

Fourth edition

New
Headway
Advanced Teacher's Book

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OXFORD

with



CD-ROM

STARTER

The *Starter* sections provide a lead-in to the topic of the unit. This section provides an opportunity for extensive spoken interaction, as students exchange ideas on common human situations that are uncomfortable, and illustrate these with personal examples. Students then use their understanding to identify similar contexts in a dialogue.

- 1 Write the expression *You're only human* on the board, and elicit from the class what they think this means. Explain to the class that the phrase is often used as a way of explaining or justifying behaviour that is perhaps less than perfect. The underlying meaning is that what the person has done is just part of human nature and therefore should be accepted.

Refer students to the list of situations 1–12 on SB p7, and explain that these are common occurrences which people have to deal with. Read through the situations as a class, checking any new vocabulary for meaning and pronunciation. Ask students to work in pairs and discuss whether they have experienced similar situations. As students do this, go around the class, monitoring and assisting with vocabulary.

Once students have discussed the list, select several students to tell the rest of the class their anecdotes.

- 2 Ask students to work individually and then in groups, thinking of similar situations. As a prompt, suggest an example such as *taking a really long time to pay for shopping when you realize that the person behind you is impatient and wants to be served as quickly as possible*. Set a short time limit for the discussion. When the time limit is up, ask students to feed back their ideas to the other group or the class as a whole.
- 3 **T 11** [CD 1: Track 1] Explain that students are going to listen to a couple of old friends, Bridget and Mark, discussing an event that Bridget has attended. Ask students to listen once and note down where Bridget has been.

Play the recording again, this time encouraging students to note down which of the situations 1–12 Bridget has experienced. Give students some time to check their notes, then check answers as a class. As an extension, ask the class to decide if Bridget was justified in the way she behaved, e.g. was she just being human or do they think she was being unfair?

Answers

Bridget has been to a reunion. She has experienced situations 1, 2, 10, 11, and 12.

What makes us human?

ABOUT THE TEXT

The question 'What makes us human?' has intrigued scientists and philosophers for centuries. Current research into DNA has given us a clear idea of how humans differ as a species, and recent behavioural studies have revealed that having the capacity to think about alternative futures and make deliberate choices accordingly are key human characteristics distinct from other primates.

The text in this section is an example of a popular science article, based on the writings of American author Charles Q. Choi. While science journalism focuses on recent scientific developments or breakthroughs, popular science is more wide-ranging, and intended for a general audience.

The idea of 'symbolic thought' is derived from developmental psychology and refers to the representation of reality through the use of abstract concepts such as words, gestures, and numbers. Symbolic thought is generally present in most children from the age of 18 months.

Students lead in to the topic by discussing the introduction, paragraph headings, and images used in the text. This helps to set the context, gain an overview of how the text is organized, and assist students in making predictions about the article's content. After reading and checking their predictions, students do a more detailed comprehension task. Students then go on to paraphrase the main ideas in the text before discussing some of the key issues it raises.

Encourage students to use the context to assist with any new vocabulary. With weaker classes, or if you are short of time, you could pre-teach the following: *unique, empathy, morality, paradox, posture, originated, dexterity*. Note that the vocabulary which is highlighted in the text is the focus of a task on synonyms in exercise 4.

- 1 Tell students to close their books. Write *Ten things that make us human* on the board. Read through this as a statement, checking for understanding. Ask students to work in small groups and set a short time limit for them to brainstorm as many ideas as they can for the ten features or attributes. Ask students to share their ideas as a class. Collate the most frequent suggestions on the board. Then ask students to open their books and compare their ideas with those in the article.

Direct students to the text. Ask them to look at the photographs, title, and paragraph headings. Explain that any time students come across a new piece of writing they should use these features to gain an overview of the text. As students read the headings, note these on the board.

After students have discussed what they expect to read under each heading, ask them to again close their books. Direct students to the headings on the board and ask them to work in groups, evaluating which of the ten things are the most important. Remind students to provide reasons for their choices and to give examples to illustrate their views. Monitor the discussion, assisting with language or examples where necessary.

- 2 Ask students to read the text, dealing with any vocabulary queries, or allowing students to use a dictionary. Ask the class if they agree with the ideas expressed by the author – if they don't, ask them to explain which areas they disagree with, and why. Draw attention to the fact that many popular science articles don't always provide evidence for their claims, and so are more opinion-based than other forms of scientific writing.

Ask students to read lines a–j, which are the final lines of each of the ten paragraphs. Ask students to note down, or underline, the key information in each sentence. Explain that key information in scientific or more academic texts is usually found in noun phrases. Ask students to match each sentence to a paragraph. Elicit the answer for paragraph 1 as an example. Once they have done this, they should read the paragraphs again to ensure that the match is logical and grammatically accurate.

Answers

a 5 b 6 c 7 d 8 e 4 f 3 g 1 h 10 i 9 j 2

In your own words

In your own words is a new feature that appears in each unit of *New Headway Advanced, Fourth edition*. This provides advanced level students with the opportunity to paraphrase and reprocess key information from authentic texts as oral summaries.

- 3 Elicit from students the different ways in which you can paraphrase someone else's ideas, e.g. using synonyms (e.g. *other animals and birds* → *most other species* / *amazing achievements* → *incredible accomplishments*), changing word order or sentence structure (e.g. *Our brain sets us apart* → *We are set apart by our brains*), changing word form or part of speech.

Ask students to work in pairs and read through the prompts 1–10, checking the meaning of any new vocabulary.

Ask students to take turns to use the prompts to paraphrase the key points from the text in their own words. Give students some time to draft and check their paraphrases before they share their ideas. As students draft their sentences, monitor and assist with grammar and vocabulary as necessary.

Vocabulary

- 4 Read through the items in the box, checking for pronunciation. Explain to students that by focusing on synonyms they will extend their vocabulary range and help them to process texts. After students have matched the items, ask them to work in pairs and decide on why the author may have chosen one form over the other. Note that choice of lexis is often dependent upon the assumed reader, collocation, or the genre. For example, *live in* sounds a little too 'everyday' to substitute for *inhabit* in the formal phrase '*... enabled humans to inhabit ...*'

Answers

characteristic = trait	perplexing = puzzling
forebears = ancestors	achievements with = feats of
flourish = thrive	uses = functions
desire = urge	main = chief
little evidence = few traces	ties = bonds
live in = inhabit	

What do you think?

The *What do you think?* section gives students the opportunity to talk about personal experiences and express opinions about the topic of the lesson. Unless you have a very small class, these activities are best done in groups of three to six. It can be helpful to nominate one student in each group to be the discussion leader. It is their job to ask the questions, make sure everyone gets a chance to speak, and to decide when to move on from one question to the next. As this role is cognitively challenging, you must make sure that a different student is chosen each time students do a discussion task.

SUGGESTION

It may be useful to revise language exponents for giving and justifying opinions, agreeing, disagreeing, arguing, and summing up. Note down these headings on the board, and divide the class into six groups. Ask each group to brainstorm as many exponents as they can within a given time. Once the time is up, ask groups to exchange lists and read, correct, or add exponents. Once you are satisfied that students have noted down a wide range of exponents, note these on the board. If necessary, these may then be drilled for accurate pronunciation and intonation.

Once the discussion has come to a natural end, or a time limit has been reached, ask groups to feed back to the class, summarizing the points they discussed and any agreements/disagreements raised. For the final bullet point, note on the board all additional suggestions to the list of ten things that make us human. Ask the class to evaluate this list of additional ideas by ranking the suggestions in order. As they do this, suggest that they offer reasons for their choices.

EXTRA ACTIVITY

You could further consolidate the language of the lesson by asking students to work in groups on the idea of *What makes us modern humans*. Ask students to imagine that they have been invited to give a brief popular science presentation on the attributes of modern man (and woman). Emphasize that the focus here can be humorous, and that you are mostly interested in students generating their own content for describing human activity. Provide an example, such as *The modern human is able to watch TV, surf the Internet, maintain friendships on social networking sites, and simultaneously buy things he/she didn't really know they wanted*. Give students time to plan up to ten points, and draft their presentation. Monitor and help as necessary. Let students present their ideas in groups to the class/other students.

LANGUAGE FOCUS (SB p10)

The *Language focus* section in each unit aims to get students to think analytically about language form and use. It provides clear examples of how language works, then asks questions or sets tasks to guide students towards a better understanding. Understanding is consolidated as students transfer information into charts, complete controlled written exercises, negotiate meaning by discussing examples, or provide personalized content reflecting the unit's language aims.

At the start of any new level of a course, it is important to gauge students' knowledge and understanding of the main tenses in English. Gaining an overview of students' ability will allow you to assess individual strengths and weaknesses, and determine which language areas need further attention. At advanced level, students need to be able to express themselves naturally, using a broad range of structures. This initial stage provides an opportunity for contrastive analysis of tenses, highlighting the need for students to think about the differences in meaning between tenses. This process in turn should better prepare students to accurately choose the right tenses to convey their own ideas.

Put students in pairs or small groups to work through the Language focus. Setting up the tasks in this way frees you to monitor the class, check understanding, and answer any questions that arise.

Tense review

⚠ POSSIBLE PROBLEMS

Time and aspect When working out which tense to use, students must consider time and aspect.

- Simple: completed and permanent
- Continuous: in progress and temporary
- Perfect: an action with a result relevant to a later time

Simple and/or continuous The simple aspect describes whole, completed actions, whereas the continuous aspect describes activities that are in progress. Simple is about completion and permanence, whereas continuous is about duration and temporariness.

For students of many nationalities, this distinction can be challenging, especially if their L1 does not have continuous forms. Present Simple forms are used in many Latin languages to express the future, where English uses the Present Continuous.

To address any issues of L1 interference, ask students to apply the aspect rules across the tenses. This can be done by using concept questions such as *Is it completed or in progress? Is it temporary or permanent? Does it have a sense of duration?*

Perfect and non-perfect The perfect aspect expresses the idea that an action is completed at some time before a later time, and produces a result or has a connection with that later time. This is not always the case in other languages where the Present Perfect may be expressed with a present tense (*I live here for ten years*) or a past tense (*I never went to Paris*).

Again, concept questions can be used to help students think about how using the perfect aspect changes meaning, e.g. *Did the event happen in the past? Do we know when? What's the result now?*

Active and passive Passive forms move the focus of attention from the subject of an active sentence to the object. Note that in other languages, reflexive or impersonal constructions might be used instead of passives.

The Grammar Reference on SB p145 looks at time, aspect, and how to choose the correct tense. It is a good idea to read this section carefully before teaching the *Language focus*. It is also worthwhile noting the L1 interference issues that might arise with your group of students, so these can be clearly explained.

- 1 Ask students, in pairs, to complete the chart with the verb forms in *italics*. Ask them to think of their own examples to complete the blank spaces in the chart. Note that in the answers chart below, suggested answers to complete the blanks are in *italics*.

Answers

ACTIVE	Simple	Continuous
NON-PERFECT	Present Simple <i>belong</i>	Present Continuous <i>are blushing</i>
	Past Simple <i>didn't recognize</i>	Past Continuous <i>wasn't watching</i>
	Future Simple <i>will seem</i>	Future Continuous <i>will be giving</i>
PERFECT	Present Perfect Simple <i>haven't seen</i>	Present Perfect Continuous <i>have ... been doing?</i>
	Past Perfect Simple <i>'d realized</i>	Past Perfect Continuous <i>'d been lying</i>
	Future Perfect Simple <i>will have finished</i>	Future Perfect Continuous <i>'ll have been living</i>

PASSIVE	Simple	Continuous
NON-PERFECT	Present Simple <i>is made up of</i>	Present Continuous <i>is being used</i>
	Past Simple <i>was invented</i>	Past Continuous <i>were being created</i>
	Future Simple <i>will be taken</i>	
PERFECT	Present Perfect Simple <i>have ... been embarrassed</i>	
	Past Perfect Simple <i>had been rebuilt</i>	
	Future Perfect Simple <i>will have been done</i>	

Refer students to the Grammar Reference on SB p145.

SIMPLE AND/OR CONTINUOUS

- 2 Ask students to work in pairs and decide which sentences can be both simple and continuous. Go round monitoring and assisting students where necessary. Once the majority of students have completed the task, hold a whole-class feedback session. This allows students to share their knowledge, evaluate one another's ideas, and again builds on learner autonomy.

Answers

In each sentence both the simple and continuous can be used, with the following exception. The continuous form *I'm not knowing why* in number 3 is not possible. *I've been cutting my finger* in number 5 is possible, but a highly unlikely utterance.

- 1 *What do you do?/What are you doing?*

The question in the Present Simple form asks about something that is always true. The most common context for this question is to ask someone what their permanent job is: *What do you do? I'm a dentist*. The question in the Present Continuous form asks about something that is happening now. It is temporary and has duration. The question *What are you doing?* often expresses puzzlement or annoyance. Note that you can ask someone, *What are you doing these days?* to ask about work or activities which are in progress in their lives at the moment.

- 2 *I see him every Wednesday./I'm seeing him every Wednesday.*

The Present Simple form of the verb indicates a timetabled or scheduled event. A common context here would be a series of ongoing appointments, perhaps with a physiotherapist or other medical professional. The Present Continuous form uses a state verb *see*, in a continuous form. This use of a state verb is quite unusual, and indicates that the verb has changed in meaning to stress the repeated action. Students may have learned that state verbs should always be used in the simple form. However, note that state verbs can be used in the continuous form to signify a temporary (and often deliberate) mode of behaviour that is different from the norm or is presented as a new arrangement.

- 3 *Everyone's being very nice to me./Everyone's very nice to me.*

The Continuous form describes something happening now – illustrating the point mentioned in 2. Here the speaker is clearly puzzled by the amount of attention they are receiving and wonders *why* everyone is being nice, when perhaps they are not usually. Perhaps they are deliberately preparing the speaker for some bad news or a difficult request.

The Simple form describes something that is generally true. People are nice, not just now, but all the time.

I'm not knowing why cannot be used. *Know* is a state verb that can only be used in the Simple form. It can, however, take an *-ing* form in other kinds of structures, e.g. *Knowing his interest in football, I suggested we watch the game*.

- 4 *I'll take a taxi to the airport./I'll be taking a taxi to the airport.*

The Future Simple form is used to express an intention made at the moment of speaking. Here the speaker is making a decision. The Future Continuous form, depending on the context, could either be describing something in progress at a particular time in the future, *What will you be doing at 7 a.m. tomorrow? I'll be taking a taxi to the airport*, or something that will happen in the future in the normal course of events, *It's Monday morning. I'll be taking a taxi to the airport – it's what always happens on Monday mornings*. This latter use has no element of intention or volition, instead describing a perfectly normal routine occurrence.

- 5 *I've cut my finger./I've been cutting my finger.*

In this context, *I've cut my finger* is in the Present Perfect Simple form, used to describe the present result of a past action – one action, completed before now, with a result now, which is that the finger is cut and it hurts. The Present Perfect Continuous is highly unlikely because the continuous aspect implies that the cutting action is repetitive and has duration. You could point out to students that you might use *cut* in a continuous form in other contexts, e.g. *I've been cutting wood for the fire*.

It really hurts./It's really hurting.

Both can be used, with little change in meaning. Similar verbs are *feel* and *ache*.

- 6 *Dave always gives Pam expensive presents./Dave is always giving Pam expensive presents.*

Using the Present Simple form expresses a habitual action and is neutral in tone. Using the Present Continuous form expresses a habitual action, but also conveys the speaker's attitude. This depends on context. It could express annoyance – in that the speaker is annoyed that Dave spends all his money on Pam.

- 7 *When I popped round to see her, she baked a cake./When I was popping round to see her, she was baking a cake.*

We use the Past Simple to describe finished past actions.

I popped round to see her describes a single event. We use the Past Continuous to describe something in progress at a time in the past. Due to the idea of duration suggested by the continuous form, the sentences could have multiple meanings:

When I popped round to see her, she baked a cake.

= I arrived, she decided to bake a cake.

When I popped round to see her, she was baking a cake.

= I interrupted her baking with my visit.

When I was popping round to see her, she was baking a cake.

= as I was going to her house, she was baking (these actions occurred at the same time, and had a similar duration).

When I was popping round to see her, she baked a cake

= as I was going to her house, she finished baking a cake (the journey had a longer duration than the baking).

This final form is possible, but less likely as *popped round* suggests a short journey, which wouldn't provide enough time for a cake to be baked.

- 8 *I've been checking my emails./I've checked my emails.*

Both forms refer to a past event with present results. If the Present Perfect Simple is used, it means that the action is completed, and the main result that is emphasized is a logical result of the completion – the emails are now checked, so I can do something else. If the Continuous form is used, it does not say whether all the emails have been checked or not. The emphasis will therefore be on an incidental result of the activity: *I've been checking my emails. That's why I'm late*.

I've received loads./I've been receiving loads.

Again, both forms refer to a past event with present results. The Present Perfect Continuous form signifies a temporary and perhaps unusual situation which might be reflected in the speaker's attitude, e.g. *I've been receiving loads lately, and I'm not very happy about it. There must be a problem with my anti-spam software*.

- 9 *The train leaves in five minutes./The train is leaving in five minutes.*

We use the Present Simple to talk about an impersonal, timetabled future. We use the Present Continuous to refer to a personal, diary future. So the Present Simple might be used in a train announcement, whereas the harassed parent might shout *Come on, kids! The train is leaving in five minutes*.

- 10 *they'd been staying at the Ritz/they'd stayed at the Ritz*
We use the Past Perfect Continuous form to express the duration of the situation or activity, e.g. how long the residence at the Ritz was, whereas the Past Perfect form suggests a short periodic event – perhaps the stay was for one night only.

- 11 *is interviewed by Sky News/is being interviewed by Sky News*
The first sentence is in the Present Simple passive. We use this form to describe something that is always a true occurrence – it's a fact that the winner will be interviewed. The second sentence is in the Present Continuous passive, describing an event happening now, at the moment of speaking.

PERFECT AND NON-PERFECT

- 3 Ask students to discuss the sentence pairs. Again, monitor and assist with any questions. After students have completed the task, open it up to a whole-class discussion and invite students to share their ideas.

Answers

- 1 *Did you ever meet my grandfather?*
In the past – he's dead now.
Have you ever met my grandfather?
At any time up to now. He's still alive and you still have a chance to meet him.
- 2 *I come from Scotland.*
A state that is always true. I am Scottish.
I've come from Scotland.
A present result of a past action. Scotland is where I was before I came here.

- 3 *When I've talked to him, I'll tell you.*
I'll tell you after I finish talking with him.
When I talk to him, I'll tell you.
I'll tell you when I'm going to talk to him.
- 4 *The arrangements will be finalized on Friday.*
A statement of future fact. This will take place on Friday.
The arrangements will have been finalized by Friday.
This will take place sometime between now and Friday.
- 5 *I wish I knew the way.*
But I don't. A regret about now – wishing something was different in the present. Because this is hypothetical, we use the Past form *knew* to refer to an unreal present.
I wish I'd known the way.
But I didn't. A regret about the past. Because it is hypothetical, we use the Past Perfect form to refer to an unreal past.

Draw students' attention to the picture of Groucho Marx. If necessary explain that Groucho (1890–1977) was an American comedian and comic actor best known for his work with the Marx Brothers. Mention that his quick wit and wordplay contributed to his status as one of the finest comedians of the 20th century. Ask students to work in pairs, or small groups, and see if they can explain the joke. Set a short time limit, then as a whole class discuss how the joke works. The humour rests on two different uses of the Present Perfect – recent past time, and life experience. We often compliment guests as we leave a gathering by saying *I've had a lovely time*. This expresses the present result (a feeling of pleasure) of a recent past action (having a lovely evening). But Groucho is describing an experience some time in his life, and therefore not recent experiences.

ACTIVE AND PASSIVE

- 4 Ask students to work in pairs, correcting the sentences. Remind students that self-correction and proofreading are important strategies at advanced level, as any error can impact on meaning. If necessary, provide the first answer as an example to get students started.

Answers

- 1 The lecture can't be given in the main hall, it's being decorated.
- 2 A large number of tickets have been bought.
- 3 I was thrilled to be introduced to Professor Roberts.
- 4 The children enjoyed being taken to the zoo.
- 5 They had been warned not to frighten the animals.
- 6 English is spoken here.

Reflexive pronouns

⚠ POSSIBLE PROBLEMS

Reflexives have two uses: for an object that is the same person or thing as the subject, *My laptop switches itself off after a couple of hours*; for emphasis when speaking about a particular person or thing, *I was emailed by the general manager himself*. Note that some verbs (e.g. *shave*, *hurry*) are reflexive in some languages but not in English, unless there is a special reason, e.g. *I don't like shaving myself*, *He can't shave himself as he's broken his arm*.

- 1 Write the following sentences on the board:

He was walking along, talking to him.

He was walking along, talking to himself.

Ask students to point out the difference between the sentences. Elicit that in the first sentence the subject and object are different, whereas in the second sentence the subject and object are the same. Explain that in such situations a reflexive is often used. Ask students to discuss the sentences in pairs. When they have completed the task, ask students to provide their ideas in a whole-class discussion.

She spent the meal debating with herself whether to tell him the truth.

Usually after prepositions (of place or position) we use a personal pronoun, not a reflexive pronoun, e.g. *She put her bag beside her*. However, after prepositions closely linked to their verbs we use a reflexive pronoun when the subject and object refer to the same thing.

The person I asked was another customer like myself.

This is known as the 'elegant' reflexive, when the reflexive is used instead of the personal pronoun *me*, because it sounds more elegant, important, or polite.

We learn from each other.

Some verbs describe actions in which two or more people do the same thing to the other(s). In this situation we use a reciprocal pronoun instead of a reflexive to show that the learning comes from another individual within our

group, not from us. *We learn from ourselves* would mean that the knowledge doesn't come from an external source.

... long after they themselves can have children.

In this usage, the reflexive pronoun follows the noun to give additional emphasis to the noun.

- 2 Elicit the difference between the sentences in number 1 as an example. Put students in pairs to compare the meaning of the rest of the sentences. Encourage students to provide context for the sentences, as often this enables them to accurately focus on the appropriate use of reflexives. Monitor, checking for accurate understanding.

Once students have discussed 1–6, check the answers as a whole class.

Answers

- 1 *My wife was talking to her./My wife was talking to herself.*

In the first sentence, the subject and object are different people.

In the second sentence, the subject and object refer to the same person – the speaker's wife.

- 2 *She got dressed quickly and went to work./She can now get herself dressed.*

The use of the reflexive in the second sentence emphasizes that the subject is doing the action. *Getting dressed* here is part of a child's developmental stage, rather than being a common everyday occurrence, so it is given more prominence by the speaker.

- 3 *I burned my finger quite badly./I burned myself quite badly.*

The use of the reflexive in the second sentence emphasizes that the subject did something to cause the action. It suggests it was the speaker's fault that he/she was burned.

- 4 *I spoke to the prime minister./I spoke to the prime minister himself./I spoke to the prime minister myself.*

In the second sentence, the reflexive shows emphasis, so we are made aware of the speaker's idea of the importance of the conversation. In the third sentence, the reflexive suggests *alone, without company*. If the speaker chooses to stress the reflexive, it could also indicate a sense of pride, in that the speaker spoke to the prime minister without need for an introduction, or without other company being present.

- 5 *They hurt themselves playing rugby./They hurt each other fencing.*

In the first sentence, through the use of the reflexive, there is no sense of agency attached to the verb *hurt*. The players were hurt, but we don't know by whom. In the second sentence, the reciprocal pronoun shows that both players were injured – the first by the second, the second by the first.

- 6 *I painted it all by myself./I choose to live by myself.*

The first sentence is most likely spoken by a child. Here the use of the reflexive means *on my own, without help*. In the second sentence, the reflexive means *on my own*, too. However, in this case *on my own* suggests *alone, without other company*.

- 3 Direct students' attention to the cartoon and the caption below it. Elicit possible explanations and ask students to supply the corrected sentence.

Answer

The expected sentence would be: *When the bell rang, the boxers started hitting each other.*

SPOKEN ENGLISH – Expressions with reflexives

- 1 Read through the list of expressions (A) and responses (B) as a class, checking for any pronunciation or intonation issues. Pre-teach/check the expression *a bit peaky* (pale from illness or fatigue). Set a brief time limit and ask students to match the expressions and follow-up sentences in pairs. Once they have made their choices, compare answers as a class. Elicit from the students possible contexts for each statement.
- 2 **T 1.2** [CD 1: Track 2] Play the recording and check answers. As you do this, ask students to clarify the meanings of the expressions, or think of other ways to express the same idea. Once you have checked all the answers, and are satisfied that students are clear on the context of the statements, ask them to work in pairs to generate a response to each statement.

Answers and tapescript

T 1.2

- 1 d He really fancies himself. He thinks all women fall for his charm.
- 2 a Honestly, just listen to yourself. You never stop moaning.
- 3 c Don't put yourself down. Believe in yourself.
- 4 b Look after yourself. You've been looking a bit peaky recently.
- 5 e I could kick myself. I didn't get her phone number.
- 6 f Think for yourself. You don't have to agree with everything he says.
- 7 h Please yourself! You never listen to my advice anyway.
- 8 j Just be yourself. Don't try to appear to be something that you're not.
- 9 i Think of yourself sometimes. You're always putting others first.
- 10 g Don't flatter yourself! You didn't win because you're the best. Your opponent was rubbish!

Possible answers

- 1 I know. He's always been like that.
- 2 I'm sorry. I'm just a bit tired.
- 3 You're right. I should have more self-confidence.
- 4 Yes, I think I'll take things a bit easier.
- 5 Well, why don't you see if you can find her on Facebook?
- 6 I know, but sometimes it's just easier to agree.
- 7 Oh, that's not true. I always listen if you've got something important to say.
- 8 It's hard. I feel I'm not good enough, really.
- 9 Maybe. I feel I'm being selfish when I try to have things my way.
- 10 Well, you can only beat the opponent who's in front of you!

- 3 **T 1.3** [CD 1: Track 3] Tell students they are going to hear four conversations in different situations. Tell them that all they need to do at this stage is understand the context, e.g. who is speaking, what they are speaking about.

Pre-teach/check the expression *get over it* (stop thinking about someone or something) and *bank of mum and dad* (when parents' savings are used to help their children get on in life – usually without being repaid). Play the first recording as an example and elicit who the speakers are and what the context is.

Play the recording again, and ask students to note down the reflexives used. Elicit the meaning of the reflexive expressions.

Play the rest of the recording, and let students note down their answers. Be prepared to pause the recording after each conversation to allow students time to note the key language.

Allow students time to compare notes and check their answers. If you have time, ask pairs of students to act out the conversations for the rest of the class.

Answers and tapescript

- 1 Two friends shopping.
- 2 Two friends discussing whether one should phone an ex-girlfriend.
- 3 Two colleagues (teachers) discussing a heavy workload and its effects.
- 4 Two friends discussing a loan that has to be repaid.

Note that in the tapescript below, expressions with reflexives are in *italics*.

T 1.3

- 1 A You look fabulous in it. It's perfect for you.
B I know, but look at the price!
A *Go on, treat yourself!*
B Oh, but ...
A Don't 'but' me. *Tell yourself that you deserve it.*
B OK then. I'll get it!
- 2 A You've got to get over it. Move on in your life!
B I can't. I think she's starting to realize she's made a big mistake.
A *Stop deluding yourself.* It's over.
B I don't know. Maybe I'll just give her a call.
A Believe me. *You're only making a fool of yourself.*
- 3 A How's it going?
B It's a challenge, a real challenge. I'm up planning lessons until midnight most nights.
A You must be exhausted. *You're going to have to learn to pace yourself* or you'll be ill.
B I can't. I gave up the prospect of a good job in banking to do this and *I don't want to let myself or the kids down.*
A Yes, but *it's not worth killing yourself.* You won't be any use to anyone.
- 4 A Why did you do it?
B Oh, believe me, *I keep asking myself the same question.*
A You knew you'd never be able to pay it back. Now *you've got yourself into a right mess.*
B I know, I know. And *I've only got myself to blame.*
A What now?

B I suppose it'll have to be the Bank of Mum 'n' Dad!
treat yourself – allow yourself to have something special

tell yourself – try to change the way you view things

delude yourself – persuade yourself that things are different from how they really are

make a fool of yourself – behave in a way that leaves you looking stupid in public

pace yourself – not live such a fast life all the time

let yourself down – not perform to the level that you're capable of

kill yourself – (metaphorically) to get completely exhausted

ask yourself – wonder why

get yourself into (a mess) – to behave in a way that leads you into a difficult situation

have yourself to blame – to be in a situation that you have to take full responsibility for

SUGGESTION

You can consolidate the language in this section by getting students to build their short dialogues into a longer conversation. Ask students to work in small groups, and allocate one or two dialogues per group. Encourage students to use a range of tenses when creating their conversations, and to incorporate examples of reflexives where possible. Once students have written their conversations you could encourage more confident students to perform them in front of the class. If you prefer to look at accuracy rather than fluency, you could get students to focus on form by exchanging conversations, then evaluating the written texts.

The seven ages of man

ABOUT THE LISTENING

The main aim of the text is to identify the varied stages of a person's life as described by the character of Jacques in Act II Scene VII of William Shakespeare's play *As You Like It* (c1600). The speech, often referred to as *The Seven Ages of Man*, is one of the most renowned monologues by Shakespeare. While challenging for students of any level, it is worth noting that the broad understanding of the human condition found within Shakespeare's work is relevant today. Shakespeare's influence on the grammar and pronunciation of Early Modern English was considerable, and many of today's frequently used expressions originated in his plays and poems.

The division of a life into a series of seven ages was common in Renaissance art and literature. The speech explores the metaphor of the world being a stage, and people being actors forced into pre-written parts, to great effect. Shakespeare had explored this theme in earlier plays, and often used the metaphor to underline the inability of characters in his comedies and tragedies to escape their destinies. The phrase 'All the world's a stage' also cleverly makes reference to the name of the theatre where Shakespeare's work was performed – The Globe.

The vocabulary focus is on phrases associated with different stages and ages throughout life. This continues the theme of what it means to be human.

- 1 Lead in by writing the phrase *ages of life* on the board. Elicit broad categories of ages, e.g. *childhood/youth, adulthood, old age*. Divide the students into groups, and allocate each group an age. Set a brief time limit and ask students to brainstorm as many key events as they can for their category. When the time is up, ask students to compare their lists.

Ask students to work in pairs, organizing their vocabulary lists. For instance, their lists could be organized using the verbs in collocations, e.g. *have (a mortgage, a wife, a husband, a family, kids, a nice house, a steady job, a midlife crisis); take (lots of medicine, exams, early retirement, up a hobby, a cruise, up a pension)*.

Tell students to open their books and to work in pairs, discussing the questions. Monitor, noting any interesting ideas, before opening up the activity to a whole-class discussion.

- 2 Draw students' attention to the chart in exercise 2. Ask them to read through the items, checking pronunciation and meaning as you go. Ask students to work in pairs, matching each experience to an age or ages. Once students have completed the task, discuss ideas as a whole class.

Possible answers

Infancy: crawling, having a tantrum, riding in a buggy, nappies

Childhood: grazing your knee, a satchel, colouring in, playdates, sleepovers

Teenagers and young adult: swotting for an exam, playing truant,

going clubbing, teetering on high heels, working out, having a lie-in

Adulthood, middle age: settling down, getting a mortgage, watching your weight, getting promoted, getting divorced, wearing sensible shoes, Internet dating

Retirement: going on a cruise, having a pot belly, going grey/bald, needing reading glasses, insomnia

Old age: memory loss, aches and pains, taking an afternoon nap

SUGGESTION

To consolidate the vocabulary work in this section (and recycle the language covered earlier in the unit), you could ask students to select one thing from the box that they have experienced and have strong memories of. Ask them to note down the experience and try to recall where they were, who they were with, what happened next, etc. Remind students that they can use a range of tenses, the active and passive voice, and reflexives to express their ideas. If necessary, provide a short example as either a spoken or written model, e.g. *I remember falling over and grazing my knee when I was five. I'd been playing at dressing up, teetering on my mum's high heels, wearing a big hat, that sort of thing. I hurt myself when I tripped at the top of the stairs. Luckily, I wasn't hurt badly.* When students have completed their notes, ask them to work in pairs, describing their memories.

- 3 Read aloud, or ask a student to read aloud, the first five lines of the speech. Draw attention to questions 1–3 and ask students to explain what a *metaphor* is – a word or phrase used to describe something in a way that is different from its normal use, in order to show that both things have similar qualities, and to make the description more powerful. Ask students to note down their answers to 1 and 2, then share them as a class.

For question 3, ask students to close their books and think about how they would divide a life into seven distinct stages. Ask students to form groups, exchanging ideas and giving reasons for their choices. Once the discussions have ended, and each group has a list of seven ages, share these lists as a class. You could then ask students to open their books and compare their lists with Shakespeare's.

