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ENGLISH





**LIBERTY** aims to support secondary school language teachers by providing them with diversified, effective, and ready-made tools they can rely on:

- to meet the requirements of ministerial programmes;
- to prepare students for international certificates in a European perspective;
- last but not least, to engage students and get them into their day-to-day learning path.

Liberty books stem from a fruitful collaboration between native-speaking authors, language teaching experts, teachers with field-based knowledge on the actual needs of schools, editors and graphic designers specialised in educational publishing. The end result is a carefully crafted product in every aspect: from the quality of the text and illustrations to the innovative teaching material, from the civic education topics to the book design, everything contributes to the effectiveness of the various editorial projects. Clearness, didactic efficacy and visually pleasing graphic design are the common features of every book of the publishing house, which includes a range of modern languages like English, French, Spanish, and German.

**ENGLISH** p. 2

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**ESPAÑOL** p. 36

**DEUTSCH** p. 43

# ENGLISH



Illustration: Marcella Brancaforte

# THE READERS, A STEP-BY-STEP JOURNEY FROM FIRST READINGS TO THE ORIGINAL TEXT

Graded readers are considered a precious learning resource by language teachers worldwide. For the student, they offer a guided and gradual approach to foreign literature, acting as a “bridge” towards the original texts. For the teacher, they provide an enjoyable way to encourage extensive reading and language enrichment both inside and outside the classroom.

With the aim of meeting all these requirements, **LIBERTY** has put together a specialist team of English literature experts, editorial and publishing experts and experienced language teachers.

The result is a series of innovative and engaging graded language readers designed to accompany secondary school students – but also older students – from CEFR level A1 to level C1.

There are three series in the collection: **LIBERTY Step by Step** for the youngest secondary school students; **LIBERTY Step Up** for intermediate levels and **LIBERTY Classics** for advanced guided reading of the original texts.

At all levels, **LIBERTY Readers** are designed to remain as faithful as possible to the spirit and style of the original with the help of beautiful illustrations, which capture and convey the atmosphere of each work. The Activities section offers a wide range of interesting and innovative exercises that serve to check comprehension, revise grammar structures, extend the student’s vocabulary and encourage individual research, as well as to practise the four skills (reading, writing, listening and speaking) in exam-style exercises for the Cambridge Exams.

**LIBERTY**  
**S T E P B Y S T E P**

The text is very simple with illustrated footnotes and illustrations to label. The wide range of activities includes grammar revision of A1-A2 levels.

**STARTER** TOWARDS A1.1  
**STEP 1** A1.1  
**STEP 2** A1.2  
**STEP 3** A2.1

**LIBERTY**  
**STEPUP**

A simplified version of the text, from level A2 to C1, which remains faithful to the style and spirit of the original. The wide range of activities includes exam-style practice for the Cambridge Exams.

LEVELS	CEFR	CAMBRIDGE ENGLISH
One	A2	KEY
Two	B1.1	PREPARING FOR PRELIMINARY
Three	B1.2	PRELIMINARY
Four	B2.1	PREPARING FOR FIRST
Five	B2.2	FIRST
Six	C1	ADVANCED

**LIBERTY**  
**CLASSICS**

The complete, original text with footnotes for independent reading. The activities help to check comprehension and understand the context in which the work was written.

# LIBERTY **S** **T** **E** **P** **B** **Y** **S** **T** **E** **P**

FREE DOWNLOAD  
for teachers  
of the Answer File  
for all the  
activities

The first readings in original language: small illustrated classics to improve English step by step, from the Starter level leading up to A1 and to the A2 level.

**STARTER** TOWARDS A1.1 The new level for beginners: maximum level of simplification for the same grammar structures of A1.1.

**STEP 1** A1.1 **TENSES:** Present Simple and Continuous (positive, negative, question, short answer forms, contractions) – Present Continuous for future – imperative – have got – was. **Modals** (can).  
**NOUNS:** singular, plurals, irregular, countable and uncountable.  
**ADJECTIVES:** possessive. **ADVERBS:** now, here, too.  
**PREPOSITIONS:** place – time. **CONNECTIVES:** and, but, so.  
**PRONOUNS:** demonstrative, personal, possessive interrogative.  
**OTHER:** question words – impersonal “you” – there is/there are – would like.

**STEP 2** A1.2 Expansion of A1.1 – **TENSES:** Past Simple (regular and irregular) – Modals (must, have to, shall, could) – Verb + to or -ing.  
**ADJECTIVES:** comparative and superlative. **ADVERBS:** always, never, -ly. **PREPOSITIONS:** time. **CONNECTIVES:** so.  
**RELATIVE PRONOUNS:** who, which, where. **OTHER:** indirect objects – question words.

**STEP 3** A2.1 Expansion of A1.2 – **TENSES:** Past Continuous – Present Perfect – be going to – will – Modals (might, may, should) – tag questions – zero conditional. **ADVERBS:** time. **OTHER:** verbs of senses.

Please note this is not an exhaustive description of all grammar structures found at each level.

## SIMPLIFIED TEXT

The adapted text is simplified according to the step (Starter, 1, 2, 3).



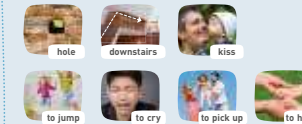
Colour-code indicating the level.

*My garden is their garden*

CHAPTER 2

### BEFORE YOU READ

#### Vocabulary



#### Listening

- Listen to track 03. For each sentence, tick yes (Y) if it is correct and no (N) if it is incorrect.
1. There is a person playing music near the Giant's house.
  2. The Giant jumps out of bed and runs to the window.
  3. He sees that Winter is in the garden.
  4. There is a hole in the wall and the children come in.
  5. There are a lot of flowers and birds in the garden.

	Y	N
1.	<input type="checkbox"/>	<input type="checkbox"/>
2.	<input type="checkbox"/>	<input type="checkbox"/>
3.	<input type="checkbox"/>	<input type="checkbox"/>
4.	<input type="checkbox"/>	<input type="checkbox"/>
5.	<input type="checkbox"/>	<input type="checkbox"/>

One morning the Giant is in bed. "Listen! What is that? Who is playing sweet music near my house?" he says. "It must be the king's musicians! It's the most beautiful music in the world."  
But there aren't any musicians; only a small bird singing outside the Giant's window.  
Then North Wind stops running in the garden, Hail stops dancing on the castle roof and the Giant jumps out of bed. "Spring is here!" he says and runs to the window. "Oh, Look!" He sees a hole in the wall, and many children are coming into the garden. There is a child in every tree! And the trees are so happy that they are all pink and white. The birds are flying and singing, and the heads of happy flowers are coming out of the green grass.

1. king's musicians



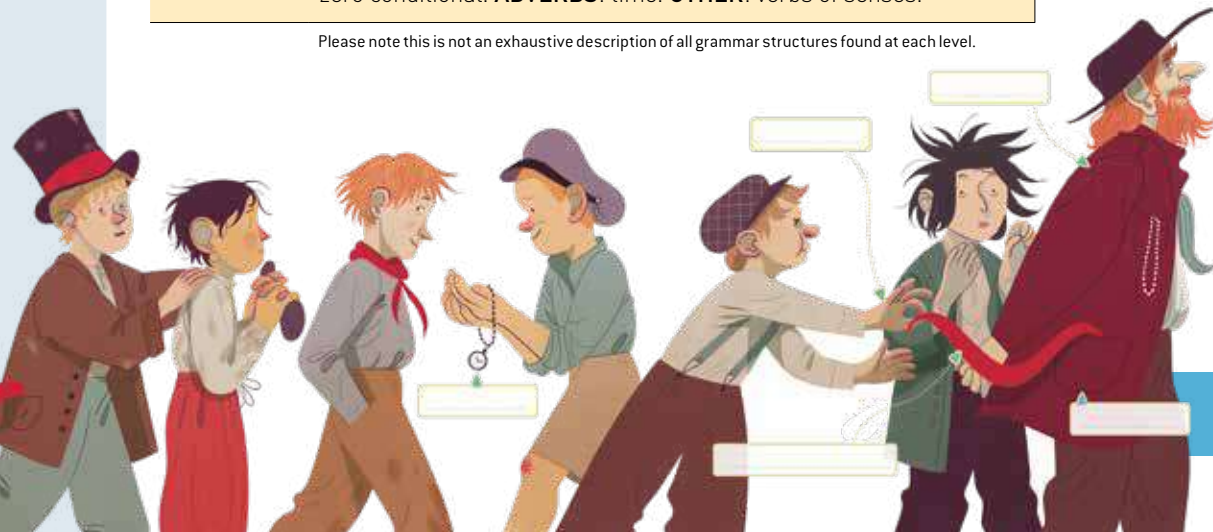
Illustrated vocabulary of the keywords of the chapter.

