



8 Altered images

Metaphors and idioms • Real and unreal tense usage • Softening the message

STARTER



- 1 Are these all examples of art? Are some more 'arty' than others? What is the purpose of art? Or does it, by definition, have no point?
- 2 Work with a partner and try to describe each one. Discuss your reactions to them.



For artwork references see p6

- 3 **T 8.1** Listen to different people describing the works of art. Which picture are they talking about? Make notes about what they say and discuss with your partner. Which picture is not described?
- 4 Compare the reactions of you and your partner with those of the people you listened to. Discuss them with the class.

LISTENING AND SPEAKING

At home with an artist

- 1 Look at the photographs. How would you describe Joe Downing's style of painting and sculpting? What's your opinion of it?
- 2 Read the biodata. Work with a partner and write some questions you would like to ask Joe Downing if you met him.
- 3 **T 8.2** These statements about Joe are *all* false. Listen to the first part of an interview with him and correct them. Check any unknown vocabulary in your dictionary.

Part one The early years

- 1 Joe wanted to be an artist from childhood.
- 2 He grew up surrounded by beautiful paintings.
- 3 He helped at home with the domestic chores, such as making quilts and shelling beans.
- 4 His mother showed no appreciation of beautiful things.
- 5 His childhood was idyllic until he had to go to war when he was 16.
- 6 He had his nineteenth birthday in Germany.
- 7 After the war he wanted to study optometry in Chicago.
- 8 As a country bumpkin he found it very difficult to be plunged into city life.
- 9 He says he would never have become an artist if he hadn't seen Georges Seurat's painting, *La Grande Jatte*.

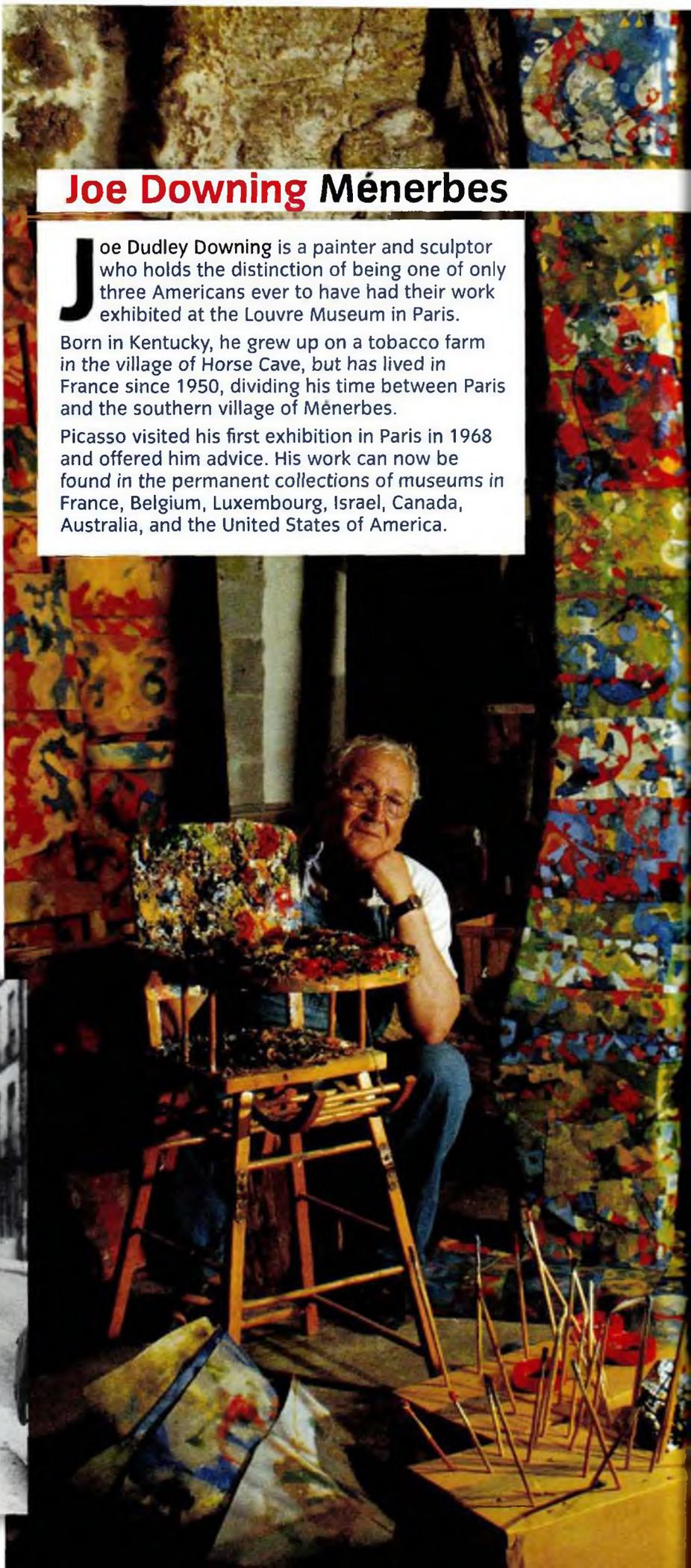


Joe Downing Ménerbes

Joe Dudley Downing is a painter and sculptor who holds the distinction of being one of only three Americans ever to have had their work exhibited at the Louvre Museum in Paris.

