COLLINS ENGLISH LIBRARY

Guide to Writers

Who is it for?

You will be writing a book for people who are learning English as a foreign language.

Language-learners spend a great deal of their time on units the size of a sentence or less. They spend a lot of time relating words to each other within the sentence, but often they have little chance to pick up the habit of relating sentences to each other.

We aim to provide them with nothing less than a good read. Language-learners can achieve a wonderful sense of accomplishment by finding they can pick up a normal reading speed, and keep going without constant breakdown. There is great pleasure to be had from reading a text in a second language, and realising at the end of it that you have understood the ideas, and followed the happenings, and become involved with the characters - all without having to concentrate on the language itself.

These books are meant to be read for pleasure, and not under the eye of a teacher. They do not set out to teach vocabulary or grammar. They are certainly not meant to be used as exam material. When people know they are going to be examined on what they have read, their reading speed slows up considerably, and their purpose becomes one of trying to guess the questions they are going to be asked. With this in mind, they try to take in and memorise absolutely everything, both the important and the trivial. In short, by picking through word by word, they lose all sense of reading fluently.

We take care to avoid anything in the nature of exercises or comprehension questions at the end of the books. We normally include a word-game or puzzle, but this is purely for fun, and readers can please themselves whether they bother with these or not. To make quite sure that teachers *can't* treat these puzzles as materials for classroom tests, we print the answers too.

Grading

There is not much pleasure to be had from a text when you are constantly having to stop because of language problems. For this reason, we take great care to match the books to the abilities of readers.

Each book is written at one of six different levels, corresponding roughly to years of learning English. Each level has its own set of STRUCTURES, and its own list of WORDS. When you write at any chosen level, you will use the words and structures that are available at that level.

The structures at each level are the result of analysing a number of courses for people learning English. In Collins English Library, these structures are fed into the grading system in the order in which they are commonly taught.

No single method proved good enough when it came to selecting items for the Wordlist. We compared various frequency counts, and amalgated them all into a rank order that gave the highest possible level of agreement between them. The reliability of word-counts is pretty good for the first thousand words or so, but beyond that they become less and less useful.

So we took into account *range* - that is, the number of different contexts where you would come across a particular word (eg novels, newspapers, broadcasts, history-books, magazines). A word with a wide range should obviously be made available early.

Spoken forms don't usually feature highly in print, but story-telling needs plenty of words for dialogue, so we imported a good supply of these (eg *oh, well, ha ha, hi there, ow).*

Because of the popularity of crime-and-action plots, we've also made sure that even the early levels have a handy supply of words like *gun, police, shoot,* and *hide.*

Finally, the Wordlist had to have one unusual property - it had to serve as an Explaining Vocabulary. That is to say, it has to contain words that are needed for explaining words outside the Wordlist. With this property built in, the Wordlist is no longer a straitjacket. It's not possible to write a sensible account of Madame Tussaud's, for example, without the word *wax.* And *wax* is not in the Wordlist. But the vocabulary of the Wordlist allows you to explain the word *wax* and then go on using it in your text.

After ten years of publishing Collins English Library books, and with over a hundred titles behind us, we decided to take stock. And in 1990 we combed through the wordlist again and updated it. During the previous ten years, some words (eg *air-hostess)* had faded away, and others (eg *computer)* had leapt to high frequency.

We were also allowed access to the huge frequency lists of COBUILD (Collins and Birmingham University International Language Database). This store of 20 million words in daily use (with another 20 million from more specialised texts) was compiled for Collins COBUILD English Language Dictionary. Cross-checking our CEL wordlist against the COBUILD database produced the final touches to the update.

You'll find abbreviations such as *Mrs*, *Rd*, and *eg* in their normal alphabetic place in the Word-list. You'll also find prefixes such as *un-*, *anti-*, and *pre-*, as well as suffixes such as *-able*, *-less*, and *-wards*. With these, you can build extensions on to basic words so as to produce forms such as *unkind*, *anti-British*, *pre-war*, *eatable*, *useless*, and *homewards*.