Illustrated footnotes explain "difficult" words.

Audio track.

## ACTIVE ILLUSTRATIONS

Illustrations boxes to practise the vocabulary.



Grammar revision with maps and charts.

Exercises to apply grammar rules immediately.

**ACTIVITIES**

**CHECK YOUR GRAMMAR**

**REVISION POSSESSIVE ADJECTIVES**

**ADJECTIVES**

my  
your  
his/hers  
our  
your  
their

**REVISION THE SAXON GENITIVE 'S/IS'**

**EXAMPLES** name + 's name + 's

**PEOPLE:**  
John's house. Mary's house.  
John and Mary's house.  
Our friend's house.  
The children's house.

**DAY AND TIME:**  
Today's newspaper.  
His sister's life in Sweden.  
Susan's got a camera.  
Her camera's new.

**1** Complete the sentences with the **POSSESSIVE ADJECTIVES**.

- The Giant looks out of \_\_\_\_\_ window.
- He can't play with the children, so he watches \_\_\_\_\_ games.
- The boy says to the Giant: "Children can play in \_\_\_\_\_ garden, so you can come to \_\_\_\_\_ garden."

**2** Write the sentences again, using the **SAXON GENITIVE**.

- His armchair is big. (The Giant)
- Their games are interesting. (The children)
- The Giant looked in his eyes. (The boy)

**3** Complete the sentences with the **POSSESSIVE ADJECTIVE** or the **SAXON GENITIVE** of the words in brackets.

Example: I haven't got her (label) apple!

- \_\_\_\_\_ (label) friend knows where the Giant is.
- \_\_\_\_\_ (label) fruit trees are beautiful.
- This is \_\_\_\_\_ (label) garden, it isn't \_\_\_\_\_ (label) garden.
- \_\_\_\_\_ (label) bird sings well.

**TIME TO PLAY**

**COMPETITION:** With a friend or friends, how many **FOOD WORDS** can you write for each colour?

The person with the most words after 5 minutes is the winner!

**RED** **BROWN** **GREEN**

**YELLOW** **WHITE**

Can you think of any **BLUE** food?

## REVISION ACTIVITIES

The Activities section of each chapter offers a wide range of activities to check:

- READING COMPREHENSION
- VOCABULARY
- GRAMMAR.

## EDUTAINMENT

Games to practise the vocabulary and grammar of the chapter.

## STARTER

### JACK AND THE BEANSTALK



## STARTER

### Kenneth Grahame THE RELUCTANT DRAGON



When a man only gives Jack five beans for his cow, his mother is very angry and she throws the beans out of the window. But they are magic beans and the morning after, there is a giant beanstalk in the garden! Jack goes up the beanstalk and comes down again with three different surprises. But what is at the top of the beanstalk?

The people are not happy that a dragon is living near them. They ask Sir George to come and fight the dragon. But the dragon doesn't want to fight, he wants to sit in the sun and tell stories. A small boy likes the dragon and wants to help him, but what can he do? Sir George is coming on his big, black horse!

## EXTRA

• Fairy Tales

ISBN 978-88-99279-84-4 48 pp

## EXTRA

• Dragons

ISBN 978-88-99279-96-7 48 pp

## EXTRA

A richly illustrated dossier about a key theme of the work in relation to the present.

**CHRISTMAS YESTERDAY AND TODAY**

At the beginning of the 1800s, Christmas was not a holiday in Britain. But the Victorians wanted to have a moment in the year for a big family celebration, and they started many of the Christmas traditions we know today.

**CHRISTMAS TREE**  
The first Christmas tree arrived in Britain in 1848. Queen Victoria's husband, Prince Albert, who came from Germany, wanted to use the German tradition of a Christmas tree for his children. They put fruit, sweets, candles and small presents on the tree.

**CHRISTMAS PRESENTS**  
People saw pictures of the queen's family and they started to put Christmas trees in their homes. At first, people gave the small presents from the tree to the family. As the years passed, the presents got bigger and bigger. People started to put them under the tree. Victorians with money gave their children books, mechanical toys or rocking horses; children from poor families had only an apple or an orange... The German idea of Santa Claus (Father Christmas) bringing presents arrived in about 1870.

**CHRISTMAS CARDS**  
In 1843, the same year as Dickens wrote *A Christmas Carol*, a gentleman, Henry Cole, asked an artist to make some cards. He wanted to give them to his friends with a Christmas message. In 1862, 11.5 million people in Britain gave Christmas cards!

**CHRISTMAS CRACKERS**  
In 1848, Tom Smith, who had a shop in London, decided to put some sweets in a special packet - a cracker. When two people pulled the cracker, it opened with a 'bang'! It was a big success!

**CHRISTMAS FOOD**  
People had their Christmas dinner at 1pm. Families with money ate turkey, a lot of vegetables, a Christmas pudding, cakes and biscuits. And the poor families? Read what Bob Cratchit's family had for dinner in Chapter 4 of *A Christmas Carol*.

**CHRISTMAS CAROLS**  
After the dinner, people sat near the fire and sang carols - Christmas songs. Groups of carol singers sang in the streets or outside houses.

**ACTIVITIES**

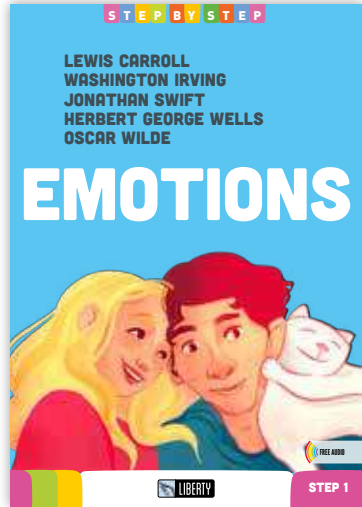
Do you know the famous Christmas song *Jingle Bells*? Complete the text with the words below. Use the pictures to help you.

Oh, jingle bells, jingle bells, jingle all the way, it's so nice to have one here on Christmas Day. In a one-horse open sleigh, it's so nice to have one here on Christmas Day. Ding-dong! Ding-dong! Ding-dong! Ding-dong! Ding-dong! Ding-dong! Ding-dong! Ding-dong! Ding-dong! Ding-dong! Oh, jingle bells, jingle bells, jingle all the way.

STEP 1

**NEW**

L. Carroll - W. Irving - J. Swift  
H. G. Wells - O. Wilde  
**EMOTIONS**



Why are Dick Whittington and his cat happy? Why is Alice sad when she's in Wonderland? Why is Ichabod Crane afraid in the forest and the Canterville Ghost very angry when a new family comes to his house? What is a surprise for Gulliver in Lilliput and what does the Time Traveller find disgusting in the land of the Eloi? These famous stories from literary works will make you think about the six basic emotions that everyone feels in their lifetime.