Answers

- 1 The stage in a theatre
- 2 players = actors (all people); exits = leaving the stage (deaths); entrances = arriving on stage (births); parts = the roles in a play (the different stages in a life)

- 4 **T 1.4** [CD 1: Track 4] Play the recording of the whole extract through for students to get an idea of the rhythm of Shakespearean language. Draw attention to the glossary and explain that this will assist with any tricky 16th-century English expressions. Ask students to note down the seven stages outlined by Shakespeare and to provide an example for each.

Answers

- 1 The infant: he is a helpless baby and knows little.
 - 2 The whining schoolboy: he begins to go to school but is unwilling to leave the protected environment of his home. He lacks confidence.
 - 3 The lover: he is always expressing his love in a fatuous manner. He makes himself ridiculous while trying to express his feelings.
 - 4 The soldier: he is irrational and often short-tempered. He is focused on making a reputation for himself, however short-lived it may be. He'll take risks to do this.
 - 5 The justice (judge): at this stage he thinks he has acquired wisdom through the many experiences he has had in life. He's also very likely to pass that 'wisdom' on. At this stage he has become prosperous and enjoys a good social status.
 - 6 The elderly man: he is a shell of his former self – both physically and mentally. He becomes the butt of others' jokes as he shrinks in physical stature and personality.
 - 7 The geriatric: nothing remains.
- 5 Ask students to read through each description, noting down the key words that highlight negative traits. Ask them to then read the speech again, matching these traits to one of the ages mentioned in the text.

Answers

- 1 The soldier ('seeking the bubble reputation/Even in the cannon's mouth', 'full of strange oaths', 'quick in quarrel')
- 2 The lover ('with a woeful ballad')
- 3 The justice ('in fair round belly', 'full of wise saws')
- 4 The schoolboy ('whining')
- 5 The elderly man (the sixth age) ('his youthful hose, well saved, a world too wide for his shrunk shank')
- 6 The infant ('mewling and puking')
- 7 The dying (the seventh age) ('mere oblivion', 'sans teeth, sans eyes')

What do you think?

The aim of this stage is to allow students to react to the listening text in a more personal way and use it as a springboard for further discussion.

Highlight one of Shakespeare's descriptions, e.g. *the lover* representing a lovelorn teenager who writes terrible poetry and feels very sensitive about the world. Draw parallels with modern-day teenagers, e.g. those who post their emotional outpourings on social media, and feel that the world doesn't properly understand them. Ask students to think of further examples that match this description, and examples that match the other ages outlined in the speech.

Put students in groups to discuss their reactions and answer the other questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session. At this point, it would be useful to note students' ideas for the positives and negatives of each age on the board, as this will assist in setting up the listening task.

Listening

ABOUT THE LISTENING

The aim is to get students to listen for key information in short monologues and to infer speakers' opinions from contextual clues. Students are required to identify the age of the speakers based on evidence, and decide whether they view their lives positively or negatively. It is important for students to be able to pick out the main information from the recordings, but some vocabulary may be new. Be prepared to pre-teach/check some of the following items depending upon your students' level: *fat cats*, *redundancy*, *job-share* (n), *away with the fairies*, *optometrist*.

- 6 **T 1.5** [CD 1: Track 5] Lead in by referring to the list of positives and negatives students have associated with each of the ages described in Shakespeare's *The Seven Ages of Man* speech. Elicit from students some of the possible benefits and challenges that each 'age' or situation could pose, e.g. you may have greater financial stability, but your financial commitments might be much larger. Collate these ideas on the board.

Explain that students will hear four people talking about their age, and some of the positives and negatives they associate with them. Ask students to note down the following headings: *Speaker 1, Positive/Negative, Reasons*. Play the first extract, giving students time to note down key information under each of the headings. Check answers as a class, eliciting any further information that helped students with their answers.

Play the remainder of the recording to let students complete their notes. Check answers as a class.

Answers

- 1 Middle-aged. Generally negative – feels under a lot of pressure from work commitments, doesn't spend enough time with family.
- 2 Child. Both positive and negative – enjoys some aspects (playing with friends), but not others (sleepovers, the need to be seen to be independent from parents by peers).
- 3 Elderly. Negative – the speaker is in a residential home for the elderly which isn't as good as the last one she stayed in. She seems lonely, and unstimulated by her surroundings.
- 4 Teenager. Generally positive – enjoys having a part-time job and having clear future goals. Not overly concerned about being liked by his peers.

We all get emotional!

This section extends students' lexical resource by introducing a range of words and phrases used for expressing emotion. Students are encouraged to use context to assist with identifying meaning, and to speculate on which emotion is most appropriately associated with each phrase.

- 1 **T 1.6** [CD 1: Track 6] As a lead-in, ask students to work in pairs, describing the last time they got emotional. If necessary, provide an example as a model, e.g. *I was desperately disappointed when my team were beaten in the FA Cup*. Ask students to read 1–15 and listen to the recording. After each line, ask students, in pairs, to discuss who might be speaking and what the situation might be. Conduct whole-class feedback.

Possible answers

- 1 Football fan describing what happened at a match.
 - 2 Lover on a special day such as an anniversary or wedding day.
 - 3 Girlfriend/boyfriend receiving a lavish gift.
 - 4 Someone who socializes a lot on being asked if they are free one evening.
 - 5 Nosy person trying to get a secret out of somebody.
 - 6 Wife/husband on the way home after their spouse has criticized them in front of friends.
 - 7 Close friend/parent responding to someone's statement of the important role they have at work.
 - 8 Husband/wife/parent on seeing their spouse/child walk in, very late.
 - 9 Parent telling people about their child's exam performance.
 - 10 Hero responding to praise for doing something brave.
 - 11 Parent encouraging a child who has come third in a race.
 - 12 Parent consoling a child who has fallen over.
 - 13 Someone finding themselves in a nightclub or pub with lots of aggressive-looking people.
 - 14 Someone reacting to being criticized for being lazy.
 - 15 Homeowner explaining their response to a cold-caller.
- 2 Ask students to work in pairs and read the sentences again, this time focusing on the highlighted words and phrases. Explain that these are all fairly informal terms or idiomatic expressions. Ask students to go through each sentence and think of a synonym for the highlighted phrase which will ensure the sentence retains the same meaning.

Answers

- 1 gutted = extremely disappointed
- 2 mean the world = are extremely important
- 3 blown away = amazed, very surprised
- 4 hectic = extremely busy
- 5 dying = wanting something very much
- 6 getting at somebody = criticizing
- 7 Pull the other one! = I don't believe you!
- 8 get through to = contact
- 9 thrilled to bits = really excited
- 12 make such a fuss = complain
- 14 couch potato = lazy person who rarely exercises, but spends a lot of time watching TV
- 15 lost it = got angry

- 3 Ask students to work in pairs, matching the emotions to the lines in exercise 1.

Answers

- | | |
|--------------------------|------------------|
| 1 disappointment | 9 pride/delight |
| 2 adoration | 10 modesty |
| 3 astonishment/gratitude | 11 encouragement |
| 4 boastfulness | 12 reassurance |
| 5 curiosity | 13 fear |
| 6 irritation | 14 indignation |
| 7 sarcasm | 15 fury |
| 8 relief/anxiety | |

- 4 **T 1.6** [CD 1: Track 6] Ask students to work in pairs and practise saying the lines. Select various pairs of students to perform their lines using the emotion they have chosen. Ask the rest of the class to identify which emotion the pair has chosen, based on their performance. Play the recording again, encouraging students to compare their stress and intonation to that on the recording.
- 5 **T 1.7** [CD 1: Track 7] Play the recording, pausing after each example to give students time to speculate on the emotion expressed in each example. You could get students to repeat the lines in order to get a feeling of the emotion being expressed. Ask students to discuss their answers in pairs, then conduct whole-class feedback.

Answers

- | | | |
|------------------|-------------|-----------------|
| 1 fury | 5 adoration | 9 irritation |
| 2 disappointment | 6 sarcasm | 10 boastfulness |
| 3 pride | 7 curiosity | |
| 4 fear | 8 delight | |

STARTER

This section provides an opportunity for extensive spoken interaction, as students discuss their reading preferences, and then use their understanding of different features of a text to identify a range of genres.

- 1 With books closed, write the word *book* on the board. Divide the class into small groups, and set a time limit of two minutes. Ask students to think of as many different genres of books that they can within this limit, e.g. *autobiography*, *self-help*. Ask students to collate their list and write it up on the board as a class. Divide the class into groups, and allocate each a board marker. Explain that students now have an additional three minutes to write up one title for each genre of book on the board. Explain that the title has to be in English, and that when a group has taken a title it can't be reused. This kind of activity helps students to relax, and can build on confidence, as even the quietest student has to raise their voice to be heard.
Ask students to work in small groups, discussing the questions. Remind them that at advanced level it is important to maintain a conversation by asking follow-up questions. If necessary, brainstorm a selection of these on the board as prompts for weaker students, e.g. *What did you think of it? Would you recommend anything else by the same author? What's your favourite book in that genre?*
- 2 Refer students to extracts 1–7, and explain that these are all popular examples of each genre. Read through the extracts as a class, checking any new vocabulary for meaning and pronunciation. Ask students to work in pairs, selecting each genre, and noting their reasons for their selection.

Answers

- 1 a biography (*America's Queen: The Life of Jacqueline Kennedy Onassis* by Sarah Bradford)
 - 2 a children's book (*James and the Giant Peach* by Roald Dahl)
 - 3 a horror story (*Psycho* by Robert Bloch)
 - 4 a classic romantic novel (*Pride and Prejudice* by Jane Austen)
 - 5 a psychological thriller (*The Almost Moon* by Alice Sebold)
 - 6 a historical novel (*The Other Boleyn Girl* by Philippa Gregory)
 - 7 a modern 'chick-lit' romance (*Jemima J.* by Jane Green)
- 3 Ask students to work in pairs, deciding upon next lines. Remind students that they should consider the stylistic features of the genre, and try to match the style in previous sentences as closely as possible. Once students have finished, share ideas as a class and vote on the best suggestions.

Answers

(These are the actual next lines.)

- 1 The birth had been scheduled to take place in a New York hospital but Jackie, characteristically, chose to make her first appearance on a hot Sunday at the height of the summer season in the newly fashionable Hamptons.
- 2 There were always plenty of other children for him to play with, and there was the sandy beach for him to run about on, and the ocean to paddle in.
- 3 He looked up, hastily, half prepared to rise, and the book slid from his hands to his ample lap.
- 4 However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

- 5 She had been beautiful when my father met her and still capable of love when I became their late-in-life child, but by the time she gazed up at me that day, none of this mattered.
 - 6 I had been at this court for more than a year and attended hundreds of festivities, but never one like this.
 - 7 Half an hour to go of my lunch break. Half an hour in which to drool over the latest edition of my favourite magazine.
- 4 Ask students to work in small groups, sharing their ideas on the questions, and building on the interaction with follow-up questions. Set a time limit of around five minutes. Once the discussion has come to an end, conduct a whole-class feedback session.

SUGGESTION

It may be useful to use this opportunity to discuss the benefits of extensive reading with your students. Extensive reading refers to reading large quantities of written material to gain general understanding, rather than focusing intensively on Student's Book texts to answer specific questions. During an extensive reading programme, students should read a lot and read often from a wide variety of text types and topics. Students should be encouraged to choose what they read, and read for its own reward – with no associated tests, exercises, or questions.

More information on approaches, and benefits of extensive reading can be found at <http://www.er-central.com/>.

EXTRA ACTIVITY

You could further consolidate the language of the lesson by asking students to work in groups devising a literary 'mash-up'. Explain that this term, coined in 2009 by Seth Graham-Smith, author of *Pride and Prejudice and Zombies*, is when two genres are joined together to make a version of a story that draws on features of each, but is less serious. Ask students to look at extracts 1–7 on p15 of the Student's Book and select another genre from the Student's Book or from their own list to generate a mash-up version. Set a reasonable time limit for your class, and ask students to work together to write the next paragraph of the book. As an example, you could read the following:

When all is said and done, killing my mother came easily. Dementia as it descends, has a way of revealing the core of the person affected by it. My mother's core was rotten like the brackish water at the bottom of a weeks-old vase of flowers.

Flowers. Only flowers. But what flowers they had been. Glorious blooms that glowed in the late summer sun. And stood proud there in the hospital room. Beside the bed where I first set my eyes on Doctor Taylor. Tall, dark, brave Dr Taylor. The kind of man whose gaze smouldered and made you centre of everything, the kind of man you couldn't forget. Unless you were my mother. Of course.

Once you have read your example, ask students which genres you used. When the time limit is up, ask students to exchange their ideas, or display in the class for the students to read.

Pygmalion

ABOUT THE TEXT

The text in this section is an extract from the play *Pygmalion* by George Bernard Shaw. *Pygmalion* (1912) features a professor of phonetics, Henry Higgins, who bets that he can teach a working-class girl, Eliza Doolittle, to speak with an impeccable accent, and therefore be passed off as a duchess. The play is a critique of the British class system, a commentary on women's rights and independence, and ridicules the once popular notion that speaking 'properly' meant the speaker was a better person. In the early part of the play, Eliza uses a considerable amount of informal language and the cockney dialect. Cockney English originated in London's East End, and has a range of pronunciation, grammar, and vocabulary features that differ from Standard English. Shaw's play was the basis for the Broadway musical *My Fair Lady*, which was famously made into a film of the same name starring Audrey Hepburn in 1964.

The main aim is for students to gain an understanding of various characters based on their interaction with one another. This level of inference is fairly challenging, and as such, the text is provided on the page as a supportive approach to comprehension.

- 1 **T 2.1** [CD 1: Track 9] Lead in by asking students what, if anything, they know about the playwright George Bernard Shaw. Explain that they are going to listen to several extracts from his most famous play, and discuss some of the themes that it explores. Explain that, before listening to the play itself, students are going to hear some brief biographical data. Explain that the focus in this stage is on close listening, identifying errors or discrepancies between the written and spoken biography.

Play the recording and ask students to find and correct the nine mistakes

Answers and tapescript

T 2.1

George Bernard Shaw (1856–1950) was an **Anglo-Irish** playwright. He won the Nobel Prize for Literature in **1925**. Shaw's instincts were to refuse this honour, but his **wife** persuaded him to accept it as a tribute to **Ireland**. He also won a Hollywood Oscar in 1939 for the film version of his play *Pygmalion*. He is **the only writer** to win both awards. He wrote over 60 plays, but *Pygmalion* is probably his most famous work because, in **1956**, after his death, **it was adapted** into the highly successful musical for stage and screen, *My Fair Lady*. He died, aged 94, after falling **off a ladder**.

- 2 Explain to students that gaining an overview of characters and setting helps to provide an insight into a story and can assist in terms of predicting possible outcomes. Ask students to read about the setting and characters, then answer the questions. Ask students to predict how they think the story will develop.

Answers

Professor Higgins – a professor of phonology
Colonel Pickering – a language expert
Mrs Pearce – a housekeeper

Eliza Doolittle – a flower seller

Higgins was interested in the features of her cockney accent.

A Cockney describes a person who comes from London's East End – traditionally, someone born within the sound of the Bow Bells of St Mary-le-Bow in Cheapside. Cockneys typically speak a dialect of English, the pronunciation, grammar, and vocabulary of which differs from Standard English.

- 3 **T 2.2** [CD 1: Track 10] Before reading and listening to the extract, elicit from students some of the additional challenges caused by listening to an extract of a play, e.g. the number of speakers; the variations in accents; the mix of male and female voices; socio-historical features such as grammar or vocabulary that no longer has a high-frequency use. Explain that by being aware of these potential challenges, students are more likely to successfully cope with them.

Read through the list of characters in exercise 2 again, and ask students to work in pairs, describing what they think each character will be like, e.g. what age, what kind of accent, what type of grammar and vocabulary will they use, which style they will use – formal/informal, etc. Read the questions through as a class and deal with any vocabulary queries. Tell students that the recording is quite long, but they only have to listen for key information to answer the questions. Play the recording once, and check the answer to number 1. Give students time to answer the rest of the questions, and then let them compare answers in pairs. Play the recording again to let students check/complete their answers. Check answers as a whole class.

Answers

- 1 Because he could pronounce 130 vowel sounds.
- 2 Because she thought that Higgins might have an interest in studying her dialect.
- 3 Her accent.
- 4 Because he wants to record her speaking voice.
- 5 Because she has got money to pay for her lessons.
- 6 She knows how much a friend pays for French lessons, and she assumes Higgins would charge less to teach English.
- 7 Higgins is planning to pass Eliza off as a high-society lady.
- 8 (suggested answers)
Higgins: arrogant, self-satisfied, condescending, articulate, bullying, cocky, heartless, haughty, insensitive
Eliza: underprivileged, naive, straightforward
Both: self-confident
Neither: humble, apprehensive, compassionate

- 4 **T 2.3** [CD 1: Track 11] Ask students to read the question, and based on the limited evidence that they have from the opening scene in Act II, quickly predict the differences between Professor Higgins and Colonel Pickering as men, in terms of their attitudes to Eliza. Ask students to use these predictions to make an informed prediction about how both men will differ in approaches to teaching her. Ask students to work in pairs, noting ideas, then play the extract to confirm hypotheses.

Answers

Higgins is arrogant, condescending, and quite rude to Eliza. Colonel Pickering is much more considerate and compassionate.

- 5 Read through the summary of Act III and the character list as a class. Elicit a definition for *high-society* and *polite conversation*. Ask students to work in small groups, making predictions based on their understanding of the situation, and from evidence given in earlier extracts. Remind students that predicting texts – either listening or reading texts – is a useful skill as it ensures that they are focusing on the topic, possible vocabulary, and probable developments in ideas.
- 6 **T 2.4** [CD 1: Track 12] Ask students to read through the questions, noting down the focus of each, then play the recording. For weaker students, you could pause the recording after each topic shift.

Answers

- 1 Freddy.
- 2 The weather and her family.
- 3 Because of her 'lower social standing' and poverty, it is presumed that she will be forced to walk, not pay for a taxi.
- 7 The focus here is on paraphrasing a text and revising content to make it more formal and accessible to the general reader. Explain that it is important to be able to recognize, understand, and switch between formal and informal registers as context demands. You might like to ask students to read through the extract, and underline any of the informal expressions, e.g. *they done the old woman in*. Ask students to work in pairs, sharing their ideas on different ways that they could express the same idea more formally, e.g. *they killed her*. Once students have agreed on their replacement text, ask them to redraft Eliza's speech, paying close attention to word choice, sentence structure, grammatical accuracy, and cohesion. Once students have completed their revision, ask them to exchange texts with another pair, and read through, evaluating in terms of accuracy and level of interest.

Possible answer

My aunt died of influenza: so they said. But it's my belief they killed the old woman. God forgive her! Why should she die of influenza? She recovered all right from diphtheria the previous year. It caused her skin to turn completely blue. They all thought she was dead; but my father kept giving her gin until she came round suddenly and bit the end of the spoon off.

Why would a woman who was so strong die of influenza? What became of her straw hat that was intended to be passed on to me? Someone stole it; and my opinion is that whoever stole it also killed her. The people she lived with would have killed her for the price of a small item like a hat-pin, never mind a hat.

Hey! What are you laughing at?

What do you think?

Refer to p8 of the Teacher's Book for suggestions on how to best approach the *What do you think?* section.

During the discussion stage, monitor the groups equally, helping as necessary. When monitoring for accuracy of form, note down any persistent or important errors and write them on the board after the task has been completed in a delayed error-correction activity.

Once the discussion has come to a natural end, or a time limit has been reached, ask groups to feed back to the class, summarizing the points they discussed and any agreements/disagreements raised.

Note that students are referred to the back of the Student's Book (p172) to check their predictions on how Shaw's play *Pygmalion* ends. The ending of the play is quite different to *My Fair Lady* (the musical and the film). By the end of *Pygmalion*, Eliza has become an independent woman, capable of defending her independence in a battle of words with Higgins. The musical and the film, however, end with Eliza returning to Higgins at home, suggesting that the bond between them has grown strong and Higgins may have fallen in love. Shaw was very much opposed to this ending, but it was considered more commercially viable as audiences supposedly prefer happy endings.

EXTRA ACTIVITY

You could further consolidate the language of the lesson by asking students to work in small groups and rehearse a number of the lines of the play. If your students enjoy performing, this is a good opportunity to act out the scene. Note that acting can be useful in terms of developing confidence, pronunciation, and intonation as students use the audio as a model to deliver their lines. Give students a few minutes to prepare the scene, monitoring to assist with intonation, and any vocabulary or pronunciation issues. If students are confident, you could ask them to perform in front of the class. Less confident students could read the extract aloud while remaining seated. Monitor the performances carefully, and at the end give plenty of positive feedback.

Vocabulary

PHRASAL VERBS

Read through sentences 1–6, checking for pronunciation. Explain to students that by focusing on synonyms they will extend their vocabulary range and be better able to process texts. After students have matched the items, ask them to work in pairs and decide on why the author may have chosen one form over the other.

Answers

- 1 taken in
- 2 go over
- 3 jotted down
- 4 come (came) through
- 5 came to
- 6 done (did) her (the old woman) in

Adverbs and adjectives

⚠ POSSIBLE PROBLEMS**Adverbs**

There are three key areas to consider with adverbs: meaning, collocation with adjectives and verbs, and the position they take within a sentence. These areas are considered in greater detail in Grammar Reference 2.1–2.4 on SB p146–7.

Adverb collocations

Adverbs modify adjectives. Often, usage has resulted in some adverbs collocating specifically with certain verbs and adjectives. For example, we say we are *deeply concerned*, not *sorely concerned*. This is because there is a semantic link between the adverb and the verb/adjective. Emotions can be deep, so we say *deeply affected*, or *deeply regret*. Similarly, there are semantic links with collocations such as *freely admit*, *desperately anxious*, *highly recommend*.

Adverbs with two forms

This section looks at an area which can cause confusion for students. The fact that, for example, English can use both *hard* and *hardly* as adverbs with different meanings is difficult to remember. Exercise 3 deals with the meaning and sentence position of some of the more common adverbs that have two forms.

Adjective order

At intermediate levels, a common student error is to get the position of adjectives wrong: *He drives a red amazing car*. By advanced level, students should be more aware of the general rule that value adjectives expressing personal opinion, judgement, and attitude come before other attributive adjective forms. This is covered in more detail in the Grammar Reference section.

ADVERB COLLOCATIONS**SUGGESTION**

Write a jumbled list of verb + adverb and adverb + adjective collocations on the board, and ask students in pairs to match them, for example:

<i>sleep</i>	<i>heavily</i>
<i>live</i>	<i>soundly</i>
<i>fall</i>	<i>dangerously</i>
<i>happily</i>	<i>dressed</i>
<i>badly</i>	<i>devoted</i>
<i>hopelessly</i>	<i>married</i>

(Answers: sleep soundly, live dangerously, fall heavily, happily married, badly dressed, hopelessly devoted)

Ask students which rules they know for the use and form of adverbs.

(Answers: Adverbs of manner often end with *-ly*; adverbs of manner often go after verbs, but before adjectives.)

Ask students to read through the adverb collocations from the examples. Ask them if they can think of any other common verb + adverb or adverb + adjective collocations.

Refer students to Grammar Reference 2.4 on SB p147. This can be used in a variety of ways:

- You can refer students to the reference section during the lesson. One advantage of this is that students are already beginning to think about the specific language area and are ready for deeper analysis. You can direct students to salient points, and quickly identify areas of difficulty for your specific group of students.
 - You can ask students to study the reference section at home before they do the relevant Workbook exercise for homework. The advantage of this approach is that students will have more time to explore the point independently. To ensure that they are clear on the point, you could ask selected students to orally summarize the area of focus in the following lesson.
 - You can ask students to read the relevant section before you deal with it in class. An advantage here is that students will be more prepared during the classroom lesson, leaving more time for tasks that build on spoken fluency and accuracy. If you approach the reference section in this way, encourage students to note down any particular areas of interest, or challenges, so that these can be covered in a peer-learning session at the beginning of the lesson. Set these up by asking students to work in small grammar discussion groups with one student taking charge to note any ongoing concerns for whole-class attention.
- 1 **T 2.2** [CD 1: Track 13] Ask students in pairs to complete the sentences with adverbs from the box. Play the recording and check their answers on completion of the activity.

Answers and tapescript**T 2.5**

- Poor Eliza was **shabbily** dressed in a tatty old coat and hat.
- The return of the actor Daniel Craig to the London stage is **eagerly** awaited.
- She was **bitterly** disappointed when she didn't get the part.
- I work with a **highly**-motivated sales team. We all work hard.
- It's **virtually** impossible to get seats for the match with Chelsea.
- I **desperately** need a holiday. I haven't had a break for three years.
- Bad weather has **severely** affected the roads this weekend. Driving conditions are treacherous.
- Don't you get it? It's **blindingly** obvious that he's in love with you.
- I hate this cold climate. I'm **sorely** tempted to emigrate.
- I **distinctly** remember telling you not to phone me after ten o'clock.
- Two people survived the crash with serious injuries, but unfortunately one man was **fatally** injured.
- I've made my views on the subject of politicians **perfectly** clear. I don't trust any of them.

- 2 Ask students in pairs to match the verbs and adverbs from the box. Match the first verb to an adverb as an example. Once students have matched the items, ask them to make sentences using the collocation appropriately.

Possible answers

Josie **cares passionately** about what happens in the poorest countries.
Nick **worked conscientiously** because his exams were approaching in two months' time.

I think Sam **broke** that vase **deliberately**.

It was love at first sight – they **gazed longingly** into each other's eyes.

Jenny **apologized profusely** for tearing Ella's dress when she borrowed it.

ADVERBS WITH TWO FORMS

Ask students to look at the examples of adverbs with two forms in the box. Ask if they can think of any more examples, and make sentences using them. If necessary, refer students to Grammar Reference 2.5 on SB p147.

- 3 Ask students to complete the sentences with the correct form of the adverb. In the feedback, ask students to provide a paraphrase to explain what the adverbs mean in each situation.

Answers

1 We all worked extremely **hard**. (*with a lot of effort*)

Some countries can **hardly** feed their own people. (*almost not*)

2 Chelsea won the match **easily**. (*with no difficulty*)

Relax! Take it **easy**! (*in a relaxed way*)

3 I hate it when people arrive **late**. (*not on time*)

What have you been doing **lately**? (*recently*)

4 'Can you lend me some money?' '**Sure**.' (*of course*)

Surely you can see that your plan just wouldn't work? (*tell me I'm right*)

5 He was **wrongly** accused of being a spy. (*incorrectly*)

At first everything was great, but then it all went **wrong**. (*badly*)

6 What do you like **most** about him? (*more than anything else*)

She worked wherever she could, **mostly** as a waitress. (*principally*)

7 She has travelled **widely** in Europe and the Far East. (*extensively*)

When I got to their house, the door was **wide** open. (*completely*)

ADJECTIVE ORDER

- 4 Ask students to read sentences 1–4, then work in pairs, placing the adjectives in the appropriate box. Explain to students that information transfer – noting content into charts, flow charts, or diagrams – is an extremely useful learning strategy to develop. Note that when students have a large amount of information to process, or want to quickly categorize content to extrapolate broad rules regarding language use, it is helpful to be able to note this in a format which is easily accessible at a later date. This process reduces broad areas into a specific focus, making it memorable and highly transferable to other areas of study.

Answers

Subjective evaluation	Size	Age	Colour	Shape	Origin	Material	Compound	Noun
arrogant		middle-aged			English			professor
imposing	four-storey	Victorian		terraced				house
beautiful		antique			Swiss	gold		watch
	huge		white	L-shaped			living	room

- 5 **T 2.6** [CD 1: Track 14] Ask students to first work individually, then as pairs, comparing their ideas on appropriate adjective order. Once students have listened, checked answers, and decided upon a context for each conversation, you could ask them to practise role-playing the conversations, paying attention to the intonation patterns in clauses with multiple adjectives.

Answers and tapescript

T 2.6

- 1 **A** You must have some breakfast. You'll be starving by lunchtime.
B I have had breakfast! **I had some delicious, brown, wholemeal bread** with honey.
- 2 **A** There's been a break-in at the National Gallery.
B Did they get much?
A I don't think so. It just says here, '**Thieves stole a priceless, 19th-century, impressionist painting**' – but it doesn't say which one.
- 3 **A** Whoah! Did you see what happened to Camilla?
B No, I didn't. What happened to dear Camilla?
A Well, **she was wearing some divine, white, cropped, designer jeans** and the waiter spilled red wine all over them. She was absolutely livid!
B I bet.
- 4 **A** Don't you think it's time we got a new car? This one's clapped out.
B Listen! **I like my little, old, second-hand Mini** and it's not clapped out – yet!
- 5 **A** You look wet and cold.
B Well, **we went on an exhausting, six-mile, coastal walk** in the rain. Worth it, though – the views were stunning.
A Hmm! My idea of hell.

- 6 **A** How come you turned him down?
B Where do I begin? First off – **he smokes revolting, fat, smelly, Havana cigars**. Need I say more?
- 7 **A** I've never heard of Philippa Gregory.
B Really! **She's just written a great, new, historical novel** and loads of her stuff is adapted for TV.
A I guess historical novels just aren't my kind of thing.
- 8 **A** Did you go round to meet the new neighbours?
B I did. They're settling in well. **They've just bought an amazing, massive, HD TV**. It almost fills one wall and it turns itself on when you speak to it.
A What? How on earth does it do that?

Contexts

- 1 A husband and wife having a conversation in the kitchen.
- 2 Two people discussing the contents of the daily newspaper.
- 3 Two friends or work colleagues discussing a mutual acquaintance.
- 4 A couple sitting in a car or standing in their drive discussing the car.
- 5 The speaker returning home after a long walk.
- 6 Two friends discussing an invitation one of them has received.
- 7 Two friends discussing the kinds of books they like to read.
- 8 A couple discussing their new neighbours who one of them has just visited.

'CHICK LIT'

ABOUT THE TEXT

The text in this section, *Jemima J.*, is an example of 'chick lit', a genre that came to the fore in the late 1990s. Chick lit broadly has the same themes across the genre, addressing the issues of modern womanhood (consumerism, sexuality, social standing) often in a humorous manner. Many notable examples of the genre began life as newspaper columns, and then were developed into more extensive novels, and then adapted for screen, e.g. *Bridget Jones's Diary*, and *Sex and the City*. One criticism often levelled at chick lit is that it tends to emphasize western liberal views, and often consolidates stereotypes rather than questioning dominant assumptions of how young women should be free to live their lives. Jane Green's *Jemima J.* (2000) deals with the idea of body image, and society's view of being thin and beautiful equating with happiness. It also touches on the role of the Internet in creating and fabricating body images, as Jemima attracts a potential partner after sending a digitally-enhanced image of herself to him. Green is regarded as 'the queen of chick lit', having written 15 novels, and appeared in the *New York Times* bestseller list.

Encourage students to use the context to assist with any new vocabulary. With weaker classes, or if you are short of time, you could pre-teach the following: *lino*, *dimples*, and *hunk*. Note that the vocabulary that is in bold in the text is the focus of a task on adverb and adjective collocations in exercise 6.

- 6 Ask students to quickly read through the text, focusing on the opening lines from *Jemima J.* by Jane Green on Student's Book p19, and discuss the context: *Who is the narrator? What does she do? How does she feel?* Once students have answered these questions, ask them to read through the text again, selecting appropriate adjectives and adverbs.
- 7 **T 2.7** [CD 1: Track 15] Ask students to compare their answers with a partner, then play the recording, pausing where necessary for students to check their answers. Ask students to discuss what it is about the extract that signifies the genre, and to provide their opinion of chick lit.

Answers and tapescript

T 2.7

Jemima J. by Jane Green

Chapter 1

God, I wish I were thin. I wish I were thin, gorgeous, and could get any man I want. You probably think I'm crazy, I mean here I am, sitting at work on my own with a massive double-decker club sandwich in front of me, but I'm allowed to dream, aren't I?

Half an hour to go of my lunch break. I finish my sandwich and look **furtively** around the office to see whether anyone is looking. It's okay, the coast is **clear**, so I can pull open my top drawer and sneak out the slab of chocolate.

Another day in my **humdrum** life, but it shouldn't be **humdrum**. I'm a journalist, for God's sake. Surely that's a **glamorous, exciting** existence. I love the English language, playing with words, but **alas/sadly** my talents are wasted here at the *Kilburn Herald*. I hate this job. When I meet new people and they ask what I do for a living, I hold my head up **high** and say, 'I'm a journalist'. I then try to change the subject, for the **inevitable** question after that is, 'Who do you work for?' I hang my head **low**, mumble the *Kilburn Herald*, and confess that I do the *Top Tips* column. Every week I'm flooded with mail from sad and **lonely** people in Kilburn with nothing better to do than write in with questions like, 'What's the best way to bleach a white marbled lino floor?' and 'I have a pair of silver candlesticks. The silver is now **tarnished**, any suggestions?' And every week I sit for hours on the phone ringing lino manufacturers, silver-makers, and ask them for the answers. This is my form of journalism.