Whenever there may be doubt about which function of a word is intended, the wordlist will add one of four indicators:

N (=noun) eg cat, justice, rice
V (=verb) eg begin, weep, mend
ADJ (=adjective) eg blue, wonderful, hot
ADV (=adv) eg happily, badly, easily

These can help to distinguish such word-pairs as:

well ADV (eg Didn't we do well?)
well N (eg They got water from the well.)

Or:

light ADJ (eg It was a light colour.)
light V (eg Light the fire.)

There is a wordlist for each different reading level, and each list contains ALL the words available at that level. So, for example, the Level 3 list includes all words available at levels 1, 2, and 3.

YOUR TYPESCRIPT

Page-format

We ask that you type out your script in the page-format it will have in the finished book:

ALL LEVELS:	47 characters per line
LEVELS 1, 2, & 3:	32 lines per page
LEVELS 4, 5, & 6:	35 lines per page

You will find that this helps you as much as it helps us, because it does away with the need to count words.

Please use one side only of A4 paper. Leave as much space between lines as you can.

Use double quotes for dialogue. Single quotes are indistinguishable from apostrophes and other uses.

There is no need to right-justify your script so that the right-hand side of the text is all lined up. (Only word-processors can do it anyway.) That is taken care of by the printers.

Your typescript will probably be photocopied, and the result will be in black and white only. So don't make distinctions that rely on different coloured inks. And remember that anything written faintly in pencil may not copy at all.

How many pages?

Every CEL book devotes some of its pages to illustrations. These can be especially useful for showing the meanings of unfamiliar words. They can be used to suggest atmosphere. And they can break up the monotony of pages of unrelieved print.

Although it's true that in general the lowest levels use the most illustrations, there are no hard-and-fast rules about precisely how many pages are available for your text.

To give you a better guide, we have made an analysis of the last hundred CEL books, to see what proportions have actually been used.

This table shows the target-ranges for numbers of text-pages at different levels. Notice that text includes the word-puzzle (which may use up to four pages):

	Total of ALL available pages (ie text plus illustrations)	Pages available for text only (including word-puzzle)
Level 1	28	14 - 23
Level 2	44	31 - 35
Levels 3 & 4	60	48 - 54
	76	61 - 69
Level 5	60	48 - 54
	76	61 - 69
	92	74 - 83
	108	86 - 97
Level 6	60	51 - 57
	76	65 - 72
	92	78 - 87
	108	92 - 103

When you've decided on a level, go to the right-hand column and choose a target-range for pages of text.

Number the pages consecutively from start to finish.

Chapters

Don't start the page-numbering afresh with each new chapter.

You will need to head each chapter by a number or a title. Allot this amount of space for the chapter heading:

Levels 1, 2, & 3: 7 lines

Levels 4, 5, & 6: 10 lines

Position your chapter heading somewhere in the middle of this space: the designers will do the rest. This applies whether your chapter begins at the top of the page or somewhere in the middle.

Paragraphs

Don't leave an extra blank line between paragraphs - it upsets the line-count.

Begin the first paragraph in each chapter at the extreme left of the line. But for all other paragraphs, indent the first line two spaces (like this paragraph).

Submitting your script

If you have an idea for a script, send us a query first. We may have already published something on those lines. Someone else may be tackling the same subject. If you're proposing an adaptation, there may be copyright problems. It can save you a lot of wasted effort if you let us check it out for you first.

If you get the go-ahead and you're new to us, we'll ask you to submit a sample of your writing, using the wordlist and structure list. A chapter or two is usually enough, with some indication of how the rest of the book will go. When you send your sample material, be sure to let us know what level you're aiming at.

By all means suggest particular illustrations that you think might be helpful in getting across the meanings of any outside words you've used.