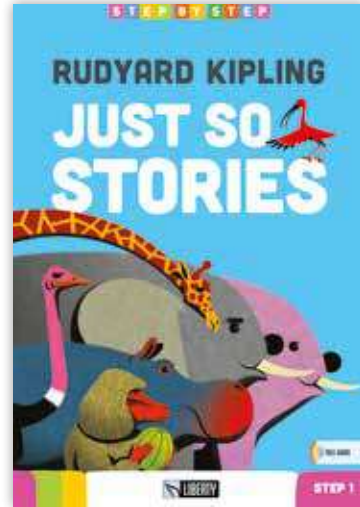
**EXTRA**

- The Six Basic Emotions

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STEP 1

Rudyard Kipling  
**JUST SO STORIES**



Do you know how the elephant got its very long nose or how the camel got a hump on its back? Why does the leopard have black spots? Where does the leopard have black spots? Where does the funny skin of a rhinoceros come from? Do you have any idea why a very big whale eats only very small fish? You can find the answers to all these questions in the five famous stories inside this book!

**EXTRA**

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J. M. Barrie  
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J. M. Barrie's classic children's story about Peter Pan, the boy who never wants to grow up: Peter Pan and the fairy Tinker Bell fly to the Darling house and take Wendy, John and Michael to the magical island of Neverland. The children have many adventures with Peter, the Lost Boys, Captain Hook and his pirates before they return to their home in London.

**EXTRA**

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**THE HAPPY PRINCE**



Two of Oscar Wilde's favourite short stories: the selfish Giant learns to be generous, while the Prince and his friend, the little Swallow, give everything they have to help the poor. All three, in the end, are rewarded for their kindness.

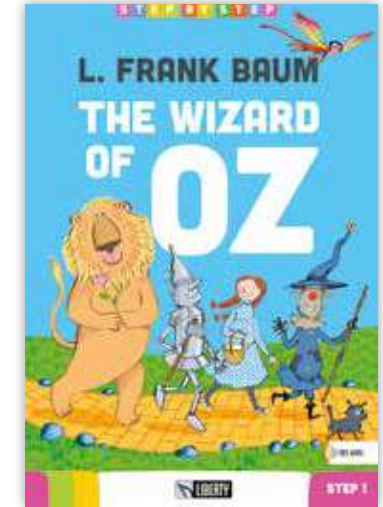
**EXTRA**

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- Oscar Wilde's Day: London, 1895

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STEP 1

L. Frank Baum  
**THE WIZARD OF OZ**



A cyclone takes Dorothy from her home in Kansas to the Land of Oz. She wants to ask the Wizard to help her go home again, so she starts walking on the Yellow Brick Road to the Emerald City, where he lives. On the road, she meets the Scarecrow, Tin Woodman and the Lion, but there are also many bad things and the Wicked Witch of the West too! How can the good Witches of the North and South help Dorothy?

**EXTRA**

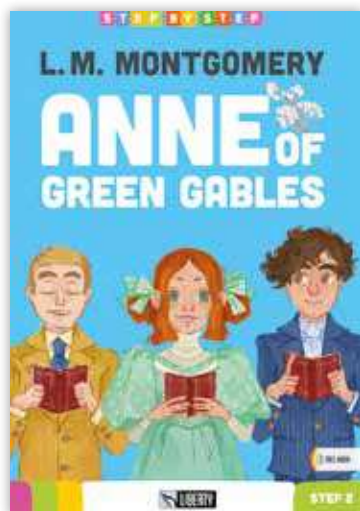
- L. Frank Baum: Identity Card
- Magic Things in *The Wizard of Oz*

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STEP 2

L. M. Montgomery  
**ANNE OF GREEN GABLES**



Old Matthew and his sister Marilla need a boy to help them on the farm. When a funny girl with red hair arrives at Green Gables from the orphanage, they are very surprised! Things are not always easy because Anne has to learn many lessons, but the little girl is sweet and clever and everybody learns to love her.

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What do you really know about Britain and the British? Do you know why they love tea so much? Or the origin of English breakfast? And what do the British do on the Queen's birthday? Find the answers to these questions and many more, and imagine that you live in the UK too!

**EXTRA**

- Four Nations, One Kingdom

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Charles Dickens  
**A CHRISTMAS CAROL**



The famous story about Ebenezer Scrooge, a man who doesn't like people, but loves money. Then, one Christmas, three ghosts come to visit him. They show him his past, present and future. Scrooge is afraid and understands that he must change. He must be a better person...

**EXTRA**

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- Christmas Yesterday and Today

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Louisa May Alcott - Sir Arthur Conan Doyle - Oscar Wilde  
**LONDON TALES**



What happens when two American ladies can't find their way home in the famous London fog? What is a poor man doing in an artist's studio? And can Sherlock Holmes find out the mystery of the blue diamond? Discover 19th-century London in these stories by three famous writers.

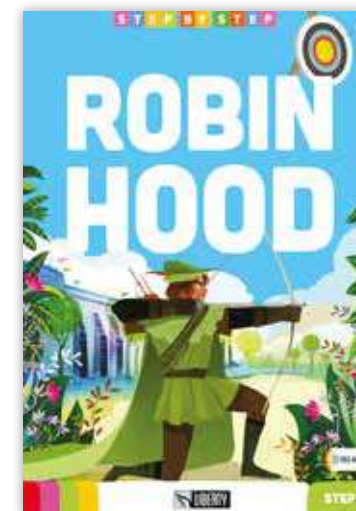
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- London for Teens

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STEP 2

**ROBIN HOOD**



He cannot go home, he has to live in the forest, where the Sheriff of Nottingham is always looking for him. His name is Robin Hood, the man who takes from rich people to give to poor families with the help of his group of Merry Men. He also falls in love with the beautiful Lady Marian...

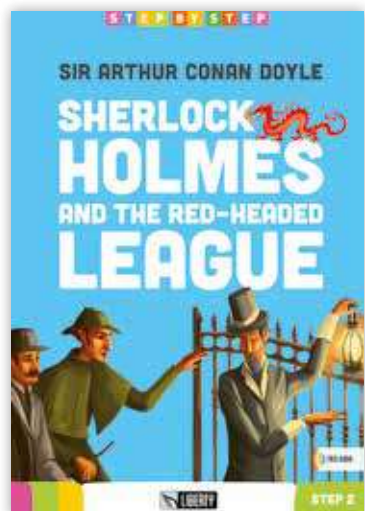
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- Who is Robin Hood?
- Discover Nottingham

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## STEP 2

Sir Arthur Conan Doyle  
**SHERLOCK HOLMES AND THE RED-HEADED LEAGUE**



The famous English detective Sherlock Holmes and his friend Doctor Watson have another fun case to solve! After listening to red-headed Mr. Wilson's interesting story, Holmes and Watson visit many places in London to understand why the Red-headed League suddenly closed.

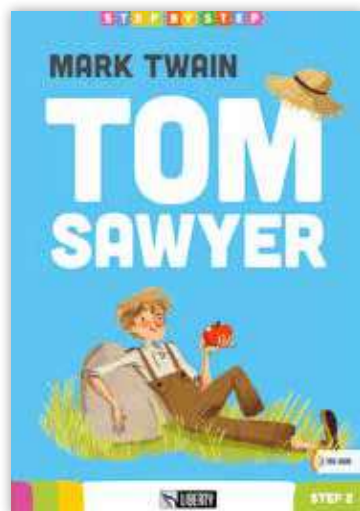
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- Sir Arthur Conan Doyle: Identity Card
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Mark Twain  
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The famous story of a young American boy who prefers adventure to school: he witnesses a crime in a graveyard, is a pirate for two days, gets lost in a cavern and even finds a treasure. Among his friends are the "wild" Huckleberry Finn and the "angel" Becky Thatcher.

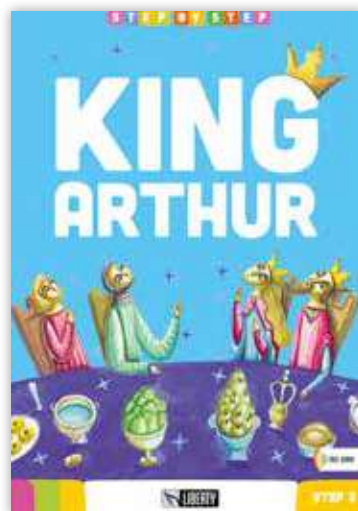
### EXTRA

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Oliver Twist is a poor orphan who was born in England in the early 1800s. No one is kind to him, so Oliver runs away from his horrible home to the city of London. Before he can find a family and happiness, Oliver must live and work with Fagin, his thieves and other criminals.

