

THE PURPOSE OF THE BOOK

Reading has always been recognized as one of the most important, not to say the most important element of the all-over process of L2 recognition. It is through reading that L2 learners can be introduced into a pretty complicated web of the language structure as well as its inter-language dependencies (where they are given a possibility to discover the bonds established in-between the traditionally collocated language words/phrases). It is also through reading that learners are permitted to enter the maze of a number of semantically limited expressions that have universally been accepted as duly representing the ideas /concepts of the environment as perceived by the native users of the language.

The set of stories included in the book is considered to have been recognizing the issues that have always been approved of as being salient in the all-over structure of the ideas perceived from the point of view of the environmental acceptance of the issues considered as representative of the internal/external world. This is why the expressions stressed upon are recognized as duly representing the ones generally used by the native users of the language. The principal aim of all the stories was not to let the students read in general, but to let them discover a set of differences that do occur between the world formed out of a set of conventional expressions/beliefs that represent the native (i.e. L1) world, and the ones that are generally active in the sphere of interpretation of the non-native (L2) environment. This is why special care has been placed to illustrate the mental pictures of the ideas that have been active in the general linguistic perception of the issues active in the sphere of the native (L1) language. The idea of considerable difference of L1/L2 mental lexicons, as well as the descriptions/collocations active within each of the languages has been the principal idea during the whole process of the book construction. The book authors paid due heed to the salience of the concept in which the actually existing differences between the interpretation of the local environment by a L2 (non-native) user and the one that it might be interpreted by a L2 learner are not only stressed but also clearly and understandingly explained. This is why a set of exercises has selectively been placed after each reading story. The presented expressions tend to stress the ways of linguistic reality interpretation as normally perceived (and carried out) by a native user of American English, but the actually existing spheres of American and British English differences have also been presented. The independent spheres of use of the two languages have been pinpointed from the point of view of the existing differences of the interpretations of the on-coming reality that might be discovered during its necessary L1/L2 analysis.

It is hoped that the prospective users of the book will notice the differences stressed above while attempting to analyze them from the point of view of their everyday application. Obviously, it is up to the decision of the teacher/s/, which of the exercises placed after each of the stories will be dealt with and which will have to wait for a better (i.e. more appropriate) time). All the exercises found after the stories are meant to serve the purposes of lexicon enlargement, regardless of the approach applied in any of them. At the same time it seems worth reminding that any of the stories found in the book may be used as a source of student-friendly vocabulary implementation, but the way of its practical application has been left in the sphere of creative activity of a L2 teacher. What has to be remembered (and never forgotten) is the obligation placed upon the shoulders of a L2 teacher to bring the acquisition of the language (L2) into the sphere of comprehension of a language learner (remembering about the basic culture-connected differences between the everyday activities

of any of the two learned languages). Therefore, any appearing L1/L2 differences have not only to be analyzed, but also effectively practiced (to let any prospective student implement all on-coming lexical L1/L2 differences).

All in one, the most important purposes for the construction of the book can be verbalized as follows:

- to let students reveal/understand the actual L1/L2 differences;
- to instruct them on the ways of interpretation of any L2 expression;
- to help them enlarge their L2 lexicons;
- to be able to differentiate between the scope of semantic use of any L1/L2 interpretation;
- to be able to discriminate between the so-called general use expressions and the ones used in particular context-oriented situations.

Finally, it has to be stated that one of the principal aims for writing this book was to help all approximately lower-advanced students to get acquainted with the beauty and the precision of the language they have ventured to learn as well as to motivate them accordingly so that they should find appropriate reasons for further getting in touch with the language; the reasons that may respond with a duly and satisfactory appeal.

Jaworze, July, 05th,2007

1. A Very Short Story

I.

She was sitting in the old armchair she had come into so unexpectedly a few years ago and thinking about the news she came across in the newspaper. She could hardly believe her eyes! Peter's new book was about to come out. Who would have thought! Peter who used to come round for a cup of tea and talk about those trifling things that could make one laugh and cry at the same time wrote a book! Incredible! She stopped thinking for a moment and came down to the kitchen to make herself another cup of tea, then, holding it in her hands, came on up to the loft, seated herself comfortably and resumed her recollections.

So it was Peter, blast him! The same boy who used to come over for a few minutes just to show her something he had recently found or discovered, the Peter she knew from the time she appeared in the world! Good, old Peter! She suddenly became sentimental. How well she seemed to remember the days they had spent together! And now... When was it she had seen him for the last time? Eight years ago? Time flies so quickly!

II.

She closed her eyes and returned to that terrible winter day when everything had happened. Once more she saw him come so unexpectedly, so silently that she did not even notice when he came in, very agitated, with his eyes flushing feverishly and his hands shaking as if of sudden cold, sitting in the same armchair she was sitting in now and shouting at her in his strange, demanding voice: "Come along! I've got something to tell you and I don't want to wait!"

She came quite close to him, smiling, to see his hands clutching the arm of that armchair so nervously that it came away in his hand, and then, suddenly, noticed he was serious.

"Come on!" she said. "Don't be so tense! What's cooking!"

"Oh, nothing," he said mindlessly. "Just nothing. I'm leaving."

“What are you talking about?” she asked, a little bit uneasily touched by his behaviour, but then, looking at his face, ashen and moist, at his body so unnaturally stretched in the armchair, she suddenly understood.

“Peter!” she cried, panic-stricken. “Peter! Please, Peter! Not here! No!”

III.