Ben Williams is the deputy news editor. **Tall** and handsome, he is also the office Lothario. Ben Williams is **secretly** fancied by every woman at the *Kilburn Herald*, not to mention the woman in the sandwich bar who follows his stride **longingly** as he walks past every lunchtime. Ben Williams is gorgeous. His **light** brown hair is **casually** hanging over his left eye, his eyebrows **perfectly** arched, his dimples, when he smiles, in **exactly** the right place. He is the perfect combination of handsome hunk and **vulnerable** little boy.

EXTRA ACTIVITY

To provide an alternative approach you could search for reviews of chick lit books on popular sites like Amazon, and print these, or a selection of these, out – some favourable, some unfavourable. Students could read through the reviews, noting some of the criticisms of the genre as a whole, and decide whether they agree with these or not. Once students have discussed their ideas, or collated and critically appraised the views of others, feed back as a whole class.

Just say the word!

This section highlights the importance of dictionary work, and the role it can play in developing a broader lexical resource. Students are encouraged to focus on the benefits of using a level-appropriate English–English dictionary, with tasks which highlight whether a word is regional (exercise 1), its pronunciation (exercise 1), any related expressions and idioms (exercises 2 and 6), register (exercise 3), the grammar of the word (exercise 4), and the plurality of meanings (exercise 5).

SUGGESTION

You might find this a good opportunity to discuss the use of dictionaries with your class. Write the following questions on the board: *Do you have a dictionary? If so, what sort? What are the advantages and disadvantages of an electronic dictionary, a monolingual dictionary, an English–English dictionary?*

Elicit from students the kind of information that can be found in an English–English dictionary (e.g. pronunciation, stress, part of speech, definition(s), example sentences, any irregular forms, prepositions which collocate with a given word, verb types, verb patterns).

Ask students to work in pairs, sharing their tips for noting down any new vocabulary they come across – this could be creating wordlists, creating mind maps or spidergrams, writing example sentences and dialogues to provide context, highlighting terms in texts, and noting any use of synonym that occurs later.

Ask students to form a small group, comprising three pairs, and share their ideas from their earlier discussion. Encourage students to ask questions about why their partners find the techniques useful.

- 1 Lead in by asking students what *word* means. Elicit responses, and follow up by asking *What does it mean to know a 'word'?* Ask students to look at the dictionary extract. Ask if they want to reassess their initial ideas, and why.
Ask students to identify the abbreviations, and note the differences in pronunciation.

Answer

BrE = British English

NAE = North American English

- 2 Ask students to work in pairs, discussing ideas.

Answers

buzzword: a word or phrase, especially one connected with a particular subject, that has become fashionable and popular and is used a lot in newspapers, etc.

four-letter word: a short word that is considered rude or offensive, especially because it refers to sex or other functions of the body

household word: a name that has become very well known

swear word: a rude or offensive word, used, for example, to express anger

- 3 Ask students to work in pairs, discussing which expression is more casual and informal.

Answer

Can I have a word with you?

- 4 Ask students to work in pairs, discussing ideas.

Answer

These nouns are only used in the singular.

- 5 This task helps students to understand the importance of understanding synonymy in developing vocabulary. Explain that, while the words in bold in a–d all have meanings which can be found in the dictionary extract, there may not be direct equivalence in terms of word class, so students will be required to manipulate form from the extract to ensure that the sentences remain grammatically accurate. Before students check the dictionary extract for meaning, encourage them to read the sentences as a whole, and consider possible substitutes for each use of *word* in bold. Remind students that as they do this, they will be further building their lexical range, as they will create a list of synonyms that they can later check for accuracy.

Answers

a 3 b 1 c 2 d 4

- 6 Encourage students to work in pairs, discussing the connotation of sentences a–f, and if possible come up with their own ideas of idioms that may match.

Once students have completed the task, ask them if there are any similar idiomatic expressions in their own language that use variations on *word*. Ask students to think of English translations for these, and note them on the board. As a whole class, read through the examples and decide if there is an appropriate equivalent in English, perhaps using other phrases.

Answers

IDM means 'idiom'.

a from the word go

b by word of mouth

c too stupid for words

d has a good word to say about her

e give me the word

f put in a good word for me

SPOKEN ENGLISH – Expressions with *word*

Look at the illustration and caption and ask what the expression *eat your words* really means.

Read through the list of words and sentences as a class, checking for any pronunciation or intonation issues. Pre-teach/check the expressions *you're kidding* (you are joking, not being serious), *prattle on* (talk a lot about unimportant things), and a 'do' (a formal event or party). Set a brief time limit and ask students to match the expressions and sentences in pairs. Once they have made their choices, compare answers as a class. Elicit from the students possible contexts for each statement.

T 2.8 [CD 1: Track 16] Play the recording and check answers. As you do this, ask students to clarify the meanings of the expressions, or think of other ways to express the same idea. Ask students to paraphrase the extra lines in each conversation. Encourage them to practise the conversations together, focusing on intonation and pronunciation. If you feel your students are confident enough, you could ask them to role-play the complete conversations in front of the class.

Answers and tapescript

T 2.8

- 1 **A** We couldn't help laughing. It was too **funny** for words.
B I know – but it was her worst nightmare – wearing the same dress as someone else at a posh 'do' like that.
- 2 **A** I think he's boring. He has nothing to say for himself.
B He may be a man of **few** words, but I think he's worth listening to.
- 3 **A** Pam just prattles on and on, usually about herself. You can't get a word in **edgeways**.
B I know. I thought she'd never shut up.
- 4 **A** Come on! You know you can trust me.
B What?! Trust you again? You're kidding. You don't know the **meaning** of the word.
- 5 **A** I've got the latest Apple iPad Air. It's the **last** word in tablets. I love it.
B Huh, lucky you! You always have the latest thing.
- 6 **A** No, I don't want anything for it. I don't need two computers. You can have it.
B That's so kind of you. I'm **lost** for words. I can't thank you enough.
- 7 **A** Well! Not to **mince** my words, I don't think you stand a chance of getting that job.
B Huh! Thanks for your vote of confidence!
- 8 **A** You said I had no chance. Well, you'll have to **eat** your words! I got the job.
B You didn't! More fool me! You must be cleverer than I thought!
- 9 **A** I reckon 'selfie' is the latest **buzzword**. It's even in the Oxford Dictionary now.
B Yeah, I can believe it. Everybody's taking selfies. I've just bought a selfie stick.
- 10 **A** This is just between you and me. Don't **breathe** a word to anyone else.
B I won't tell a soul, I promise.

EXTRA ACTIVITY

Explain that students are going to play a game where they make up and guess definitions. This is designed to build on the dictionary skills introduced previously. Lead in to the topic by asking students what they do when they come across a new word in a listening or reading text. Elicit the answer: use context to work out meaning and check in a dictionary. Explain that definitions in dictionaries like the Oxford Advanced Learner's Dictionary are particularly useful as they give example sentences that clarify meaning and use. Model the activity by writing the following word on the board: *winnow*. Explain to students that you are going to give them three definitions of the word, and they must guess which is true, and which are false. For example:

Definition 1:

winnow (noun): a small fish which usually lives in slow moving streams

Example: *As a child I often caught winnows in a net.*

Definition 2:

winnow (verb): to blow air through grain to remove the outer covering

Example: *Farmers winnow oats before they are dried and placed in sacks.*

Definition 3:

winnow (noun): the leather ball used in shinty, the Scottish version of hockey

Example: *He hit the winnow over the line to score a goal.*

Ask students to guess the correct meaning, giving reasons for their choice. In this example, definition 2 is correct.

Put students into groups of four and ask each student to look up three words in the dictionary that they think the other students in their group won't know. Ask them to note down the words, parts of speech, correct definition, and example sentence on a sheet of paper in a random order (numbered definition 1, 2, or 3) making sure that their partners can't see their sheets. Once students have completed the information for the true definition, ask them to add their own definitions and example sentences with false information.

Ask students to take it in turns to read out their words as the others in their group try to guess the correct meaning. Students are awarded one point for correctly guessing a definition and two points if nobody guesses the correct definition of their words.

Creating a horror story

This section provides an opportunity for extensive spoken interaction, allowing students to bring personalized content to the initial discussion, as well as consolidating earlier work on tenses (from Unit 1) and adverb and adjective order in a storytelling task.

- 1 You might like to lead in to the lesson with a general discussion of storytelling. Put the following questions on the board: *Why do we tell stories? What makes for a good story? How are stories organized?* (problem, conflict, resolution). Have a class feedback session.

Ask students to work in small groups, discussing the questions in the book. Monitor this stage, noting any interesting ideas, before opening the discussion to the whole class, and noting down a 'top five' of horror movies or stories.

- 2 Write the word *Horror* on the board. Divide the board into four columns. At the top of each column, write *noun*, *verb*, *adjective*, *adverb*. Set a brief time limit and ask students to work in groups, noting down as many words as they can associated with the term. Ask students to compare their lists, checking meanings and spellings, and giving reasons why they have made the association.

Ask students to read through the list of 'ingredients' in the Student's Book, and check any new vocabulary.

Pre-teach/check the meaning of *the Middle Ages*, *psychic*, and *hitchhiker*.

Ask students to form groups of between four and six, and work together developing a story, using a selection of ingredients. Appoint one student as a note-taker, and ensure that everyone is contributing throughout. Set a time limit that is suitable for your class (no more than ten minutes). Give students two further minutes to check through their story notes, making any revisions.

In your own words

- 3 Ask students to share their ideas with the rest of the class. This can be done as a whole-class activity, with the note-taker reporting back. Alternatively, to ensure continued spoken interaction from as many students as possible, ask students to form new groups comprising one student from each of the initial groups. Students take turns to recount their stories, and then vote on the best in each group. These results should then be collated to decide on the overall best story in the class.
- 4 Ask students to form new groups, and follow the same process, this time creating a romantic story.

SUGGESTION

Give each group two sheets of paper. Ask them to read through the ingredients, and select no more than eight. Ask them to write these on one sheet of paper.

Explain that students will shortly write a romantic story in four paragraphs. Set a time limit of five minutes, and ask students to create one paragraph of their romantic story, using and ticking off two of the ingredients at most.

Once the time limit is up, ask each group to fold up their story, so only the final line of the paragraph is showing. Ask them to pass on their list of ingredients and story to the next group. Explain that they now have five minutes to write another paragraph, again using two ingredients.

Continue this process until students have written four paragraphs in total. Once students have four paragraphs, ask them to pass the story on to the next group. Explain that this group are the editors in a publishing house who have just received a manuscript for a new romantic novel. Explain that they have five minutes to read and redraft the story to make sense. Explain that the author is very old, slightly mad, but important, and so won't appreciate it if they change too many details in the manuscript.

Once students have completed editing the stories, these can be read out to the whole class, or displayed in the classroom for other students to read.

Breaking the rules of English

This section focuses on students' grammatical awareness by introducing a range of English grammar rules, and encouraging discussion and debate on their relative importance in expressing meaning. Through this discussion, students have the opportunity to reflect on the validity of strict rules of grammar, and the chance to relate these to their own language. This promotes both processes of evaluation (as students decide on the merits of each point in turn) and intercultural understanding (as students reflect on similarities or differences within their own languages).

- 1 Ask students to read the two quotations, and as a class answer the question.

Answer

The point is that applying prescriptive rules is pedantic and often results in unnatural-sounding English.

- 2 Ask students to work in pairs and read the rules, first focusing on how the rule in each is broken. Once students have agreed on their answers, ask them to go through each sentence again, and correct the rules that are given.

Answers

- 1 A preposition is a terrible word with which to end a sentence. (*with* is a preposition)
- 2 Remember never to split an infinitive (not *to never split*, as this splits *to* + base form)
- 3 Don't use any double negatives. (*Don't* and *no* are both negatives)
- 4 Do not ever use contractions. (*Don't* is a contraction)
- 5 Never start a sentence with a conjunction. (*And* is a conjunction)
- 6 The words *anciently* and *weird* break this rule.
- 7 Foreign words and phrases are not fashionable/trendy. (*chic* is a French word)
- 8 Avoid the passive where possible. (*to be avoided* is a passive construction)
- 9 A rhetorical question, as here, is one that doesn't need an answer.
- 10 Reserve the apostrophe for its proper use and omit it when it's not necessary. (not *it's proper use*; *it's* = *it is*)
- 11 ... Fewer and fewer people do. (not *less people*, as *people* is countable)
- 12 ... to see if you miss any words out. (the word *miss* was missed out)
- 13 John and I are careful to use subject pronouns correctly. (*me* is an object pronoun)
- 14 Verbs have to agree with their subjects. (not *has to*)
- 15 You've done well to use adverbs correctly. (*good* is an adjective)
- 16 If any word is incorrect at the end of a sentence, it is an auxiliary verb. (not *is* at the end of the sentence)
- 17 Steer clear of incorrect verb forms that have sneaked into the language. (*snuck* is an irregular past participle of *sneak* in American English)
- 18 Take the bull by the horns and avoid mixing your idioms. (this idiom is mixed with *A bird in the hand* ...)
- 19 Tell the rule about *whom* to whom you like. (*whom* is used as an object pronoun)
- 20 Ultimately, avoid clichés completely. (*At the end of the day* and *like the plague* are both clichés)

- 3 Ask students to work in pairs, discussing which rules are valid. As they do this, remind them to provide examples where possible, and ask follow-up questions to maintain interaction.

Answers

Sentences 3, 10, 12, 15, and 18 are clearly wrong, and so the rules that forbid them can be considered 'good' rules. Most native speakers would agree that 13 is strictly speaking incorrect, although it is commonly used. This is also the case for 14, as many native speakers break this rule on a daily basis.

The other rules are more dubious:

- 1, 2 Ending a sentence with a preposition (e.g. *What are you listening to?*) and splitting infinitives (e.g. *He wanted to quickly go through everything.*) are common in English. Splitting infinitives often avoids ambiguity.
 - 4 Contractions are preferred in informal English, although they shouldn't be used in formal written English if at all possible.
 - 5 *And*, *But*, and *So* are commonly used to begin sentences in modern English.
 - 6 A useful rule, but with many exceptions. Students should always check a dictionary if they are unsure of spellings.
 - 7, 20 Using both foreign words and clichés is perfectly acceptable practice. However, excessive use impacts on style, so these should be limited.
 - 8 The passive voice is the norm in many contexts, especially in more formal scientific English, or where processes are being described.
 - 9 Rhetorical questions are often used to create an effect. However, in more formal academic writing, these are not encouraged as a rhetorical question requires the reader to provide supporting ideas and evidence. In academic writing, this is the responsibility of the writer.
 - 11 It has only recently become common to use *less* with countable nouns. Many people still consider this incorrect, and students should learn to differentiate between *less* and *fewer*.
 - 16 English sentences often end with an auxiliary to avoid repetition.
 - 19 Most people consider *who* to be an acceptable alternative to *whom* in spoken English, and in fact the use of *whom* sounds overly formal in an informal context. In formal written English, *whom* should be used as the object pronoun.
- 4 Discuss these ideas initially in pairs, then open up to a whole-class discussion to establish whether there is consensus or any similarity/difference in opinion. When students discuss their own language, encourage them to provide examples (which could be noted on the board).

STARTER

As with other *Starter* sections throughout the Advanced Student's Book, this section provides an opportunity for extensive spoken interaction and personalized content, as students discuss global problems and how they have impacted on their own countries. Students are encouraged to share opinions, and provide responses to facts about current affairs. In doing this they are required to reflect on causes of phenomena related to global problems and critically evaluate how these are reported through the media. This provides a useful approach to developing critical thinking skills, where students consider an idea and analyse the deeper reasons behind assumptions. When considering a statement critically, students should be encouraged to ask questions such as 'Why?' 'How do we know?' 'What is the source of this information?' By developing critical thinking skills, advanced students will be better prepared to evaluate the purpose of listening and reading texts and authors' or speakers' opinions in both exam and academic situations.

- 1 With books closed, write *Global problems* on the board. Set a short time limit appropriate for your students and ask them to note down as many global problems as they can. If necessary, note an example on the board as a prompt, e.g. *Water shortages, Antibiotic resistant viruses*. Once the time limit is up, ask students to work in pairs, discussing their lists. If necessary, note a range of language exponents on the board which students can use to express reasons, e.g. *the reason I noted ... is ..., I think ... is important because ..., I consider ... a global issue because ..., we need to think about ... as ...*

Ask them to work in small groups, discussing the problems which they have highlighted. Ask students to select three problems and rank them in terms of importance (one being the global problem with the biggest consequence). Monitor this stage, assisting with vocabulary and grammar as required. When each group has generated a list, ask students to work as a whole class, comparing lists and if possible coming to a consensus on the three global problems which they feel are the cause for most concern.

Ask students to open their books, and look at the picture, identifying the global problems illustrated. Ask students to compare their final lists with the images and note down any similarities or differences.

Possible answers

overpopulation
inequality and the poverty gap
urbanization

- 2 Refer students to the World watch quiz, and explain that this focuses on statistics surrounding some of the global problems which they have been discussing. Most of the questions in the quiz come from a similar quiz devised by an organization called Gapminder, the purpose of which was to show the gap between common perceptions of the state of the world and the statistical reality. Very few people who do the quiz get the answers right, so the answers should come as somewhat uplifting news to most of the students!

Read through the quiz questions as a class. Elicit or define a *billion* (explaining that an American English billion is one thousand million, while a British English billion is one million million), *literate*, *proportion*, *median*, and the phrase *assessment of happiness*.

Ask students to work in pairs, completing the quiz.

- 3 **T 3.1** [CD 1: Track 17] Play the recording and ask students to note down the answers to each question. If necessary, to support weaker students, pause the recording after each question to ensure that students are clear on the answers given.

Answers

1 b 2 c 3 c 4 d 5 d 6 d 7 c 8 d

- 4 Ask students to work in small groups, sharing their ideas on the questions, and building on the interaction with follow-up questions. Encourage students to give examples and explanations for their opinions. In relation to these questions, students may be interested in the work of Swedish statistician Dr Hans Rosling regarding happiness, development, and economic growth. A range of extremely useful resources is available on his website <http://www.gapminder.org/>.

EXTRA ACTIVITY

You could further consolidate the language of the lesson by asking students to work in groups, devising their own quiz, using statistics from a range of authentic online sources, e.g. unstats.un.org or the CIA *World Factbook*. You could encourage students to look for facts and statistics that are surprisingly positive, as was often the case in the quiz on SB p23.

To ensure that students generate questions for a number of global problems, divide the class into groups of six, with each group looking at a separate topic from the quiz. List these on the board as follows for reference: *access to education, literacy, the poverty gap, debt, population growth and density, income*. This list also provides useful categories for organizing any new vocabulary that arises during the planning and discussion stages. You could also add *desertification* and *urbanization*, eliciting possible definitions from students.

Ask students to work in pairs, writing three True/False or multiple-choice questions from their source material. After each pair has drafted their questions, ask students to work in their groups and select the best five questions. Allow time for students to check their questions in terms of accuracy, and spelling/grammar.

Once students have finalized their questions, ask groups to exchange lists and compete to see who can guess the most correct answers. When students have completed their quiz, ask them to discuss any statistics that they found interesting or surprising.

Limits to growth

ABOUT THE LISTENING

The listening text in this section is an example of a radio discussion featuring contributors with opposing views, and a host who asks questions to keep contributors focused. Radio debates and discussions are a useful resource for listening skills development, as students can use them to identify stance (e.g. Is the speaker for or against a certain point?), evaluate the strength of arguments (e.g. by identifying where opinions are supported with relevant examples and evidence), and as a vocabulary or grammar resource as they contain authentic contexts for language focus. Explain to students that many radio discussions and debates are available online, and often have a transcript which can be used as a useful reference point for further language practice.

The theme of the debate is economic growth and the reasons why pursuing this as a development goal can be extremely challenging, and unfeasible in the long run. There is a focus on the economic, environmental, and sociological impact of trying to ensure that countries and economies grow in a world where resources are ultimately limited.

The main aim in this listening task is for students to listen for detail and identify and correct false summaries of the content, and then to identify a speaker's stance. This second focus is extended by asking students to then predict speakers' opinions based on their initial understanding of stance.

To assist with understanding, you could pre-teach or elicit the following items: *think tank*, *make the case for something*, *a bigger slice of the cake*.

- 1 Lead in by asking students to vote on whether they feel the global economic situation is getting better or worse. Separate students into two groups based on their answer and ask them to work together to discuss the reasons for their choice. To ensure that the discussion is focused, ask students to consider the economic situation for the population as a whole, and then for young people (e.g. those under 30). Once students have exchanged their ideas, pair them with students from the opposing side, and ask them to discuss their views, if possible persuading the other student to change their opinion.

Read through questions 1–4 as a class, and discuss and define any of the key terms which may be new to students, e.g. *rate of economic growth*. Ask students to discuss the questions in pairs, noting their main ideas. Monitor this stage, assisting with grammar and vocabulary as required. Once students have discussed each question in detail, ask them to form a small group with another pair, and summarize the main points of their discussion.

As a whole class, feed back some of the main ideas which have been covered, and note these on the board. Ask students to relate the content to themselves where possible by offering prompts such as *What other factors in economic growth are important to you? e.g. unemployment rates falling, average salaries increasing, cost of accommodation/consumer goods/fuel, etc.*

Answers

- 1 Economic growth is the increase in the market value of the goods and services produced by an economy over time. To maintain living standards, the economy has to grow as fast as the population. Most of the global progress featured in the quiz on p23 is facilitated by economic growth, but isn't necessarily totally dependent on it.
- 2 Students' own answers in relation to the economic growth in their own country.
- 3 'A rising tide lifts all boats' means that when the economy grows, all sectors of the economy and all the population, both rich and poor, benefit. The 'trickle-down effect' describes the process whereby an increase in wealth amongst the richest portion of the population filters down to the less well-off.
- 4 Economic growth is considered to be necessary in the current capitalist model of western society. It is difficult for the economy to continue growing when global resources are limited, unless huge advances in technology continue to be made.

- 2 **T 3.2** [CD 1: Track 18] Explain to students that during this stage, they are listening for detail, then correcting any errors. Highlight that there is a difference between 'true' as in *universally understood*, and 'true' as in *true in the text*. Remind students that if they are listening to a speaker's opinion, they may be asked to identify material that is 'True according to the speaker'. Again, there may be a difference between this and the student's understanding of what is true.

Answers

- 1 False. Economic growth *needs* to grow as the population increases in order to avoid rising unemployment, but it doesn't do so automatically.
- 2 True.
- 3 False. As Helen says, 'growth in recent decades hasn't reduced inequality; it's made it worse.'
- 4 True.
- 5 False. It's wrong to assume that economic growth leads to greater happiness.
- 6 True.

- 3 **T 3.3** [CD 1: Track 19] Before listening to the recording, ask students to work in pairs, summarizing what they know about the two speakers, Tony and Helen, based on Part 1 of the listening. As a whole class, compare ideas, and then summarize on the board the main argument of each speaker. Read through statements 1–6 as a class, checking and defining any new vocabulary. Explain that the statements are examples and explanations which could be used to support a main argument. As a class, or in groups, ask the students to match the statements to Tony or Helen's main argument. Draw attention to question 6, and ask students if they can remember from Unit 2 what stylistic feature of a discussion this is (a rhetorical question). Play the recording so students can check their answers, and ask them which of the speakers they most agree with and why.

Answers

1 H 2 T 3 H 4 T 5 H 6 H

In your own words

This section provides students with the opportunity to summarize the information they have heard by paraphrasing it, using the key words in the prompts provided. As a class, read through points 1–8, checking vocabulary and pronunciation. Ask a student to do the first item as an example, helping if necessary. Possible answer: *As the population increases, the economy has to grow at the same speed in order to provide jobs for the extra number of people.* Then ask students to work in pairs, taking it in turns to paraphrase each point.

What do you think?

Refer to Teacher's Book p8 for ideas on how to approach the *What do you think?* section.

Once the discussion has come to a natural end, or a time limit has been reached, ask groups to feed back to the class, summarizing the points they discussed and any agreements/disagreements raised.

SUGGESTION

If your students enjoy discussing issues such as these, you might like to encourage them to look at similar resources as a way of developing learner autonomy. A useful homework task is to ask students to listen to a specific programme and summarize the main arguments. These summaries can be brought to class in later lessons and used as the source material for either further discussion (*Do you agree with the views? Why? Why not?*), or as texts to be evaluated and redrafted as part of an ongoing process-writing approach.

Verb patterns

⚠ POSSIBLE PROBLEMS

Verb patterns can cause students problems because there are few rules – forms have to be learned, practised, and used to ensure that the patterns are remembered. These areas are considered in greater detail in Grammar Reference 3.1–3.2 on SB pp147–8.

Infinitive or -ing

The infinitive form is used after certain verbs (e.g. *ask, agree, offer, promise*). It is also used after certain verbs + object (e.g. *ask, beg, encourage, tell*). A key problem for many students is that *to* must be omitted after some verbs (*make, let, help, dare*).

The gerund, or *-ing* form, is used after prepositions, phrasal verbs, and certain other verbs. A key problem for students here is recognizing when *to* is used as a preposition, e.g. *I'm looking forward to watching that film; I'm not used to getting up so early*.

After verbs of perception (*hear, listen, see, watch*) + object, we usually prefer to use an infinitive to talk about complete actions, and an *-ing* form to talk about actions in progress:

We watched him get out of the car and head into the pub.
I glanced out of the window and saw Rob crossing the road.

INFINITIVE OR -ING

- 1 Ask students to complete the sentences using the verb pattern rules. If they can't remember which verb is missing, ask them to guess. Once students have completed the box, refer them to the tapescript on p124, and ask them to underline examples of verb patterns and categorize them in their notebooks. At this stage, you could ask stronger students to think of any additional examples which they could add to the list.

Answers

Inequality has continued **to increase**.
 People think buying more stuff will make them **feel** happier.
 We want to keep **improving** living standards.
 It's what our society encourages us **to believe**.
 People at the top are keen **to avoid** income redistribution.
 No growth means less money to spend on **protecting** the environment.

VERBS THAT CAN TAKE BOTH INFINITIVE AND -ING**⚠ POSSIBLE PROBLEMS**

Again, these forms have to be learned, practised, and used to ensure that the patterns are remembered. This area is considered in greater detail in Grammar Reference 3.4–3.5 on SB p148.

- Some verbs can take both forms with only a minimal change in meaning. Where verbs express feelings and attitudes (*like, love, prefer, can't stand*, etc.), the pattern which follows can be either *-ing* or *to*, and here the distinction is more semantic:

I like travelling by train. (general truth)

I like to travel by train when I visit Yorkshire. (a little more particular)

Like + -ing can mean enjoy. *Like + infinitive* can express what you think is the appropriate thing to do.

I like sunbathing. *I like to get into the office early.*

- After some verbs and one or two adjectives, both structures can be used with different meanings. These are covered in detail in the Grammar Reference section on SB p148. In addition to the examples given there, students might have problems with the following:

mean + infinitive = intend vs mean + -ing form = involve

I didn't mean to wake you up.

Getting a degree at Oxford University will mean studying hard.

- The infinitive is always used with *would like/prefer*, etc.
I'd like to travel by train next time we visit. (one particular occasion)

- 2 Read the notes as a whole class. Note the examples on the board, and elicit suggestions from the class on reasons for the speaker's preference of one form over another. If necessary, write both possible versions of the sentences on the board to draw attention to any stylistic or semantic features which might prompt one form over another. Ask students to discuss in pairs, before opening up to a whole-class discussion.

While the rules say that verbs such as *start, begin*, and *continue* can be followed by verbs in either gerund or infinitive, we normally avoid one of those forms if it has already been used for the verb *start, begin*, or *continue* itself, for stylistic reasons. For example:

a We have to start to look at the issue of income redistribution.

b We're beginning realizing that earning more doesn't always make us happier.

a is acceptable, though some people would prefer **to start looking**. In *b*, the two gerunds immediately after each other sounds very awkward, and would never be used.

- 3 Ask students to read through the sentences, checking any new vocabulary for pronunciation and meaning. Once you are satisfied that students understand the content, ask them to work in pairs, discussing the difference in meaning generated by each form.

Possible answers

- 1 **a** *trying to make* the cake bigger: this is something that is difficult to do, and it may or may not be successful
b *Try watching* a sunset one day this week: this isn't difficult to do – you do it as an experiment to see if it is effective
- 2 **a** *stop to think* about what makes us happiest: you stop doing some other activity (i.e. living your life as normal) in order to think about what makes us happiest
b *stop growing*: here it is the *growing* which stops
- 3 **a** *meant to create*: intended to create
b *means getting things repaired*: involves getting things repaired

- 4 a *We need to give everyone*: this is an active use of *need*, with *we* as the subject and *everyone* as the object
 b *the environment needs protecting*: this is a passive use of *need*, the environment needs protecting by us, but the agent is only implied
- 5 a *We've seen our economies grow*: this is a completed action, as we've seen this growth from start to finish
 b *You see lots of well-off people doing the lottery*: this suggests an action in progress, i.e. you may see some well-off person in a shop in the middle of completing a lottery ticket, but you may not necessarily see them complete the task

- 4 Ask students to complete the sentences. Let students check their answers in pairs, before checking with the whole class.

Answers

- | | |
|------------------|-----------------|
| 1 means to be | 4 need cleaning |
| 2 saw (him) play | 5 stop to chat |
| 3 try walking | |

- 5 Ask students to choose the most appropriate verb form to complete the sentences. Check answers as a whole class.

Answers

- 1 My boss wanted me to go to the meeting in New York.
- 2 I apologized for telling him.
- 3 Jack would rather work outdoors.
- 4 Alex started to laugh.
- 5 We are thinking of selling our flat.
- 6 Did you see him collect the children from school?

In pairs, ask students to rewrite sentences 1–6, using the remaining verb patterns given.

Answers

- 1 My boss stopped me going to the meeting in New York.
My boss let me go to the meeting in New York.
- 2 I expected you to tell him.
I didn't mean to tell him.
- 3 Jack can't stand working outdoors.
Jack is used to working outdoors.
- 4 Alex made me laugh.
Alex couldn't help laughing.
- 5 We are trying to sell our flat.
We had better sell our flat.
- 6 Did you remind him to collect the children from school?
Did you remember to collect the children from school?

- 6 Read through sentence stems 1–10, drilling for accurate pronunciation and intonation. Ask students to complete the sentences with an appropriate pattern. Monitor this stage, checking for accuracy of form.

Ask students to compare ideas with a partner.

EXTRA ACTIVITY

To further practise the language focus in this lesson, and ensure that students have the opportunity to personalize content, write the following sentence stems on the board: *I remember ...*, *I'll never forget ...*, *I've always tried ...*, *I find it difficult ...*. Ask them to write two sentences for each stem, making one of them true, and one of them false (but believable). After you have checked that their sentences are grammatically correct, put students in pairs or groups and ask them to read their sentences to each other. The other student(s) have to decide which sentences are true and which are false.

The billionaire who wasn't

ABOUT THE TEXT

The reading text in this section is an example of a factual profile of a famous or interesting person. Often such profiles have quite a literary feel, despite being factual accounts, as the feature writer hopes to draw the reader into a compelling story, rather than providing a dry biography full of names and dates.

Chuck Feeney, the secret billionaire, is the founder of The Atlantic Philanthropies, an international organization which has donated money and provided grants totalling £3.9 billion since 1982. The money has been used to support a range of projects globally, with its focus on health, education, and human rights. Throughout much of his career as a philanthropist, Mr Feeney insisted on the secrecy of his donations, only making his identity public in 1997. His philosophy of 'Giving While Living' supposedly inspired the economist Warren Buffett, and Bill and Melinda Gates to set up their own influential charitable organizations.

To assist with understanding, you could pre-teach or elicit the following vocabulary: *in full swing*, *running up bills*, *beneficiary*, *payback*.

- 1 Lead in by writing *billionaire* on the board. Ask students to provide as many examples as they can. As they do this, encourage them to provide information on why the people are wealthy and what they do with their wealth. Then ask them to evaluate whether the wealthy people that they have mentioned contribute positively to society or not. Write the word *secret* in front of *billionaire* and elicit from students any reasons why somebody with so much money would want to keep this quiet (e.g. to pay less tax).

Ask students to open their books and draw their attention to questions 1–3. Ask them to note down their own ideas, with supporting examples and explanations, before discussing them in small groups. Monitor this stage, assisting with grammar and vocabulary, and noting any interesting examples. Feed back as a whole class. If you note any persistent errors with vocabulary or grammar, use this opportunity for a delayed error-correction stage.