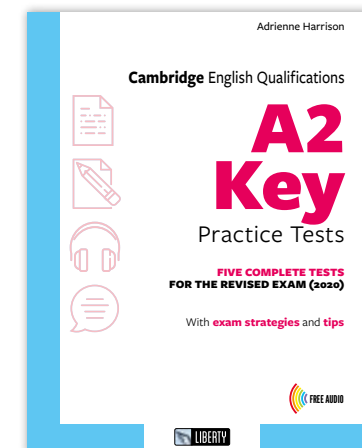
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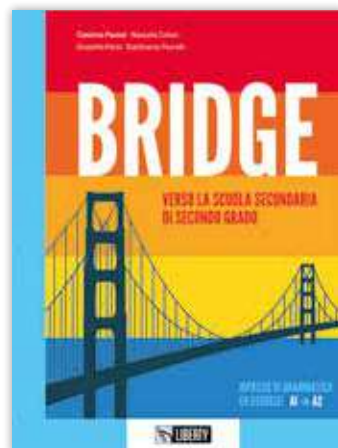


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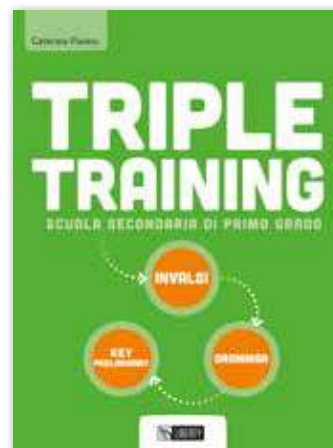


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# LIBERTY STEPUP

The classics of literature for all English levels from A2 to C1. A new generation of Illustrated Readers, with a rich and innovative didactic equipment.

<b>CEFR A2</b> CAMBRIDGE ENGLISH KEY	<p><b>TENSES:</b> Present (Simple and Continuous) – Past (Simple and Continuous) – Present Perfect Simple – Future (will and going to) – Passive (Present and Past) – Modals (can, could, should, may, have to, must, need).</p> <p><b>NOUNS:</b> countable and uncountable.</p> <p><b>ADJECTIVES:</b> comparative and superlative. <b>ADVERBS:</b> frequency – manner – time. <b>PREPOSITIONS:</b> place – time – direction.</p> <p><b>RELATIVE PRONOUNS:</b> who, which, what.</p> <p><b>CONNECTIVES:</b> and, but, or, so, because, if.</p>
<b>CEFR B1.1</b> CAMBRIDGE ENGLISH PRELIMINARY	<p><b>TENSES:</b> Expansion of A2 – Future (Present Continuous and Present Simple) – Future (will and going to for predictions) – Future (will and shall for offers and promises) – Modals (would, for deduction with can't, have to, must) – Conditionals (type zero and 1) – Stative verbs – Imperatives – Short responses and tag questions. <b>PRONOUNS:</b> reflexive, quantitative, impersonal. <b>RELATIVE PRONOUNS:</b> whom – whose – WH- questions in the past. <b>ADVERBS:</b> place – direction – sequence. <b>INTENSIFIERS:</b> so, such, as, too, enough. <b>CONNECTIVES:</b> while, when, until etc. <b>OTHER:</b> ordinal and cardinal numbers.</p>
<b>CEFR B1.2</b> CAMBRIDGE ENGLISH PRELIMINARY	<p><b>TENSES:</b> Expansion of B1.1 – Present Perfect (already, yet, ever, for, since) – Past Simple vs Present Perfect – Past Continuous vs Past Simple – Past Perfect – Conditionals (type 2) – Modals (will, might, ought to, needn't, used to) – Simple Reported Speech – Infinitive vs Gerund.</p> <p><b>ADJECTIVES:</b> quantitative – compound – order. <b>PREPOSITIONS:</b> after nouns and adjectives – followed by gerund. <b>INTENSIFIERS:</b> too, rather etc. <b>CONNECTIVES:</b> although, whereas, unless, either... or. <b>OTHER:</b> so/nor, like, as – Phrasal verbs.</p>
<b>CEFR B2.1</b> CAMBRIDGE ENGLISH FIRST	<p><b>TENSES:</b> Expansion of B1.2 – Present Perfect Continuous – Past Perfect – Passive forms – Conditional (type 3) – Causative with have/get. <b>RELATIVE CLAUSES:</b> defining and non-defining. <b>CONNECTIVES:</b> although, whereas. <b>OTHER:</b> due to, owing to.</p>
<b>CEFR B2.2</b> CAMBRIDGE ENGLISH FIRST	<p><b>TENSES:</b> Expansion of B2.1 – Future (Perfect, Continuous, Perfect Continuous) – Mixed conditionals – Past Perfect Continuous – Modals of deduction and speculation – Reported Speech – Phrasal verbs extended – wish and regret. <b>CONNECTIVES:</b> despite, in spite of etc.</p>
<b>CEFR C1</b> CAMBRIDGE ENGLISH ADVANCED	<p><b>TENSES:</b> All – would for past habits – Phrasal verbs extended – Subjunctives and unreal past. <b>ADVERBS:</b> inversion after negative adverbials. <b>OTHER:</b> intensifying and emphasising.</p>

Please note this is not an exhaustive description of all grammar structures found at each level.

## TEXT ADAPTED TO THE LEVEL

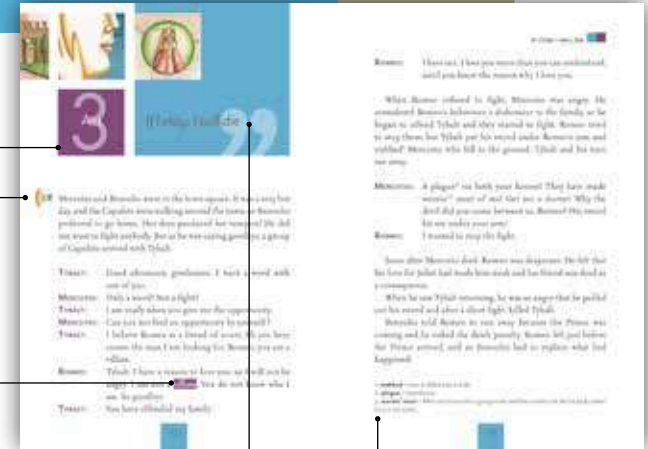
The text is adapted to its level, but maintains the same echoes, writing style, famous passages of the original work.

FAITHFUL  
ADAPTATION

Colour-code indicating the level.

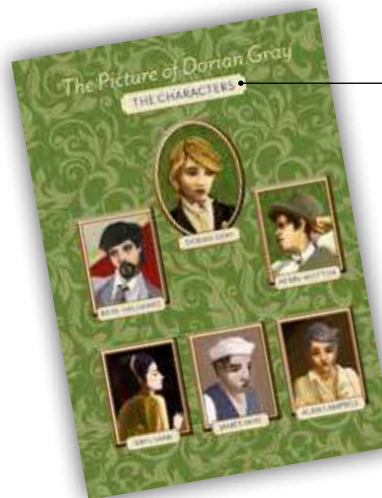
Audio track.

The highlighted word is explained in the **OUT OF THE BOX** column.



The chapter title is a meaningful sentence taken from the text.

The notes explain "difficult" or archaic words, idioms, common sayings.



The main characters are presented at the beginning of the narration.

The sentence of the text represented in the illustration.

Original artwork.