WRITING FOR CEL

CEL readers are mainly young adults, and they expect straight talking, in an adult manner. They want the same thing as any other kind of readers - a book that makes them want to turn the page to find out what happens next.

Collins try to turn out something that doesn't look like just another boring old textbook. It's up to you to turn out a script that doesn't *read* like just another boring old textbook. The writing shouldn't creak as if it's been wrenched into an over-simplified style that doesn't suit it. Ideally, a fluent English-speaking reader should be able to browse through a CEL book without realising that it was written with any special linguistic constraints.

Stay out of your characters' heads

The commonest fault in scripts submitted for CEL is to *describe* characters' thoughts and feelings. Stay out of your characters' heads, and don't label their emotions. In film, television, stage, and

radio, no one pops up to tell you what someone is feeling or thinking. The character does something, and the audience *deduces* the rest from the character's behaviour.

In effective writing for the printed page, the same applies. It is the reader who creates the characters. What you do is to offer clues - not labels. There is nothing new in this. It was Chekhov who advised a writer: "Avoid depicting the hero's state of mind; you ought to make it clear from the hero's actions."

The narrative hook

The advice "Start in the middle" is not an invitation to use flashbacks (these interruptions to the forward flow of a story irritate readers considerably). It means that you should begin your story at a point when the plot has already started to roll, and your characters are ready to act.

Don't be afraid to pull your reader into an already-rolling plot in the very first sentence. The device of yanking a reader immediately into action that has already begun is often known as the Narrative Hook.

Examples speak louder than words: here are the beginnings of some of Alistair MacLean's novels. By the time you reach the first full stop, you're into the plot, and intrigued to learn what's going on.

WHERE EAGLES DARE

The vibrating clamour from the four great piston engines set teeth on edge and made an intolerable assault on cringing eardrums.

GOODBYE CALIFORNIA

It was at twenty seconds to six o'clock on the morning of 9 February 1972 that the earth shook.

FLOODGATE

The two oddly similar incidents, although both happening on the night of February 3rd, and both involving army ammunition storage installations, had no discernible connection.

FORCE 10 FROM NAVARONE

Commander Vincent Ryan, RN, Captain (Destroyers) and commanding officer of His Majesty's latest S-class destroyer *Sirdar*, leaned his elbows comfortably on the coaming of his bridge, brought up his night-glasses and gazed out thoughtfully over the calm and silvered waters of the moonlit Aegean.

PUPPET ON A CHAIN
"We shall be arriving in Schiphol Airport, Amsterdam, in just a few minutes."

THE GUNS OF NAVARONE
The match scratched noisily across the rusted metal of the corrugated iron shed, fizzled, then burst into a sputtering pool of light, the harsh sound and sudden brilliance alike strangely alien in the stillness of the desert night.

CIRCUS
"If you were a genuine army colonel," Pilgrim said, "instead of one of the most bogus and unconvincing frauds I've ever seen, you'd rate three stars for this."

The Narrative Hook applies to non-fiction writing just as much as to story-telling. Jump into your account at a point where something interesting is already happening. If you're building your account around someone's life story, find a starting-point where something intriguing is taking place. A first sentence that contains the words "was born" is a loser.

Paragraphs

Don't waste time looking for the mythical "complete unit of thought" that some how-to-write manuals tell you are encapsulated by every paragraph. Speech itself contains no paragraph markers.

Paragraph length is related to how much empty space you want on the page, and to virtually nothing else. Few sights are more daunting to a reader than thick wadges of prose unrelieved by paragraph-spacing.

A story with plenty of dialogue usually has an easy-to-read look about it: this is because of the convention of starting each new speech with a fresh paragraph. It lets plenty of light into the printed page.

Sentences

A fair number of sentences are of the general pattern "Somebody did something." They become harder to understand, the more you embed in these gaps:

(GAP) Somebody (GAP) did (GAP) something.

Your job is to keep the Subject and Verb close together, and to keep the Verb and Object from wandering too far away from one another.