Possible answers

- 1 You can buy whatever you like – the best of everything, a nice house, car, etc. – pay for endless holidays, and not have to work. However, you may feel guilty about your wealth, you may have people constantly asking you for money, and you may feel bored and unfulfilled, especially if the wealth is not of your own making.
- 2 Children can have the best of everything – a great education, expensive holidays, any material goods they want – and never have to worry about money. However, they may feel guilty about having so much, and they can be unmotivated and aimless as they do not have to earn a living.
- 3 Philanthropy is the practice of donating large sums of money to good causes. Famous philanthropists include Bill and Melinda Gates and Warren Buffett (mentioned in the article), as well as Bono, Mark Zuckerberg, Walt Disney, and J. Paul Getty.

- 2 Before students do exercise 2, ask them to look at the initial paragraph on SB p26. This should give them a better understanding of what the text is about. Ask them to use their understanding of this paragraph to make predictions based on content, the title, and any further headings. Reading the initial paragraph quickly in this way mirrors a common approach to analysing texts, and helps to activate any areas of knowledge required for more detailed understanding.

Ask students to look at the section headings, deciding on their possible meaning, and the focus of each paragraph, before discussing with their partner. Check as a whole class.

Possible answers

Making it big – being successful

Keeping it real – acting like a normal person

Giving it all away – giving all your money away

Keeping it quiet – not looking for any public recognition

Giving while living – donating money while you're alive, rather than after you have died

- 3 Students may be familiar with the format of true, false, and not given tasks from exam preparation courses. Highlight that the focus here is on intensive reading – the students may be used to underlining the key words in a question or statement, but once they have used these key words to locate the relevant part of the text where the answer might be found, they should read carefully to find something specific which agrees with the information (true) or contradicts the information (false). If there is nothing specific which can be underlined in the text, then the option is *not given*.

Ask students to note down their answers, and correct the errors, before checking as a whole class.

Answers

- 1 ✓
- 2 ✗ He worked for the US Air Force before going to college.
- 3 ✗ He *began to feel uncomfortable* with the extravagant displays of the affluent, which suggests that he did partake in them initially.
- 4 NG
- 5 ✓
- 6 ✗ He says that *enough* money makes you comfortable, and that it has a value if you want to buy something.
- 7 NG
- 8 ✗ He has already given his family enough to live comfortably on. He plans to give the rest of his money away.

- 4 Ask students to work in small groups, discussing the quotes and deciding on their meaning, and more importantly what Chuck Feeney meant by them. Once students have discussed the possible meanings, ask them to share ideas as a class.

Possible answers

Get out the door, do things yourself.

Be independent of your parents and make your own life.

I set out to work hard, not to get rich.

He never particularly wanted to be rich; it was just a by-product of working hard.

I felt there was an element of payback.

He likes to donate to educational projects, because he benefitted from education and wanted to feel that he was paying something back.

People need it today, not tomorrow.

Many organizations and individuals have an urgent need for money, and there is no reason to make them wait until your death before they can benefit from your generosity.

You can only wear one pair of shoes at a time.

This is literally true, of course, but also refers to the fact that, for him, there is not much point in spending a lot of money on things like shoes and clothes, which he treats as purely functional items.

SUGGESTION

As a follow-up to this stage, ask students if there are any sayings which they commonly use, or which are used commonly within their culture to explain approaches to life. Ask students to work in groups, writing down a selection of at least five phrases. Monitor this stage, assisting with grammar and vocabulary. Ask students to exchange their lists, and then try to work out the meaning of each expression. If you have a multicultural class, students could try to guess which country each expression comes from, and speculate on its origins. Once students have decided on the meanings of the expressions, they should check with the group who originally wrote them to confirm ideas.

- 5 Read through the highlighted words as a whole class, checking pronunciation. Ask students to place them under the correct heading. Check answers as a whole class.

Encourage students, where possible, to identify any new words they come across in these texts, and note down any surrounding grammar or associated verb patterns, so that these can be readily transferred into their own language use. Explain that writing lists of new vocabulary is useful, but without supporting context, or headings to provide categories which assist with vocabulary selection, the resource will be quite passive.

Answers

Wealth: rags to riches, well-off, extravagant, affluent, spoilt, make a fortune, get rich, prosperous

Poverty: careful with money, fallen on hard times, Depression, simple life, hardship, have it tough, modest budget

What do you think?

Refer to Teacher's Book p8 for ideas on how to approach the *What do you think?* section.

Once the discussion has come to a natural end, or a time limit has been reached, ask groups to feed back to the class, summarizing the points they discussed and any agreements/disagreements raised.

VOCABULARY AND SPEAKING (SB p28)

This section looks at the language required to describe trends and compare statistics. There is some revision of the way adjectives, adverbs, and comparative structures are used. The aim is that, by the end of the section, students can give a presentation using this area of language. Point out that students do not need to be business-focused to find this language useful. In many areas of life, academic study, and exams, we are increasingly required to give presentations that rely on this kind of language.

Describing trends

- 1 You could lead in by previewing students' ability to describe trends. Write on the board: *house prices, inflation, the price of technology, the cost of going out, the cost of living*. Ask students in pairs to tell each other whether these things are going up or down. Ask them to use as many phrases as they can for expressing these ideas. Conduct a brief whole-class feedback.
Ask students to look at the headlines. Elicit the verbs used in each headline and write them on the board under two headings, *going up* and *going down*, to check their meaning.
- 2 Draw attention to the verbs and adverbs in the boxes and check the meaning and pronunciation of each. Note that the rate of rise or fall ranges from a small amount (*slight*) to a large amount (*substantial*). Point out that the stress in *dramatically* and *substantially* is on the second syllable. Ask students in pairs to practise using combinations of the phrases to describe each of the situations outlined in the headlines. Monitor and check.

Possible answers

There was a dramatic fall in share prices.
Growth rate increased again.
House prices are due to rise dramatically again.
There has been a sharp rise in household debt.
Consumer spending has dropped dramatically.
Applications to UK universities have fallen substantially.

- 3 **T 3.4** [CD 1: Track 20] Explain to students that they are going to hear a short presentation on spending patterns. Ask them to look at the graph and identify the different axes used for measuring data (expenditure and age of purchasers). Ask students in pairs to discuss the trends, using the language given, and offering their own ideas on the reasons behind the trends.

Once students have sufficiently discussed the graph, play the recording to allow students to check their accuracy and compare ideas.

Tapescript

T 3.4

Spending on new cars rises sharply when people are in their 20s and presumably starting work. There's then a slight fall until mid-life, when there is a steady increase in people in their 40s and 50s buying new cars – perhaps men having their mid-life crisis! Spending then drops back again to level off for 70-year-olds, before plunging sharply after people turn 80, when people are probably not so bothered about what they drive if they're still driving at all.

- 4 Ask students to close their books. Write *happiness* and *favourite colours* on the board. Explain that students are going to look at two pieces of visual data which describe changing trends in these areas throughout life. Ask students to work in pairs and predict how both areas might change and develop through the course of a lifetime. If necessary, provide an example on the board as an initial prompt, e.g. *During early childhood most people are really happy as they don't have any responsibilities*.
Once students have discussed their own ideas, ask them to open their books and look at the graphs, comparing their initial ideas. (The graph on Favourite colours is quite detailed, so to make it easier, you could ask students to focus on the trends for just two or three colours.) Direct them to the language boxes from exercise 2 and encourage them to take turns describing the patterns in each graph. Monitor and check.

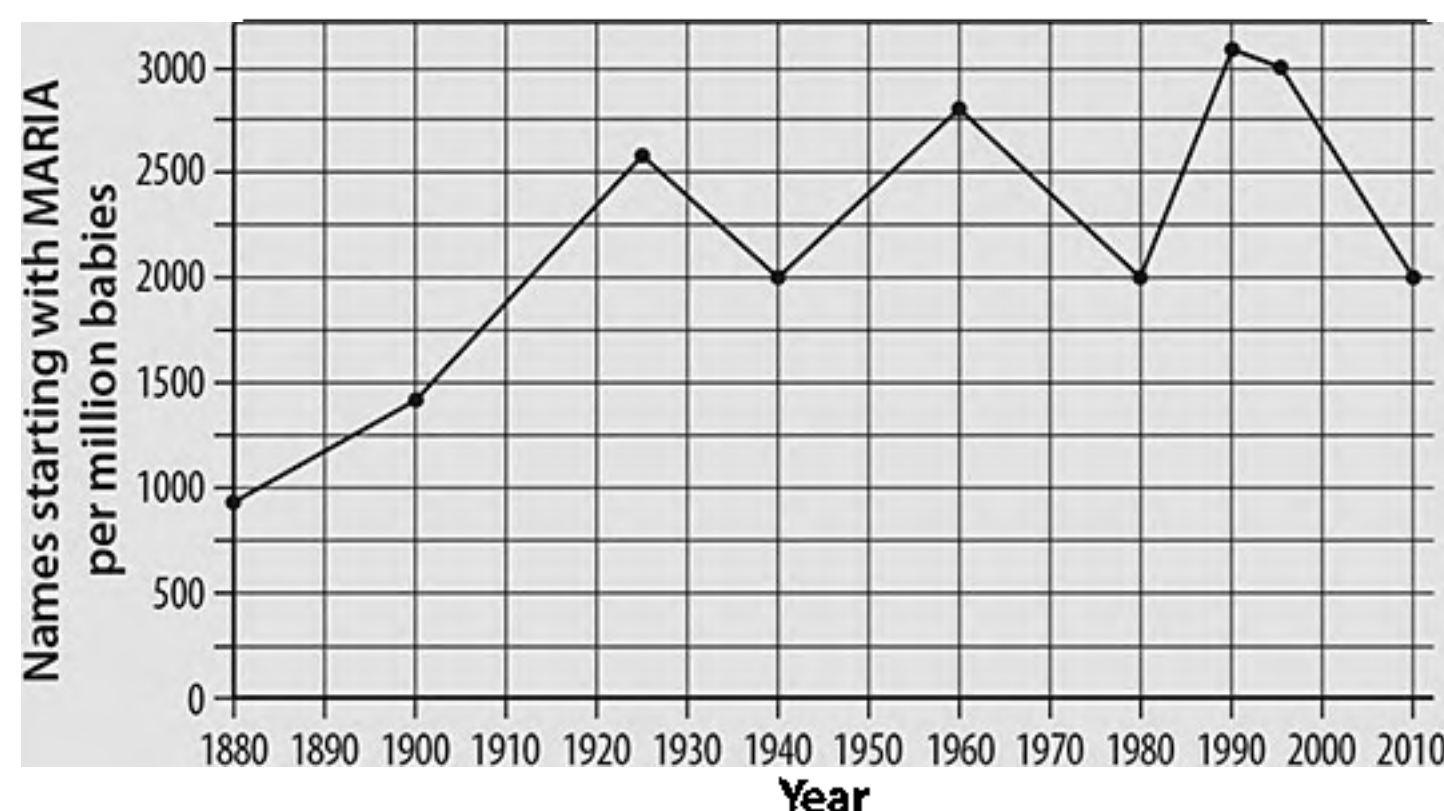
- 5 **T 3.5** [CD 1: Track 21] As a class, discuss the possible reasons behind the popularity of a name, e.g. a celebrity becomes famous, and a large number of children are named after them; there is an increase in an immigrant population where the name is common, etc. Ask students to discuss which names in their own country are currently popular and some of the reasons for this.

Explain that students are going to listen to a brief presentation on the popularity of a name in the USA.

Explain that students should focus on the detailed description of the changing trend, specifically phrases to indicate rise and fall, and plot the trend on the graph. Play the recording, and give students time to compare ideas. Place a copy of the completed graph on the board, and check as a whole class.

Answers and tapescript

Possible reasons why the popularity of names changes include names appearing in songs, films, or books, popular famous figures at the time, and what current celebrities name their babies. 'Old-fashioned' names also often come back into fashion after periods of being out of fashion.



T 3.5

The name Maria was reasonably popular in the 1880s, with just under 1,000 babies per million being given it. In the 1890s its popularity rose steadily to just below 1,500, and between the 1900s and 1920s it soared to over 2,500 before dropping again to around 2,000 in 1940.

The popularity of the name fluctuated over the next five decades, going up to 2,800 in 1960 and dropping again to 2,000 in 1980. There was then a sharp increase up to over 3,000 between 1980 and 1990.

There was a slight decrease to 3,000 during the 1990s, and the number of babies given the name Maria then plunged back to 2,000 by the end of the first decade of the 21st century. It is currently ranked as the 92nd most popular name for girls.

- 6 Give students some time to look at their graphs and make notes. Once they have done this, you may wish to divide the class into two groups, so both Students A and B can discuss their interpretations of the data while retaining an information gap prior to the speaking task. After students have agreed on the key trends and features, allocate time for students to prepare individually for the next part of the task. During this stage, monitor and assist with grammar and vocabulary where required.

Ask students to work with their partner, explaining the changes in popularity. Once they have finished plotting the graph, students should check with their partner to see how accurate they have been.

Phrasal verbs with *up* and *down*

This section looks at phrasal verbs with the particles *up* and *down* from the viewpoint of what these particles can mean in themselves. As students progress through the exercises, they are asked to analyse form and meaning by looking at contextualized examples. Grouping phrasal verbs according to the meaning of their particles is an interesting exercise because it demonstrates that the combination of verb and particle is not as random as it might seem. It is challenging, however, as there can be a huge range of subtly different meanings for some particles. An attempt has been made here to do this with pairs of opposite meanings that are relatively clear, although one could argue about which particular category of meaning some of these verbs should belong to. The advantage of this approach is that it gives more insight into the meaning of the verbs, and can help to make them more memorable for students. It also enables them to make a better informed guess as to the meanings of new phrasal verbs they might come across which use these particles. This includes very new examples that are constantly being created, e.g. the use of 'Man up!' in the Spoken English exercise, which has come into common use relatively recently.

- 1 Ask students to work in pairs, reading the sentences, and discussing the situations. Check answers as a class.

Answers

- 1 *Arsenal moved up to 4th place.* They were at a lower position in the table.
 - 2 *He looked down at the floor.* He was looking straight ahead.
 - 3 *'Sit up straight!'* The subject was leaning forward or back in their chair.
 - 4 *Please, do sit down.* The subject was standing up.
 - 5 *Her lip curled up in disgust.* Her lips were in a normal position, showing no emotion, or a smile.
 - 6 *I need to lie down for a bit.* The speaker was standing, or sitting, and feeling extremely tired.
- 2 **T 3.6** [CD 1: Track 22] Ask students to look at the illustrations and the example sentences, and establish that the literal movements vertically in the graph and thermometer reading coincide with the meaning of *increase* and *decrease*, as the measure or volume of something gets bigger and smaller. Ask them to discuss what is increasing and decreasing in sentences 1–6.

Answers

- 1 *Turn it up – I can't hear it!* (the volume of the music in the car is increasing)
- 2 *Kids, quieten down!* (the noise the children are making needs to decrease)
- 3 *I need to save up for a car.* (the amount of money available to buy a car needs to increase)
- 4 *They've cut down my hours.* (the amount of work I've been given to do has been decreased)
- 5 *Speed up – it's a 70 mph zone!* (the speed of the car can increase)
- 6 *Slow down – my legs are tired!* (the speed of walking or running needs to decrease because of fatigue)

- 3 Ask students to look at the arrows showing *BETTER* and *WORSE* and ask them why *up* is most commonly equated with *better* and *down* with *worse*.

Ask them to look at the illustrations and example sentences. Ask why the house needed *doing up*, and what it means (renovating/redecorating). Ask how and why the man's colleagues *wore him down*, and what effect this had on him at work (it made him feel worse about work, after being initially very enthusiastic).

Ask them to read the example sentences and discuss the questions in pairs or small groups. Monitor this stage, assisting with grammar and vocabulary as required.

Possible answers

- 1 *What would you trade up your mobile phone for?* The latest model.
 - 2 *Is TV getting more and more dumbed down?* Yes, there are so many reality TV programmes on now.
 - 3 *When do people dress up?* For a party, a wedding, or an official function.
 - 4 *When might you dress down?* On a special day at work or school when everyone is allowed to choose their own casual clothes, or at a social event where you don't want to stand out.
- 4 **T 3.7** [CD 1: Track 23] Ask students to look at the illustrations of the sun rising and setting and say how this relates to the meaning of start and end (obviously, when the sun comes up the day starts, and when it goes down, it ends).

Ask them to work in pairs, discussing the meaning of the sentences, then ask them to answer the question. Check answers as a class.

Answers

- 1 *I'll set up my own business.* Somebody who is frustrated working for a company, or becomes unemployed, decides to start a business of their own.
- 2 *The president stood down.* He/she is no longer able to lead the country, perhaps because of a scandal or due to a lack of political support.
- 3 *Let's fire up the barbecue!* It's a nice, sunny day, and there is a lot of enthusiasm to get the barbecue started in the garden.
- 4 *My marriage broke down.* There were serious and irreparable problems in the relationship, so the marriage ended.
- 5 *My laptop's so slow to boot up.* There may be something wrong with the computer, or it is short of memory.
- 6 *The chemist's shut down.* It can't have been doing enough business, as it's closed permanently.

Ask students to listen to the audio and compare their ideas with the actual situations and say what caused them.

Answers

- 1 Someone is facing the prospect of being made redundant.
- 2 There was a political scandal which became public (*broke*).
- 3 It's a lovely day and they have no plans.
- 4 The man had to work abroad a lot, and spend a lot of time away from his wife.
- 5 The laptop may have too many programs loaded onto it.
- 6 The chemist was always empty, so was probably losing money.

- 5 Ask students to look at the illustrations and examples in the final section. Ask whether the amount of rubbish in the bins in the picture can increase any further (no) and establish that this is where the progression with *up* from *start*, through gradual *increase*, reaches its completion. Similarly, establish with the second picture that once the robber has been tracked *down*, the hunt has come to an *end*.

Ask students to read through the examples, and work in pairs, discussing the situations and deciding whether they come to completion well or badly. Check answers as a class.

Answers

- 1 *You'll wind up in hospital.* The ability to stay healthy despite taking risks has reached its limit.
- 2 *I finally pinned Harry down.* Harry's ability to avoid me and commit to a definite decision on something has reached its limit.
- 3 *Who bought up all the tickets?* The number of tickets available for sale has reached its limit.
- 4 *I've decided to settle down.* My restless searchings and wanderings have reached their limit now that I've found the partner, job, and home I was looking for.
- 5 *I've used up all my leave.* The time I can take off work for holidays has reached its limit.
- 6 *I'll never live this down.* In this example the limit hasn't actually been reached because there doesn't appear to be one. If you do manage to *live something down*, the ridicule you receive for this difficult or embarrassing experience eventually reaches its limit, but more commonly we talk about *not* being able to live something down.

SPOKEN ENGLISH – *up* and *down*

Read through the sentences as a class, checking for any pronunciation or intonation issues. Set a brief time limit and ask students to complete the sentences in pairs. Once they have made their choices, compare answers as a class. Elicit from students possible contexts for each sentence, and ask them to decide which of the meanings covered in sections 1–5 they think each verb has (there may be more than one option in some cases).

T 3.8 [CD 1: Track 24] Play the recording and ask students to check their answers. Ask students to clarify the meanings of the expressions, or think of other ways to express the same idea. Ask students to identify what was said to prompt the response.

Once you are satisfied that students are clear on the context of the statements, you could ask students to work in pairs to generate two more lines in each dialogue. Once students have done this, encourage them to practise the dialogues together, focusing on intonation and pronunciation. If you feel your students are confident enough, you could ask them to role-play their complete dialogues in front of the class.

Answers

- 1 up – 'Grow up' means to behave more like an adult. The speaker thinks the subject is being childish. The meaning can be seen as either **2**, increasing one's maturity, or **3**, becoming a better adult.
- 2 up – 'Wake up' in this context means to become aware of the reality of a situation. The speaker is expressing frustration that the subject is being unrealistic about the end of a relationship. The meaning is **4**, start being realistic.
- 3 down – 'Run down' means exhausted over a long period, not in good physical health. The speaker is expressing concern about the health of the subject (probably a friend or family member). The meaning can be seen as either **2**, decreasing in vitality, or **3**, feeling worse.
- 4 up – 'Speak up' means to talk louder. The speaker is asking the subject to be more easily heard. The meaning is **2**, increasing in volume.
- 5 up – 'Lighten up' means to take things less seriously. The speaker is responding to the subject taking a game too seriously. The meaning can be seen as either **2**, increasing in positivity, or **3**, having a better, more joyful attitude.
- 6 down – 'Calm down' means to become more relaxed about something. The speaker is telling the subject not to worry about something that the speaker has probably broken. The meaning is **2**, decrease one's stress levels.
- 7 up – 'Give up' means to stop trying to do something. The speaker is expressing frustration at not being able to find the answer to something (perhaps a crossword clue). The meaning can be seen as either **4**, end one's efforts, or **5**, become completely resigned to one's failure.
- 8 down – 'Let somebody down' means to fail to help or support somebody as they had hoped or expected. The speaker is apologizing for not doing what the subject had expected. The meaning is **3**, to perform worse than expected.
- 9 up – 'Man up' means to be more forceful and assertive. The speaker is telling Tim to behave courageously, and not like a frightened little boy, perhaps about confronting somebody. The meaning can be seen as either **2**, increasing in masculinity, or **3**, becoming a better man.
- 10 down – 'Play something down' means to make it seem less serious than it is. The management are trying to give the appearance that the news isn't really as bad as it is. The meaning is **2**, to decrease the apparent importance of something.

THE LAST WORD (SB p30)

This section foregrounds a range of idiomatic expressions which have become increasingly prominent in spoken English in the workplace. Many of these phrases have their origins in academic writings of the 1960s, which were adopted by motivational speakers and management consultants, and many of the phrases have gradually been assimilated into day-to-day office interactions. Since their first usage, a lot of the meaning in these terms has become very unclear, or imprecise. Being able to recognize workplace jargon is a useful skill in that it allows students to understand that there are a number of discourse types operating in most situations where people communicate. It is also worth highlighting that many people use workplace jargon to give their ideas more of a sense of importance. However, students also have to be aware that a growing number of people use the same jargon ironically, to make fun of the kind of macho business environment where the language was first used. Students may be interested to note that psychological studies conducted by New York University in 2011 concluded that people were less likely to trust somebody using jargon than someone who did not.

Workplace jargon

- 1 Write *jargon* (special words or expressions used by a profession or group that are difficult for others to understand) and *buzzword* (a word or phrase, often an item of jargon, that is fashionable at a particular time or in a particular context) on the board. Elicit possible meanings from the students, along with any useful examples that they can think of from a range of different contexts, e.g. computing, social media, sport, the military, fashion, etc.

Ask students to open their books. Draw attention to the cartoon which highlights the fact that many people feel that buzzwords and jargon are something to be ridiculed.

Direct students to the questions and ask them to work in pairs, discussing their ideas. Once students have completed the discussion, open up to a whole-class discussion to check if you are all in agreement.

Possible answers

Buzzwords and jargon have become more common largely because 'management speak' has entered the general vocabulary, as more and more people have been trained in management techniques. Financiers, consultants, and marketers have all contributed to the increase in jargon. Marketing, in particular, which uses a lot of these words, has become more widely integrated in everyday business life.

Many people feel that jargon and buzzwords are elitist and pretentious, and a way of avoiding saying something in a clear and straightforward way.

- 2 **T 3.9** [CD 1: Track 25] Explain to students that they are going to listen to four short extracts of people using workplace jargon. Ask them to read through items a–h, checking for pronunciation. Ask students to work in pairs and predict what each phrase could mean. If students have seen or heard the phrases previously, ask them to discuss where and when the phrases were used, and how they made them feel.

Play the recording, and ask students to note down the main ideas being expressed in each item. As the language is densely idiomatic, it might be worthwhile to pause the recording after each item, and have students repeat back the main idea and the workplace jargon used. Students should then consider how they could reword the phrases in plainer English. Elicit from students what effect this plain English has (it's more accessible).

Answers

- a in the future
- b expand (and increase profits)
- c to ask somebody to do something
- d to do
- e vital to the business
- f the most effective way of working
- g to have an effect on something
- h a situation where everybody gains

- 3 Read through columns A and B as a whole class, if necessary drilling chorally and individually for accurate pronunciation and intonation. Ask students to work individually, then discuss their answers in pairs, before checking as a whole class.

Answers

- 1 e 2 g 3 i 4 b 5 f 6 h 7 a 8 c 9 j 10 d

Buzzword Bingo!

- 4 **T 3.10** [CD 1: Track 26] Remind students that in many situations, workplace jargon is considered slightly ridiculous, and often mocked by staff who feel that this kind of discourse is being forced upon them by over-enthusiastic management teams. Draw attention to the rules of the Bingo game, and check for understanding. Ensure that students have completed their grid with a range of expressions before playing the recording.

Tapescript

T 3.10

OK, I thought I'd touch base and bring you up to speed on our bid to win the Delco advertising campaign. I know this is on all your radars, and as you know, this is mission-critical in terms of our attempt to grow the business this year. If we're proactive on this one and our bid is successful, it will impact our public profile in a big way, and bring us serious bonuses – a win-win situation. I'm pleased to see that Jeff's team have hit the ground running on this. I don't want to drill down into the ideas they've come up with so far, but let's just say they're certainly thinking outside the box, and I know Jeff will go the extra mile to get this contract. If any of you decide you've got something to bring to the table on this, give me a heads-up, and I'll task you to action any good ideas you come up with. Going forward, we need to apply best practice throughout this bid, and if there are any new developments, you can be sure I'll keep you all in the loop. Danny, you don't look well. Are you feeling OK?

- 5 In multilingual classrooms, this stage should provide an interesting opportunity for students to engage in intercultural exchange. If you have students from a range of cultures, ask them to think about the kind of workplace jargon that is commonly used, and if possible, ask them to define the kind of work environment where this usually occurs. For monolingual classes, it might be worthwhile asking students to note down their ideas on commonly used workplace jargon, and then vote on the most common or even most irritating examples.

Ask students to work in pairs, and then feed back their ideas as a whole class.

- 6 **T 3.11** [CD 1: Track 27] As students discuss their ideas, ask them to provide reasons for their choices or speculate on the reasons why people might find phrases useful or useless.

Explain that students are going to hear two short monologues about workplace jargon where two employees give their opinions. Ask students to read through the questions to focus their listening. Remind students that as they listen it is useful to make notes on the points mentioned. Elicit useful headings for these notes (e.g. speaker's name, expressions used, speaker's opinion, problems mentioned) and then play the recording. Give students time to discuss their answers in pairs, or small groups, before checking as a class.

Answers and tapescript

on my radar – gets on Sara's nerves because they're not fighter pilots
mission-critical – annoys her because they don't go on missions
drill down – unnecessarily engineering-based
grow the business – reminds her of vegetables
hit the ground running – fine, feels appropriate
go the extra mile – she likes it
bring you up to speed – seems normal to her
to action – Danny hates this, and all verbing of nouns to try and sound impressive
keep you in the loop – unnecessarily long
going forward – redundant
best practice – meaningful and neat
proactive – a good thing to be in business
win-win situation – has a good feel to it
think outside the box – something he likes to do

Sara thinks the problem with using these expressions a lot is that listeners switch off, and Danny thinks they can make you sound stupid, and as if you're just copying everyone else.

T 3.11

Sara

It's the macho action hero ones that get on my nerves most. 'Don't worry, it's on my radar'. Er, actually, no, you don't have a radar because you're not a fighter pilot, and the upcoming presentation at the sales conference isn't really a potentially mortal threat. And before you tell me this is 'mission-critical', we sell photocopier paper, and don't tend to go on many missions. There seems to be a desire to be associated with the heavy engineering boys too – my boss has started asking me to 'drill down' when he wants me to give him more information on something. And 'growing the business' has become incredibly common, but it still sounds odd to me – I can only think of vegetables when someone talks about growing things. 'Hit the ground running' is alright, though. I quite like that image, because it's great when it does feel like that when you start a new project. And 'go the extra mile' is something I often do for my customers, and I'm fine with being described like that. Things like that, and 'bring you up to speed', sound like perfectly normal language to me. The danger with all of them is that if you hear someone say exactly the same thing many, many times, you switch off.

Danny

I can't stand all this verbing of nouns. 'Could you action this for me?', as if 'Could you do this for me?' doesn't sound impressive enough. At least it's short, though. The ones that use an excessive number of words annoy me most – 'I'll keep you in the loop' – why not just 'keep you informed'? 'Going forward' is redundant most of the time, or you could just say 'in future'. The only reason for using all this gobbledygook is the pathetic idea that it makes you sound like some high-flying managerial hotshot, but it can actually make you sound like a moron if you use too much of it. Some of the shorter ones can be useful – 'best practice' means what it says and is neat, and 'proactive' is a good thing to be in business. I think 'a win-win situation' has a really good feel to it. And I'm actually OK with 'think outside the box', because in itself, it means something that I really like to do. It's just been overused so much and the kind of person who uses it is usually stuck inside a box labelled 'I copy what everyone else says.'

- 7 Explain that students have the opportunity to prepare a short presentation on a topic of their choosing, but that they should try to incorporate a few examples of workplace jargon where appropriate.

Give students a short time to prepare their presentation, if necessary noting on the board some useful expressions which they could use to introduce their ideas, signal changes of focus, and sum up. With stronger students, these could be elicited from the class. With weaker groups, it might be necessary to note examples, then drill for intonation and pronunciation. Useful examples could be as follows:

Giving an overview: *Today I'm going to talk about/ discuss ..., I'd like to discuss ..., My presentation today will focus on ...*

Signalling changes: *First of all, I'll be talking about ..., The first thing I'd like to cover is ..., I'll then move on to discuss ..., After that, I'll ...*

Summing up: *So in conclusion ..., To sum up ..., Finally I want to suggest ...*

SUGGESTION

Ask students to role-play being management representatives of a marketing department who are promoting a new product within their company. Divide the class into groups of four to six students, and ask them to write down the name of a random object on a slip of paper, e.g. a pair of nail clippers. Place the slips of paper into a bag, and shake this before passing round the class. Each group should select an item, which will be their product to try to market to the rest of the class. Explain that students should consider the following: a name for their product, a use for their product, the reasons why their product is better than anything currently available. Remind students that marketing departments are often responsible for a good deal of workplace jargon, so they should feel free to use as many expressions as they feel is appropriate. Monitor, assisting with grammar and vocabulary. Ask students to role-play their presentations in front of the class. Once all groups have taken their turn, ask for a vote on the best product.

STARTER

This section provides an opportunity for extensive spoken interaction, as students discuss images which may or may not have been digitally manipulated or staged. Students are invited to speculate on the reasons why these images may have been manipulated, and to use their critical thinking faculties to evaluate how this kind of tactic, by the media or other individuals, can affect the viewer in a particular way.

- 1 With books closed, ask students if they generally trust the images that they see on websites, magazine covers, or in newspapers. Ask students to rank these three forms of media in terms of reliability and authenticity, giving reasons for their choices. If necessary, provide an example as a prompt, e.g. *I'm not sure that I trust images of female celebrities on magazine front covers; they often look too perfect to believe*. Elicit from students any famous examples of images that they know to have been manipulated or suspect may have been manipulated, and what the reasons might have been for this manipulation. If students require some prompting, you could provide your own images, e.g. *The Falling Soldier* by Robert Capa, which can easily be found online.

Ask students to open their books and direct them to images 1–12. Ask students to first work individually, deciding where they think the images come from (e.g. online, print, etc.), what they depict, and whether the image is completely real (i.e. what was captured on camera in the natural course of events), photoshopped (i.e. digitally manipulated) or real, but staged (i.e. set up for the purpose of taking the photograph). Once students have completed their notes, ask them to work in small groups, discussing their ideas and giving reasons for their choices. At this stage, prompt students to use modal verbs for speculating on the past and present, monitor carefully, and note down any areas which need further attention.

Answers

- 1 Real. Rubber Duck is a 'floating sculpture' by the Dutch artist Florentijn Hofman, which toured the world.
- 2 Real but staged. This is a famous image, but the workers didn't really have their lunches like this, they just sat there for the photograph.
- 3 Photoshopped.
- 4 Real. It shows the 'Rainbow Mountains' in the Zhangye Danxia Landform Geological Park in China, where layers of different coloured rock have been brought to the surface.
- 5 Real. The beach, only metres away from the runway on St Maarten's island, is a popular spot for planewatchers.
- 6 Staged. Two girls, aged 9 and 16, took these photos in Cottingley, near Bradford, England, in 1917. They faked the photographs by cutting out pictures of fairies from books and sticking them on pins in the ground. It was a game, but the girls kept quiet when the photos were taken for real around the world.
- 7 Photoshopped. It was widely circulated on the Internet as real (with the heading 'And you thought you had a hard day at work!'), and was claimed to be National Geographic Photo of the Year. *National Geographic* went public to deny it.