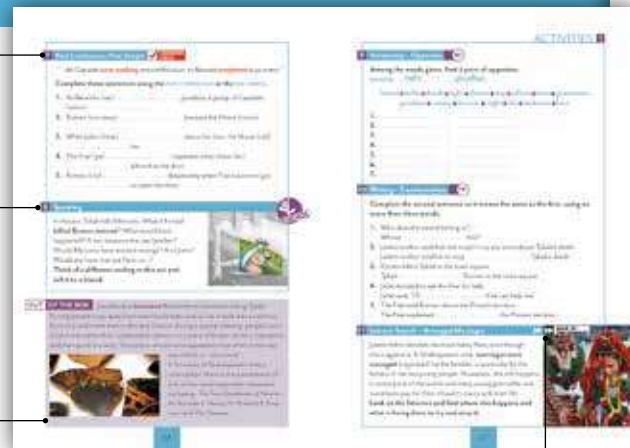
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## ACTIVITIES

In addition to activities to consolidate grammar, vocabulary and the four skills (Reading, Writing, Listening and Speaking), the Activities section at the end of each chapter includes a wide range of innovative exercises.

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The final test assesses content (Reading Comprehension), grammar and vocabulary tackled in the book; it also serves as an ideal training for the Cambridge English Exams: KEY/PRELIMINARY/FIRST.



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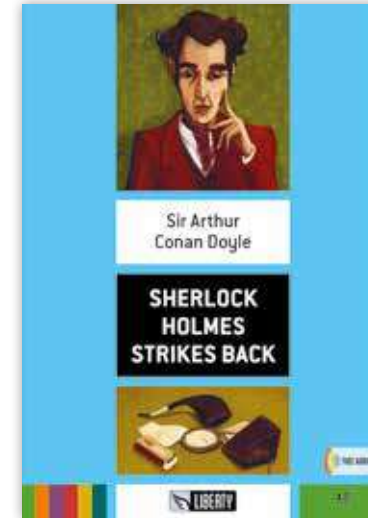
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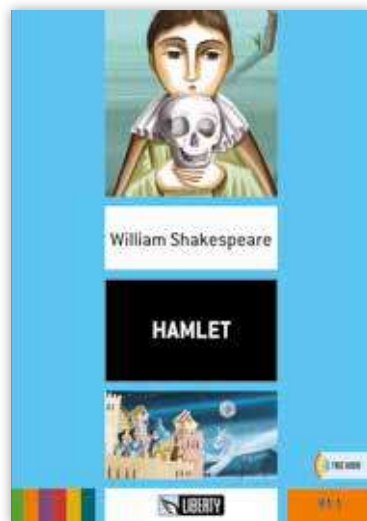
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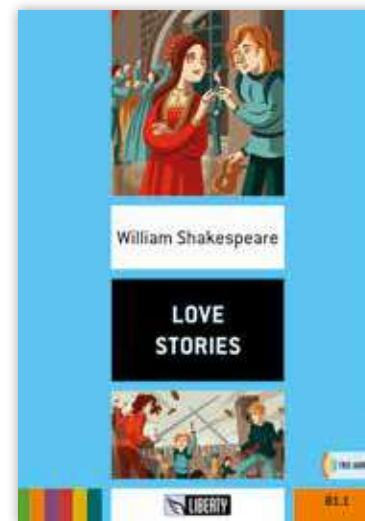
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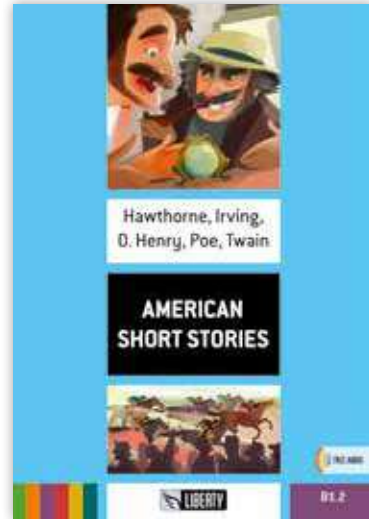
At his parents' inn, young Jim Hawkins discovers a map in a pirate's sea chest. Along with Long John Silver, a 200-year-old parrot, Dr. Livesey and Squire Trelawney, Jim leaves on the *Hispaniola* to find Captain Flint's hidden treasure. During the adventure on Treasure Island, Jim faces many dangers and becomes an excellent sailor. He must also fight a group of pirates!

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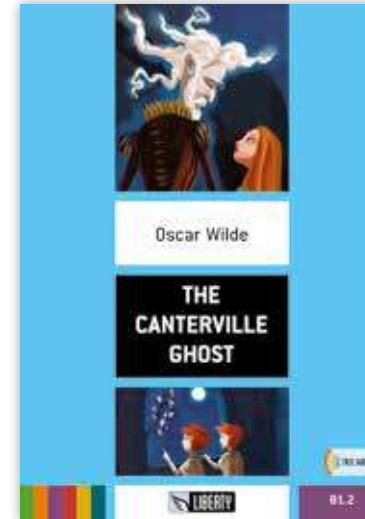
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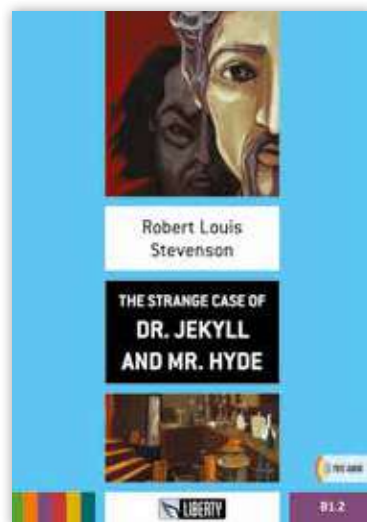
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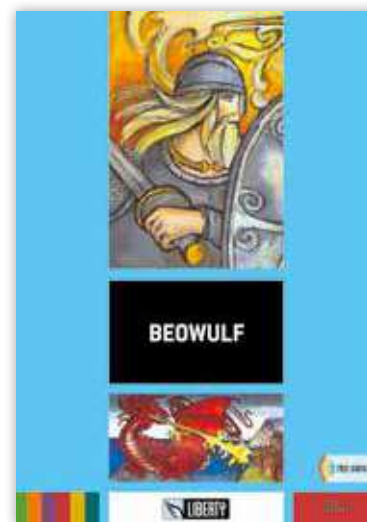
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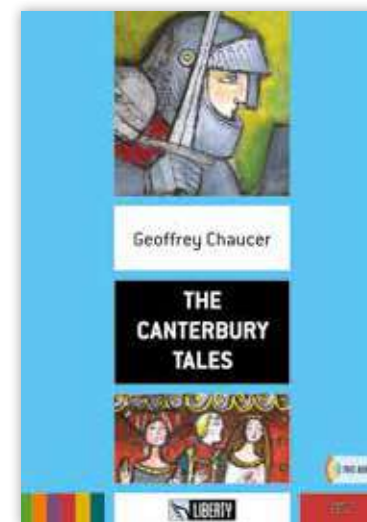
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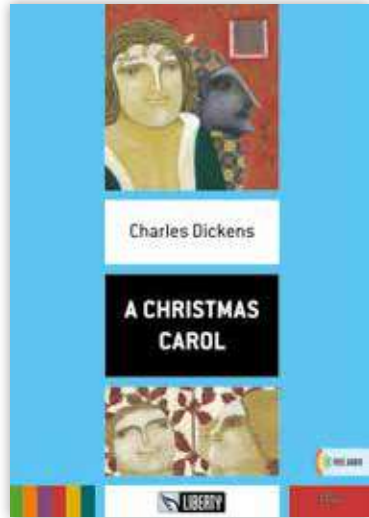
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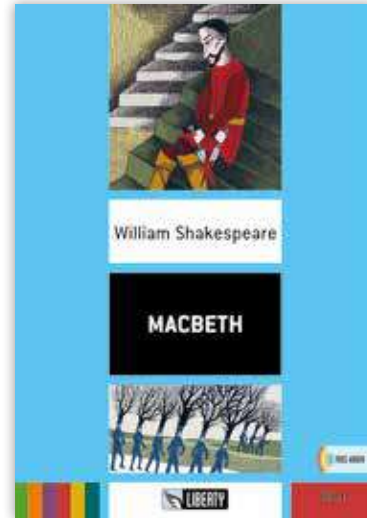
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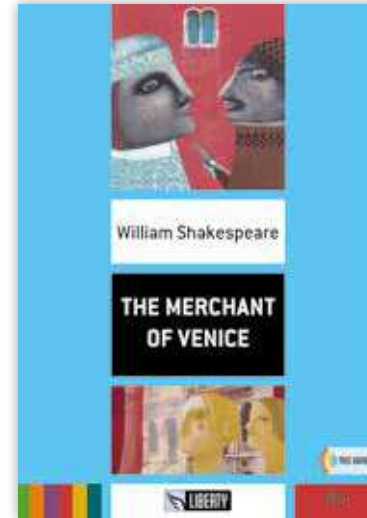
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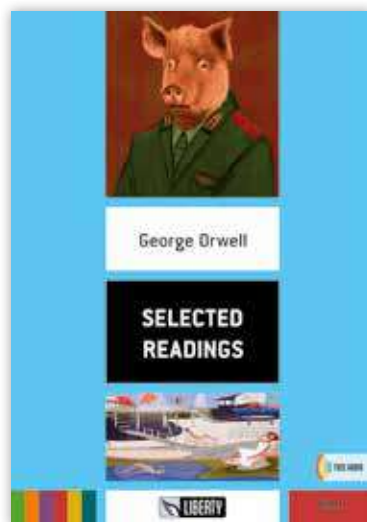
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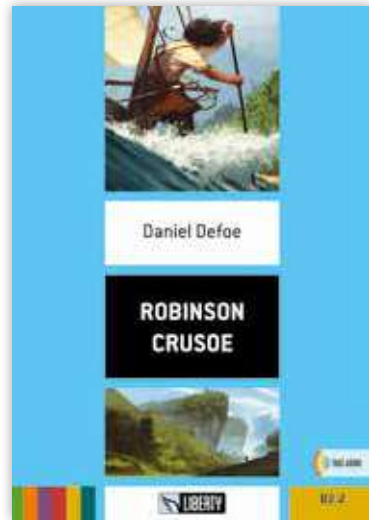
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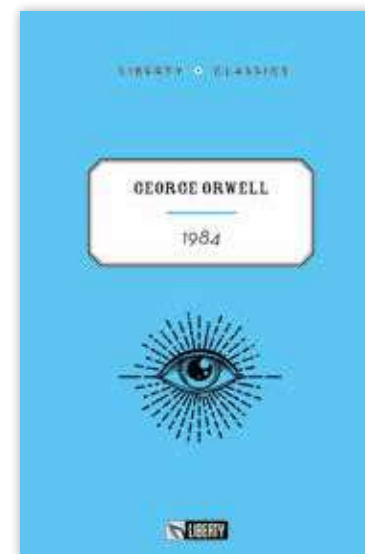
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George Orwell