This real example has pulled the Verb too far away from the Subject:

> The FACT that this was not entirely true - an actor called Stevenson was killed in 1922 doubling for Miss White - IS neither here nor there.

By the time a reader reaches the Verb (IS), he may well have forgotten the Subject (FACT). The whole thing needs re-casting:

> An actor called Stevenson was doubling for Miss White. He was said to have been killed in 1922. This is not entirely true, but that's neither here nor there.

Another common source of trouble for the reader is the Subject that is simply too long. Another real example (from a broadcast talk, where you can't check back on what has gone before, if you get lost):

> The idea that a man's genetic constitution is not merely important but all-important, and that genetic knowledge is so far advanced that we can make nice judgments about our past or future genetic health, together add up to the doctrine or state of mind which ...

This 34-word Subject requires far too much memory. By the time you arrive at the long-awaited Verb (ADD UP), your short-term memory storage has already been dropping items because of overload.

In the same way, if you have a list of items, don't make the list the Subject of a sentence:

> Chairs, lamps, pieces of piping, dead publishers, paint tins, picture-frames, magazines...

A reader really can't hold on to all these while he waits for the Verb to turn up. If you must have a list, hang it on the end of the sentence - then it can be as long as you like:

> The van was filled with chairs, lamps, pieces of piping, dead publishers, paint tins, picture-frames, magazines...

A common cause of too much separation between Subject and Verb is an embedded relative clause:

> The people who had seen the car that was used two nights ago by the thieves telephoned me.

A first reading of the sentence will leave an impression that "the thieves telephoned me," because these words run together at the end, and the true Subject (THE PEOPLE) is too far back to be clearly remembered.

This is where the passive comes to the rescue, and is one of the main reasons for its use in the English language. By switching the sentence around, you can hang the troublesome relative clauses on the end:

> I was telephoned by the people who had seen the car that was used two nights ago by the thieves.

Getting in a groove

Try to vary your sentences in length and structure. Few things look more like a children's learning-to-read primer than a Subject-Verb-Object pattern that keeps repeating without variety. Avoid this sort of thing (a jerky travesty of Alistair MacLean):

> Mallory nodded. He waited while Andrea worked home a spike. He looped his ropes over it. He secured what was left of the long ball of twine. It stretched four hundred feet below. It reached to the ledge. The others were waiting there. Andrea removed the boots and spikes. He fastened them to the ropes. He eased the throwing knife in its scabbard. He looked across at Mallory. Mallory nodded.

The concrete detail

Always go for the concrete detail rather than a general statement. Concrete means "picturable." It's detail that gives colour and feel to the account.

"The ship left port" doesn't do much for the vividness of a scene compared with the sight and sounds of cheering from five thousand throats, hundreds of handkerchiefs waving, the firing of guns in salute, and the thrashing of the ship's engines as she charges full steam ahead for the open sea.

Specifics suggest the general anyway. If we read that someone threw stockings and shoes, his new yellow shirt, and a detonator into an old brown suitcase, we now know that he packed some things. But the process doesn't work in reverse. If we read that someone "packed some things", we can't figure out the details, and we've lost the clear picture.

Outside words

You can put together compound words if the two parts don't change their meaning. So you can introduce *bathroom* or *daylight* or *wintertime*. But a knowledge of the two parts won't help a reader to understand compound words like *bluebottle*, *undertake*, or *overlook*.

It's worth a fair amount of turning and twisting to avoid a new word. Don't force a reader to stop and puzzle over *shiver* when you can keep him moving with *shake*. Don't insist that he learn *isolated* if you can provide him with *lonely*.

Be mean with new words. Sometimes you'll be able to fight off a new word for a good part of a book, and then have to give in and allow it. When it's become more of a problem to wriggle away from a new word than to use it - that's the time to let it in. Don't introduce it for the occasional passing mention, but only at a moment when it makes a genuine impact on the plot.