Born in Kentucky, he grew up on a tobacco farm in the village of Horse Cave, but has lived in France since 1950, dividing his time between Paris and the southern village of Ménerbes.

Picasso visited his first exhibition in Paris in 1968 and offered him advice. His work can now be found in the permanent collections of museums in France, Belgium, Luxembourg, Israel, Canada, Australia, and the United States of America.





- 4 **T 8.3** Before you listen to the second part of the interview, check that you understand the words in *italics*.

Part two On being a painter

- 1 Has Joe always been an abstract painter? What was his development as an artist? In what way did he *follow his bent*?
- 2 How did he *keep the pot boiling* when he moved to Paris?
- 3 What does he mean when he talks about *a very strong thread, what the French call a 'fil conducteur'*, in his work?
- 4 What does he say is *fragile* for all artists?
- 5 What is the connection between *velvety-looking lasagne* and *green leather gardening gloves*? Tell Joe's ridiculous story in your own words.

- 5 **T 8.4** Listen to the final part of the interview and answer the questions.

Part three On living in the South of France

- 1 What does Joe believe happens anywhere there's sunshine, olives, and Roman tiles?
- 2 What do you learn about the village of Ménerbes?
- 3 Why does Joe feel selfish and mean?
- 4 Who said: 'I'm tired of lugging you two around'? Why?
- 5 How did he discover his house in Ménerbes?
- 6 Why was it so inexpensive? What was written on the shoebox?
- 7 In what way has Joe's life come full circle?
- 8 Does he have any regrets about his life?

What do you think?

- Which of the questions you wrote with your partner in exercise 2 were answered?
- In what ways has fate played a part in Joe's life? How might his life have been different?
- What overall impression do you get of Joe as a man? Would his lifestyle appeal to you?

Talking about a work of art

Do you have a favourite work of art? A painting? A sculpture? A piece of music? A building? Where and when did you see/hear it? Make notes describing it and saying why you like it. If you can, bring a picture to the class.

VOCABULARY AND LISTENING

Metaphors and idioms

1 **T 8.5** Read conversation A and listen to conversation B. What are the differences?

2 Look at the tapescript on p140 and find the metaphors in conversation B. Match the metaphors to their meanings in conversation A. What are their literal meanings?

Time flies.

It means to go through the air.

Usually, birds, planes, and insects fly.



3 Work with a partner. Here are some more sentences that contain metaphors. What is the literal meaning? What is the metaphorical meaning?

Conversation A

A Hi, Annie! I haven't seen you for ages.

B I know. Time goes so fast, doesn't it?

A It's true. Work as busy as ever, is it?

B Yes, I'm working very hard as usual, but we have an awful lot of work at the moment. We're just about coping, but it isn't easy. How about you?

A OK. Business was bad this time last year, and we really had to make a lot of economies, but things have improved since then. You've moved, haven't you? Where are you living now?

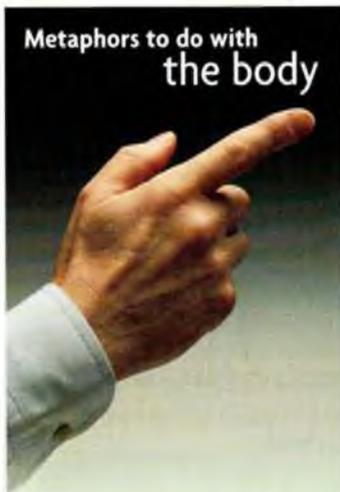
B We've bought an old house in a little village where not much happens. You must come and visit us.

A I'd love to, but we're very busy at the moment. Does it need much doing to it?

B Everything. I hope we haven't given ourselves more work than we can manage.