1984

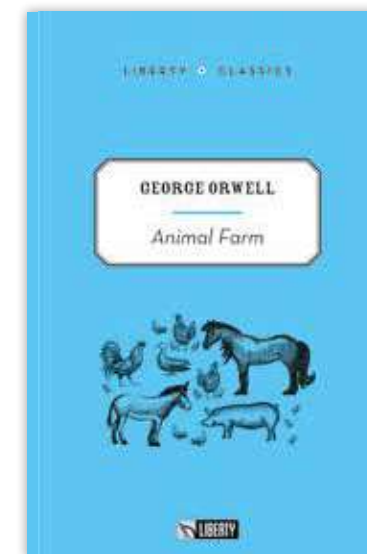


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George Orwell

ANIMAL FARM

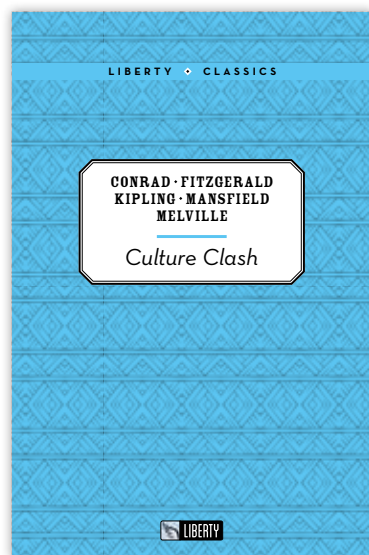


*Animal Farm* entertains and enriches readers of all ages exposing the risks that lie at the heart of every revolution. A powerful tool to understand the psychological mechanisms leading to the rise of a dictatorship, from propaganda to the cult of the leader and the exploitation of real or supposed enemies to create unity and consent. Better than any political analysis, it helps us understand what happened in Europe not too many decades ago while entertaining us with irony. It includes a list of the most important historical references and an essay on totalitarianism by Orwell.

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Conrad - Fitzgerald - Kipling  
Mansfield - Melville

CULTURE CLASH

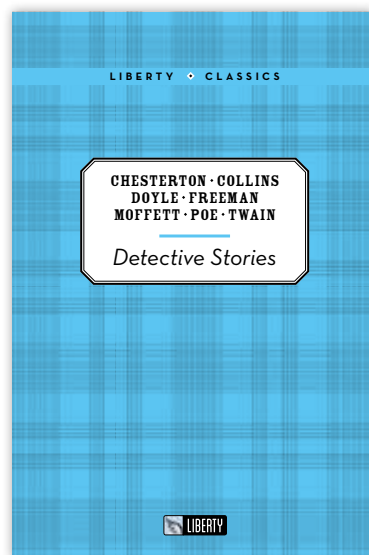


Englishmen meeting Indians, European colonisers settling in Congo, a Russian aristocrat falling in love with an American woman, a child of English origins coming into contact with the Maoris and, finally, an American sea captain involved in the slave trade. Four short stories and a longer novella in which Kipling, Conrad, Mansfield, Fitzgerald and Melville deal with the interaction of different values and cultures.

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Chesterton - Collins - Doyle  
Freeman - Moffett - Poe - Twain

DETECTIVE STORIES

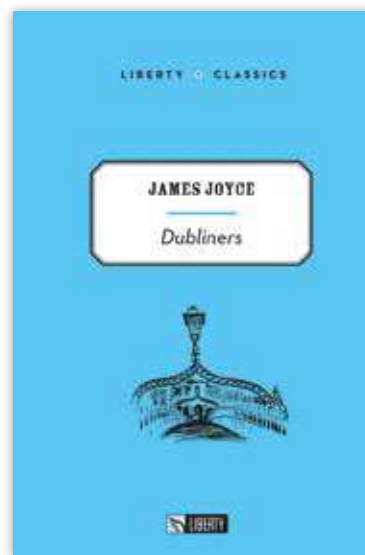


Not only classic detective stories by Doyle, Poe and Chesterton: this collection also includes authors who are less known but no less valid and who also gave their contribution in defining a long-lasting genre, as well as a satirical short story by Mark Twain. The final challenge is between the reader and the detective: who will solve the mystery first? It includes Van Dine's Twenty Rules for Writing a Detective Story.

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James Joyce

DUBLINERS

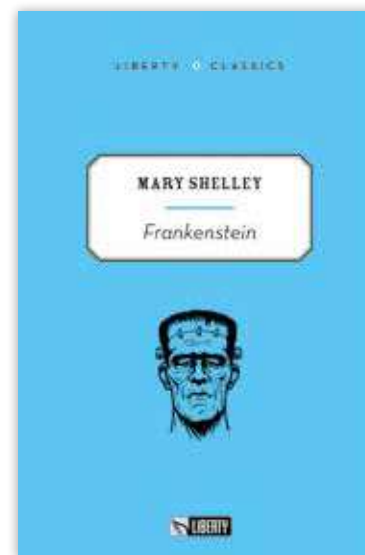


A new, musical language following the characters' flow of thoughts; unforgettable portraits set in Dublin at the beginning of the 20th century: the collection not only is a fascinating literary experience but also offers a deep historical insight into the Irish society of the time. Joyce takes the reader into the minds of characters whose weaknesses may be typical of 1903 Dubliners, but are even more interesting because they allow him to explore human nature.