The ambulance came fast. The doctor tried everything to get him to come to and then, when Peter finally opened his eyes, the doctor turned to her:

“How long has he been taking that?” he asked, inhibiting his Cockney influence.

“What do you mean?” she asked trying hard to get to the meaning of his question.

“Coke, of course!” he said looking at her with his big blue eyes.

“You mean: drugs!?” She was as astonished as one could only be.

“Yeah” he nodded. “Didn’t yea know?”

“No,” she said a little bit automatically.

And then, suddenly, she felt that the world was falling in on her with a sarcastic, devilish roar.

A. Answer the questions:

- a. What was she so astonished with?
- b. Where did she spend most of her free time?
- c. Who was Peter?
- d. Why did she become sentimental?
- e. What, in fact, happened on that winter day?
- f. How did Peter look when he came to her?
- g. Why was she panic-stricken?
- h. How well did she know Peter?
- i. How did she help Peter?
- j. Why was she so terrified at the end of the story?

B. Discuss the main characteristics of the phrasal verbs. List all the phrasal verbs you can find in the story.

C. Find out which phrasal verbs from the list you have just prepared mean the following:

- | | |
|--------------------------------------|--|
| a. to publish | b. to come to a place |
| c. to inherit | d. to descend |
| e. to regain consciousness | f. to become disconnected from something |
| g. to make an effort to do something | h. to hurry up |
| i. to find something accidentally | j. to be received |
| k. to visit someone | l. to come near to something |

D. Match the sentences from Column A with their logical equivalents in Column B:

Column A	Column B
“While browsing for something to read, I <i>came across</i> a very interesting book entitled ‘The Love Cuisine’.”	“I must tell you I was quite shocked when I learned what I <i>had inherited</i> .”
“I can’t hear a word in that terrible noise, man! Can you <i>come down</i> and say everything again, please?”	“Fine! I’m <i>coming to you just</i> now! But the steps are slippery, you know!”
“Excuse me, Doctor! I want to ask about that old man who was brought here yesterday in the state of a <i>come</i> . Has he <i>come to</i> yet?”	“You are right. It is <i>published</i> every week.”
“Hey, you! <i>Come on up</i> and fasten your belts! We’re taking up in a second!”	“And when you <i>happened to find</i> that book what did you do?”
“Now, <i>come on!</i> Stop crying and we’ll find your Mummy in a second. OK?”	“Can’t you? I must <i>descend</i> to talk to you then, I’m afraid.”
“Seeing I had <i>come in</i> the butler fetched my visiting card and went upstairs.”	“I’m sorry but he hasn’t. He has not <i>become conscious</i> for even one single second yet.”
“Just <i>come round</i> for a drink when you’re sad or lonesome. OK?”	“And what did Sir James do when he noticed you <i>broke it off</i> in your hand?”
“Oh, <i>come along!</i> the train’s leaving in five minutes’ time!”	“ <i>Stop consoling</i> her! It’s quite clear she’s not able to understand anything.”
“When I touched the bell rope it <i>came away</i> in my hand.”	“And did you give him the card after you <i>had entered</i> the house or before?”
“How often does ‘The Economist’ <i>come out</i> ? Every week?”	“Really? You mean I can <i>come and visit you</i> any time I want to? Thanks a lot!”
“Won’t you <i>come over</i> for a cup of coffee, please?”	“I’d love to. I’ve been dreaming <i>to visit you</i> from the moment I met you.”
“Quite unexpectedly my solicitor informed me that I <i>came into</i> an old masterpiece of Rubens.”	“Do not <i>shout at</i> me, please! I <i>am doing my best</i> all the time.”

E. Which phrasal verbs from the list you have just prepared do NOT appear in the story:

- | | |
|--------------------------------------|--|
| a. to publish | b. to come to a place |
| c. to inherit | d. to descend |
| e. to come back to life | f. to become disconnected from something |
| g. to make an effort to do something | h. to hurry up |
| i. to find something accidentally | j. to descend |
| k. to visit someone | l. to come near to something |

F. Find the meanings of the following phrasal verbs and use them in sentences:

- a. to put out
- b. to look out
- c. to give in
- d. to look up
- e. to fall for (sb)
- f. to tear up
- g. to hold on
- h. to talk back
- i. to check up
- j. to take over
- k. to look after
- l. to get ahead

G. Make questions to the text with the beginnings or endings given:

- a. in the newspapers?
- b. the armchair?
- c. Why did Peter?
- d. Why did she kitchen?
- e. What did she loft?
- f. How did Peter?
- g. last time?
- h. What happened with in his hand?
- i. What colour was?
- j. What did the doctor?

H. Explain the following expressions you can find in the text:

- a. "she (...) had herself sitting" (Part I)
- b. "What's cooking?" (Part II)
- c. "Coke, of course!" (Part III)
- d. "to get to the meaning of" (Part III)
- e. "inhibiting his Cockney influence" (Part III)

I. Decide which of the following statements are **true** and which of them are **false**:

- a. She learned about Peter's success by chance.
- b. She was a very good friend of Peter's.
- c. Her favourite occupation was dreaming about the past.
- d. She was a sentimental woman.
- e. Peter loved her very much.
- f. Peter's behaviour was very clearly stimulated by her decisions.
- g. She didn't know Peter was a drug addict.
- h. The doctor was not an Englishman.
- i. When she learned that Peter was a drug addict she could hardly believe it.
- j. They never met again.

J. Write Part III of the story in the Reported Speech.