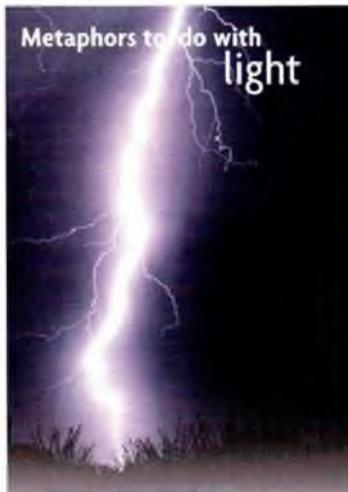
A You'll be fine. Anyway, I must go. Lovely to see you again.

B And you. Bye!



Metaphors to do with
the body

- 1 I don't want to point the finger at anyone for this defeat. I think we're all to blame.
- 2 When we set up the business, we had a few hiccups, but nothing we couldn't get round.
- 3 It broke his heart when she left him for another man.
- 4 The view over the snow-capped mountains takes your breath away.
- 5 Her terrible childhood experiences scarred her for life.



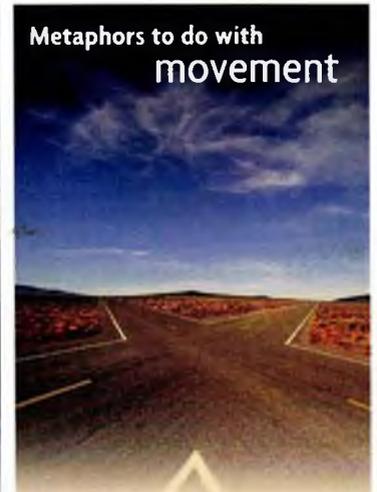
Metaphors to do with
light

- 6 I couldn't solve the problem at all, and then the answer came to me in a flash.
- 7 When my daughter got her prize, she was glowing with pride.
- 8 It was going to an exhibition that sparked my interest in photography.
- 9 James has lived his whole life being overshadowed by his famous brother.
- 10 I didn't know why she was being so nice. Then it suddenly dawned on me. She wanted my money.



Metaphors to do with
nature

- 11 Joe and Helen have a stormy relationship. They have some blazing rows.
- 12 His career blossomed after he was nominated for an Oscar.
- 13 She was in floods of tears when she was told she'd been made redundant.
- 14 The root of all my problems is lack of money.
- 15 Sorry. I haven't the foggiest idea what you're talking about.



Metaphors to do with
movement

- 16 Help! I've reached a crossroads in life. What should I do next?
- 17 He followed in his father's footsteps and became a doctor.
- 18 The politician gave a long, rambling speech on the subject of monetarism.
- 19 We aren't getting any nearer to solving our problem. We're going round in circles.
- 20 There have been great strides in medical technology over the past fifty years.

4 **T 8.6** Listen to the conversation. Who and what is being talked about? The speakers use a lot of idioms. Which can you remember?

5 **T 8.6** These sentences are similar to some of those in the conversation. Replace the words in *italics* with the idioms you heard. Listen again and check.

- 1 *It was a complete surprise when he inherited a fortune.*
- 2 When he heard about it, he was *thrilled*.
- 3 He's *in real trouble* because he spent the whole lot in a month.
- 4 He was going to ask her to marry him, but then he *lost the courage*.
- 5 He'll have to *change his attitude, try harder* and get a job.
- 6 Marilyn – no, that's not it. *I can almost remember her name.*
- 7 She told him he was *useless*.
- 8 I'm glad you told me, otherwise I might have *said something really insensitive*.

6 Replace the words in *italics* with a metaphor or idiom from exercises 3, 4, and 5. Make any necessary changes.

- 1 *I did what my mother did* and became a teacher.
- 2 The actors had a few *small problems* at the beginning of the play, but then it went smoothly.
- 3 My neighbours *row a lot*.
- 4 When I heard I'd got the job, I was *very, very happy*.
- 5 When Jane's marriage ended, she knew she *had to make an important decision that would affect the rest of her life*.
- 6 This argument is stupid. *We're making no progress at all*.
- 7 When she showed him the finished statue, it *left him stunned and he couldn't speak*.
- 8 The business *developed successfully* when they won an order worth £1 million.
- 9 I was going to ask the film star for his autograph, but then I *lost the courage* and couldn't do it.
- 10 I went to the lecture on nuclear physics, but I didn't have *a clue* what it was about.
- 11 The book got a *review with a lot of praise*, so I went out and bought it.
- 12 You're *in real trouble*. I saw you steal that book.