- 8 Real. This was disputed, but there is video evidence of the lightning strike at the time of the Pope's resignation.
- 9 Real. This is the maned wolf.
- 10 Real. Many people assumed this famous photo was staged, but the sailor really did grab hold of the nurse, a complete stranger, and kiss her when the end of WWII was announced. She slapped him on the face afterwards.
- 11 Real. This holiday couple really did set up their camera on a timer for a selfie, and find themselves upstaged by an inquisitive squirrel.
- 12 Real. Andre Agassi and Roger Federer played this tennis match on top of the Burj Al Arab in Dubai, on a helipad that had been converted into a tennis court, over 2,723 feet off the ground.

- 2 Set a reasonable time limit and ask students to work in pairs, noting down as many reasons as they can that people might fake an image, whether these reasons are ever justified, and whether there may be a political reason or a commercial value to faking a photograph. If necessary, begin the discussion by referring students back to the example that you provided earlier, *The Falling Soldier* image. Once the time limit is up, ask students to work in small groups, comparing ideas, and discussing any differences of opinion. Open this up to a whole-class discussion and follow up by asking students to vote on whether it is ever justified to fake an image. Once students have voted, ask them if they have ever manipulated an image of themselves, for example, changing colours or contrast on social media profile pictures, or cropping a person out of an image. Elicit any examples, and as much detail as you can from students, without causing any personal embarrassment.

Possible answers

To make a photo look more dramatic; to create a funny, shocking, or surprising image; to make a political point; to create a news story by inventing an incident involving a celebrity; to make a model look more beautiful; to create a composition using, for example, a fake background; to lighten (or darken) someone's skin colour.

EXTRA ACTIVITY

If you have online access in your class, direct students to the website www.fourandsix.com/photo-tampering-history, and ask students to select an image which they will then research in greater detail. Explain that all of the images here have been faked, often for very different reasons. Explain that students should find out as much as possible about each image. When students have located this information, they should prepare a short presentation (no more than three minutes) giving an overview of these details to the rest of the class. Ask students to print out, or project on the board, their chosen image, and then give their presentations to the class. Encourage students to offer each other positive feedback once they have completed their presentations.

Modal auxiliary verbs

This section looks at modal auxiliary verbs, a rich and subtle area of English. The focus here is on speculation. Students may be familiar with many concepts that modal verbs express, but not all. It is worth remembering that the main issue with learners of English and modal verbs is that they tend not to use them anything like as much as native speakers would. While this could be seen as a perfectly viable option, the ways of avoiding using modal verbs can sometimes make successful communication more difficult and long-winded.

⚠ POSSIBLE PROBLEMS

Modal verbs for speculation – present and future

1 *must* and *can't*

Some students may need further clarification on what speculation is, e.g. the fact that we use *must* if we are certain that something is true but we have no direct experience. Explain that we use logical deduction by comparing the following:

She's at home: I saw her go in.

She must be at home – her car's outside and the lights are on.

Remind students that the usual negative of *must*, with this meaning is *cannot/can't*:

She can't be at home – her car's not outside and the lights are out.

2 *will*

Highlight that we can use *will* and *will not/won't* with a similar meaning to *must/can't*. Note that this is most common when we are certain of something because it's what is expected, typical, or normal:

'There's someone at the door.' 'That'll be Kate.'

3 *may*, *might*, *can*, *could*

Students need to understand that *may* is used for probability (*Let's go – the shop may still be open.*), and *might* and *could* express smaller probability (*It might/could rain later, but I doubt it.*). *Can* is used to express general possibility, but not probability: *Neil may be in Anne's office.* NOT *Neil can be in Anne's office.* When the focus is on probability, *may* is not used in question forms:

Do you think the company will go bankrupt?

NOT *May the company go bankrupt?*

Note that *may*, *might*, and *could* are possible with *if* + present:

If he keeps doing that, he may/might/could get into trouble.

May is not possible with *if* + past:

If I had more time, I might/could study harder.

NOT *If I had more time, I may...*

Another anomaly, which you might notice when students try to use it, is that *could* can be used as an alternative to *may* to speculate on a future possibility (*It may rain later./It could rain later.*), but only in the positive. *Could not* can be used for present and past speculation, but not for the future (*It may not rain later./It could not rain later.*).

4 *should*

Should is used to express opinions, and as such falls into the area of speculation, e.g. *They really should be here by now* = based on my opinion and the travel conditions.

- Note that some students, especially students from an Arabic background, may be used to creating modal forms by adding *to* + infinitive. In other languages, such as Turkish, modality is generated by adding a suffix to verbs.
- The aim here is to build awareness and get students familiar with manipulating the forms. To this extent, it is worthwhile making sure that students get as much opportunity as possible to use these forms in Speaking activities.
- Grammar Reference 4.1 on SB pp148–9 looks in more detail at the areas of meaning expressed by modal auxiliary verbs. It is a good idea for you to go through the notes and examples before teaching the grammatical section of this unit.

Ask students to read through the list of modal verbs for speculation, and to grade them in terms of likelihood or possibility. Explain that there are subtle differences in the meaning and use of each form. Ask them to work in pairs and think of any differences, before looking at the examples in sentences 1–6. Once students have completed each sentence, check as a whole class.

Answers

- 1 might/may
2 may/might
3 can

- 4 should/will
5 will/should
6 must; can't

Refer students to Grammar Reference 4.1 on SB pp148–9.

- 1 Direct students to the illustration. Ask them to work in pairs, using a range of modal verbs to speculate on who the people depicted are, and what they are doing. Monitor this stage, assisting with vocabulary, and noting any persistent areas of weakness with the grammar focus. These notes can be used for a delayed error-correction stage, where examples of errors are anonymously noted on the board for students to rephrase individually or as a whole class.

Possible answers

The woman in the fur coat must be a customer. She could be looking for a present.

The man outside might be her husband. He might be waiting for her. The woman in the green cardigan must be a shop assistant. She must be showing the customer some items of jewellery.

The woman behind the counter will be another shop assistant. She could be putting some jewellery back in the display cabinet. She may be wondering what the man in the suit is doing.

The man in the suit could be the shop owner or he might be a store detective. He may even be waiting for the woman in the fur coat.

- 2 **T 4.1** [CD 1: Track 28] Explain to students that they are going to listen to part of a telephone conversation between Karen, the employee of the jeweller's shown in the picture, and one of her friends. Before students listen to the conversation, ask them to look at pictures 1–5 and decide what has happened.

Once students have discussed their own ideas, in pairs and as a class, play the recording and check as a whole class.

Possible answers

The two men were plain clothes policemen, trailing the woman because they knew she was trying to use counterfeit money. They said they would come back to the shop later to return the necklace, which they took as evidence.

- 3 Ask students to work in pairs, exchanging their ideas, before opening up to a whole-class discussion. The focus now is on modals for speculation in the past. This should be a familiar structure for students at this level, but a quick revision using the examples in the grammar box will also provide a model for the kind of ideas they might come up with.

POSSIBLE PROBLEMS

Modal verbs for speculation – past

- Modal verbs with perfect infinitives are used mostly to talk about ‘unreal’ past situations – things which are the opposite of what happened, or which we aren’t certain happened:

You should have told me earlier (but you didn’t).

She may have gone home (but we don’t know for certain).

- They are also used to talk about possible situations when we are not sure what (has) happened:

I may have left my mobile here. Have you seen it?

‘Where’s Tony?’ ‘He could have missed the train.’

They’re not here. They might have gone away this weekend.

- can have**

Students need to know that *can have ...* is unusual except in questions and negatives:

What can have happened to them? They can’t have forgotten the party’s tonight.

I suppose they may have missed their bus. NOT ~~they can have missed ...~~

Refer students to Grammar Reference 4.2 on SB p149.

- 4 Again, ask students to work in pairs, exchanging their ideas, before opening up to a whole-class discussion. Monitor the discussion, assisting with grammar and vocabulary where required. Some students may quickly realize that this whole episode has been a scam and that the men weren’t really policemen, but for those who haven’t realized, let the following audio reveal this twist in the story.
- 5 **T 4.2** [CD 1: Track 29] Explain that students are going to hear another extract from a telephone conversation. Play the recording and elicit a summary from the students of what really happened. Tell them that this story is based on a real scam that has actually been carried out by criminals (it was featured in a BBC programme called *The Real Hustle*, where the scam was carried out for real and filmed, though of course the jewellery was returned to

the shop when the scam was revealed). Ask students the three questions in the bullet points, and use the second question to get students’ opinions on how clever this scam is, and whether they would have fallen for it themselves. You could also ask if anyone knows of any other similar scams.

Answers

The two plain-clothes policemen were actually criminals who forged the police badges.

The police need detailed witness statements because the cameras in the shop weren’t working properly.

SPEAKING (SB p33)

Test your memory!

- 6 Explain that in this section students are going to have the opportunity to use their powers of recall, and put into practice the language of speculation, by imagining that they were in the jeweller’s when the scam was carried out. Put students into pairs, A and B, and after establishing what a witness statement is, direct them to the relevant Student’s Book page.
- 7 This follow-up exercise provides consolidation of form with more controlled practice of modal verbs. Remind students that, as they read through the sentences, they should consider surrounding context to help determine the most appropriate form.

Answers

1 can be fooled

2 must/may have been trying

3 could/might have been

4 must/will be having

5 can’t have seen

6 will be closed

EXTRA ACTIVITY

Once students have completed the sentences, and checked as a whole class, you could extend this section by asking them to add a follow-up sentence for each item. These could be developed into a short dialogue, which could be practised to build on fluency and intonation. Alternatively, ask students to think of ways in which they could rewrite sentences 1–6 using different modal verb structures, but retaining the overall meaning. Provide the following as an example for 1:
It’s possible that anyone might be fooled by scams and hoaxes if they’re done cleverly enough.

Can we trust our memory?

ABOUT THE LISTENING

The source material in this section is a lecture about the work of Professor Elizabeth Loftus. Born in 1944, Professor Loftus is an American cognitive psychologist and expert on human memory. Much of her work focuses on how human memory changes and how this change can be manipulated. She is best known for her studies into eyewitness memory, and the 'misinformation effect' (when our recall of episodic memories becomes less accurate because of post-event information, e.g. we change our memories as details are suggested to us). She has also been a prominent figure in the research of false memories. As well as working within the scientific community, Loftus has been actively involved in legal proceedings, providing expert analysis on numerous cases. In 2002, the *Review of General Psychology* ranked her among the 100 most influential psychological researchers of the 20th century.

- 1 Before looking at the discussion questions, ask students to remember how well they managed in the activity in exercise 6 on SB p33. Explain also that the listening passage they are about to hear relates to the issue of how accurately we remember information or events.

Ask students to look at the police line-up photo on p34 for ten seconds, before instructing them to close their books. Now provide a short description of your own, with some details that are similar, but different, to those in the picture. Once you have completed your description, ask students to work with a partner, describing the line-up, again with books closed. When this description is finished, ask students to find a new partner, and describe the line-up for a final time. Once this description is finished, ask students to open their books and check their description against the picture, noting any similarities or differences. Open this up to a whole-class discussion of the questions given in the book.

Answers

People are not usually convicted solely on the basis of eyewitness statements any more, although in the past this was more common.

SUGGESTION

Write the following statement on the board: *People should be convicted of crimes purely on the basis of eyewitness statements.* Divide the class into two groups, A and B, and allocate them a side to the argument (either *for* or *against*). Set a time limit of around four minutes and ask students from each group to work individually, noting down reasons for or against the statement. Then ask students to share their ideas, and provide examples and supporting evidence. Monitor this stage, assisting where required.

Ask students to form small groups comprising A and B students and ask them to argue their case for or against. When each side has argued their case, ask each group to decide which side they mostly agree with. Count up the votes and determine whether the class as a whole is for or against the statement. Follow up with whole-class feedback, highlighting any good examples of ideas or explanations.

- 2 **T 4.3** [CD 1: Track 30] Read through questions 1–4 as a class, checking for meaning. Ask students to work in pairs, making predictions before listening. Play the recording and check answers as a whole class.

Answers

- 1 In the past, eyewitness statements were taken as fact and it was common for people to be convicted purely on the basis of these statements.
- 2 We typically think of memory as an accurate and permanent record of events. In reality, memory can be unreliable and we often change our memories by filling in new details.
- 3 Leading questions lead people to remember events and answer questions in a certain way. The examples given are: *What colour hat was the man wearing? What speed were the cars going when they smashed into each other?* Leading questions are often used in surveys in order to get the answers that the people carrying out the survey wish to hear.
- 4 Professor Loftus' work has led to restrictions on the use of eyewitness evidence. Suspects have the right to consult with a lawyer before being interviewed, police interviewers must follow strict guidelines and not ask leading questions, and judges often remind juries of the unreliability of eyewitness testimony.

EXTRA ACTIVITY

Divide the class into groups of four. Allocate each student a number 1–4, and explain that they are going to play a game where they describe a situation to their partner, who then passes on as much as they can remember of that information. Explain that Students 1 and 3 will start first, describing their strongest childhood memory in no more than one minute. The order should be as follows:

Student 1 tells Student 2, while Student 3 tells Student 4.
Student 2 tells Student 3, while Student 4 tells Student 1.
Student 1 tells Student 3, while Student 2 tells Student 4.
Once the pairs of students have discussed the memories, the group should get together and compare versions, noting down any similarities and differences. Highlight that this can be done using modals, e.g. *You must have heard ... You must have thought she said ...*

Modal verbs: other meanings

⚠ POSSIBLE PROBLEMS

This section highlights the other uses of modal verbs, apart from speculation, e.g. to tell or advise people to do/not to do things, and to talk about freedom and ability to do things. Within this group of modal uses are important language functions that express instructions, requests, suggestions, and invitations.

The grammar of modal verbs is special in several ways:

- the third person singular present has no -s.
It must be lunchtime, I'm starving. NOT ~~*It musts ...*~~
- questions and negatives are made without *do*.
Should she? NOT ~~*Does she should?*~~
- after modals (except *ought*) we use infinitive without *to*.
I can't sing. NOT ~~*I can't to sing.*~~

- modals have no infinitives or participles. Instead we use forms of other expressions such as *be able to*, *have to*, or *be allowed to*.

I want to be able to travel. NOT ~~*I want to can travel...*~~

Ability

We use *can* and *could* to express ability. *Could* is used for the past, but we don't normally use it to say someone did something on one occasion. Instead we use other expressions:

I managed to eat a whole pizza yesterday. NOT ~~*I could eat a whole pizza yesterday.*~~

How much money were you able to earn? NOT ~~*How much money could you earn?*~~

However, we can use *couldn't* to say something didn't happen on one occasion.

I looked everywhere, but I couldn't find my wallet.

We use *can* to talk about future actions which depend on present ability, circumstance, agreement, decision, etc. In other cases we use *be able to*.

I can meet you tomorrow.

The doctor says I'll be able to walk in three months.

NOT ~~*The doctor says I can walk in three months.*~~

Permission

Note that we only use *can* and *may* to ask for and give permission.

'Can/Could I start late tomorrow?' 'Of course you can.'
NOT ~~*'Of course you could.'*~~

Sorry, you can't have the car today, I need it.

NOT ~~*Sorry, you couldn't have the car today...*~~

Obligation

Must and *have (got) to* express necessity and obligation. *Must* is usually used to talk about the feelings and wishes of the speaker/hearer; *have (got) to* can be used to express obligation from somewhere else.

I must have a shave, I look scruffy.

My wife says I've got to have a shave.

Habit

Will is used to express characteristic behaviour, the past is expressed by *would*.

Refusal

This is also expressed using *will* in its negative form.

I won't agree to your plans.

Advice

Should is usually used for advice, suggestions, and opinions, and is less strong than *must*. *Ought* is similar, but less common. *Ought* is followed by *to*.

You should study at Manchester University.

You ought to buy a smartphone.

In question forms, *ought* is very formal; in conversation, other forms are used.

Ought I to go? Do you think I ought to go? Should I go?

- Ask students to read through sentences 1–7 and place them in the appropriate section in the table. Ask them if they can think of any other examples reflecting each use of the modal verb. Ask students to work in pairs, checking their ideas for accuracy.

Answers

- | | |
|-----------|--------------|
| 1 habit | 5 ability |
| 2 refusal | 6 permission |
| 3 advice | 7 obligation |
| 4 habit | |

- Ask students to match each of the modal verbs in the box with an appropriate meaning, and then provide an example sentence to illustrate. Ask students to work in pairs, checking their ideas.

Refer students to Grammar Reference 4.3 on SB p149.

Answers

Ability: *can't, could*
Permission: *may, could, might, can't*
Obligation: *must, don't have to, needn't*
Habit: *won't*
Refusal: *won't*
Advice: *ought to*

- Ask students to work in pairs, discussing the example sentences, and highlighting the differences in meaning. Explain that this kind of detailed language analysis assists in developing accuracy, and extending grammatical range and awareness. Explain that these are key assessment criteria in many exams at this level.

Answers

- Could* is used to talk about general ability in the past, *was able to* is used to talk about a particular success.
- Must* is used to talk about obligation from the speaker (the speaker thinks it's necessary), *have to* is used to talk about obligation from an outside authority (someone else says it's necessary).
- Should* is used to make a recommendation or give advice, *You could at least say thank you* shows that the speaker is annoyed that the subject didn't say thank you.
- Would* is used to talk about repeated past actions, *used to* is used to talk about past states.
- Didn't need to* is used when we didn't need to do something but we may or may not have done it, *Needn't have* is used when we didn't need to do something that we actually did.
- Could* or *may be* means that a train strike is possible, in the future – either is possible; if the sentence changes into a negative, the only option is then *may not be* – *could not be* is not an option for future speculation, only present or past speculation.
- She may be in her 90s* indicates that we don't know her age, *She may be 92, but she's very sharp* means that we know her age (she's 92). This use of *may* is a type of contrast, e.g. 'He may look stupid, but he's actually very clever.'
- I bet that app will be expensive* uses *will* for speculation or prediction; *This app won't open* is *won't* used for refusal. The interesting point worth making here is that we often use *won't* in this way to talk as if objects and machines behaved wilfully and deliberately, just like people!

- 4 Ask students to read through the sentences, checking for any new vocabulary. Ask students to complete the sentences, then check as a whole class.

Possible answers

- 2 (He) should have scored!
- 3 will/'ll have been
- 4 needn't have given me a lift/didn't need to give me a lift
- 5 might have been talking
- 6 wouldn't help me

- 5 This exercise provides a good summary of the range of contexts in which modal verbs are used, and the variety of meanings they can express. Ask students to do it in pairs, and then check the answers as a class, getting students to read out their answers with appropriate stress and intonation.

Answers

- | | |
|---------|----------|
| 1 must | 4 may |
| 2 can't | 5 should |
| 3 can | 6 will |
- probability: 1a, 2b, 3a, 4a, 5a, 6b
1b – advice/recommendation
2a – ability
3b – permission
4b – permission
5b – obligation
6a – habit

SPOKEN ENGLISH – Modal auxiliaries

- 1 **T 4.4** [CD 1: Track 31] Read through the sentences as a class, making sure students follow the main stress markings, and asking them to explore what intonation patterns are possible. Set a brief time limit and ask students to work in pairs, deciding on possible contexts for each statement. Play the recording and check answers.
- 2 Ask students to work in pairs, with one reading the lines in exercise 1, and the other repeating/paraphrasing the reply that they heard if they can remember it, or another appropriate reply. You could then ask students to generate two more lines for each dialogue. Once students have done this, encourage them to practise the dialogues together, focusing on intonation and pronunciation. If you feel your students are confident enough, you could ask them to role-play their complete dialogues in front of the class.

The mystic and the sceptic

ABOUT THE TEXT

The reading texts in this section are examples of biographical writing. Remind students that there are links between this kind of writing and the profiles in Units 1 and 2. In terms of textual organization, biographies tend to be chronological, covering where and when the subject was born, formative experiences, and key life events, before often going on to explain where and how the subject died. The main aim in this section is for students to read for detail and then use factual information to explain their subject to a partner who has read another text. This jigsaw reading approach mirrors an authentic real-world information gap, where students may read a text and pass the information on orally to another person.

- 1 Begin the lesson with a brainstorm session. Divide the class into two groups. Set a short time limit and ask students individually to note down as much as they can about either Sir Arthur Conan Doyle or Harry Houdini. Once the time limit is up, ask students to work together with the rest of their group, sharing their ideas and organizing any associated vocabulary. Conduct a whole-class feedback, adding any extra information to these lists, which can be collated and noted on the board.

Refer students to the images of both men and, using their own knowledge alongside the information they have brainstormed, ask students to match each man to the descriptions. The link with the unit topic is that appearances certainly were deceptive in this case, as the students will discover.

Answer

Sir Arthur Conan Doyle was a novelist, famous for the Sherlock Holmes detective stories (photo on left).

Harry Houdini was a famous escapologist, whose tricks included escaping from handcuffs and straightjackets (photo on right).

- 2 Ask students to read through questions 1–10, checking for meaning. Elicit/explain *formative influence*, *mediums*, and *supernatural phenomena*. Once students are clear on the content and focus of the questions, direct one group to read about Conan Doyle and the other to read about Houdini. Remind students that they can take notes to help organize their ideas, but when they come to explain their text to their partner they shouldn't be reading full sentences, but providing their own paraphrasing.

Answers

Sir Arthur Conan Doyle

- 1 He used his middle name, Conan, as part of his surname.
- 2 His father became an alcoholic.
- 3 A teacher at university, Dr Joseph Bell, made a big impression on him. He was able to diagnose patients purely by making logical deductions from their appearance.
- 4 There was a huge public outcry when he killed off Sherlock Holmes in one of his books.
- 5 He was a very good sportsman, playing first class cricket and amateur football.

- 6 Doyle first became interested in mediums after he suffered depression following the death of his father and also due to the fact his wife had a terminal illness. He became desperate to contact his son after his death in World War I. Doyle's second wife became a medium. He believed in supernatural phenomena and mediumship.
- 7 He was taken in by the 'Cottingley fairies' hoax, in which two young women claimed to have taken genuine photographs of fairies.
- 8 He had heart problems before the tour and afterwards was bedridden until his death.
- 9 He died on 7 July 1930. His last words were, 'You are wonderful', addressed to his wife.
- 10 A large, public séance was held six days after his death at the Royal Albert Hall in London.

Harry Houdini

- 1 He was born Erik Weisz, and adopted the name of a famous French magician, Robert-Houdin, as his stage name.
- 2 His father killed a prince in a duel in Budapest.
- 3 The French magician, Robert-Houdin, became a major influence when Houdini read his biography as a teenager.
- 4 When he made escapology the focus of his act, his career began to take off.
- 5 He was a keen amateur athlete, boxer, swimmer, and cyclist.
- 6 He took an interest in mediums after the death of his mother. He didn't dismiss the possibility of communicating with spirits, but he claimed never to have met anyone who could actually do it.
- 7 He was sceptical about the supernatural and spent much of his life exposing the tricks that so-called mediums used.
- 8 He had broken his ankle before the tour. During the tour he was attacked by a fan keen to test his ability to withstand any punch. This led to him developing acute appendicitis and a high fever, until finally he collapsed.
- 9 He died on 31 October 1926. His last words were, 'I'm tired of fighting.'
- 10 Houdini's wife held séances for ten years, trying to get him to communicate from beyond the grave.

- 3 Ask students to work in pairs, discussing their answers from exercise 2. Remind students that during this stage they should try to paraphrase the texts and give answers using their own words.

Ask students to read the Sherlock Holmes quote, and in pairs decide on its meaning. When students have agreed on the meaning, ask them to apply the quote to both men.

Possible answers

Conan Doyle was a man of science, whose famous character Sherlock Holmes was a supremely rational and logical thinker, yet he believed in the supernatural.

Harry Houdini used magic and illusion in his performances, but he was very sceptical about the supernatural.

The quote from Sherlock Holmes perhaps applies to Conan Doyle's belief in fairies, where he believed he had eliminated the impossible and what remained, however unlikely, was the 'fact' of the existence of fairies.

The quote also applies quite aptly to when Houdini performed tricks which seemed almost impossible at first sight.

Vocabulary

- 4 Draw attention to the highlighted words in the texts. Explain that students should try to define them using context as a guide rather than immediately checking in a dictionary. Once students are clear on the meanings, ask them to note down example sentences which use the words. These can then be referred to as they explain the terms to their partners. If necessary, go through each of the terms checking for pronunciation.

Answers

Conan Doyle text

eccentric – considered by other people to be strange or unusual
uncanny – strange and difficult to explain
deductions – the process of using information you have in order to understand a particular situation, or to find the answer to a problem
outcry – a reaction of anger or strong protest shown by people in public
spiritualism – the belief that people who have died can send messages to living people, usually through a medium
hoax – an act intended to make somebody believe something that is not true
bedridden – having to stay in bed all the time because you are sick, injured, or old
clutching – holding something tightly

Harry Houdini text

hooked – enjoying something so much that you can't stop doing it
handcuffs – a pair of metal rings joined by a chain, used for holding the wrists of a prisoner together
dismissed – decided that somebody/something is not important and not worth thinking or talking about
sceptical – having doubts that a claim or statement is true, or that something will happen
withstand – to be strong enough not to be hurt or damaged by extreme conditions, the use of force, etc.
acute – very serious, or severe and dangerous
collapsed – fell down (and usually became unconscious), especially because you were very ill/sick
inauspicious – unlucky or unfavourable

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary. Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

When Arthur met Harry: an unlikely friendship

ABOUT THE LISTENING

This section provides an extensive listening task where students are required to listen to an extract from a documentary-style radio programme further exploring the two historical characters discussed in the Reading section. The content here is information-rich, providing a detailed overview of the relationship between Conan Doyle and Houdini over several years, until their eventual deaths. The text also features actors reading quotes from authentic correspondence and diary extracts. Due to the amount of information given in the tapescript, the level of challenge posed by the text is fairly high – students will need to be clear on the format of the genre to get an insight into how the monologue develops. However, as the text is challenging, the task has been graded accordingly. This means that students are given a clearly staged and supported sequence of listening tasks to reduce any difficulty imposed by more extensive listening material. It is worthwhile explaining to students that most native speakers would find this kind of text cognitively challenging, as it requires a good deal of detail to be retained short-term to understand the development of the narrative. Focusing on this level of challenge can be a positive – if your students successfully navigate the text, they will be more confident with longer and more authentic listening texts in the future.

- 1 Ask students to work in pairs and take a few minutes to quickly recap as much as they can about Conan Doyle and Houdini without reference to their notes. Once this stage is complete, ask students as a whole class to speculate on when and how the two men might have met, and what interest they could have had in each other. Note these ideas on the board.

Read through the *Why do you think ...?* prompts as a class and ask students to work in pairs or small groups, discussing each question in turn. Once students have noted their answers, ask each group to join with a larger group, exchanging ideas. After this stage is complete, ask students to provide their ideas as a whole class, and place these, in note form, on the board. Explain that this process of taking speculative notes in advance of a listening task is useful in that it provides students with a focus and allows them to confirm hypotheses as they listen. Encourage students to get into the habit of making brief notes ahead of listening, which they can then tick off or augment as the text develops.

- 2 **T 4.5** [CD 1: Track 32] Read through the questions as a class, noting ideas. Once students have a list of notes ready, play the recording.
Check answers in pairs, before checking as a whole class.

Answers

They became friends because Houdini had ambitions to be a writer and was keen to meet a highly intelligent man who believed in the supernatural. Conan Doyle thought that Houdini's tricks could offer proof of supernatural powers.
Houdini performed the trick for Conan Doyle in order to demonstrate that such things relied on trickery and not supernatural powers. Conan Doyle held a séance for Houdini in order to convince him that not all mediums were fakes.
Houdini and Conan Doyle fell out when Conan Doyle wrote newspaper articles claiming that Houdini had received messages from his dead mother. Houdini responded by attacking Conan Doyle in public. In Houdini's trick, a message written secretly by Conan Doyle was, apparently, written on a slate by a ball soaked in ink.
Conan Doyle was absolutely amazed by the trick.
Jean Doyle wrote messages, in English, claiming them to be from Houdini's mother (who only communicated in German).
Houdini knew that the séance was a sham.

- 3 **T 4.5** [CD 1: Track 32] Ask students to read through questions 1–7, checking meaning. Once you are satisfied that students are clear on the meaning, ask them to work in pairs, thinking of a variety of ways in which the ideas in each statement could be conveyed, e.g. *1 He wanted to spend time in the company of authors/socialize with literary figures, etc.*

Once students have generated their own paraphrases of each statement, ask pairs to work in groups of four, sharing their ideas. When these groups have completed their discussion, ask them to work together deciding which of the historical figures each statement refers to, or whether it refers to both. Play the recording again to check.

Answers

1 H 2 H 3 H 4 B 5 CD 6 H 7 B

- 4 The focus of this task is to mine the listening script for useful vocabulary. As seen previously, synonyms are invaluable, particularly for extended writing, where avoiding repetition is a mark of good style.

Answers

to encounter – to meet
to expose – to reveal
sham – fake
eager – keen
to offend – to hurt
to deceive – to delude

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

Possible answers

Houdini was being more honest because he was willing to admit that his illusions were done by trickery.

Doyle couldn't take Houdini's advice about supernatural phenomena because he wasn't willing to question his own belief systems.

He considered his belief in the supernatural to be a matter of fact.

VOCABULARY (SB p38)

Idiomatic collocations

The aim of this section is to extend students' lexical range by highlighting the frequency of idiomatic collocations in examples of authentic English, and the importance of recording these. Explain to students that this kind of language is best learned in chunks, with a focus on intonation and meaning, as well as formation. Draw attention to the adjective + noun pattern given, and explain that this is a common structure for idiomatic collocations. If necessary, elicit or explain that idiomatic language is not usually literal, so students will have to learn the definition of each collocation to use it accurately. Remind students that while idiomatic language is interesting to use, they should try to limit the number of examples in their own speech until they are confident with the meaning. Explain that misuse of idiomatic language can often be a cause for confusion.

- 1 Ask students to read the lines in the box, and identify the meaning and form of the words in italics. Ask students to check with a partner, before checking as a whole class.

Answers

A 'lost cause' is something that cannot succeed, and any attempt to change it is hopeless.

The 'final straw' is the last of a series of annoyances that leads one to a final loss of patience or temper.

The word class in each case is adjective + noun.

- 2 Explain that students are going to take part in a communicative activity where they identify and define idiomatic collocations before explaining their meaning to another student. Direct students to the instructions, and read through, checking understanding.

Answers

A

grey area
level playing field
slippery slope
wake-up call
fine line
itchy feet
long shot
raw deal

B

sore point
wishful thinking
foregone conclusion
last resort
second thoughts
saving grace
mixed blessing
cold feet

- 3 Explain that in this stage students are going to generate their own explanations for the idiomatic collocations, providing example sentences to assist in clarifying meaning – they should NOT simply read out or repeat the dictionary definitions. Note that this approach to vocabulary learning is extremely useful in that it helps students to really focus on meaning and the accuracy of the language which they use – defining a term for somebody else requires paraphrase, explanation, clarification, and checking understanding. Explain that these are all key processes in communication of ideas at any level, and should be practised as regularly as possible.

In your own words

- 4 Monitor to ensure that students are using their own language to explain the collocations.
- 5 Ask students to read through sentences 1–8, checking for meaning. If necessary, elicit or explain the phrases *bidding for a contract*, *diagnosis*, and *hypochondriac*. Ask students to complete the sentences individually before checking with a partner.

Answers

- | | |
|-----------------------|-----------------------|
| 1 fine line | 5 saving grace |
| 2 cold feet | 6 foregone conclusion |
| 3 level playing field | 7 long shot |
| 4 wake-up call | 8 mixed blessing |

- 6 **T 4.6** [CD 2: Track 1] This stage provides the opportunity for controlled practice of the idiomatic collocations, and allows students the opportunity to take part in a meaningful choral drilling task, which encourages students to immediately produce orally the language they have just learned. Note that the recording also provides a useful model for accurate intonation. To further encourage this focus, you could pause the recording after each model example for students to then copy the intonation pattern of the correct response.

Play the recording and compare ideas as a class.

NOTE

There are several audio passages such as this one in *Headway Advanced 4th edition*, which require students to use language in response to audio prompts. They are ideal for revising the language at a later date. For example, at the beginning of the next lesson, or in a later one, playing this recording again and asking students to respond is a quick way for you to revise these useful items.

Answers and tapescript

T 4.6

- 1 **A** I don't think she left him just because he forgot their anniversary.
B No, but I think it might have been the **final straw**.
- 2 **A** Dan got back from travelling round Asia two months ago and I think he's already thinking about another trip.
B Yeah, he seems to have **itchy feet** again.
- 3 **A** I avoid using my credit card when I'm shopping for clothes – it's difficult to stop once I've started.
B Yes, it is a **slippery slope**.
- 4 **A** Is Sue not sure any more about applying for that job?
B No, she's having **second thoughts** about it.
- 5 **A** I can't believe she's going to a faith healer to try and get rid of her headaches. I guess she's tried so many other things.
B Mmm, I think it was a **last resort**.
- 6 **A** I noticed you changed the subject when David started talking to Jane about house prices.
B Yes, it's a **sore point** for her at the moment.