Don't forget that illustrations can help. But not with everything. A picture will do the job for *giraffe* or *magnet* or *astronaut*. But you're not going to get much help with *confuse* or *despite* or *whenever*.

CEL doesn't print footnotes (they make a text look too bookish). Nor do we add glossaries. (People just don't use them, and in any case forcing readers to dodge back and forth between text and a mini-dictionary turns the book back into a schoolbook.)

So when you've decided that a new word has just got to be allowed in, you must at the very least nudge the reader in the general direction of the meaning. A reader is helped even by knowing only the rough category a word belongs to.

But just throwing a new word into a text is poor craftmanship. Imagine a blank in its place: could a reader still get the gist of what you're saying?

> Suddenly I heard the loud ( ) of an animal in pain.

A reader will at least pick up the idea that the unfamiliar word represents a loud sound that an animal makes when it's in pain.

Or you can imagine a nonsense-word such as *zug* in place of the new word:

They began feeding in some zug-trees.

Obviously this is some sort of tree that bears something eatable - fruit maybe?

The following examples are from a CEL adaptation of Jane Goodall's "In the Shadow of Man." They may give you some idea of the kind of ploys you might use to make the context work for you in getting across the meaning of unfamiliar words. Each new word is in capitals, and the attempts to be helpful are in italics:

Suddenly I *heard* the *loud* SCREAMS of an animal *in pain.*

They began *feeding* in some FIG *trees.*

I *looked through* my BINOCULARS and *searched the distant trees.*

We reached the headquarters of the two *government* SCOUTS *who looked after that part of the forest.*

I felt the pull of several TERMITES as they *gripped the grass stem:* a number of *the insects* were still holding on.

He shook a *branch: bits of it* broke off, and I was showered with TWIGS.

He put the banana *in his mouth* but *did not swallow it:* he CHEWED it for a while, his *teeth crushing* out the last juices.

When a *female* is *ready for sex,* she is MATED *by the males.*

He *showed his teeth* in a nervous *smile* - a GRIN of fear.

The elephants' ears stood out, and a row of long TRUNKS *rose* in the air *above their heads like dancing snakes.*

Elephants are never silent: *deep-sounding* GROWLS *from the throat* ...

The *sharp-pointed* DART *flew through the air,* and *stuck* in his side.

A wire led to the TRANSMITTER, *which would send us the radio signals.*

How many outside words?

Over the past hundred titles, almost no CEL book has used as many as 10 outside words. A book that needs more than this is really being written at the wrong level. If you can get by with no outside words at all, that is of course ideal. But if there are some outside words that you just can't do without, don't let the total get into double figures.

It will be a great help to us if you enclose a sheet of paper listing each outside word you have used, and the page number of its first occurrence.

The word-puzzle

The puzzle can be as short as one page, or as long as four pages. It can be in any form you like - crossword, acrostic, or whatever. If you can come up with something new, so much the better.

On no account make your puzzle a disguised set of Exercises in Comprehension and Structure. It's meant to be fun.

Don't ask questions that rely on the rote memorisation of trivialities ("What colour was Emma's hat?"). Try to base them on important plot points ("Whose rifle was found in the lake?").

Make sure that the questions and - most important of all - the INSTRUCTIONS for your puzzle can be understood by the readers at that level. The words and structures need to be just as strictly controlled as in the rest of the book. For example. the word *puzzle* only enters the wordlists at Level 4, but *word-game* is available as early as Level 1.

Be especially wary of anagrams. As a last resort, language-learners ought to be able to shuffle through all the possible combinations of letters to find the answer. But a 5-letter word already has 120 different possibilities of re-arrangement. A 6-letter word has 720 possibilities, and 7 letters allows over 5000 possibilities. So anagrams must be kept short.

Don't forget to provide the answers to your puzzle - we print those too.