READING AND SPEAKING

The man behind the mouse

- 1 What Disney films can you name? Have you ever been to a Disneyland® Theme Park? What do you know about them?
- 2 Which of these words or expressions would you relate to the world of Disney?

airbrushed reality	harmonious	romanticized
cruel	harsh	troubled
a dream factory	imaginative	a tormented childhood
fantasy land	idealized	violent
happy endings	magical	



- 3 Read the opening lines of the article. What first impression do you get of Walt Disney's childhood?
- 4 Read the rest of the article. Which of the words in exercise 2 on p75 relate to the life of the man, Walt Disney?
- 5 Imagine that Walt Disney lied about his life, and said these things. What in fact was the truth?
 - 1 I had an idyllic childhood with everything I could have wanted.
 - 2 We were a tight family unit, and we all got on well together.
 - 3 I wasn't particularly close to my brother.
 - 4 I put all of my childhood experiences into my work.
 - 5 Success came to me easily. I didn't have to work hard.
 - 6 I was a self-made man. Nobody helped me.
 - 7 I always put my family before my work, and I was always blessed with good health.
 - 8 The idea for Mickey Mouse was mine. I created every aspect of the character.
 - 9 There were never any hiccups in my career.
 - 10 I wasn't particularly involved in the creation of Disneyland.

Language work

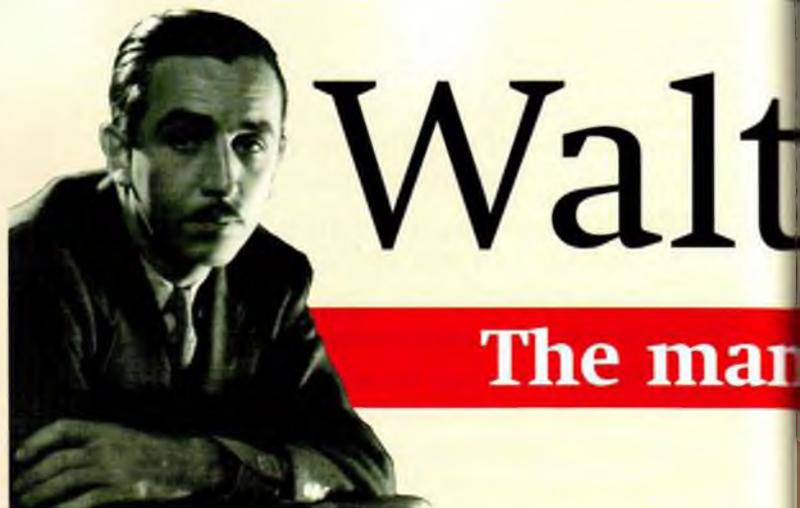
- 6 Who might have said these things? About what?
 - 1 He'd beat us regularly for no reason.
 - 2 You'd better not do that again or I'll run away.
 - 3 I'd have been able to do more drawing if we'd been less poverty-stricken.
 - 4 If he'd asked our permission, we'd never have allowed him to go.
 - 5 Supposing we'd kept the name Mortimer?
 - 6 I know he'd rather we'd had a son.
 - 7 I'd have slept at home if she'd been quieter.
 - 8 If only you'd given up smoking years ago!

Are the 'd contractions short forms of *would* or *had*?

- 7 Work with a partner. Discuss the meaning of the words highlighted in the article.

What do you think?

- In what ways was Walt Disney a workaholic? What drove him?
- Successful people often have unhappy childhoods. Why is this? Do you know any examples?
- Are there features that all creative geniuses have in common?
- Compare the lives of Walt Disney and Joe Downing.



It was 3.30 in the morning and 8-year-old Walt Disney was doing what he did at that time every morning – rolling hundreds of copies of the *Kansas City Morning Times* that he would soon place behind the screen door of subscribers along his route.

It was hard work for a little kid who also had to go to school, then deliver another round in the evening. Sometimes he had to traipse through three feet of snow. Other times he got so tired he'd sneak into an alley for a catnap. But the paper round beat picking apples for a living. That's what he'd been doing before, on his family's failing farm in Marceline, Missouri. The problem was that his boss – his stern father, Elias – had the nasty habit of delivering daily beatings both to Walt and his brother Roy, eight years Walt's senior. After a disgusted Roy left home, the brunt of the work, and the beatings, fell on Elias' youngest son.

Walt Disney, born on December 5, 1901, never had time for a childhood. As a result, he spent all of his adult life attempting to invent one for himself. In the process – almost by accident – he created wonderful childhood memories for generation after generation of children worldwide.

An airbrushed boyhood

Later, Walt would paint a nostalgic picture of life in Missouri, carefully airbrushing away the difficult times. He'd talk about sketching the farm animals, which he did when he could find pencil and paper – rare commodities in the dirt-poor Disney home. Once he was punished for painting a cartoon on the wall of the house. As always, it was his teenage brother, Roy, who comforted him, rocking him to sleep.