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Mary Shelley

FRANKENSTEIN

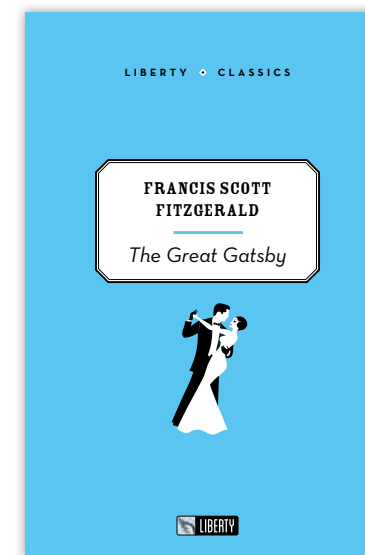


What makes Frankenstein so appealing after 200 years? To understand its popularity meet Mary Shelley, a 19-year-old girl who took part in a ghost story competition and came up with a cult novel on life and death. Meet the monster and find out how human he actually is. Meet Doctor Frankenstein, an ambitious overreacher who decides to cross the limits of nature. It is no wonder that readers still enjoy the characters, the Gothic atmosphere and the countless adaptations. It includes an analysis of Mel Brooks' cult movie *Young Frankenstein*.

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Francis Scott Fitzgerald

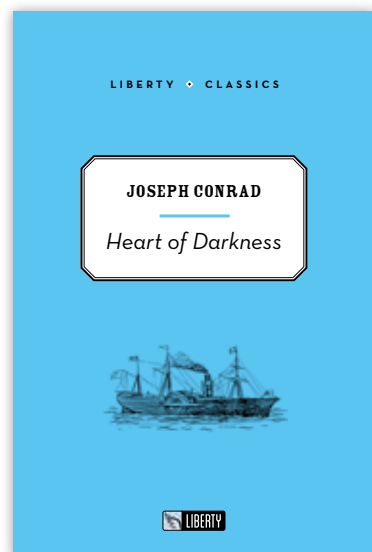
THE GREAT GATSBY



Gatsby's wild parties, roaring sports cars and extravagant mansion embody the American Dream in the 1920s. But this glittering façade conceals a romantic hero who is obsessed with love. His dark sides are gradually revealed, as his dream shatters amidst the contradictions of the Prohibitionist age. It includes two in-depth analyses, about the most popular film adaptations of the novel and the iconic role of the author, Fitzgerald, and his wife Zelda, lasting symbols of the Jazz Age. It also includes preparation for the final exam oral test.

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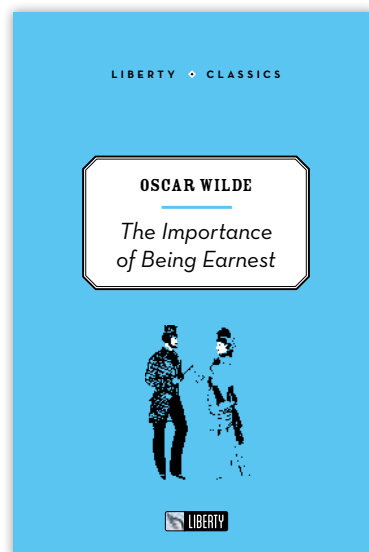
Joseph Conrad

**HEART OF DARKNESS**

Aboard the *Nellie* on the River Thames, Charles Marlow recounts the story of his journey up the Congo River. Facing the terrible climate, the hypocrisy of colonisers and the attacks of savages along the river, the protagonist will reach the inner heart of Africa to meet a mysterious ivory trader. *Heart of Darkness* is considered by many to be Conrad's finest work. It includes an analysis of Coppola's cult film *Apocalypse Now*.

ISBN 978-88-99279-34-9 240 pp

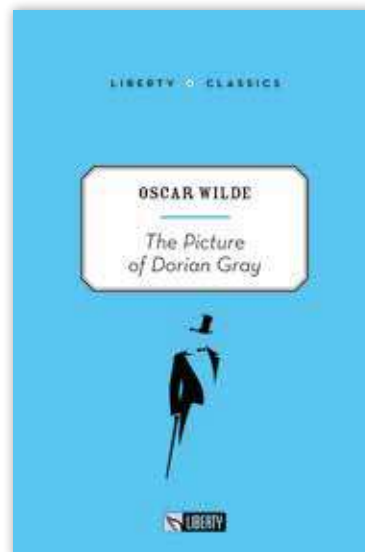
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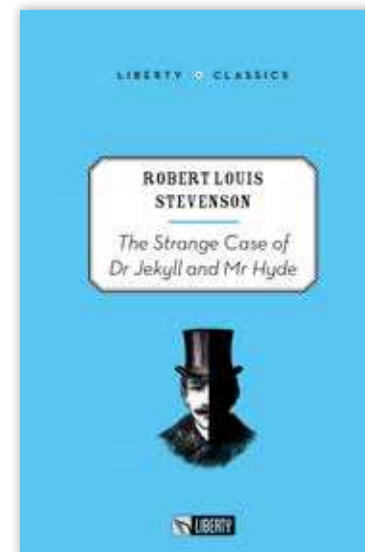
Oscar Wilde

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Inspired by his mephistophelian friend Lord Henry, Dorian Gray starts a search for eternal youth and beauty, dedicating himself to a life of uncontrolled pleasure which slowly degenerates into debauchery and sin. *The Picture of Dorian Gray* is a unique tale which mixes different styles, from witty and brilliant dialogues to dark and gloomy atmospheres, from episodes full of suspense to philosophical meditations on art and beauty; and on top of it all it confronts the readers with a crucial moral dilemma.

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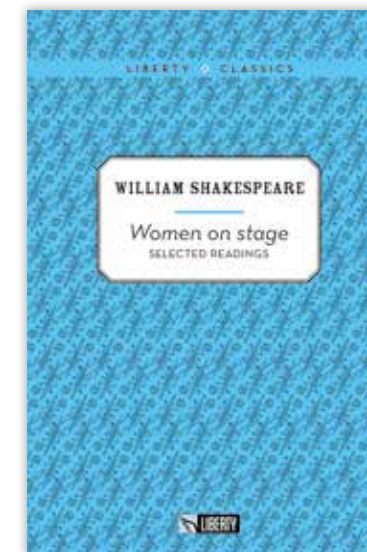
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William Shakespeare

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SELECTED READINGS**

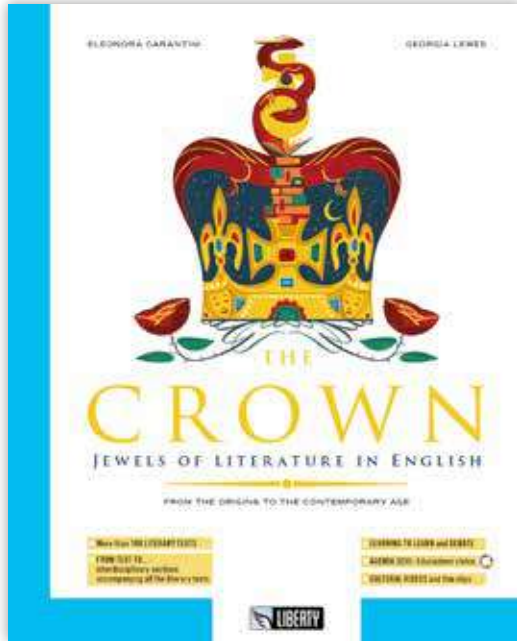
Meet girls and women who act as counterparts of Shakespearean heroes offering an alternative point of view on his masterpieces. Sweet, innocent teenagers, representing the stereotypical devoted wife or daughter, or more complex and unconventional women. Mature queens who are corrupted by power but also atypical heroines, witty and sarcastic, who refuse a husband or make their partner look ridiculous. Juliet, Ophelia, Portia, Beatrice, Lady Macbeth and Cleopatra will take you on a journey into Shakespeare's world, hopefully inspiring you to find out more about the single plays in this collection.