- 7 **A** So you don't think it's worth me spending any more money trying to get this car back on the road?
B No, I think it's a **lost cause**.
- 8 **A** It's not fair! My sister got to go to New York for her birthday, and I just had a day in London.
B Yes, it sounds like you got a **raw deal** there.
- 9 **A** Do you think Suzanne really has a chance of getting into the Royal College of Music? She only started the piano three years ago.
B No, it's just **wishful thinking**.
- 10 **A** I can never understand the rules about which future tense to use.
B To be honest, not many people can. It really is a **grey area**.

SPEAKING AND LISTENING (SB p39)

The Unbelievable Truth

This section focuses on an extensive speaking task which mirrors a long-running popular British radio programme format. Students are required to build on their presentation, planning, and delivery skills introduced in Unit 3, and work on their use of idiomatic language and the language of speculation as they attempt to guess which truths have been concealed in a lecture of misinformation. Detailed instructions are provided for students on-page, and there is an example of a lecture given as an audio model for students to use as guidance to approach and content.

As a class, read through the description of *The Unbelievable Truth*, and ask students if they have either heard it before, or heard a similar version in their own country. Explain that *The Unbelievable Truth* has run on BBC Radio 4 for over 14 series, and can be accessed on the BBC Radio archive, or on other online broadcasting sites like YouTube. Ask students to work in pairs, discussing any radio programmes which have a similar comic format in their own country, who these are popular with, and why. Once students have exchanged their own personalized content, check understanding of the rules of the game given in the tinted panel of the Student's Book.

- 1 Explain to students that they are going to hear an extract of the programme. Draw attention to the list of host and contestants, and ask students what kind of challenges a listening like this could pose. Elicit or explain that there will be a range of different accents, speeds of delivery, gender, pitch, and intonation. Highlight that turns may be short, often interrupted as contestants guess truths, and there will be a large amount of culturally-bound information. Explain that as students are increasingly exposed to authentic examples of English programmes, they will become more accustomed to many of these cultural references. Explain that for a second language user to follow this kind of listening text is challenging, but any level of understanding should be considered a success.

Answer

They need to convince the listeners that true statements relating to a given topic are untrue.

- 2 **T 4.7** [CD 2: Track 2] Draw attention to the images of items mentioned in the listening, as knowing these terms will lighten the vocabulary load while listening.

Play the recording once, and ask students to note down what order the items were given in, and what details were offered about each item. Ask students to check in pairs before checking as a whole class and discussing any of the challenges posed by the text.

Answers and tapescript

hand grenade 6	specimen beaker 2	bishop 5
straightjacket 3	hospital trolley 1	clown 4

hospital trolley – food served in the restaurant Hospitalis came on hospital trolleys
specimen beaker – drinks served at Hospitalis came in specimen beakers
straightjacket – you could wear a straightjacket, by request, at Hospitalis
clown – according to the speaker, clown therapy began when Henri de Mondeville caused his patients to weep or scream
bishop – according to David Mitchell, Henri de Mondeville cheered up spiritual patients by telling them they had been made a bishop
hand grenade – the speaker claims that a doctor invented the hand grenade (not true)

- 3 Ask students to work in pairs referring to the tapescript on SB pp127–8 to read through and check for truths which were spotted. As they do this, play the recording again, now supported with the written script, and ask students to identify the truth that wasn't guessed. Once the recording is over, check ideas as a whole class.

Answers

That Clark Gable was registered as a girl at birth because the registrar couldn't read the doctor's scrawled handwriting.

- 4 Explain that now that students are familiar with the format of the game, they are going to play their own round of *The Unbelievable Truth*. Read through the instructions on pp169 and 171 together as a class, checking for understanding. Refer students to the tapescript, and ask them to plan their own 'talk' in a similar style. During this stage it may be useful to go over the tapescript, highlighting various useful exponents for presenting ideas, giving examples, and explaining. Note these on the board as sentence stems for students to complete with their own content.

Set an appropriate time limit for your group of students (around eight minutes) and ask students to prepare their 'talk'. Monitor this stage closely, assisting with grammar, vocabulary, and ideas where necessary.

Once students have prepared their lecture, ask them to work in pairs, as described in the task. If your class has access to smartphones with recording software, it may be useful for them to record their 'lecture'. This gives students a record of a substantial piece of planned spoken production, and could offer a model of language for further analysis and evaluation.

Softening the message

The aim of this section is to draw attention to additional uses of modal verbs, consolidating the language focus of the unit, and extending students' lexical resource in an important area of functional language. Most advanced students will be familiar with the exponents here to an extent, but may not have had the opportunity to analyse the forms and note the differences in use and their effect on the listener. The final sections, which address the influence of intonation on supposedly polite utterances, highlight an area of great importance. While advanced level students will be familiar with the content of the utterances, they are not always clear on the inference created by intonation – appearances can be deceptive! Being able to understand a speaker's attitude means students are better equipped to interpret the meaning behind words. This is also important in terms of spoken production, where using wrong patterns of intonation can occasionally make students seem aggressive or rude.

- 1 Ask students to work in pairs, speculating on the image. Monitor this stage to check that students are using a range of modals accurately. Check ideas as a whole class.

Possible answer

A statue or waxwork model in an art gallery or museum.

- 2 **T 4.8** [CD 2: Track 3] Ask students to read through the conversation, checking for meaning. Once students are clear on the context (an art gallery), ask them to read through the conversation again, selecting the most appropriate phrases. Ask students to check in pairs, discussing the reasons for their choice.

Play the recording and check as a whole class.

Answers and tapescript

T 4.8

(T = Ted, M = Margaret, A = Attendant)

T That one's incredible, isn't it, Margaret? She looks so real!

M Yes. I was wondering if it **might** be possible to take a photo of it. Do you think it would be **alright**?

T Er, you **might want** to ask that attendant first.

M Oh, I thought he was one of the exhibits! ... Excuse me, **could** I possibly take a photo of that statue?

A Oh, we don't allow flash photography.

M I **thought** I might take it without flash. **Would** that be alright?

A Yes, that's fine.

M Thank you. Ted, you **couldn't** take one of me next to it, could you?

T Yes, of course ... Just move a bit to the left, **would** you?

- 3 Draw attention to the exponents listed in the chart, and select individual students to drill these with, before drilling chorally. As students listen and repeat the expressions, ask them to complete the sentence stems to generate full, meaningful examples.

Once students have practised using the exponents, ask them to grade them in terms of the most polite, providing reasons for their selection. Highlight tense usage, and ask students to explain this to one another, if possible, or provide the answer on the board.

Answers

- 1 asking permission
- 2 asking permission
- 3 suggesting something
- 4 asking permission
- 5 suggesting something
- 6 asking permission
- 7 asking someone to do something
- 8 asking someone to do something

I was wondering if it might be possible/could I possibly are the most polite expressions.

The past tense adds another degree of politeness.

- 4 **T 4.9** [CD 2: Track 4] Ask students to work in pairs using the language that they have recently analysed to create conversations, using the prompts as a guide. Explain that prompts like this can offer useful support when planning a conversation – students can predict responses and plan further turns accordingly. Remind students that this approach can be useful when using English on the telephone. However, stress the importance of being able to digress from the script when required.

Once students have planned and practised their own conversation, play the recording. Stress that this is a model, and the functional language featured here can be used in a variety of ways to express the same meaning.

Ask students to act out the conversation again, either with the same partner, to build on fluency work, or with a new partner if the focus is on greater accuracy.

Answers and tapescript

T 4.9

A Excuse me, is there any chance I could have a look at your iPad? I was thinking I might buy one of those.

B Yes, of course. I'm really happy with it.

A Thank you. Do you think I could have a go at typing on it? I was wondering if the keyboard would be big enough for my fingers.

B Sure, go ahead. My fingers are quite big and I don't have a problem typing on it.

A Mmm. It's nice. Would you mind telling me how much you paid for it?

B £340. You might want to have a look in PC World. They've got a sale on at the moment.

A Oh, thanks very much, I think I might do that.

- 5 **T 4.10** [CD 2: Track 5] Draw attention to the expressions, and ask students to think of how they could complete each, and how polite or impolite the final utterance would be. Ask students to think about the language which is being used, and draw attention to the way in which it could be used. Draw attention to differences in meaning by modelling sentence 1 with varying sentence stress patterns.

Play the recording and ask students to work in pairs, sharing their ideas, before opening up to a whole-class discussion.

Answers and tapescript

These expressions are not very polite. They express anger or annoyance in a pseudo-polite form.

T 4.10

Would you mind **not** putting your feet on the table?

Do you **think** you could **stop** interrupting me?

Do me a favour and **go, now!**

Do you **mind?! That's my** seat!

- 6 **T 4.11** [CD 2: Track 6] The focus here is on modelling intonation patterns which show how sentence stress can affect meaning. Demonstrate this by modelling sentence 1 in a very exaggerated fashion. Ask students to identify your attitude and decide on how they feel as they hear this kind of utterance. Explain that as students produce their own versions of the sentences, they don't need to be so exaggerated, but should feel confident enough to deliver the material with feeling.

Play the recording, asking students to identify context.

Tapescript

T 4.11

1 Excuse me, would you **mind** speaking more **quietly**?

Excuse me, would you **mind speaking** more **quietly**?

2 Perhaps **you'd** like to **explain** this?

Perhaps you'd **like** to **explain this**?

3 **I'm afraid** this isn't good enough.

I'm afraid this **isn't** good enough.

4 Close the **door, will** you?

Close the door, will you?

5 Could you **possibly** move your **car**?

Could you **possibly move** your **car**?

6 Would you **mind** not **making** that **noise**?

Would you **mind not making** that **noise**?

- 7 Explain that this stage provides students with the opportunity to build on further spoken interaction and consolidate their understanding and production of stressed sentences. Ask students to work in pairs, building the lines into two short conversations. Set a time limit and monitor, assisting with vocabulary, grammar, and intonation advice. When students have prepared their conversations, encourage them to act them out in front of the class, or if less confident, in front of another pair.

STARTER

This section provides an opportunity for extensive spoken interaction, as students discuss road signs from different countries and discuss their possible meanings. This allows for a fairly light-hearted approach to promoting intercultural understanding, and stimulating a discussion where students begin to reflect on, and evaluate, other cultures. This theme is drawn out further throughout the unit.

- 1 Lead in by asking students to think about all the different kinds of signs that they have seen on the way to class today. If your students show any artistic inclinations, ask them to take turns drawing the signs on the board. Elicit meanings of these signs from the rest of the class, checking for consensus. If there is any disagreement, ask students to explain their ideas. Ask students if they are familiar with any road signs from abroad, and what kind of things they may depict. Provide the following example as a prompt: *In New Zealand, there's a yellow diamond-shaped road sign with a picture of a kiwi in the middle, to warn people not to run over these flightless birds.*

Ask students to work in pairs looking at signs 1–12. Ask them to discuss what the signs might mean, and which countries they might be from. If you want to ensure that students discuss the signs without any textual clues (given in exercise 2), you could project the images onto the board, concealing the box of descriptions and countries.

Elicit a selection of ideas from the class, but at this stage don't offer any answers as these are the focus of the next exercise.

- 2 Read through the descriptions in column A, checking for meaning and pronunciation. Note the pronunciation of *cassowaries* /'kæsəweəri:z/ and *betel* /'bi:təl/. Ask students to match each of the descriptions with one of the signs 1–12. Give students time to check their answers with another pair, before asking them to match each sign to a country. Give students time to check with another pair, before referring the class to SB p172 to check answers.

As a whole class, discuss which of the signs were surprising, and why.

Answers

Beware: avalanches (Canada) sign 9
No swearing (United States) sign 2
Riding whales not allowed (Japan) sign 1
Speeding endangers cassowaries (Australia) sign 6
Street food sellers not permitted (South Africa) sign 8
Watch out for car thieves (Poland) sign 10
Caution: old people crossing (UK) sign 4
Steep hill ends in crocodile river (South Africa) sign 5
Ski lift instruction (France) sign 11
Speed bumps on road ahead (Jamaica) sign 7
Road toll paid by licence number recognition (United States) sign 3
Chewing betelnut is forbidden (Papua New Guinea) sign 12

- 3 **T 5.1** [CD 2: Track 8] Explain that students are going to hear six short conversations, featuring people discussing some of the signs 1–12. Ask students to note which of the signs is being discussed, and what the possible context of the exchange is (e.g. Where are the people? Who are they? What's their relationship? Why is the sign important to their conversation?).

Play the recording and give students some time after each conversation to discuss their ideas.

Once all the conversations have been played, check answers as a whole class.

Answers

1 sign 5	4 sign 6
2 sign 11	5 sign 3
3 sign 7	6 sign 12

Refer students to the tapescripts on p128 and ask them to practise the conversations in pairs, paying particular attention to sentence stress and intonation.

SUGGESTION

To further build on the opportunity for spoken interaction, and to allow students to generate some of their own content, you could ask students in pairs or groups to write similar conversations for some of the other signs.

Ask each pair or group of students to select one of the signs (making sure there is a good spread of options among the class), and give them time to write a draft of a conversation. Encourage them to be as imaginative as possible. Monitor this stage, assisting with language where required.

Once students have drafted their dialogues, give them a few minutes to practise their parts, focusing on stress and intonation.

Ask pairs to perform their dialogues for the rest of the class.

Worlds of difference

ABOUT THE TEXT

The reading text is an extended extract from a newspaper article written by investigative journalist Donal MacIntyre. In 2009, MacIntyre took part in a television documentary called the *Edge of Existence* where he spent time living with remote tribes around the world. During this time, he recorded how their lives were changing due to the impact of other cultures, but also how ancient cultures can survive and thrive even in modern times. The focus of the text is on the visit that six members of the Insect tribe from Papua New Guinea made to the UK, after MacIntyre invited them to explore his own culture.

In the tasks, students read a fact file about Papua New Guinea and identify and check assumptions and facts. They then summarize and paraphrase part of the article, before drafting questions which they hope to be answered by the text, and reading for detail to check if these answers are given. There is further reading for detail as students identify true and false statements based on the text. After checking vocabulary in context, students then discuss themes raised by the reading.

Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *spluttered*, *cast a glance*, *polygamy*, *dowries*, *mine their secrets*, *missionaries*, *supreme authority*, *venture into*, *encountered*.

Don't pre-teach/check any of the words which are highlighted in the text, as students will work out their meaning in the Vocabulary from context task in exercise 6.

- 1 **T 5.2** [CD 2: Track 9] Lead in by writing the word *tribe* on the board. Set a time limit of two minutes and ask students to note down as many associated words as possible. Ask students to work in pairs, comparing their ideas and giving reasons for their choices.
Elicit a range of ideas, and note these on the board. Ask students if they are familiar with the names of any tribes from around the world, and how their lives might be different from our own.
Ask students to look at the map of Papua New Guinea, and, in pairs, answer the questions about its location. Elicit from the whole class any information that they know about the country or its culture.
Read through the fact file as a whole class, checking for any new vocabulary. Ask students to decide which of the options best fit in the fact file, and whether they think the facts are true or not.
Play the recording, asking students to check answers and note any additional information.
Discuss answers as a whole class.

Answers

Papua New Guinea is located in the south-west Pacific Ocean, just north of Australia.

- | | |
|------------------|------------------------|
| 1 over 7 million | 5 1950s |
| 2 700 | 6 seashells |
| 3 800 | 7 1975 |
| 4 18% | 8 the Queen of England |

- 2 Ask students to read the introduction of the article and discuss the questions in pairs. Check answers as a whole class.

Answers

They are at the author's home.

The people are: the author (Donal MacIntyre) and his wife, Ameera; and Samuel and his wife Christina, from the Insect tribe in Papua New Guinea.

Donal MacIntyre, the author, spluttered.

Ameera, Donal MacIntyre's wife (who is pregnant), nearly choked because Christina asked her if she minded her husband having a baby with another woman.

The situation reflects the title – 'The ultimate culture clash' – because the two couples come from such completely different cultural backgrounds.

In your own words

- 3 Ask students to read Part 1 of the article, then take turns in pairs summarizing and paraphrasing the article using the prompts as a guide. Monitor this stage, checking for accuracy, and to ensure students are using their own ideas.
- 4 Ask students to individually think of two questions that they would like to be answered about the tribespeople's trip to London. If necessary, provide an example as a prompt: *What was the Swagup Six's reaction to the huge number of people in a modern city?* Once students have generated two questions each, ask them to work as a class deciding on, and if necessary refining, the best questions. Explain that students should read their questions aloud, and the rest of the class should vote on whether that question is added to a list of six best questions.
Once students have collated a list, ask them to read the rest of the article to see if their questions are answered. Note that a full version of the article is available on the *Daily Mail* website archive if you feel students would like to check their questions against the whole text.
- 5 Read through statements 1–8 as a whole class, checking for meaning. Ask students to decide whether they are true or false, correcting the false statements.
Give students time to check their answers in pairs before checking as a whole class.

Answers

- 1 ✓
- 2 ✗ They were faced with 'barren winter trees'.
- 3 ✗ They believed that she 'wore the trousers' (i.e. was the dominant one) in her relationship with Donal.
- 4 ✓
- 5 ✓
- 6 ✓
- 7 ✗ They put in a request for an audience with the Queen, but it was declined.
- 8 ✗ They 'embraced our culture but without renouncing an ounce of their own.'

Vocabulary from context

- 6 Remind students that surrounding sentence context, and information in preceding and following lines, can often help in identifying meaning in unknown words. Ask students to work in pairs, locating the highlighted words and identifying meaning from context.

Ask pairs to compare their ideas, before checking as a whole class.

Answers

gambits – things that somebody does, or things that somebody says at the beginning of a situation or conversation
frisson – a sudden strong feeling, especially of excitement or fear
stalk – to move slowly and quietly towards an animal or a person, in order to kill, catch, or harm it or them
ever-encroaching – slowly beginning to cover or intrude on more and more of an area
robustly – strongly, with determination
concession – the act of giving something or allowing something
bombarded – attacked somebody with a lot of questions, criticisms, etc. or by giving them too much information
kin – family or relatives

stamping ground – a place that somebody likes and where they often go to enjoy themselves
ventured forth – went bravely into an unknown situation which might have been dangerous
diminutive stature – small size
pinpoint accuracy – with perfect aim
jaded – tired and bored, usually because you have had too much of something
renouncing – stating publicly that you no longer have a particular belief or that you will no longer behave in a particular way

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

EXTRA ACTIVITY

To extend the focus on cultural difference, and build on students' accuracy of form, you could ask them to write a short diary extract for one of the tribespeople during their trip to the UK. Using the information in the text, and inferences about the Swagup Six's attitudes to British culture, students should try to write a 100-word diary entry. Monitor, assisting with language where required. Once students have completed their diary entries, encourage them to check and revise their work before reading it out in small group, or to the class as a whole.

Ways to avoid repetition

This section looks at two grammatical ways of avoiding repetition when speaking. The first, Missing words out, looks at how English abbreviates sentences after the auxiliary or modal verb to avoid repeating information which is known or has just been said. The concept shouldn't be new to students as simple exchanges (such as *Are you tired? Yes, I am.*) are taught from beginner level, and most languages miss out words to avoid repetition in a comparable way. One of the challenges at higher levels is getting the form right. The choice of form is dictated by tense or time, and by context.

POSSIBLE PROBLEMS

Form and meaning

- To work out which auxiliary or modal to use, students must accurately identify tenses and the auxiliaries which go with them. They also need to reconstruct from context, e.g. *'Take care!' 'I will.'*

Tense shifts when using hypothesis

- Students need to bear in mind that when using hypothesis, tenses shift back, e.g. *'I told him to leave.'* *'I wish you hadn't.'*
- To assist students as they work out which forms to use in explanation and practice exercises, use check questions such as *What is the speaker trying to say in this context? What tense is being used? What form do we use after wish ... , if ... ?*, etc.
- The second way of avoiding repetition, Reduced infinitives, is easier to grasp and manipulate. The idea of ending a sentence with *to* may feel unusual to speakers of many other languages, and the key problem with these forms is that students may avoid using them because of a feeling that they sound wrong. Exposure to examples of this form used in authentic contexts should help raise awareness and encourage students to transfer use into their own speech.

The Grammar Reference on SB p150 looks in greater detail at the forms covered here. It is a good idea for you to read this carefully before teaching the language focus section.

1 Missing words out

Start by writing *I'd love to, but I shouldn't* on the board. Ask students to think about possible contexts for the sentence (a person responding to an offer of a biscuit, etc.), then ask them to provide the sentence which would have preceded it, e.g. *Would you like to have another biscuit?* Ask students to say which words have been omitted in the response, and why. Ask students in pairs to decide which words have been omitted in the other examples.

Answers

curious
enjoy the view of London
bought/got a present for me

In the feedback, ask students how they worked out the answers. The answer here should be that they had to think about meaning and time. In the first and third examples, the omitted words reflect the contexts of the previous comments. In the second example *did (enjoy the view)* reflects the future in the past.

2 Reduced infinitives

Ask students in pairs to read the explanation, then decide which words have been omitted.

In the feedback, check that students understand that the meaning is clear from the context and therefore there is no need to repeat the whole phrase.

Answers

advise them
meet them
come for dinner

3 Synonyms in context

Ask students in pairs to read the examples, then think of synonyms for the words. Brainstorm suggestions and write them on the board. Encourage students to provide more than one synonym for each word if possible.

Once you have a list of synonyms on the board, ask students if they can think of any reason why a writer or speaker might select one synonym over another. Elicit that context and levels of formality have an impact on word choice, as does audience.

Possible answers

big – large, sizeable, substantial, great
love (v) – adore, enjoy
afraid – scared, frightened, fearful, nervous
happy – glad, pleased
friend – companion, mate

Refer students to Grammar Reference 5.1–5.2 on SB p150.

- T 5.3** [CD2: Track 10] Read through the example as a class, and ask students why the answer is *couldn't*. Point out that they need to look carefully at the context to work out which word is needed. Ask students to complete the exercise. Give students time to check in pairs before playing the recording.

Play the recording so that students can check their answers. Note that sometimes there is more than one sample answer to the missing words in the sentence. You may need to debate and accept different answers, but students should always be able to justify their alternative choices.

Focus attention on the stress and intonation, then ask students to practise the exchanges in pairs.

Answers and tapescript

T 5.3

- 1 I tried to repair my car, but I **couldn't**. It needs a mechanic.
 - 2 **A** You look awful. Why don't you see a doctor?
B I **did**. He just gave me some pills and told me to take things easy.
 - 3 **A** Have you read this report?
B No, I **haven't**, but I **will**.
 - 4 My car's being serviced at the moment. If it **wasn't**, I'd give you a lift. Sorry.
 - 5 I'm so glad you told Sue exactly what you thought of her, because if you **hadn't**, I certainly **would have**!
 - 6 **A** I think I'll give Rob a ring.
B You **should**. You haven't been in touch with him for ages.
 - 7 I went to a party last night, but I wish I **hadn't**. It was awful.
 - 8 My boyfriend insists on doing all the cooking, but I wish he **wouldn't**, it's inedible!
 - 9 **A** Aren't you going to Portugal for your holidays?
B Well, we **might**, but we're still not sure.
 - 10 **A** Andy got drunk at Anne's party and started insulting everyone.
B He **didn't**! That's so typical of him.
- 2 **T 5.4** [CD 2: Track 11] Explain that students are going to hear five more short conversations which can be completed by an auxiliary verb. This is good practice in producing this form of language orally and spontaneously, rather than in a written exercise.
- Play the recording, pausing after each sentence so students have time to note down or shout out the auxiliary verb which completes the sentence.
- Once you have completed all the sentences, refer students to the tapescript on p129. Ask students to work in pairs practising the conversations.

Answers

- | | |
|----------|---------|
| 1 hadn't | 4 does |
| 2 will | 5 would |
| 3 am | |

- 3 **T 5.5** [CD 2: Track 12] Read through the example as a class, then ask students to complete the exercise. Let them check their answers in pairs before playing the recording. Play the recording so that students can check their answers. Ask students to practise the conversations, mimicking the stress and intonation of the speakers in the recording. Note that, generally, the intonation rises on the verb, then falls on *to*.

Answers and tapescript

T 5.5

- 1 **A** Can you come round for a meal tonight?
B Thanks very much. I'd **love to**!
- 2 **A** Did you post my letter?
B Oh, I'm really sorry. I **forgot to**!
- 3 **A** I can't take you to the airport after all. Sorry.
B But you **agreed to**!
- 4 **A** Was John surprised when he won?
B He certainly was. He **didn't expect to**!
- 5 **A** Why did you slam the door in my face?
B It was an accident. I really **didn't mean to**!
- 6 **A** You'll be able to enjoy yourself when the exams finish.
B Don't worry. I **intend to**!

SYNONYMS

- 4 Read through the example as a class, then ask students to complete the exercise. Depending upon how much you feel your students need to be stretched, you can either ask for one or two synonyms, or challenge them to find as many meaningful synonyms as possible. Remind students that some synonyms may seem out of place in the sentences, depending upon level of formality, and this should be used to check whether they are feasible options or not.

Monitor the task, keeping a note of which synonyms have been chosen. You could write the remaining words from the answer key on the board, in a jumbled order. Students can then work out which sentences these words can be used in. Let students check in pairs or small groups before checking as a whole class.

Possible answers

- 2 talented/gifted/accomplished
- 3 deceive/mislead
- 4 strategy
- 5 thorough/detailed
- 6 irritates/bothers/exasperates
- 7 crucial/vital/essential
- 8 risks
- 9 petrified/terrified
- 10 convincing/compelling

- 5 Ask students to read through the thesaurus entry for the near synonyms for *leader*. Explain that students will shortly be generating similar content of their own, focusing on sentences which illustrate difference in meaning in a selection of near synonyms.

Ask students in pairs or threes to think of synonyms for each of the words, and write sentences (point out that *laugh* and *hate* should have verbs as synonyms). Alternatively, you could set this task as a dictionary and thesaurus group task. Divide the students into five groups and provide each group with a dictionary and thesaurus. Ask each group to research one of the words and find synonyms. After you have checked that their words are suitable synonyms, mix the students so that there is one student from each group in each of the new groups. Ask students to explain their words, providing contextualizing sentences as they do so.

Possible answers

beautiful – attractive, pretty, handsome, good-looking
 That girl is really attractive – I'm going to ask her out.
 My niece looked great in her pretty, new party dress.
 Her husband is still quite handsome, even though he's over 50.
 There aren't many good-looking men in this town.
laugh – chuckle, giggle, snigger
 Mark chuckled to himself when they told him what type of car they had bought.
 The children seemed to be giggling at some private joke.
 Joe sniggered when he saw the old clothes Julie was wearing.
hate – loathe, detest, dislike, despise
 Her cousin was so spiteful that she loathed the sight of him.
 I detest people who only care about money.
 Sara disliked any kind of deliberate rudeness.
 I'm so sorry, I despise myself for the terrible way I've treated you.

argument – quarrel, disagreement, dispute

Jake and his older brother were always quarrelling when they were younger.

We had some disagreement about the details of the report, but our conclusions were very similar.

Mr Johnson had a long-running dispute with his neighbours over the boundary fence.

enemy – opponent, foe, rival

He beat his opponent easily because he was a much better player.

Tania never really trusted anyone, friend or foe.

His only serious rival for the job was a colleague who had been with the company for six months.

SPOKEN ENGLISH – Finding things in common

- 1 **T 5.6** [CD 2: Track 13] Ask students to read the expressions in the *Things in common* box. Check understanding by asking *Which expressions agree with a positive statement?* (the first two), and *Which expressions agree with a negative statement?* (the last three). Then ask students to read the expressions in the *Things different* box, and ask what they notice about the use of auxiliary verbs. Point out that we express a difference by using the auxiliary verb in the negative when it disagrees with an affirmative statement, and in the affirmative when it disagrees with a negative statement.
 Play the recording, and then drill the sentences chorally and individually to ensure accurate pronunciation and intonation.
- 2 Ask students in pairs to read through the prompts, and give them four minutes to think of questions to ask. Then give them five minutes to ask and answer as many questions as they can.
- 3 Ask students to prepare to tell the class what they have found out about their partner, using the phrases highlighted in the box.
 Students may feel that this activity is easy, but insist that they use the full range of short answers, with correct pronunciation, sentence stress, and intonation.

SUGGESTION

To further consolidate the forms practised here, you could ask students to take part in a mingling activity where they find things in common with and things different from other members of the class. Ask them to use their questions generated in exercise 2, then go round the class asking a selection to each student. Encourage students to ask follow-up questions where possible to maintain interaction.

Once students have mingled and spoken to at least five other students, ask them to find a partner (who they haven't yet spoken to) and summarize their findings.

Found in translation

ABOUT THE LISTENING

The listening text is an extract from a BBC Radio 4 programme called *Don't Log Off*. The series features ordinary people's stories from around the world. Alan began his search for contributors by posting a Facebook page which said 'Talk to me!', and made himself available to talk to anyone online who wanted to share their stories. The focus of the text here is a couple (an American man and a Russian woman) who met and got married, despite not sharing the same language. Up until they met in person, their relationship was conducted entirely through Google Translate.

Students initially listen to Alan Dein's commentary (given in asides) on the conversation he is having with one of the story's participants. Students will need to make inferences about comments mentioned in the script, and note opinions. Following this, they will then listen for detail, checking their inferences and noting key information. Students are then asked to discuss their predictions of how events will unfold, before listening to confirm these hypotheses.

You may need to elicit or pre-teach the following vocabulary: *low-key, casual, the advent of something*.

- 1 Lead in by asking students how people from abroad tend to meet each other these days. Elicit a range of responses, and note these on the board. Ask students whether they have ever befriended someone online, without having spoken to them in person. Discuss some of the positives and negatives of this kind of friendship. Ask students whether they would consider flying halfway across the world to meet somebody they had only ever communicated with via the Internet.

Ask students to read the introductory text and answer the questions. Give students time to compare ideas before checking as a whole class.

Answers

He gets the stories from online profiles on Facebook.

'Don't log off' refers to the fact that the stories are sourced from the Internet, and encourages listeners to stay tuned in to the programme.

A couple are featured in this programme – Bryan from the USA and Anna from Russia.

They met online.

- 2 **T 5.7** [CD 2: Track 14] Explain that in the radio programme format, Alan speaks to the contributors, but also makes asides to the audience, providing a commentary on what is happening. This is his way of expressing his feelings and reflecting on ongoing events. Read through asides 1–6 as a class, then play the recording, asking students to note down brief answers to each question.

Ask students in pairs to discuss their answers to the questions in more detail. Monitor this stage, assisting where required. Note that students are required to predict what will happen in Part 2.

Play the recording again to check answers to questions.

Answers

- 1 They couldn't speak each other's language. They communicate using Google Translate.
 - 2 He says that the physical, spiritual, and mental connection with Anna was exactly as he'd imagined.
 - 3 They decided to get married. She has a three-month visa, so they have to get married in that time; otherwise she would be deported.
 - 4 He's waiting for Anna to arrive. He's a little bit nervous. Anna asks Bryan to get off the phone.
 - 5 He decides that he should go and visit Anna and Brian in the USA, and attend the wedding.
 - 6 Student's own answers.
- 3 **T 5.8** [CD 2: Track 15] Play the recording. Ask students this time to focus on whether their predictions were correct, and to note down answers for questions 2–5.

Answers

- 1 They have called off the wedding.
- 2 It was too soon for Anna, who has had to cope with being in a completely new environment.
- 3 There is only a limited time for them to get married.
- 4 He decides to fly over to the USA on his original ticket.
- 5 That she doesn't go anywhere by herself and just stays in the house when Bryan is at work.

What do you think?

Refer to the notes on p8 of the Teacher's Book to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

- 4 **T 5.9** [CD 2: Track 16] Ask students to work in small groups, predicting how they think the story will end. Monitor this stage, noting any interesting or common ideas. Discuss these in a whole-class feedback. Play the recording so students can check their predictions. Ask students to work in pairs describing the events of Part 3 in their own words. Ask student A to explain how the story ends, and student B to explain Alan's surprise. Monitor this stage, checking for accuracy and that students are paraphrasing.

Answers

They get married in a low-key wedding.
Bryan asks him to be an official witness at the wedding.

Discussion

Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

A quiz

- 5 Refer students to the quiz on p172. Ask students to work in small groups of four to six. Ask students to take it in turns to read the quiz questions aloud, then note their answers in their books.