When the Disneys moved to Chicago, Walt signed up for cartooning classes at the Chicago Academy of Fine Arts, working three part-time jobs to pay for them. But all these were abandoned during World War I, when, at the age of 16, he forged his parents' signatures and became an ambulance driver for the Red Cross in France.

Home again, Walt joined Roy in Kansas City and found work as a commercial artist. Here he met another artist, Ub Iwerks, and together they developed a series of short films called *Alice in Cartoonland*. Walt moved to Los Angeles, where Roy was in hospital with tuberculosis. He searched desperately for a distributor. The night he got a telegram offering him \$1,500

Disney

behind the mouse

by MELISSA BURDICK HARMON

apiece for six *Alice* shorts, Walt raced to the hospital where Roy was a patient, and persuaded him to leave hospital and come to work for him the next day.

Roy Disney would devote the rest of his life to helping his baby brother, skilfully handling the business end of the Disney empire. Walt also employed Ub Iwerks as chief animator.

Of mice, marriage and men

When he was 24, he married one of his employees, Lillian Bounds. It was a union that would last – although not always happily – until his death 41 years later. At 24, Walt was already married to his work. He created a cartoon character called *Oswald the Lucky Rabbit*, who was a great success. He then shifted his attention to mice, or one particular mouse called Mortimer. Lillian dismissed the name Mortimer as ‘too sissy’, so Mortimer became Mickey. Surprisingly, it was Ub Iwerks, not Walt, who first drew him. Walt, however, provided Mickey’s voice. They made a talkie, *Steamboat Willie*, which premiered on November 18, 1928, to rave reviews, and Mickey Mouse became an overnight sensation.

Success followed success, but Walt pushed himself ever harder. In 1930 he suffered a nervous breakdown due to overwork, and when Lillian surprised him with the news that she was pregnant, he

became severely depressed. How could a man whose whole life was dedicated to giving *himself* a childhood take on the burden of becoming a parent?

He produced his first feature-length cartoon, *Snow White and the Seven Dwarfs*, for which he won a special Oscar. Then came the birth of a second daughter, Sharon, who took to crying all night. Walt, who had wanted a son, took to sleeping at the studio.

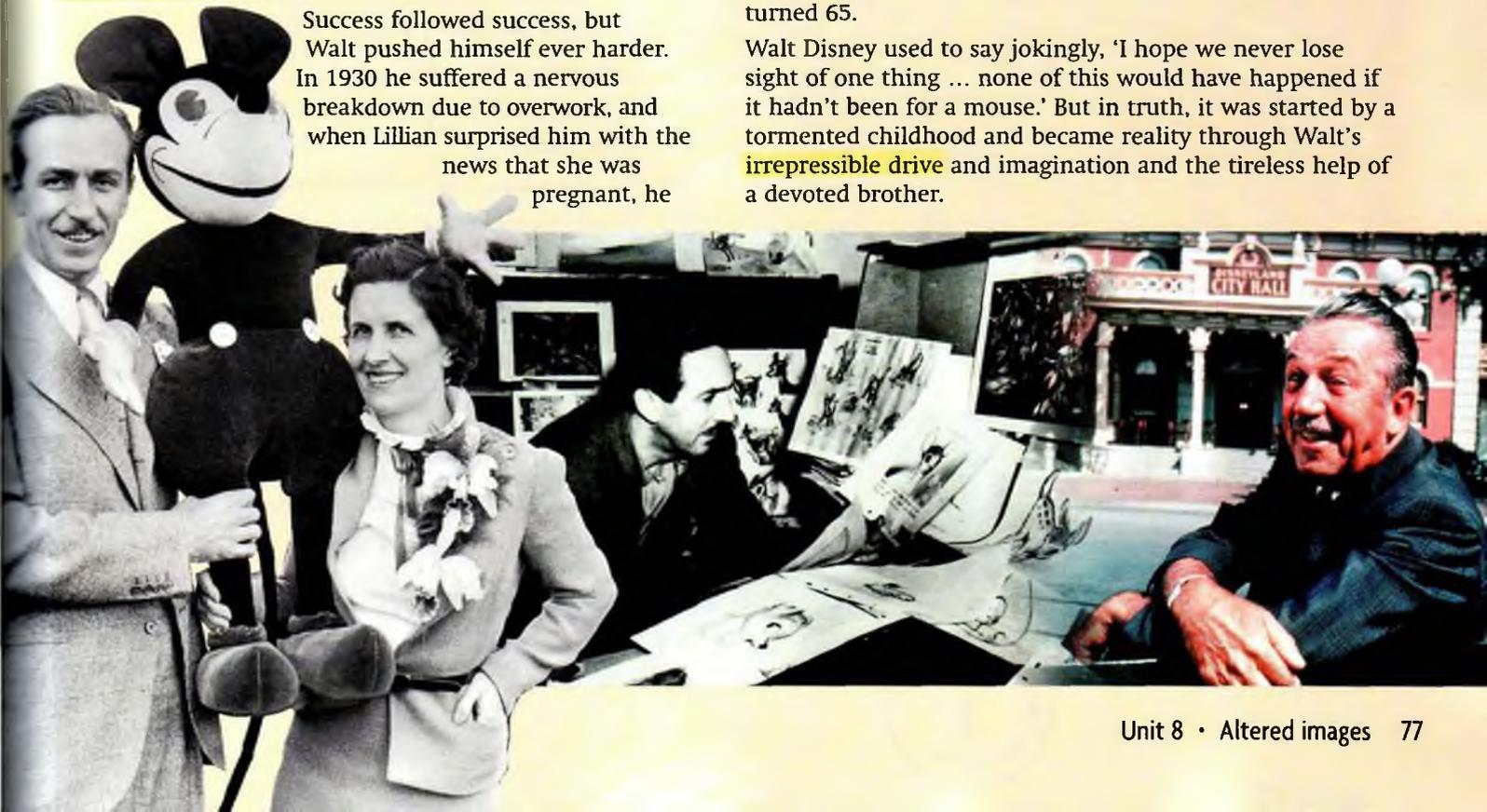
In many ways Walt was a benevolent employer, but, like his father he was subject to terrible fits of rage. Feeling totally betrayed when his animators went on strike because they wanted to join a union, he started working for the ‘House of Un-American Activities Committee’, which investigated ‘communists’ in Hollywood, and informed on the strike leader.

