

PREPOSITIONS

B. FILL IN THE GAPS WITH THE CORRECT PREPOSITION IF NECESSARY:

1. Parents should be very careful any information they give their children.
2. I am not afraidspiders.
3. I am not usedsuch rudeness.
4. Don't be angryme, please.
5. He was sorrybeing late.
6. See younext week, Jerry!
7. I have always been good..... mathematics but badEnglish.
8. She arrivesTokyofive o'clockthe morning.
9. I was born15 February1998.
10. She travelsworkbus but today she is goingfoot.
11. I think she ishome.
12. Don't be jealousyour sister.
13. I am not familiar English grammar.
14. I goEngland twice a year.
15. Sarah never goes outnight orweekends.

Write a short question with a preposition in reply to these sentences.

- 1 **A** I went to the cinema last night.
B Who with?
- 2 **A** I'm very cross with you.
B _____ ?
- 3 **A** We're going away for the weekend.
B _____ ?
- 4 **A** I'm very worried.
B _____ ?
- 5 **A** I'm going to Australia.
B _____? Two weeks? A month?
- 6 **A** I bought a present today.
B _____ ?
- 7 **A** Have you heard? Jane has got engaged.
B _____ ?
- 8 **A** Can you cut this article out for me?
B _____ ? I haven't got any scissors.

READING AND LISTENING

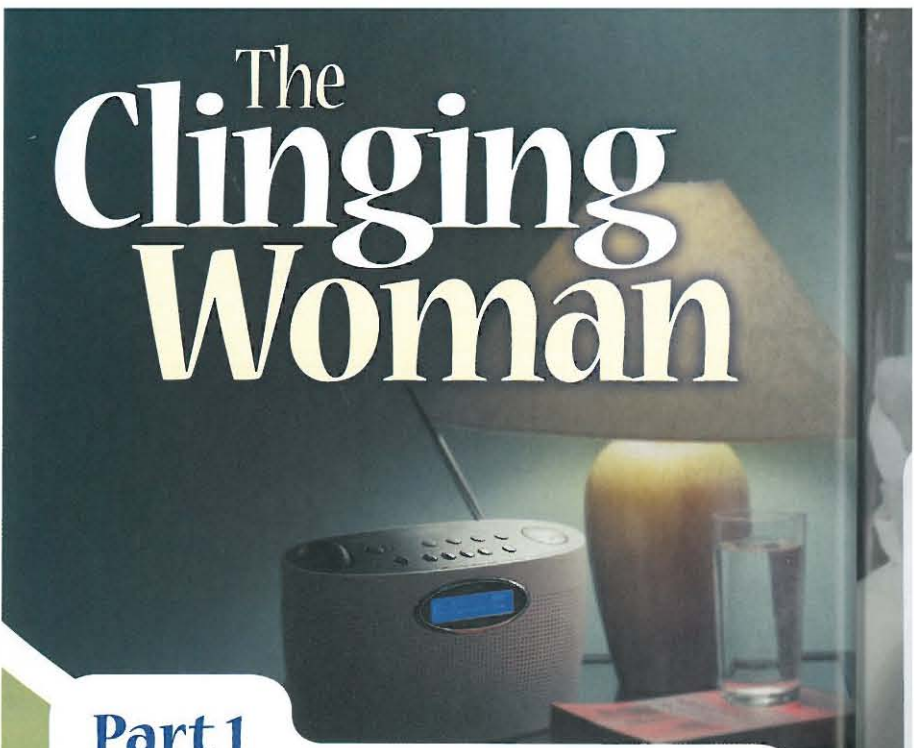
Book at bedtime

- 1 You are going to listen to *The Clinging Woman* as told on the radio.

Look at the picture and answer the questions.

- 1 What is the woman doing?
 - 2 What is the man in the window doing?
 - 3 What is she thinking?
 - 4 What is he thinking?
 - 5 What do you think happens next?
- 2 **T 3.8** Listen to the introduction to the radio programme. Listen and read **Part 1** of the story. Complete the facts that are established in this part.
- There are two characters a man and ...
 - He lives ...
 - She lives ...
 - It is ... in the morning.
 - The weather ...
 - He sees ...

The Clinging Woman



Part 1

The girl was hanging by her hands from the railings of a balcony. The balcony was on the twelfth floor of the high-rise block next to his. His flat was on the ninth floor and he had to look up to see her. It was half-past six in the morning. He had been awakened by the sound of an aircraft flying dangerously low overhead, and had got out of bed to look. His sleepy gaze, descending from the blue sky which was empty of clouds, empty of anything but the bright vanishing arrow of the aircraft, alighted - at first with disbelief - on the hanging figure.



Part 2

He really thought he must be dreaming, for this sunrise time was the hour for dreams. Then, when he knew he wasn't, he decided it must be a stunt. This was to be a scene in a film. There were cameramen down there, a whole film unit, and all the correct safety precautions had been taken. Probably the girl wasn't even a real girl, but a dummy. He opened the window and looked down. The car park, paved courts, grass spaces between the blocks, all were deserted. On the balcony rail one of the dummy's hands moved, clutching its anchorage more tightly, more desperately. He had to believe then what was obviously happening - unbelievable only because melodrama, though a frequent constituent of real life, always is. The girl was trying to kill herself. She had lost her nerve and now was trying to stay alive. All these thoughts and conclusions of his occupied about thirty seconds. Then he acted. He picked up the phone and dialled the emergency number for the police.

The arrival of the police cars and the ultimate rescue of the girl became the focus of gossip and speculation for the tenants of the two blocks. Someone found out that it was he who had alerted the police and he became an unwilling hero. He was a modest, quiet young man, and, disliking this limelight, was relieved when the talk began to die away, when the novelty of it wore off, and he was able to enter and leave his flat without being pointed at as a kind of St. George and sometimes even congratulated.

About a fortnight after that morning of melodrama, he was getting ready to go to the theatre, just putting on his overcoat, when the doorbell rang. He didn't recognize the girl who stood outside. He had never seen her face.

She said, 'I'm Lydia Simpson. You saved my life. I've come to thank you.'

3 T 3.9 Listen and read Part 2. Answer the questions.

- 1 What is the man's initial interpretation of what he sees?
- 2 What is his second interpretation? How does he know it's wrong?
- 3 What is his third interpretation? What does he do?
- 4 How do the neighbours react?
- 5 How does the man react to this attention? What do you learn about his character?
- 6 What happens two weeks later?
- 7 Why doesn't he recognize the person at the door?

4 T 3.10 Listen only to Part 3 of the story and answer the questions.

- 1 How does the man feel as she talks? What does he say?
- 2 What does he want her to do?
- 3 What doesn't he want to happen?
- 4 How does he feel as she goes? How does she appear?

What do you think?

- 1 Why is it 'curious' that they meet the next morning?
- 2 What do you think happens at the bus stop? Do they get to know each other? Go out together?
- 3 The writer doesn't ever give the man a name. Why not?
- 4 Read some lines from the rest of the story. What do you think happens?
 - 'My life has been yours ever since you saved it.'
 - 'We don't need children to bring us together. You're my husband and my child and my friend all in one.'
 - The first thing he noticed when he let himself in at his front door at six was the stench of gas.
 - 'How long,' she asked dully, 'will you be gone?' 'Three months.' She paled. She fell back as if physically ill.
 - ... she had been lying there, the empty bottle of pills still clutched feebly in her hand.

Look at p162 and read a synopsis of the story. Were your predictions right?

Vocabulary work

Match the highlighted words in the text with a synonym or near synonym from the box.

notified	courage	woken up	disappearing
clearly	final	centre	empty
look	faded	holding tightly	