Once students have completed the quiz, refer them to the key on p173. Ask students to tally up their score and to check how good a language learner they really are. Discuss what it is in the questions that reveals a capacity for learning a new language, e.g. the ability to detect patterns in words and structures.

Alternatively, you could conduct this as a whole-class quiz, with you reading the questions, or the questions projected onto the board.

Nationalities and stereotypes

The main aim of this section is to extend students' vocabulary range by looking at words to describe nationalities. There is also work on identifying cultural difference, and giving opinions on the validity of national stereotypes.

- 1 As a lead-in, direct students to the photographs at the side of the page. Elicit from the whole class where the people are likely to be (at a sporting or cultural event) and to identify the nationalities of each (from the top: Swedish, Spanish, Swiss, Argentinian, British).

Note that the Swedish football fan is dressed in a Viking helmet, ironically celebrating the Scandinavian culture which dominated northern Europe between the 8th and 11th century. Ask students what kind of costumes fans from their countries wear to big international sports events, and why.

Ask students in pairs to complete the chart. Encourage them to use a dictionary, and make sure that they add their own country if it is not already in the chart. If students use a dictionary, ask them to mark the stress on each word they write in the chart. Given the scope of the chart, it is a good idea to project the completed version onto the board.

Answers

COUNTRY	ADJECTIVE	PERSON	NATIONALITY	LANGUAGE(S)
Scotland	Scottish	a Scot	the Scottish/ the Scots	English, Gaelic
Switzerland	Swiss	a Swiss man/ woman	the Swiss	German, Italian, French
The Netherlands	Dutch	a Dutchman/ Dutchwoman	the Dutch	Dutch
Belgium	Belgian	a Belgian	the Belgians	Dutch, French, German
Sweden	Swedish	a Swede	the Swedish	Swedish
Denmark	Danish	a Dane	the Danish	Danish
Poland	Polish	a Pole	the Polish	Polish
Finland	Finnish	a Finn	the Finnish	Finnish
Iceland	Icelandic	an Icelander	the Icelanders	Icelandic
Spain	Spanish	a Spaniard	the Spanish	Spanish
Turkey	Turkish	a Turk	the Turkish/ Turks	Turkish
New Zealand	New Zealand	a New Zealander	the New Zealanders	English, Maori
Afghanistan	Afghan	an Afghan	the Afghans	Pashto, Dari
Argentina	Argentine/ Argentinian	an Argentine/ Argentinian	the Argentines/ Argentines	Spanish
Peru	Peruvian	a Peruvian	the Peruvians	Spanish, Quechua, Aymara

LISTENING

- 2 **T 5.10** [CD 2: Track 17] Explain that in this section students are going to focus on some of the intercultural differences caused by living in another country.

Play the recording and ask students to note down where each speaker comes from, where they live, and what cultural differences they mention.

Give students time to discuss their answers in pairs, before checking as a whole class.

Answers

- 1 British; Czech Republic; the cultural difference mentioned was actually a misunderstanding – he thought that Czech people ate zebra meat
- 2 half Korean, half British; South Korea; plastic surgery is a common procedure in South Korea
- 3 French; London; not so many bakeries in England, far more crisps in England, the English obsession with house prices, houses are quantified by the number of bedrooms instead of by actual size, doctors in England don't always give out prescriptions
- 4 Australian; Burma; ancient taxis with no health and safety regulations

SUGGESTION

Ask students to work in pairs, discussing whether they have ever lived abroad, and any positive or negative things they can think of about the experience. To provide a prompt for discussion, you could elicit areas where differences are often seen as the greatest, e.g. food, language, culture, bureaucracy, social attitudes.

If your students haven't lived abroad, ask them to select a country and then think of some of the differences between their home country and their choice for each category.

Monitor this discussion, assisting with grammar and vocabulary where required. Note down any interesting ideas or examples for a whole-class feedback session.

As a follow-up to the listening task, ask students to work in small groups, discussing which of the experiences of living abroad they feel was the most challenging. Encourage students to give reasons for their choices.

TALKING ABOUT STEREOTYPES

- 3 Ask students to work in small groups of three or four, first noting down a list of a few nationalities which they feel they know quite well. Then ask students to think about the different areas where people often raise stereotypes. Elicit/provide the following: character, weather, food, behaviour, attitude to foreigners, etc.

Read through the example, and ask students to use these prompts to describe their chosen nationalities in terms of stereotypes and how they actually are. To assist with production you could provide the useful phrases below. Drill these chorally and individually to ensure accurate pronunciation and intonation.

USEFUL PHRASES

They are supposed to be/have ...

They come across as being ...

They have a reputation for ...

They give the impression of being ...

I'd always thought of them as being ...

Actually, I've found that ...

It's just a myth because ...

Judging from the (*people*) I've met, ...

If the (*people*) I've met are anything to go by, ...

Monitor the discussion, noting down interesting ideas for a whole-class feedback. Alternatively, you could ask students to summarize their discussion under headings, and then provide the class with a short presentation of no more than two minutes. This could be followed up with a whole-class question and answer session where students compare their views on the stereotypes presented.

- 4 Ask students to individually spend a few minutes noting down all the national stereotypes that are associated with their country. Monitor, assisting with vocabulary where required.

Ask students to work in pairs, discussing their own nationality stereotypes and whether they conform to them.

British and American English

This section develops students' awareness of the differences in vocabulary between British and American English.

- 1 Ask students to read through the two conversations and note which is British English (BrE) and which is American English (AmE). Elicit two or three differences from a selection of students before asking them to work in pairs, noting as many difference as they can.

Answer

Conversation A is American English, conversation B is British English.

- 2 **T 5.11** [CD 2: Track 18] Play the recording, to check answers. Ask students to identify any differences in pronunciation. Ask students to note these differences, and provide their own model of how the sounds vary. As a prompt, you could highlight the following variations:

differences in stress, e.g. **address** (BrE) vs **address** (AmE)

The letter *t* is often pronounced /d/ in AmE, e.g. *get her* = /gedər/ (AmE), /getə/ (BrE).

The /r/ is stronger in AmE than many British accents, e.g. *gorgeous* = /'gɔ:rdʒəs/ (AmE) vs /'gɔ:dʒəs/ (BrE).

Note that there are other areas of difference not covered in the conversations:

- *ile* adjective endings (mobile, agile, hostile)
/aɪl/ in BrE vs /əl/ in AmE
- *ization* noun ending (organization, civilization)
/ˌɔ:ɪgənəɪ'zeɪʃn/ (BrE) vs /ˌɔ:ɪgənə'zeɪʃn/ (AmE)
- vowel sounds in words with 'ew' and 'u'
e.g. *new tune* = /nju: tju:n/ (BrE) vs /'nu: 'tu:n/ (AmE)

NOTE

This area is covered in further detail in the Workbook in the Pronunciation section for Unit 5.

- 3 **T 5.12** [CD 2: Track 19] Play the recording. Ask students in pairs to write the conversations in British English. You could do the first as a whole class to get the task started.
- 4 **T 5.13** [CD 2: Track 20] Play the recording. Ask students to compare their ideas. In the feedback, discuss how students' conversations were different from those on the recording. Ask different pairs to act out their conversations with either British or American accents.

Answers and tapescript**T 5.13**

- 1 **A** Have you got the time?
B Yeah, it's five past four.
A Did you say five to?
B No, five past four.
- 2 **A** What are you going to do at the weekend?
B Oh, you know, the usual. Play football with my kids, and do a bit of gardening.

- 3 **A** Did you have a good holiday?
B Yeah, really good.
A How long were you away?
B Five days altogether. From Monday to Friday.
- 4 **A** Where do you live?
B We've got a small flat on the ground floor of a block of flats in the city centre.
A Have you got a garden?
B No, we haven't, just a car park at the rear.
- 5 **A** Have you seen Meryl Streep's new film yet?
B I have. She was terrific in it. She played this plain, old woman who drifted around in her dressing gown all day.
A Yeah, she's a great actor.
- 6 **A** Have they brought the bill yet?
B Yeah. They just have. But I can't read a thing. The lighting is so bad in here. You need a torch.
- 7 **A** Do we need to stop for petrol?
B Yeah, why not?! Anyway, I need to go to the loo.
- 8 **A** Did you enjoy the match?
B Yeah, it was great, but we had to queue for half an hour to get tickets.

- 5 Ask students in pairs to use their dictionaries to find the British equivalent of the words. Once they have listed the words, ask them to note down any other American English words or expressions they know.

Ask pairs to check answers, before discussing as a whole class.

Answers

freeway – motorway	pants – trousers
garbage – rubbish	faucet – tap
cookie – biscuit	sidewalk – pavement
drugstore – chemist's	windshield – windscreen
closet – cupboard or wardrobe	elevator – lift
potato chips – crisps	fall – autumn

SUGGESTION

To make the final activity of the lesson more interactive you could ask pairs to work in a group of four, generating sentences to check meanings.

Each pair should read out one lexical item from their own list of American words or expressions. The other group has to make a sentence using the British equivalent to show that they understand the word, and can create a meaningful context. Each correct sentence gets a point.

Monitor this stage, checking for accuracy and assisting with grammar, vocabulary, and any difference of opinions.

Alternatively, this task could be set up as a whole-class game, with two teams playing against each other.

STARTER

This section provides an opportunity for extensive spoken interaction, as students exchange ideas on war and the reasons for human conflict, supporting their opinions with examples.

The title of the unit is derived from a speech by Winston Churchill, as he received an honorary degree from Westminster College in Missouri, USA on 5 March 1946. Churchill, delivering what is now known as the 'Iron Curtain speech', talked about the imminence of the Cold War between the Soviet Union and the West. This state of near conflict, which lasted around half a century, is similar to World War I in that increased militarization led to many scientific discoveries and technological innovations. Churchill stated, 'I do not believe that Soviet Russia desires war. What they desire is the fruits of war and the indefinite expansion of their power and doctrines.' *Fruits of war* refers to the proceeds of conflict, which are generally positive. The phrase shouldn't be confused with the *spoils of war*, which refers to things taken by the victors in a battle.

The artwork shows an iconic image of Lord Kitchener, the British Secretary of State for War. The image was used as an advert on the front cover of the *London Opinion* newspaper on 5 September 1914. Kitchener understood that the war was going to be a long campaign, and encouraged men to voluntarily enlist to fight. Many people believe that the image, when used on a poster, was a vital influence on recruitment. This is largely a myth, as it appeared after signing-up peaked. However, this style of propaganda influenced recruitment poster designs in the USA, Russia, and Italy.

- 1 With books closed, lead in by writing the word *war* on the board. Ask students to briefly provide a list of words which they associate with the concept.

Set a short time limit and ask students to work in pairs, generating a list of different wars. Ask them to note down who was fighting, and if possible the reasons behind the conflict. As a prompt, you could offer a simple example on the board as follows: *the American Civil War, 1861–1865, when the seven southern states (who wanted to maintain slavery) fought the Union (who wanted slavery abolished)*. Once pairs have generated their list, ask them to work in groups of between four and six, comparing ideas, and adding any extra information.

Explain to students that World War I (1914–18) was described at the time as 'the war to end all wars.' Ask students to note down which of the conflicts that they have named have occurred since World War I. Write this list on the board, and retain it for the discussion section in exercise 4.

SUGGESTION

Note that this task could be culturally sensitive, and lead to some heated discussion and debate in the classroom. If you feel that a student-centred generation of ideas could cause some discomfort to any members of the class, modify the approach to provide a list of historical wars which could be less politically charged.

- 2 As a brief lead-in to this section, ask students to look at the photos and, working in pairs, match them to the sources. Note that not all of the sources are depicted. The images are from top to bottom: Aeschylus, Julius Caesar, Genghis Khan, John F. Kennedy, and Nelson Mandela. Ask students to quickly read through the list of sources, brainstorming in a small group what they know about each. Ask students to note down their main ideas, and once you are satisfied that all the sources have been discussed to some extent, open this up to a whole-class discussion.

Ask students to read through quotes 1–10, checking vocabulary and meaning. You may need to explain that *thee* and *thy* are archaic ways of expressing *you*. Remind students that as they match sources to quotations, they should reflect on what they already know about each source and use that personal knowledge to inform their decision. Remind students that it is important that they use personal knowledge, understanding, and experience actively when taking part in communicative activities as students themselves are a valuable learning resource.

- 3 **T 6.1** [CD 2: Track 21] Once students have made their predictions, play the recording and check as a whole class. Ask students to note down the extra information they hear, and compare it with their own notes from exercise 2.

Answers and tapescript

T 6.1

- 1 'I came, I saw, I conquered' was said by **Julius Caesar** (100 BC–44 BC). He was a Roman general who sent the famous message 'veni, vidi, vici' to the Roman senate in 47 BC, after a great military victory in Asia Minor, now known as Turkey.
- 2 'Happiness lies in conquering one's enemies, in driving them in front of oneself, in taking their property, in savouring their despair, in outraging their wives and daughters.' This was said by **Genghis Khan** (1162–1227). He was the emperor and founder of the Mongol Empire. After his death, this became the largest empire in history.
- 3 'You shall show no mercy: life for life, eye for eye, tooth for tooth.' This is from the Old Testament in **the Bible** – the Book of Deuteronomy, chapter 19, verse 21.
- 4 'Resist not evil: but whosoever shall strike thee on thy right cheek, turn to him the other.' This is from the New Testament in **the Bible** – Matthew's gospel, chapter 5, verse 38.
- 5 'War does not determine who is right, only who is left.' Said by **Bertrand Russell** (1872–1970). Russell was a British philosopher, mathematician, historian, and pacifist. He won the Nobel Prize in Literature in 1950.
- 6 'The tragedy of modern war is that the young men die fighting each other – instead of their real enemies back home in the capitals.' Said by **Edward Abbey** (1927–1989). Abbey was an American author, essayist, and anarchist, noted for his advocacy of environmental issues.
- 7 'No one is born hating another person because of the colour of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love.' This was said by **Nelson Mandela** (1918–2013). Mandela was a South African anti-apartheid revolutionary, politician, and philanthropist. In 1962, he was arrested and sentenced to life imprisonment. He served over 27 years in prison. He was finally released in 1990 following an international campaign. He then served as President of South Africa from 1994 to 1999.

- 8 'I know not with what weapons World War III will be fought, but World War IV will be fought with sticks and stones.' Said by **Albert Einstein** (1879–1955). He was a German-born physicist who developed the general theory of relativity. In 1921, he received the Nobel Prize in Physics.
- 9 'In war, truth is the first casualty.' First said by **Aeschylus** (525 BC–456 BC). He was a Greek tragic dramatist. He is often described as the father of tragedy, being the first of the three ancient Greek tragedians whose plays are still read or performed, the others being Sophocles and Euripides.
- 10 'Mankind must put an end to war before war puts an end to mankind.' Said by **John F. Kennedy** (1917–1963), the 35th President of the US. It was part of a speech to the United Nations General Assembly on 25 September 1961.

EXTRA ACTIVITY

Ask students to read through quotes 1–10 again, deciding on the quotes which they most agree and most disagree with. Once students have selected their quotes, ask them to work in groups of between four and six, discussing their selection and their reasons for this.

Encourage students to ask one another follow-up questions (e.g. *Do you think that this is always true?*) to extend the interaction. You could ask students to work as a group, narrowing down the list to two quotes only. If you take this approach, remind them that they don't have to agree, and can argue the case for their preferred quote.

Note that functional language for arguments is covered in this unit, so this approach could provide a useful diagnostic stage.

Monitor, noting down any interesting ideas, and assisting with grammar and vocabulary as necessary.

- 4 As with exercise 1, some care may need to be taken with this stage depending upon the background of your students. If you feel that the discussion questions could pose problems in your class, focus on the final question – opening this out to a broader discussion of morality and human behaviour rather than looking at particular instances of conflict.

Ask students to work individually, noting down examples of any current conflicts that they know about. Once students have generated a short list, ask them to work in small groups, discussing the initial two questions. Explain that drawing on current affairs is a useful way of providing up-to-date support for arguments and opinions. Remind students that they may be required to discuss current affairs in exams at this level, so being familiar with what is going on in the world is useful. Current affairs radio programmes and online newspapers can also provide an information-rich source of listening and reading texts, which can be read, summarized, and discussed with other students. Note that BBC radio programmes can be accessed anywhere around the world from www.bbc.co.uk/radio.

SUGGESTION

Write the following statement on the board: *Violence can never solve conflicts*. Elicit from students what this means, and then ask them to provide any brief examples that could support or contest the statement. Divide the class into groups of between four and six, and allocate each group a role, *for* or *against*. Explain that students have eight minutes to note down as many ideas as they can supporting their position. Monitor this stage, assisting with ideas, grammar, and vocabulary where necessary. Set up the debate, allocating an appropriate time limit for your students. Monitor, noting interesting ideas to discuss as a whole class. Depending upon size, you could have students debate as a whole class.

When good comes from bad

ABOUT THE TEXT

The text in this section is an example of a piece of historical feature writing based on an authentic text from *The Guardian* newspaper. Feature stories tend to be human interest articles that focus on people, places, or events. They are usually an in-depth look at a subject which is deemed relevant at the time of publication (for example, the text here was published close to the centenary commemoration of the start of World War I), and are researched, extensive, and full of detail. The article in *The Guardian* was a collaboration between journalists from the main European newspapers, and as such reflects a broad perspective on the impact of war.

Students lead in to the topic by discussing the main theme, and identifying key information connected with paragraph headings. Close-reading skills are then further developed with comprehension questions, and a focus on identifying the relevance of statistics and numerical information in a text. Students then go on to discuss the key themes and ideas raised.

Encourage students to use the context to assist with any new vocabulary. With weaker classes, or if you are short of time, you could pre-teach the following: *sophisticated, aerial bombardment, unassuming, clotting, blood transfusion, screened for disease, wrangle over, liberated, flew in the face of, peculiar, proximity, affliction, automatically assured, conscription, humble, intervention, maimed and mutilated, plight, reintegration*. Note: there is a suggestion on p78 on a peer-learning approach to new vocabulary which could decrease the lexical load imposed by so many potentially new words.

- 1 With books closed, read the opening part of the rubric to students, i.e. *War may be violent and destructive, but it can also generate some things that are worthwhile*. Ask students whether they agree with this statement or not, giving reasons to support this. Note any key themes on the board, e.g. *political stability, opportunities for improved human rights, freedom of oppressed people, inventions and innovation*. If this last category is not given, elicit or explain, providing an example drawn from the texts. Ask students to open their books and read through the heading of each section only. Check for meaning, eliciting or explaining the phrases: *blood bank, women's emancipation, and the decline of aristocracy*. Draw attention to the categories listed in the box, and ask students to use the headings and categories to generate a list of things which war has helped to come about.
- 2 Ask students to read through the text, comparing their ideas from exercise 1 with the ideas presented in the text. Encourage students to use the categories in 1 as headings to note down key ideas. Explain that categorizing ideas under thematic headings is a useful way of organizing content and provides a useful reference when using reading material as the source for a follow-up discussion or writing activity. Once students have completed their notes, ask them to exchange ideas in their group.

SUGGESTION

Divide the class into groups of six. Allocate each student one section of the text, and ask them to first read through their text, working out the meaning of the following words and phrases from context (or using a dictionary).

Barbed wire and other technology: *sophisticated, aerial bombardment, unassuming*

Recognition of PTSD or 'shell shock': *peculiar, proximity, affliction*

Blood banks: *clotting, blood transfusion, screen for disease*

Women's emancipation: *wrangle over, liberated, flew in the face of*

The decline of aristocracy: *automatically assured, conscription, humble*

'Broken faces' – the first plastic surgery: *intervention, maimed, mutilated, and disfigured, plight of their reintegration*

Then ask students to read through the text again, noting any examples which match the categories given in exercise 1.

Ask students to work in their group, explaining the meaning and pronunciation of the new vocabulary, and summarizing their paragraph.

- 3 Ask students to read through the box, and predict which heading the words are associated with. Ask them to read the text again (or the whole text for the first time if you used the suggestion above), and note what is said about each word.

Answers

refrigerators – Blood banks. It was established, in 1914, that blood could be stored in refrigerators.

the horse – Barbed wire and other technology. Douglas Haig wrongly believed that the horse would continue to be a key element of battle strategy.

grafts – 'Broken faces' – the first plastic surgery. In plastic surgery, missing flesh and bone were covered up by skin grafts.

conscription – The decline of aristocracy. The introduction of conscription during World War I had turned a professional army into a civilian one.

twitches – Recognition of PTSD or 'shell shock'. Soldiers traumatized by battle displayed a number of symptoms, including twitches.

dress codes – Women's emancipation. As a result of the change of role of women during the First World War, dress codes began to change and post-war women dressed in a way which often subverted pre-war feminine dress codes.

- 4 Deal with any vocabulary issues before giving students time to read the text more slowly and find the information to answer the questions. Ask students to first answer these individually, before comparing ideas with a partner. Check as a whole class.

Answers

- 1 Adam Hochschild realized that using barbed wire limited the use of horses in battle, whereas Haig predicted that the horse would continue to be a key factor in warfare.
- 2 Doctors initially thought that shell shock was caused by physical factors, and could not understand why symptoms persisted for so long after the war.
- 3 An anti-clotting agent was discovered (sodium citrate), and it was discovered that blood could be stored in refrigerators. However, the death rate was still high as the importance of blood grouping was still not understood.
- 4 Many of the young aristocrats had been killed in the war, and there was a significant fall in those willing to work as servants.
- 5 Women were freer to engage in a wider variety of paid work and dress in a more masculine way. In many countries, they also obtained the right to vote. However, many women went back to their old jobs after the war, and in some countries like France they didn't achieve the right to vote until 1944.
- 6 Trench warfare left many soldiers with head and face wounds which needed effective treatment.

In your own words

- 5 Explain to students that the focus here is on reading for detail, and identifying statistics and numerical factual information. Note that newspaper articles often contain this kind of information, and that identifying it and understanding what it refers to can help provide a short overview of key information. Ask students to check answers with a partner before discussing as a class.

As a follow-up activity to this exercise, and to further consolidate work on identifying factual information, you could ask students to work in groups of three. Allocate two sections of the text to each student and ask them to write a list of names taken from their texts, e.g. *Oswald Hope Robertson*. Students should then exchange lists, and explain who the people are, and why they are relevant in the text.

Answers

There were 6.5 million injured soldiers in France by the end of the war. In 1918 in Great Britain, women over the age of 30 were given the right to vote. In France, women were not given the right to vote until 1944. The many thousands of emancipated women who were not prepared to abandon the possibility of social advancement.

In 1901, in Vienna, three blood groups (A, B, and O) were identified for the first time.

80,000 British soldiers were identified as suffering from 'shell shock' or PTSD.

Post-Traumatic Stress Disorder was first formally recognized in 1980.

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class. Refer students to their lists of points in exercise 1 to support their ideas. Put students into small groups to discuss the questions. Monitor and help as necessary.

Ways of adding emphasis

This section looks at different ways of adding emphasis to a sentence. It introduces students to various examples of cleft or divided sentences.

Refer to the notes on p9 to get an overview of useful approaches to the *Language focus* section.

- 1 Start by writing *Barbed wire prevented direct charges on men in the trenches* on the board. Elicit from students different ways of rephrasing the sentence in order to emphasize it. Suggestions include:

The thing barbed wire did was prevent direct charges on the men in the trenches.

What barbed wire did was prevent direct charges on the men in the trenches.

Barbed wire was what prevented direct charges on the men in the trenches.

It was barbed wire which prevented direct charges on the men in the trenches.

Put students in pairs and ask them to identify how the bulleted sentences 1–5 are expressed in *Lasting legacies* on pp50–1. Once students have noted down each example, ask them to compare the base sentence and decide on the effect of the difference.

Answers

- 1 *What barbed wire did was prevent direct charges on the men in the trenches.* This sentence adds extra emphasis on the *what* ('prevent direct charges on the men').
- 2 *... what caused the peculiar symptoms exhibited by huge numbers of soldiers ... were emotional, not physical, stress factors.* This sentence adds extra emphasis on 'emotional, not physical, stress factors'.
- 3 *The thing doctors found baffling was that these symptoms persisted long after the war was finished.* This sentence adds extra emphasis on 'these symptoms persisted long after the war was finished'.
- 4 *... one vital thing they had overlooked was the importance of blood groupings ...* This sentence adds extra emphasis on 'the importance of blood groupings'.
- 5 *Something that historians still wrangle over is how much World War I liberated women.* This sentence adds extra emphasis on 'how much World War I liberated women'.

Draw students' attention to the structures which add emphasis, and read through as a class, drilling the base and cleft sentences both individually and chorally. Once you are satisfied that students can accurately express the emphasis of the sentences given, direct them back to sentences 1–5 in exercise 1. Ask students to work in pairs, noting down the different ways in which the sentences could be expressed, using your example as a model. Once students have noted down their different versions, ask them to work together, taking turns pronouncing the sentences. Open this stage up to the whole class to check on accuracy of both form and pronunciation.

! POSSIBLE PROBLEMS

Structures which add emphasis (1)

T 6.2 [CD 2: Track 22] We add emphasis to a sentence in the following ways:

- by emphasizing different parts of the sentence:
What they said was ...
- by emphasizing a whole clause of the sentence:
What happened was that he ...
- by using negative inversion: *Never have I ...*
- by stressing the emphasized part of the sentence, and using an expressive tone range.

Form

- Students will need lots of written accuracy practice, transforming base sentences to cleft sentences. However, once mastered, these forms are grammatically regular, so students should be expected to manipulate them to some extent in personalized fluency activities.
- Students often work through activities such as these, following form rules, without necessarily thinking about why certain words might be emphasized in the first place. To encourage a more reflective approach, ask students to contrast the three following sentences:

Kate moved to London.

What Kate did was move to London.

Where Kate moved to was London.

Highlight that in the second sentence, the word *was* comes before *move to London*, and so emphasizes that particular phrase as the answer to the question *What?* In the third sentence, *was* comes before *London* and so emphasizes *London* as the answer to the question *Where?* When students grasp this, the logic of related structures should become more apparent.

Stress and intonation

The main stress is of course on the part of the sentence which is being emphasized. Students need to start their voice high and strongly stress key information as they produce the sentence.

The Grammar Reference on SB p150 looks at the ways of adding emphasis discussed above. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 2 **T 6.3** [CD 2: Track 23] Play the recording, and ask students to underline the words in each sentence which were stressed to give emphasis. Once students have discussed their ideas with a partner, ask them to work together adding emphasis to different words, and discussing the implied changes in meaning each shift of emphasis causes. If necessary, provide the following as a prompt *I can't stand **Bruce**. He's so full of himself.* (You can't stand Lisa, but I don't like Bruce).

Answers and tapescript

T 6.3

- 1 The thing I can't stand about Bruce is the way he's **always** so full of himself.
- 2 It's his lack of **self-awareness** that **amazes** me.
- 3 What you don't appreciate is how **exhausting** travelling is.
- 4 Something that drives **me** mad is the number of security checks.
- 5 The thing that **upset** me was the way the **customs officer behaved**.
- 6 What I appreciated was the fact that all the nurses were so sympathetic.
- 7 Something that **really** annoys me is the way you're **always** late.
- 8 It's **Peter** who you should talk to.

- 3 **T 6.4** [CD 2: Track 24] The aim of this exercise is to practise shifting stress and intonation. Ask students in pairs to make the answer emphatic in six different ways.

Play the recording, then ask students in pairs to practise the conversations. A good way to do this is to play each question and response, pause the recording, and ask students what line prompted each particular response. Note that students can also refer to the tapescript on SB p130.

Answers and tapescript

T 6.4

- 1 **A** What kind of holiday do you like?
B **One** thing I like is touring historic sites.
- 2 **A** I like relaxing on a beach in the sun.
B What **I** like doing is touring historic sites.
- 3 **A** **You** like adventure holidays, don't you?
B No, no, touring historic sites is what **I** like.
- 4 **A** You like going on **cruises**, don't you?
B No, it's touring historic **sites** that I like.
- 5 **A** I know you **hate** touring holidays.
B Well, actually, touring historic sites is something I **like**.
- 6 **A** You **like** cultural holidays, don't you?
B Yes, there's **nothing** I like more than touring historic sites.

⚠ POSSIBLE PROBLEMS

Structures which add emphasis (2)

1 Negative inversion

Students will be familiar with the notion that in English, verbs tend to follow subjects. They may not be familiar with the concept of inversion, and may require a number of models to clarify the form. Point out that with negative inversion, a negative expression goes at the start of the sentence leading to the subject and auxiliary verb changing position:

I'll never leave. —> Never will I leave.

Once students are familiar with the form, they may be tempted to use it regularly in written or spoken English. It is worth noting that negative inversion is predominantly used in written English and much less commonly in spoken forms, although there are some fairly high frequency expressions that use it, e.g. *Little did we realize that ...*

2 Emphatic *do*, *does*, *did*

- Placing sufficient stress on the auxiliary to convey meaning.

This form is used in positive statements in the Present and Past Simple, and also in imperatives:

*He **does** like the house!* (You were wrong!)

*They **did** work hard, didn't they?*

- *Do*

Note that *do* is used with affirmative verbs to show emphasis if there is no other auxiliary. Note also that it can be used with *be* in imperatives which warn or strongly advise:

***Do** be careful.*

Students may also be familiar with the use of *do* to show contrast between false and true, appearance and reality, as well as between what is expected and what happens:

*She thinks I don't like reading, but I **do**.*

*It looks easy, but it **does** need practice.*

*I said he'd score, and he **did**.*

T 6.5 [CD 2: Track 25] Play the recording so that students can model the sentences, before moving on to drill with different content. Provide a phrase such as 'seen bad goalkeeping' or 'taste delicious food' and select a student to complete a version of the sentence with negative inversion, e.g. *Never have I seen such bad goalkeeping*, *Rarely does one taste such delicious food*. To reduce the level of challenge, you could provide students with an appropriate sentence stem.

Tapescript

T 6.5

Never in the field of human conflict was so much owed by so many to so few.

Never have I seen such courage.

Rarely does one find such clear explanations.

Had it not been for the war, women would not have got the vote.

Finally, the war did end.

- 4 Once you are satisfied that students are comfortable manipulating form to show negative inversion, ask them to read through sentences 1–8. Ask students to complete the sentences using emphasis, and then check their ideas with a partner. Follow up with a whole-class check, drilling sentences chorally and individually to build on fluency.

Answers

- 1 Rarely do you hear any good news in news bulletins.
- 2 Not only was Churchill a strong wartime leader, but he was also a brilliant orator.
- 3 Little did I know what he'd been up to.
- 4 In no way will you get that job with an attitude like that.
- 5 No sooner had the demonstration started than fighting broke out.
- 6 Only now do I understand why you were so worried.
- 7 Had I not seen it with my own eyes, I wouldn't have believed it.
- 8 Nowhere will you find a better heart specialist.

Talking about you

- 5 **T 6.6** [CD 2: Track 26] The focus of this task is on recognition, production, and personalized practice of a range of structures used to emphasize. Ask students to use their own ideas to complete the sentences. Ask them to read them to the class, paying attention to stress and intonation.

Play the recording so students can compare their answers.

SUGGESTION

To extend the personalized practice of the emphatic structures, ask students to work in small groups, preparing their own content to complete the following sentence stems:

The thing I love the most ...; The thing I hate the most ...; The person I admire the most ...; The book which I wish I'd never read ...; The film I've seen the most ...

Ask students to note down each idea on a small square of paper. Once students have noted their ideas, ask them to pile the pieces of paper face down on the desk, and mix these up. Students should take turns selecting a piece of paper and read what is written on it, before guessing who wrote it, e.g.

Anna *Baseball. Ryu, I think the thing you love the most is baseball.*

Ryu *Actually, the thing I love the most is football. I think that Tony loves baseball.*

Tony *Yes. I love baseball.*

EXTRA ACTIVITY

Ask students to prepare a presentation on *The thing I love the most*. It could be anything they feel passionate about: their job, clothes, food, a hobby, or an area of study. Elicit from students any useful functional phrases which can be used for each stage of a presentation, e.g.

Introducing: *Today I'm going to talk about ...; In this presentation, I'd like to tell you about ...; Have you ever asked yourself why ...?*

Organizing: *The first thing to say about ... is ...; The main point to make about ... is ...; Now let's look at/turn to ...; Another interesting point is ...*

Providing a link: *similarly; in addition; whereas; it's worth noting that*

Finishing: *In conclusion ...; To sum up ...*

Ask one student to give a presentation at the start of each lesson. Give feedback and provide assistance with any errors.

SPOKEN ENGLISH – Pronunciation: using stress to emphasize

T 6.7 [CD 2: Track 27] Ask students to read through the dialogues in pairs, discussing possible contexts for each exchange. Once students have agreed on who is speaking, why they are speaking, and what they are speaking about, ask them to select the main stressed word in B's replies.

Compare ideas as a whole class before playing the recording to check.