The last, best times

Post second World War, Walt continued to work prolifically. In 1950 he produced his first live-action film, *Treasure Island*. Then came Disneyland®. Everyone tried to dissuade him, saying it was too costly a dream, but he wouldn’t listen. He oversaw every nut and bolt of its creation. His great world of fantasy opened on July 17, 1955. In the next seven weeks, more than one million people walked down Disneyland®’s Main Street USA, an idealized version of Main Street, Marceline, Missouri, circa 1900. The man who had spent his painful childhood in the real-life version of that town now stood in the window of an apartment decorated exactly like his boyhood home, tears streaming down his face, watching other people enjoy the perfect childhood world that he had created.

In November 1966 he was diagnosed with lung cancer. He was given six months to two years to live, but two weeks later, after spending the evening with Roy working on a new Florida theme park, Walt Disney died. He had just turned 65.

Walt Disney used to say jokingly, ‘I hope we never lose sight of one thing ... none of this would have happened if it hadn’t been for a mouse.’ But in truth, it was started by a tormented childhood and became reality through Walt’s irrepressible drive and imagination and the tireless help of a devoted brother.



LANGUAGE FOCUS

Real and unreal tense usage

would

1 *Would* has several different uses. Look at these examples from the text.

- a Roy Disney **would** devote the rest of his life ...
It was a union that **would** last ... until his death ...
- b ... he'd sneak into an alley for a catnap.
He'd talk about sketching the farm animals ...
- c ... but Walt **wouldn't** listen.

2 Which sentences, a, b, or c, express ...?

- past habits
- refusal on a past occasion
- the future in the past

▶▶ Grammar Reference p154

1 Which use of *would* is expressed in these sentences?

- 1 My car wouldn't start this morning. I had to get the bus.
- 2 When I was a kid, I'd get up at 7.00 and take the dog for a walk.
- 3 In Paris Charles met Penny, who he would marry five years later.
- 4 Whenever we had time, we'd go windsurfing. Those were the days!
- 5 When he was first going out with Jacky, he'd buy her presents all the time.
- 6 So he took the job, did he? I knew he'd change his mind.
- 7 I asked him why he'd lied, but he wouldn't tell me.
- 8 Sorry about the noise. I didn't think you'd hear it.

2 Complete these sentences in a suitable way.

- 1 I could have smashed my computer this morning.
It just wouldn't ...
- 2 My grandad was such a kind man.
He'd ...
- 3 I don't know why she left me.
I told her a thousand times I'd ...
- 4 My mother used to drive me mad.
She'd always ...
- 5 I don't believe Manchester United lost 2-0!
I thought they'd ...
- 6 Why did you tidy the flat?
I said I'd ...

Past tenses to express unreality

1 The examples of *would* in exercises 1 and 2 express real time. *Would* is also used in conditional sentences to express a situation which is contrary to reality.

I would sleep at home if the baby didn't make so much noise.
... none of this (success) would have happened if it hadn't been for a mouse.

Which is a second and which is a third conditional?
What are the rules of form and use?