ADAPTATIONS

Adapting someone else's work, such as a novel, requires not only simplification (which is a matter of grading the language), but also abridgment, which usually involves drastic shortening. Abridging a text can sometimes require more skill than simplifying the language, and there is no single method that will cover all cases.

You might decide to remove a minor character or two, complete with all references to them.

You might get rid of a sub-plot that doesn't contribute much to the main story-line.

In some passages, you might snip away bits and pieces here and there. In other places, you might decide to lift out an entire scene as a single block.

Don't feel that you need to stick to the chapter-breaks of the original. If you find you have cut two adjacent chapters very short, you might decide to run them together as one. On the other hand, a long chapter in the original can be split into two.

If the original chapters are simply numbered, you might decide to give each one a title instead. An intriguing chapter heading is more friendly than a bare number, and is certainly more interesting.

Where an original gives only indirect speech, don't be afraid to invent dialogue (but make sure it's appropriate to the character). *"Get out!" she shouted* does more for the forward momentum of your plot than *It was clear that she had had enough of this conversation, and in a fit of sudden fury she told me in no uncertain terms that I was to leave at once.*

As far as you can, try to catch the style of the original. This is one of the hardest things to achieve when you're working with language restrictions. But if, say, your adaptations of Charles Dickens and Alistair MacLean both read as if they'd been written by the same person, this would mean that in both cases you had missed the feel of the thing.

Try to exploit the available vocabulary to the full, and don't be afraid of turns of phrase that are a little out of the ordinary, as long as the meaning would be clear.

An author will sometimes take a lot of care expressing something in a slightly unusual way, or bringing together words that are not normally together. Don't automatically flatten this kind of thing into a simplified version: ask yourself first whether it might not be understandable as it is.

The warmness died out of them - don't be afraid of the unusualness here. There is no *conceptual* difficulty. Don't be tempted to flatten it into *They became cold.*

His breath smoked -no need to turn it into the more pedestrian *His breath looked like smoke.*

The highest rock of Treasure Island was lost in the blue round of the sea - why not just leave it?

The Structure list

LEVEL 1

1 Tenses

DOES
He *does* this every day. They often *play* football.
IS DOING
I'm *doing* it now. She's *writing* a letter.
GOING TO DO
We're *going to see* it tomorrow. He's *going to die.*
DO IT!
Come here! *Give* me that!
DID
Regular forms in *-ed.*
It *rained* yesterday. We *walked* in.
These past-tense forms are also available:
was
were
came
went
had
said
saw
thought
put

2 Short forms
He's, isn't, don't, weren't, I'm etc

3 Questions
When is she going to phone?
Do you like the clock?
What's this?
Whose radio is it?
The form *Did he answer?* is not available till Level 2. So in the past tense, only *was* and *were* can be used in questions:
Were they asleep?
Was that right?

4 Negatives
We're not going to talk to them.
Isn't he driving into town?
Don't shut the window!
The form *He didn't answer* is not available till Level 2. So in the past tense, only *was* and *were* can be used negatively:
They *were not* very clean. *Wasn't* that good?

5 Simple sentences joined by link-words
He's old *but* he isn't rich.
I looked across the room *and* she came through the door.
It's raining *so* I'm not going out tonight.
She's happy *because* her husband is coming home.
We saw them *before* they saw us.
I want to talk to you *after* we sell the house.
I'm going to stop the car *when* I see him.

6 Any available sentence in quoted speech
She asked, "When am I going to see you again?"
I thought, "Where can I find a table like this one?"

7 Names
Days of the week, months of the year, people, places, nationalities, languages.

8 Numbers
In figures: any number (1, 2, 3, 4...)
In words: from one to thirty-one
Ordinal numbers: figures only (1st, 2nd, 3rd...)

9 Symbols
£ $ °(degree) + - x ÷ % =

LEVEL 2

1 Tenses

WILL DO
Our friends *will arrive* tomorrow. It *won't rain.*
DID
Irregular forms.
He *did* a good job. We *sold* the car.
HAVE DONE
The workmen *have finished.* The bus *has stopped.*

2 Reported speech and similar forms
He says (that) he can do it
She thought (that) she could get there by train.
We hoped (that) it wouldn't rain.
I'm sorry (that) you weren't there.
I forgot who she was.