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Eleonora Carantini - Georgia Lewes



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**4. Fill in the gaps to complete the description of the first couplet.**

**5. Compare and contrast the two couplets. What are the differences? What are the similarities? What is the speaker's purpose in using this simile?**

**6. How could the speaker's feelings in this couplet be related to the other couplet?**

**7. Compare and contrast the two couplets. What are the differences? What are the similarities? What is the speaker's purpose in using this simile?**

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**9. What do you think the speaker's feelings are? Write a short paragraph.**

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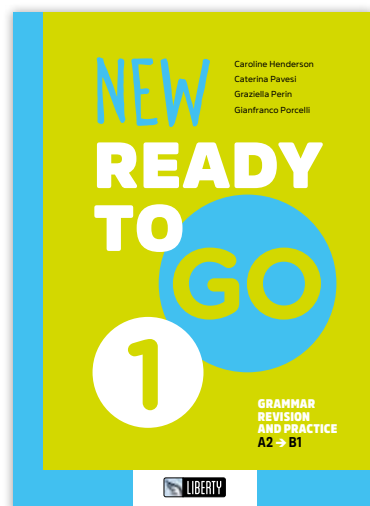
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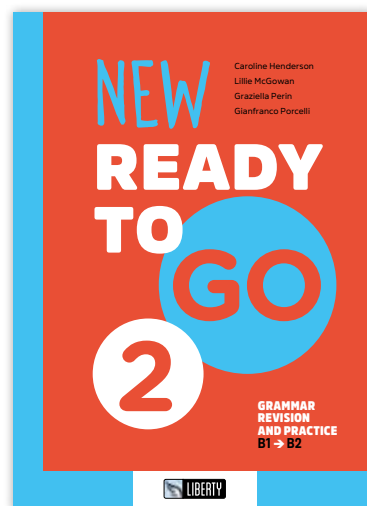


This book is an effective A1/A2 tool for students wishing to revise or improve their English grammar. Each unit provides clear explanations with simple examples for all the grammar structures and also offers practice exercises, vocabulary activities and preparation for the Cambridge English: KEY exam.

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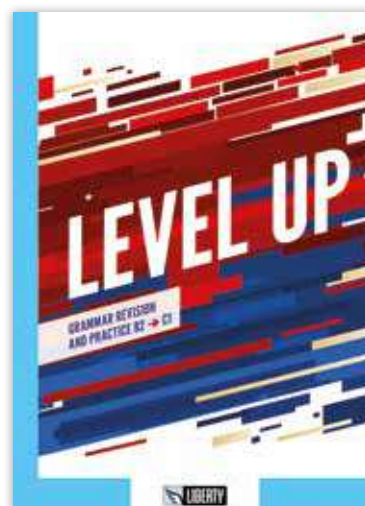


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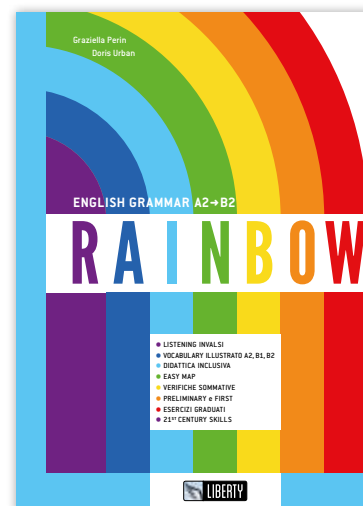


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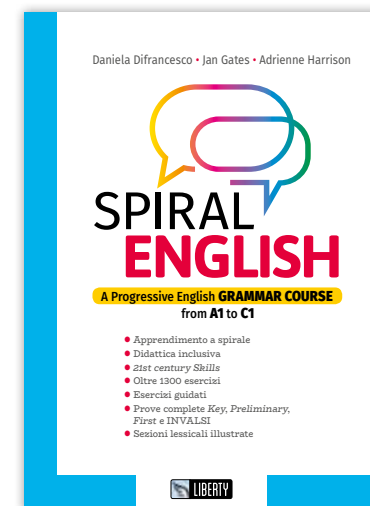
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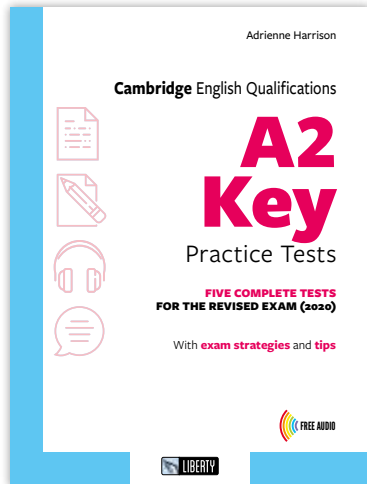


This book gets students acquainted with English grammar structures in a clear, thorough and guided way and it is the ultimate tool for both beginners and more advanced learners who want to make progress and improve their skills. The 101 units are divided and labelled according to the CEFR levels A1, A2, B1, B2 and C1 and they are all solidly anchored to the spiral learning approach.

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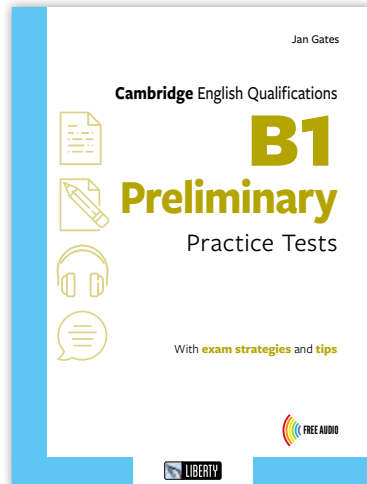


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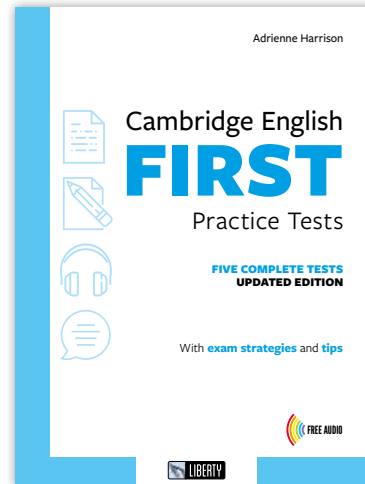


Conceived and written by an experienced author and examiner, this volume helps to train and get ready for the B1 Preliminary certificate. It offers a thorough overview of the different parts of the exam and includes 5 complete practice tests in the Cambridge format. One of the tests also features a step-by-step guide with strategies and methodological tips to achieve the final goal.

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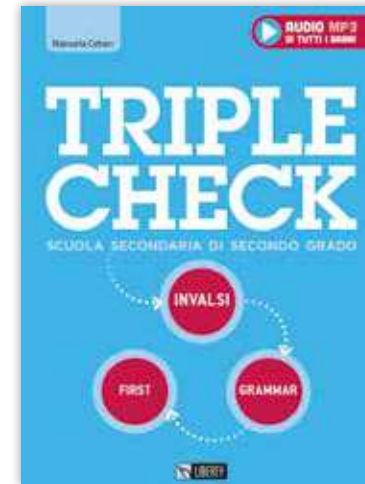


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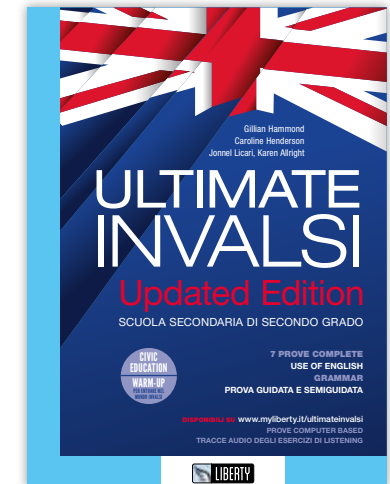


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