2 There are other ways of expressing a situation which is contrary to reality. Identify the tenses in the examples below. What is the reality in each one? Complete the sentences.

- I wish I didn't smoke so much. (But ...)
- She wished she hadn't opened her big mouth. (But ...)
- I wish you'd think before you speak. (But ...)
- I wish I could drive. (But ...)
- If only we'd set off earlier! (But ...)

▶▶ Grammar Reference p154

3 These sentences all have verbs in the Past Simple. Which ones refer to real past time?

- 1 Suppose we called him Mickey?
- 2 He would become nostalgic when he told stories about his upbringing.
- 3 I couldn't swim until I was fourteen.
- 4 If I could afford it, I'd buy it.
- 5 Isn't it time we had a break?
- 6 My childhood was poor. If we had any money, it went to pay debts.
- 7 He behaves as if he owned the place.
- 8 I wish you didn't have to go.

4 These sentences all have verbs in the Past Perfect. Which ones refer to real past time?

- 1 I wish you hadn't said that. It was cruel.
- 2 I knew I'd seen her before.
- 3 Had he known the truth, he would have acted more cautiously.
- 4 She apologized, saying she hadn't had time to phone me.
- 5 I'd rather you'd kept the news to yourself, but it's too late now.
- 6 They looked as though they'd had a good time.

- 5 Put the verbs in brackets in the correct tense or verb form. Where there is no verb given, use an auxiliary verb.

Seth and Amy are having a row in a hotel. They're on their way to London.

Amy Ugh! This hotel is horrible. I wish we (1) _____ (not come) here. I (2) _____ never _____ (see) such a dirty hotel in my life! It (3) _____ (not be) so bad if the bathroom (4) _____ (be) clean, but it (5) _____ (be) filthy. I (6) _____ even _____ (not wash) my socks in it.

Seth I know, but it (7) _____ (get) late, and we (8) _____ (drive) all day, and I (9) _____ (want) to stop. If we (10) _____, we might not have found a hotel and we (11) _____ still _____ (drive). That (12) _____ (be) awful. At least this is better than nothing.

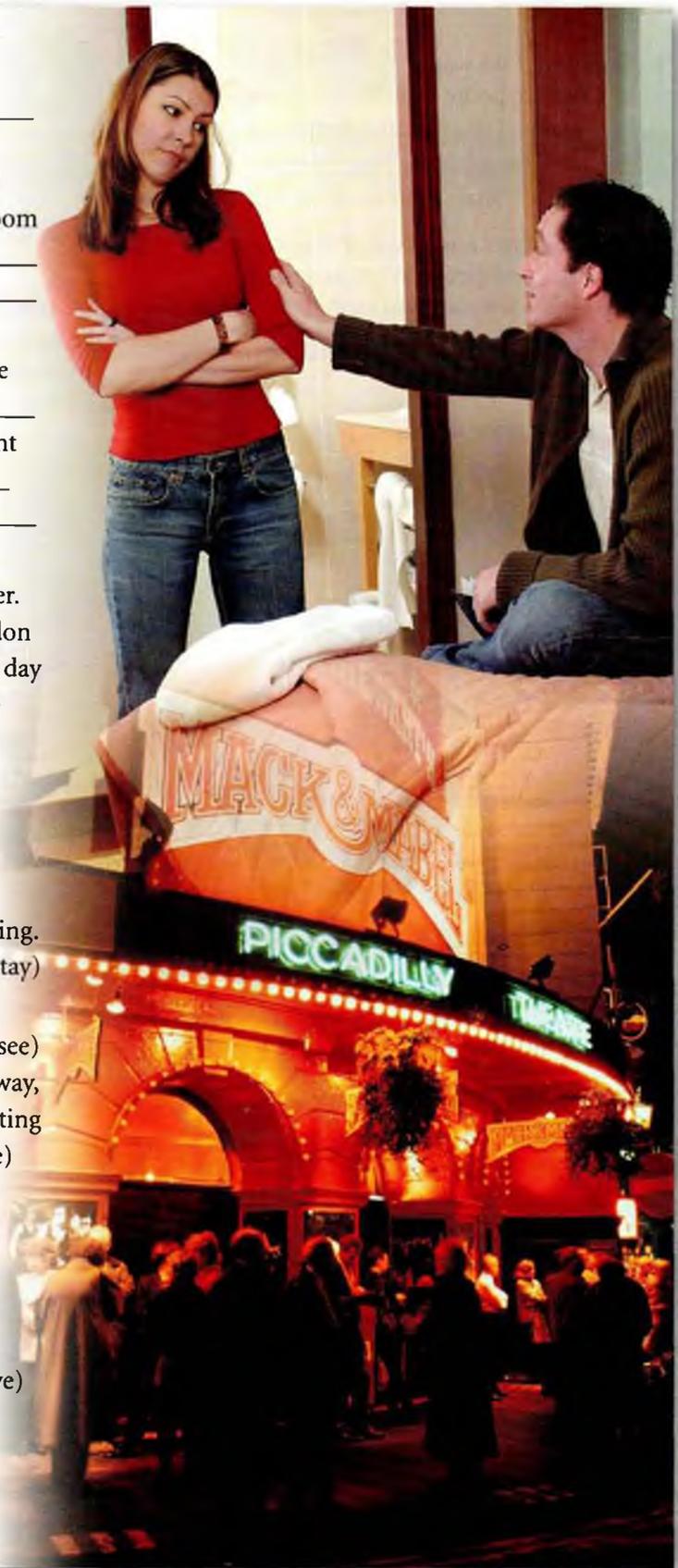
Amy Well, I wish we (13) _____ (set off) earlier. Then we (14) _____ (can arrive) in London today, and we (15) _____ (have) a whole day to go round the galleries and museums. As it is, we (16) _____ (not get) there till tomorrow lunchtime, and we (17) _____ only _____ (have) a few hours.