3 Question tags
It's a beautiful day, *isn't it?*
You didn't lose it, *did you?*

4 If
If he *writes,* I'll tell you.
If he *has written,* I'll tell you.
If you don't eat, you die. (General Truths)

5 Past-tense words that work like adjectives
The door is *shut.*
The machine is *broken.*
(The form *the broken machine* is not available till Level 3.)

6 -ing
She *likes looking* at flowers.
He *remembered hearing* the bang.

7 Comparing
Smaller than...
More beautiful than...
Less money than...
The smallest...
The most beautiful...
Too big... (but not *Too big to carry.*)

8 Who, that, which
The man *who* came to dinner.
The fish *that* got away.
The building *which* fell down.
N.B. *Who, that,* or *which* must be the subject of its clause.
The man (that) I saw is not available till Level 3.

9 Sentences containing two verbs
I *found* the boy / who *broke* the window.
The boy who *broke* the window / *ran* away.

10 Numbers
All numbers are available, in both words and figures.

LEVEL 3

1 Tenses

WAS DOING
We *were waiting.* It *was raining.*
HAS BEEN DOING
We *have been waiting.* It *has been raining.*
Passives of all available tenses:
The driver *was killed.*
The film *will be shown* tomorrow.
The letter *is being written.*
These things *are going to be forgotten.*
The book *has been written.*
The shirt *was being washed.*

2 Reported speech and similar forms with *to*
I told him what to do
when to go
who to look for
which to get
how to get there
I'm surprised to hear it
I'm glad to hear it
I'm sorry to hear it
Reversal of speaker and verb: "Where is it?" *asked Paul.*

3 Adjective + *to*
Difficult to do
Easy to drive
Nice to meet you
Good to know

4 If

If he *wrote*, I would tell you.

5 -ing

He likes fishing.
I hate crying children
Playing fields
Drinking parties
Changing rooms
Afraid of falling
I believe in trying
Famous for running
A car standing by the door
A man looking in at the window

6 Past-tense words as adjectives

A closed door
Stolen jewels
Spoken English
A cut finger

7 The day when
The reason why
The place where

8 Who, that, which

The man (that) I saw.
The house (which) she bought.
the girl I was talking about.
(*Who*, *that*, or *which* need not be the subject.)

9 Comparing

as rich as...
too good to...
old enough to...

LEVEL 4

1 Tenses

HAD DONE

My brother *had done* nothing. The letter *had been written.*

HAD BEEN DOING

She *had been driving* all day. It *had been snowing.*

WILL HAVE DONE

He *will have finished* by tonight. The sun *will have dried* it

can't have (written), ought to have, must have, could have, may have, should have, would have, etc

2 If

If he *had written*, I would have told you.

3 anything to eat
something to see
nowhere to go
nothing to be done

4 -ing

Seeing that he was angry...
On reading the letter...
After hearing the crash...

5 Comparing

So fast that...
Such a lovely day that...
The sooner, the better.
The more he thought about it, the more...

6 *What he said* was wrong.
Why she did it is a mystery.
How he lost it is a sad story.
Where they came from will be explained later.
(This form is now available as a subject.)

LEVEL 5

1 Tenses

WILL BE DOING

I *shall be writing* soon. *Will you be coming* next year?

WILL HAVE BEEN DOING

They *will have been visiting* all their friends.

2 If

If I *were* you...
If she *were* to...
If I *should* die...

LEVEL 6

1 Impersonal verbs

It is said that...
He is said to be...
There is thought to be...

2 -ing

The argument *having been settled...*
The president *having died...*

3 No sooner...than

No sooner had she telephoned than...
The words were no sooner spoken than...
