root, some little seed of truth or observation.'

5 WENDY COPE 1945–
contemporary English poet



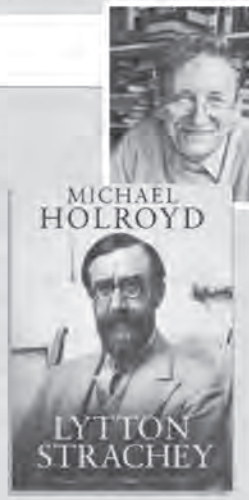
'You've got to have something to say, but you don't always know what it is. It's often just some words in your head that you think could be a line of a poem, so you write them down and see where it goes. One of the major misconceptions about poetry is that the poet has some kind of agenda and intentions, not just that some words come into their head and then they start playing with them and seeing where they go. Because sometimes I will try to write a poem and it just comes out dead because there isn't really anything that's deeply felt or worth saying. One thing that makes poems work is strong emotion, and I remember hearing James Berry, I think it was, saying that one characteristic of a good poet is that they feel things intensely, and he said: "Of course poets are not the only people who feel things intensely, but it is one of the qualities," and I think that's true.'

6 P.D. JAMES 1920–2014
English writer of detective novels



'By the time I begin writing, the plot is there and there's a chart which shows in which order the things come so that the structure is right. But that will change, as new ideas occur during the writing, which makes the writing very exciting. New ideas: sometimes one greets them with huge enthusiasm and thinks, "Oh, that's really clever, yes, this is how it happened and this is logical and right and that will be how it will be." So I never get exactly the book that I thought I was going to write.'

7 MICHAEL HOLROYD 1935–
biographer



'The only happiness one gets from writing is doing a good day's work, of suddenly discovering something on the page which works. You pick up the page, you shake it, it's there, it doesn't come to bits, and you didn't know it at the beginning of the day and now you know it. Now that's a real happiness, and unless there is some element of that, well, why on earth is one writing? Because otherwise moving a pen across the page is not all that enjoyable.'

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ISBN 978-0-19-454794-9
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