Seth I (18) _____ (like) (19) _____ (spend) more time in London, too, but I (20) _____ (have) to go to work this morning. If I (21) _____, we (22) _____ (stay) in a top London hotel now instead of this dump.

Amy I (23) _____ (love) (24) _____ (see) a show, but we can't, so that's all there is to it. Anyway, it's time we (25) _____ (think) about getting something to eat. If it (26) _____ (not be) so late, I (27) _____ (suggest) going into town, but if we (28) _____ we might not find anywhere. It's quite late already.

Seth I wish you (29) _____ (not moan) about everything. I (30) _____ (not mind), but you're so indecisive. If it (31) _____ (leave) up to you, we (32) _____ never _____ (do) anything or go anywhere.

Amy OK, OK. I'm sorry. Let's go.



T 8.7 Listen and check. Practise the conversation with a partner. Pay attention to short forms and contractions.

THE LAST WORD

Softening the message

- 1 Sometimes we want to express ourselves in a tactful, polite way. We don't want to be too direct or confrontational.

Could you possibly lend me some money? is less direct than *Lend me some money.*

Read the lines and number them in order, 1 being most direct. What makes each message less direct?

T 8.8 Listen and check. Practise the stress and intonation.

▶▶ Grammar Reference p156



- a I wonder if you could help me?
 Could you help me?
 Can you help me?
 I was wondering if you could possibly help me? I'd be very grateful.



- b Do you mind if I open the window?
 Would you mind if I opened the window? It's so stuffy in here.



- c I want to speak to you.
 I wanted to have a word with you, if that's all right.



- d If I were you, I'd dye it black.
 I'd have thought the best idea would have been to dye it black, but it's up to you.
 You could dye it black.
 Dye it black.

- 2 **T 8.9** Listen to some conversations. How is the message softened in each one?

Look at the tapescript on p141 and practise with a partner.

- 3 Rephrase these sentences so that they sound softer. Use the words in brackets.

- 1 I want to use your phone. (*mind*)
- 2 Don't paint the wall red. (*If I ... you*)
- 3 We should go in my car. (*better*)
- 4 Ring back later. (*possible/possibly*)
- 5 We should phone to say we'll be late. (*Don't ...?*)
- 6 Give me a lift to the station. (*hoping*)
- 7 She's French. (*think/thought*)
- 8 Would you like to come to the cinema with me? (*wondering*)
- 9 Fill in this form, please. (*mind*)
- 10 It'll rain this afternoon. (*surprised*)
- 11 I'm going for a walk. Anyone interested? (*thinking*)
- 12 I've popped in to see if you need anything. (*thought*)
- 13 It's a bad idea. (*say/said*)
- 14 Apologize to her. (*'d have said ... best idea*)
- 15 I gave her a present. She didn't say thank you. (*You'd have thought*)

T 8.10 Listen and check. Practise saying the sentences, paying attention to short forms and rhythm.

- 4 With a partner, write some conversations for these situations, using tactful, polite language. Choose one and act it out in front of the class.

- You want to invite someone to go out with you. Meal? Cinema? Dance? Picnic?
- You phone a hotel. You want to stay three nights, and you'd like a quiet room.
- Your friend has just moved into a new flat. He/She wants some ideas about what to do with it.
- Someone rings to speak to your flatmate. She's out. What time will she be back? (*I'd have thought ...*)

T 8.11 Listen and compare.