Answers and tapescript

T 6.7

- 1 **A** Peter hasn't told anybody.
B He told **me**.
- 2 **A** I hope you didn't tell Clara.
B I didn't tell **anyone**.
- 3 **A** I invited Anna, but she isn't coming.
B I **told** you she wouldn't.
- 4 **A** Who told Tim about it?
B I've no idea. **I** didn't tell anyone.
- 5 **A** John won't like it when you tell him.
B **If** I tell him.
- 6 **A** It's the worst film I've ever seen.
B **Tell** me about it!
- 7 **A** He dumped me.
B I **told** you he would!
- 8 **A** Have you heard the joke about the old man and his dog?
B I told **you** it!

SUGGESTION

You can consolidate the language in this section by getting students to build these short dialogues into a longer conversation. Ask students to work in small groups, and allocate one or two dialogues per group. Encourage students to use a range of tenses when creating their dialogues, and to incorporate examples of emphatic expressions or structures where possible. Once students have written their dialogues, you could encourage more confident students to perform them in front of the class. If you prefer to look at accuracy rather than fluency, you could have students focus on form by exchanging dialogues, then evaluating the written texts.

Peace and goodwill

ABOUT THE LISTENING

The listening is in three parts. The first is a short extract from the 1963 musical play *Oh, What a Lovely War!* The play provides a harsh attack on the stupidity of war, contrasting the patriotism of those at home in Britain with the horrific realities of trench warfare on the Western Front. The extract contains examples of accents, jargon, and grammatical inaccuracy which would have been typical of working class soldiers at the time. Remind students that they don't need to understand every word, they just need to be able to get the gist of what is happening. The second and third extracts are longer, and again the accents of the old men being interviewed are strong. Both veterans also use jargon of the time. Students are required to paraphrase the anecdotes, and then answer comprehension questions. On-page support is given as prompts to reduce the cognitive challenge imposed by accents, age of speakers, and any lack of general knowledge about the subject.

Note that World War I started in 1914, following the assassination of Archduke Franz Ferdinand of Austria in Sarajevo. Germany, Austria-Hungary, and Turkey fought against Britain, France, Russia, and their allies. The war soon became a stalemate of attritional trench warfare. Casualties were enormous – for example, the Battle at the Somme between 1 July and 18 November 1916 saw around a million soldiers die. Russia withdrew from the war following the revolution of 1917, the same year that the Americans joined the Allied troops. Germany and Austria eventually surrendered, and an armistice was signed on 11 November 1918.

- 1 Lead in by asking students what they know about World War I (also referred to as 'the Great War'). *When was it? What were the reasons for it? Who fought in it?* Ask students to work in pairs or small groups, discussing the questions, then feed back as a whole class.

Possible answers

The First World War began in 1914 and ended in 1918. It was described as 'the war to end all wars', but of course many other wars followed, and another world war began in 1939. It is known for its high level of military casualties, mostly in trench warfare. Many consider World War I to have been avoidable and that large numbers of young men were sent to their death by foolish generals representing an uncaring elite.

- 2 **T 6.9** [CD 2: Track 28] Explain that students are going to listen to an extract from a play which is set during World War I. To check new vocabulary items, ask the following questions: *What do the following words refer to?: trench* (long, deep hole dug in the ground), *truce* (agreement to stop fighting), *rifle* (gun with a long barrel), *sentry duty* (period of time when a soldier is on guard), *the Western Front* (area of Belgium and France where the trench battles were fought).

Elicit from students the kind of challenges they expect to have with the script, e.g. accents, old-fashioned vocabulary, short turns, inconsistent spoken grammar.

Remind students that although these challenges are present, once they listen to the recording and answer the questions, they will have actively engaged with a challenging piece of authentic literary text.

Ask students to read through questions 1–4, then play the recording. Students should discuss their answers in pairs.

GLOSSARY

... *they're coppin' it* = they're under heavy attack

Nah = No

innit = isn't it

Let's 'ear yer! = let's hear you (sing louder)

'E 'eard us! = He heard us

Fröhliche Weihnacht! = Happy Christmas (in German)

Answers

- 1 The British are fighting the Germans. The British nickname for the Germans was 'Jerry' and the German nickname for the British was 'Tommy'.
- 2 The soldiers are standing in the trenches. They hear the sound of fighting in a nearby trench, and singing coming from the German trenches.
- 3 The interaction seems friendly.
- 4 Students' own answers

- 3 **T 6.9** [CD 2: Track 29] Explain that students are going to listen to interviews with two World War I veterans, where they describe their experiences on Christmas Eve 1914. Ask students to predict what kind of things both men will mention.

Play the recording, then ask students to discuss their answers in pairs.

Answers

They refer to the singing coming from the German trenches and German soldiers calling out to them. 'No-man's land' is the area between the two opposing lines, which belongs to neither side.

In your own words

- 4 The focus of this stage is on summarizing and paraphrasing a listening script to check accuracy of comprehension. The prompts are a useful framework on which students can base their summaries, providing the necessary factual information. Encourage partners to assist with extra details, or suggest corrections where necessary. You could provide a list of functions on the board to assist with this, e.g. *What you said was ... but Harold said ...; What I think Graham meant was ...; You missed a bit, Harold said ...*, etc. Once they have summarized the experiences, direct students to the tapescript on SB p131 to check the accuracy of their version. Remind students that reprocessing listening content in spoken summaries is a useful way of building on their lexical and grammatical range, as they have to manipulate form, and use their own wording to express main ideas.

Once students have completed their own version of events, go through the prompts as a class, providing any details that have been missed (consulting the tapescript if necessary).

- 5 **T 6.10** [CD 2: Track 30] Ask students to work in pairs discussing the questions before briefly opening to the whole class.

Play the recording, and check.

Answers

The truce lasted until New Year's Day in some areas, but in others it lasted for six weeks.

- 1 Sir John French (the Commander-in-Chief of the British Expeditionary Force) was an opponent of the truce.
- 2 The Württemberg Regiment agreed to send a warning signal of three rifle shots when they were to be replaced by the Prussian Guards.
- 3 Otto was a friend Harold Startin made during the truce, who subsequently visited him in England.

What do you think?

The aim of this stage is to allow students to react to the listening text in a more personal way and use it as a springboard for further discussion.

Put students in groups to discuss their reactions and answer the other questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session. At this point, it would be useful to note students' ideas on the differences between modern conflict and conflicts of the past. Ask students as a whole class what their answers say about the human condition, and how people behave in times of great crisis. Elicit any other examples of similar behaviour in different conflicts that students know about, and ask them to provide details of what happened.

Tense review

This section focuses on recognition and use of a range of narrative tenses in the active and passive voice. As students have been generating their own narratives in this lesson, and have had an audio model describing the events of Christmas Eve 1914, the focus should be on grammatical accuracy rather than meaning. This section can be used for revision purposes, providing an insight into areas of grammar which may require further attention. Once you have checked the answers as a whole class, you could direct students to the Grammar Reference section on p145 of the SB to further focus on form.

Ask students to read through the summary, without referring to the verbs in the box. As they do this, encourage them to use context to predict a relevant verb, tense, and voice. Once they have taken notes on all the gaps, ask students to compare their ideas, discussing their choices. Now direct students to the verb box, and ask them to complete the text, before checking answers as a whole class.

Answers

- | | |
|-------------------|-------------------------|
| 2 took place | 12 were strengthened |
| 3 were woken | 13 had been |
| 4 being sung | 14 would, have happened |
| 5 joined in | 15 lasted |
| 6 were singing | 16 has been |
| 7 met | 17 was visited |
| 8 were made | 18 is, believed |
| 9 did, help | 19 would be |
| 10 were buried | 20 is conducted |
| 11 were, borrowed | |

Nouns formed from phrasal verbs

This section looks at nouns formed from phrasal verbs by combining verb + preposition (e.g. *cutback*), or preposition + verb (e.g. *update*). Students will have the opportunity to recognize, and practise using and defining, phrasal verbs which are literal and idiomatic. Remind students that some phrasal verbs are intransitive, so don't have an object (e.g. *Look out*), whereas others are transitive and have objects (you can *break up* a fight). Note that phrasal verbs are often considered informal, but are used with high frequency in spoken English.

1–2 Ask students to read through the rules. Draw attention to the fact that the stress is on the first syllable of compound nouns, (*Can you give me an **update**?*), but usually on the second syllable in compound verbs (***Update** me later, I'm busy right now.*)

- Write the word *up* on the board. Elicit what part of speech it is (a preposition). Beside it write *load*, *hold*, *keep*. Ask students to form expressions from the preposition and verbs, and provide the meaning and stress pattern for each. Once students have generated their list, ask them to categorize the expressions as compound nouns or phrasal verbs. (compound nouns: *a hold-up*, *an upload*; phrasal verbs: *load up*, *hold up*, *keep up*). Explain that in this lesson you are going to look at both forms, but the main focus is on compound nouns.

Ask students to read through sentences 1–4, checking for meaning, and deciding on the context. Ask them to work in pairs comparing ideas, before completing the sentences with a word from the box. Remind students that they can use their dictionaries as a resource to help. Check answers as a whole class.

Answers

1 back-up 2 slip-up 3 shake-up 4 hold-up

EXTRA ACTIVITY

Ask students to work in pairs extending the sentences into dialogues, with no less than three turns for each speaker. Encourage students to use additional examples of compound nouns from the *Language focus* box where possible, but to ensure that they keep the dialogue meaningful within the context. Remind students that they could use a range of emphasizing structures throughout their dialogues. Once students have completed the dialogues, ask them to practise reading them aloud. Remind students that this provides additional intonation practice, and will help them to build on fluency and greater awareness of stress patterns. Monitor this stage, assisting with grammar, vocabulary, and pronunciation where required.

If your students are confident, ask a selection to perform their favourite dialogue in front of the class. Ask the listening students to note down the context, who is speaking, and their relationship (e.g. *are they friendly?*, *are they in agreement?*, etc.).

- Ask students to read through the definitions and sample sentences 1–12, checking for any new vocabulary and meaning. Ask students to work in pairs, discussing possible words to complete the gaps, and to refer to a dictionary when necessary to clarify or check meaning. Once students have completed all the sentences, check as a whole class. To further build on awareness of the stress patterns in phrasal verbs, either chorally drill the sentences by encouraging students to listen and repeat, or select individual students to read the sentences aloud.

Answers

1 outcome	7 downloads
2 outfit	8 downfall
3 outlook	9 downpour
4 outlets	10 breakthroughs
5 takeaway	11 breakdown
6 takeovers	12 break-up

SUGGESTION

Divide the class into groups of between six and eight students. Split each group in two and allocate each side a pair of words – *out* and *take* or *down* and *break*. Set a time limit of around five minutes and ask students to note down as many compound nouns as they can using their own words, e.g. *outback*, *take-off*, *downturn*, *break-in*. Once the time limit is up, ask students to read through their list and provide a brief definition for each compound noun.

Ask students to exchange lists in their group. Students should read through the lists and definitions given and decide whether they agree with them. If they disagree, encourage them to check in a dictionary.

Ask students to create sample sentences using the compound nouns within a time limit. The group with the most sentences at the end of this stage is the winner.

- Ask students, in pairs, to choose five or six words from the box that they don't know, or are not sure about. Ask them to write a definition and sample sentences with gaps to check the words, in the same way that the words were checked in exercise 1. When students are ready, ask one pair to exchange their work with another pair, then try to complete the sentences.

GLOSSARY

setback = a problem that delays or stops progress

showdown = a big meeting, argument, or fight that finally settles a disagreement, or proves who is best

outburst = a sudden expression of a strong feeling

upkeep = maintenance

upturn = improvement

knockout = a blow that knocks you down and leaves you unable to get up again; also something that is incredibly stunning and impressive

lookout = a person who watches for an enemy or intruder

write-off = a car that is too badly damaged to be repaired (the insurance company writes it off their books)

offshoot = a company, group, or organization that has developed from a larger one

comeback = a return to success or fame

drawback = disadvantage

SUGGESTION

To vary the dynamic in this final stage you could type a list of compound nouns using a range of the prepositions given here. Photocopy the list (one for each group of four students), then cut each word out on a slip of paper. Distribute the cut up list to each group, and ask them to take turns selecting a word, and challenging another student in the group to make a sentence accurately using the compound noun. If the student challenged cannot make a sentence, the challenger has the opportunity to do so, and gets one point. If the challenged student makes an appropriate sentence, they are given two points. The game ends when there are no more words to select. The student with the most points is the winner.

Keeping the peace

This section extends students' lexical resource by introducing a range of words and phrases used in arguments. The focus here is on the functions of agreeing, disagreeing, and reaching a compromise. Students are encouraged to use context to assist with identifying meaning, and to recognize appropriate usage.

- Before they open their books, ask students who usually keeps the peace in their family. Explain/elicite that keeping the peace means ensuring everyone lives alongside each other happily. Ask students to think about occasions in family life when the peace is broken, and why this happens. If necessary, provide some fairly light-hearted examples for discussion, e.g. *arguing about: washing up, loading/unloading the dishwasher, emptying bins, what to watch on TV, who ate the last piece of chocolate/finished all the milk/fruit juice/toilet roll, what music to play on car journeys*. Give students a couple of minutes to make a list of their top five most common family arguments. Once they have individually prepared a list, ask them to work with a partner, comparing ideas and ranking and rating the combined list into a top five, providing reasons for their choices. Once students have agreed on a list, open up to a whole-class discussion to share ideas.

Refer students to conversations 1–4. Ask students to quickly read through them and decide on the context and relationship between the speakers. Ask students to compare their ideas with a partner before discussing as a whole class.

Possible answers

- They're arguing over what colour to paint the bedroom.
 - They're in a car, trying to get somewhere, and arguing over directions.
 - They're arguing over who to vote for in the next election.
 - They're arguing about spending too much time in front of a screen (phone, iPad, etc.).
- Read through the expressions as a class, drilling chorally and individually for accurate pronunciation and intonation. Once you are happy that students can accurately reproduce the expressions, ask them to categorize the list. Check as a whole class.

Answers

Disagreeing: I couldn't disagree more, That's not how I see it, I really take offence at that, You do not!, Look who's talking!

Making peace: Let's just agree to disagree, I'm sure we can find a happy medium, Have it your own way, I suppose ...

- T 6.11** [CD 2: Track 31] Ask students to work in pairs, selecting an appropriate expression from exercise 2 to complete conversations 1–4. Encourage students to look for contextual clues and decide whether the speakers are in agreement, disagreement, or are reaching a compromise.

Play the recording and check answers. Ask students in pairs to practise the conversations, paying attention to emphasis and stress patterns.

If you feel that your students would like a slightly more controlled production stage before going on to create their own arguments in exercise 4, you could ask them to add at least two more lines to each conversation developing the argument. Once students have added these lines, and practised reading them aloud, ask a selection to perform their favourite for the rest of the class.

Answers and tapescript

T 6.11

- A** What colour do you call that?
B It says 'pale sunlight' on the tin.
A 'Pale sunlight'! It's more like 'dazzling daffodil'! I can't wake up to that every morning – it'd give me a headache.
B I suppose it is a bit ... er ... yellow. Oh dear! I just wanted a kind of sunny glow in our bedroom.
A Don't worry. I'm sure we can find a happy medium. Let's get some of those little trial pots from the paint shop.
- A** We should have turned left there.
B Look! Who's driving this car? The satnav said 'right'.
A I know these streets better than any satnav.
B You do not! The satnav is never wrong.
A Huh! You don't believe that any more than I do.
B Well, I am not turning round.
A OK, OK. Have it your own way. But don't blame me if we're late.
- A** I haven't a clue who to vote for in the next election. They are all a load of w ...
B But you've got to vote. We can't let the other lot in.
A That's not how I see it. They're all as bad as each other.
B I couldn't disagree more. Let the other lot in and taxes will rocket and prices will ...
A Come on! That happens with all of them. Let's just agree to disagree, shall we? You and I mustn't fall out over this.
- A** Put that thing down!
B Uh?
A You spend your life in front of a screen.
B Hey! Hang on a minute – look who's talking! You never go anywhere without your iPad and iPhone.
A Yeah, but I'm not always checking them. You've lost the art of conversation.
B I have not! I really take offence at that.
A Well, I've been telling you about my day and you haven't heard a word.
B Uh? Sorry – what did you say?

- 4 Ask students to choose a situation, and set an appropriate length of time for preparation. Monitor during this stage, assisting with any vocabulary, grammar, or pronunciation queries. Once students have planned and practised their arguments, encourage them to act them out for the whole class.

If you feel that your students are confident with the functions required for agreeing, disagreeing, and making peace, you could suggest that they select a situation and begin their argument without first planning a script. In this instance, it could be useful for students to record their dialogue, then listen on completion. They could then evaluate their spoken production in terms of accuracy of functional language, the logical development of their argument, and how well they use emphasis.

SUGGESTION

Ask students to work in groups of three. Explain that they need to think of a list of at least six opposing concepts, e.g. cooking/buying fast food, summer/winter, studying at university/getting a job. Once they have a list, students will take turns arguing. One student will argue for one of the concepts, e.g. *Buying fast food is better than cooking all the time because it leaves you with more time to do other things, and ...* while the other student will argue against this. The third student should act as judge, and decide (after a specified short time limit) who has won the argument. When the argument is over, students should change roles.

STARTER

This section provides an opportunity for extensive spoken interaction, as students exchange ideas on examples of humorous graffiti, and then discuss the humour and message behind several pieces of large-scale graffiti by the artist Banksy. There is a suggested extra activity which extends discussion on the theme, and consolidates the functional language of arguments from *The Last Word* in Unit 6.

Exercise 1 may prove challenging for some students due to the understanding of multiple meanings required to 'get' the joke. It may be worthwhile explaining that understanding jokes in a foreign language is challenging, but highlight any success and provide praise and encouragement.

As a cultural note, it may be worthwhile highlighting that graffiti has existed since ancient times, with examples dating from Ancient Egypt, Ancient Greece, and the Roman Empire. Its status, as art or vandalism, has been debated for almost as long.

Banksy is a British graffiti artist, political activist, filmmaker, and satirist who has been actively 'making light' of serious situations through his artistic social commentary since 1992. Despite Banksy refusing to sell photographs or reproductions of his street graffiti, many works have been sold in auctions, and removed from their original location. Although Banksy has remained anonymous throughout his career, he was nominated Art's Greatest Living Briton in 2007. In 2011, his documentary, *Exit Through the Gift Shop*, was nominated for an Oscar at the 83rd Academy Awards in the USA.

The artworks depicted in the Student's Book show a council worker in Bethnal Green, London who has become bored of painting yellow lines (which prohibit parking) and daubed a flower on the wall; *Dove in bullet-proof vest*, which was painted on the wall of a building in Bethlehem, Palestine; a street worker power-washing a cave drawing from a wall. The cave drawings, based on those found in the Lascaux caves in France, represent public art and cultural heritage which the state is slowly erasing; a police officer with a balloon dog, painted in Toronto around the time that huge cuts were being made to Canadian policing budgets.

- 1 As a lead-in, ask students to work in pairs, discussing whether they know of any examples of street art or graffiti where they come from, or where they are studying. Ask them if the graffiti is predominantly image- or word-based, and whether there is a specific message or meaning behind the piece.

Explain that in English-speaking cultures there has long been a tradition of graffiti which is written on signs, advertisements, and notice boards, ridiculing the original message or author of that message. These pieces often display a surreal sense of humour which undermines the supposed seriousness of the original intention.

Ask students to read through lines 1–12 and work in pairs, identifying possible locations for each line, before matching them with graffiti a–l. Once students have matched the lines, check as a whole class, if necessary explaining why the additional line is humorous.

Answers

2 i 3 l 4 j 5 f 6 k 7 b 8 a 9 c 10 d 11 g 12 e

- 2 Elicit from the students what they know about Banksy, or provide a brief overview based on the culture notes in the first column. Ask students to look closely at the photos and individually rank them from 1–4, 1 being their favourite. Once they have decided on their favourite, ask them to look through them again and decide on the meaning of each, or the point the artist is making. Once students have noted down their ideas, ask them to work in groups of between four and six, sharing their ideas. Encourage students to give reasons for their choices, but remind them that if they disagree, they should be willing to express this. Remind students that any disagreement should be substantiated with a counter-argument. If necessary, note on the board useful functions used to do this, e.g. *I disagree, I think what he's saying is ...; In my opinion, the piece means ...; No, that can't be right, he must be saying ...*, etc.

Monitor the discussion stage, assisting with language where required, and noting any interesting ideas for a whole-class feedback stage.

EXTRA ACTIVITY

Write *Graffiti is a kind of art which should be preserved and not removed* on the board. Ask students if they agree or disagree with this statement, briefly noting down their reasons on the board. Divide the class into groups, *for* and *against*, and allow planning time where students further develop their ideas, and add examples where possible. Monitor this stage, assisting with grammar and vocabulary as necessary.

Elicit examples of language used to argue, noting functions for agreeing, disagreeing, and reaching a compromise on the board. Set groups up to debate the point for around six minutes. Monitor to ensure that turns are being taken by both sides, and that arguments are logically developed, or contested. Once the time limit is up, ask students which side had the strongest argument or if they reached an agreement of any kind. Complete the activity with a whole-class error correction stage.

How to be happier

ABOUT THE TEXT

The text in this section represents a popular style of magazine article, with a focus on self-help and personal improvement. These texts are often emotional, intellectual, or economic in focus, and are written with the intention to instruct readers in overcoming personal problems. Texts providing advice on self-improvement have existed since classical antiquity, but the term *self-help* comes from the 19th-century Scottish author Samuel Smiles. His book influenced a great number of writers who have helped to make the self-improvement industry become worth more than £6 billion globally. Most lifestyle magazines, with their focus on health, fitness, and culture, have at least one self-help article every issue. Often, to provide substance to their claims, these are supported with quotes from psychologists and psychiatrists. M. Scott Peck (mentioned in section 6) was an American psychiatrist and best-selling author who wrote a number of books describing the attributes which make people fulfilled human beings.

Students lead in to the topic by reflecting on personalized content, before analysing the supportive use of headings and images with a text. They then go on to match parts of the text with main ideas, before summarizing paragraphs using prompts. There is additional work on potentially new vocabulary before students have the opportunity to respond to the ideas in the text.

- 1 Lead in by asking students to note down a list of five things which make them happy. Once they have their list, ask them to compare it with a partner, discussing the reasons for their choices. Once students have discussed their ideas, ask them to think about how they could categorize their ideas, e.g. are they to do with people, places, experiences, objects? Give students time to place their ideas, then open this to a whole-class discussion.

Ask students to work in pairs discussing the two questions. Monitor this stage, noting any interesting examples before asking students to present their ideas to the whole class.

Possible answers

There are many different causes of human unhappiness. The text mentions self-criticism, comparing oneself unfavourably with others, dissatisfaction about what we don't have, procrastination, worrying about the past and future instead of living in the moment, and being unrealistic about how easy or difficult life actually is.

A list from care2.com suggests the ten most common causes of unhappiness are:

- 1 dissatisfaction with your job
- 2 money worries
- 3 lack of hobbies
- 4 a wandering mind
- 5 long-distance commuting
- 6 a belief that material consumption brings happiness
- 7 loneliness
- 8 not liking your town
- 9 not having pets
- 10 not liking yourself

SUGGESTION

An alternative approach to the lead-in could be to provide a list of quotes about happiness as a hand-out or on the board. Ask students to read through the quotes, then discuss them in small groups. Students should decide if they agree or disagree with the quotes, and which, if any, they like.

Sample quotes:

'The more you deliberately seek happiness, the more sure you are not to find it.' Carl Jung

'Be happy for this moment. This moment is your life.' Omar Khayyam

'Happiness is not something made. It comes from your own actions.' The Dalai Lama

'Happiness is good health and a bad memory.' Ingrid Bergman

- 2 Ask students to read the captions for pictures 1–7, and decide on what the focus of the accompanying text might be. Ask students to work in pairs, sharing their ideas, before reading the text quickly to confirm their hypotheses. Remind students that quotations, section headings, and artwork can all provide useful clues to a text's meaning, and assist in focusing on key content.
- 3 Read through 1–7 as a whole class, checking for meaning. Explain that the focus here is on main ideas, while drawing on the use of paraphrase and synonym. If you wish to consolidate this focus, building on lexical and grammatical range, you could ask students to work in pairs rewriting the phrases. Explain that this will help them to recognize and identify synonyms used in the text, and quickly focus on the main ideas being expressed. Ask students to read the text, matching the phrases, before checking answers as a whole class.

Answers

- | | |
|---------------------|-------------|
| 1 section 1 | 4 section 5 |
| 2 section 3 (and 5) | 5 section 7 |
| 3 section 6 | 6 section 5 |

In your own words

- 4 The focus of this task is on reprocessing content. Ask students to cover the text on Student's Book pp58–9, and work in pairs, taking turns to paraphrase the sections. Once each section has been paraphrased, students could then check the text for accuracy.

Alternatively, this could be done after all summaries have been given. If possible, ask students to record their paragraph summaries, and use these recordings to check accuracy. The summaries could also be self- or peer-evaluated for range of grammar and vocabulary used.

If you feel that your students need additional support, you could suggest that they use the prompts to write sentences summarizing the sections, before then reading these to their partner.

- 5 **T 71** [CD 2: Track 33] Ask students to work individually, matching the definitions to words in the text.

Play the recording. Give students time to compare ideas before checking as a whole class.

To extend this section further, and focus on vocabulary development, you could ask students to think of at least two more synonyms for each word or phrase, before checking in a dictionary for pronunciation and accuracy. Students could then challenge other pairs to match the meanings to their new words.

Answers

- | | |
|------------------------------------|------------------|
| 1 go on and on about your failings | 6 nagging |
| 2 acknowledge | 7 burden |
| 3 judge harshly | 8 agonizing over |
| 4 deceptive | 9 get over |
| 5 sing your praises | 10 moan |

Answers

- | | |
|-----------------|------------------------------------|
| 1 moan | 5 acknowledge |
| 2 nagging | 6 go on and on about your failings |
| 3 get over | 7 sing your praises |
| 4 judge harshly | 8 agonizing over |

What do you think?

Refer to the notes on p8 of the Teacher's Book to get an overview of approaches to the *What do you think?* section. Read the questions as a class. Refer students to their lists of points in exercise 1 to support their ideas. Put students into small groups to discuss the questions. Monitor and help as necessary.

Real and unreal tense usage

This section contextualizes and practises ways of discussing real and unreal situations, including a focus on conditional forms with *if*, as well as forms such as *wish*, *suppose*, and *I'd rather*. The practice activities include controlled and freer practice of these complex structures, before moving on to address how structures with *would* also express real and unreal situations. Further lexico-grammatical input is provided by a *Spoken English* section featuring fixed expressions with *if*.

⚠ POSSIBLE PROBLEMS

Students at this level will be familiar with the form of zero, first, second, and third conditional, but the differences in concept may need reviewing.

- Zero and first conditional sentences are based on fact in real time:

Oil floats if you pour it on water.

(the statement is factual)

If Pete phones tonight, I'll take a message.

(the condition is possible) (the result is probable)

- Second and third conditionals, and structures using *I wish*, and *I'd rather*, are not based on fact:

If I had a phone, I'd lend it to you.

(the condition is hypothetical – I don't have a phone; the result is an imagined situation about the present/future)

If I had had a phone, I would have lent it to you.

(the condition is hypothetical – I didn't have a phone; the result is an imagined situation about the past)

If only I had a phone. (but I don't)

I wish I'd had a phone. (but I didn't)

Although many languages have similar concepts, they may be expressed in different ways, such as subjunctive moods.

Problems with form

- 1 Students tend to overuse *will* in the first conditional structure, and may need to be reminded that when we speak about the future in real conditional structures we use the present tense:

~~*If I will speak good English, I will get a good job.*~~

If I speak good English, I will get a good job.

Note that *If ... will* can be used to express result, or annoyance:

Open a window if it will help you sleep.

If you will drink so much, you're bound to get hungover.

- 2 Because the past form is used in the second conditional and with *wish*, students may think that the sentence refers to the past, and not an unreal present or future:

~~*I wish I speak better English soon.*~~

Be prepared to clarify that the tense shift from present to past is a change of real to unreal, rather than a change in time reference.

- 3 The third conditional is a complex form, and it can be difficult to remember all the parts, especially during spoken interaction. Both *had* and *would* are contracted, so students sometimes get confused about which one should be used:

~~*I'd have told you if I would have known.*~~

Problems with pronunciation

Conditional forms require use of contractions and weak forms. Students will need to practise *I'll/we'll* and *I'd/we'd*, as well as focusing on common third conditional phrases:

I'd have /aɪdəv/

should have /ʃʊdəv/

Past tense with present or future meaning

- After *I'd rather* and *it's time*, past verbs have a present or future meaning:

I'm busy today. I'd rather we had the meeting tomorrow.

NOT ~~*I'd rather we have*~~

It's time you went to the dentist.

NOT ~~*It's time you go ...*~~

- After *wish* and *if only*, past tenses express a present meaning. These structures are used to express functions like regret and wishes for unlikely or impossible things. The subjunctive *were* is possible instead of *was*, especially in more formal speech or writing.

I wish I was/were somewhere else right now.

If only I had a bit more money.

Note that we use *would* in these forms to express dissatisfaction, annoyance, or criticism.

I wish this laptop would stop crashing.

If only he would stop texting in class.

We use past perfect with these forms to express regrets about the past.

I wish I had studied harder at school.

If only we'd left at six, we'd be there by now.

The Grammar Reference on SB pp151–2 looks in greater detail at conditional structures used to express real and unreal situations. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 1 Ask students in pairs to look at the examples and discuss the questions.

Answers

possible situations in the real world: a, b

unreal situations: c, d

c The real situation is there is no gym near the speaker's house.

d The real situation is that I was tired and I didn't go to the gym.

Past Simple and Past Perfect tenses, as opposed to present tenses in the other examples, help to create the sense of unreality.

- 2 Ask students to decide the 'reality' of each example of tense usage, then check with a partner. They then discuss which tenses are used and decide on the correct use of *wish*.

Answers

If only I hadn't moved. (Reality: I did move.)
I wish I didn't live here. (Reality: I do live here.)
I wish you'd speak more slowly. (Reality: You're speaking quickly.)
Suppose you got ill? (Reality: You're not ill now.)
It's time you got some health insurance. (Reality: You haven't got health insurance.)
He talks as if he knew everything. (Reality: He doesn't know everything.)
I'd rather Harry didn't come to my party. (Reality: Harry has been invited.)
 Past Simple is used after *I wish*, *Suppose*, *It's time*, *as if*, and *I'd rather*. Past Perfect is used after *If only*.
I wish I had blonde hair., *I wish you would stop talking so much!* are correct uses.
 The other two sentences should be:
I wish you were taller.
I wish I could find a better job.

- 1 Ask students to read through the sentences, deciding which refer to a real past time. Once students have provided their answers, work as a whole class to paraphrase the sentences. Approaching the forms in this way should help to consolidate meaning. If necessary, provide an example to begin, e.g. *What (would you think) if I decided to emigrate to Brazil?*

Answers

Real past time: 2, 5, 9, 10

- 2 Ask students to carefully read through sentences 1–8, checking for accuracy. Remind students that this kind of close reading and analysis of form is useful as it can be transferred to their own written work during a proofread and self-edit stage. Emphasize how important grammatical accuracy is for expressing the meaning of real and unreal situations clearly. Allow students time to discuss their answers, and the reasons for their corrections, before checking as a whole class.

Answers

- 1 I wish you had ...
- 2 Correct
- 3 If we had been warned about the flood, ...
- 4 I'd rather you hadn't ...
- 5 Correct
- 6 I wish you wouldn't ...
- 7 Correct
- 8 It's time you got ...

MIXED CONDITIONALS

⚠ POSSIBLE PROBLEMS

Again, students may need some assistance with the form here, as it is quite complex. Note that mixed conditionals are used to express unreal situations, and take the following form:

We use a past tense in the *if* clause, and *would have* + past participle in the main clause:

If Tony wasn't so slow, we would have got there ages ago.

OR

Past perfect in the *if* clause, and *would* + bare infinitive in the main clause:

If the fire brigade had been called earlier, the house would still be standing.

Students may need the concept behind the forms clarifying, too. This is best approached by explaining that mixed conditionals usually talk about present and future situations which are no longer possible because of the way things have happened.

- 3 Ask students to read through sentences 1–5 and decide on the time periods in each clause. Once students have checked answers, consolidate understanding by asking them to individually gloss each sentence, then check ideas with a partner, e.g. *I bet you ate a lot of chocolate, and now you can't eat your dinner.*

Answers

- 1 present, past
- 2 future in the past, past
- 3 past, present (and past)
- 4 present/future, past
- 5 past, future

- 4 **T 7.2** [CD2: Track 34] Ask students to read through sentences 1–6 and decide who is speaking, and who they might be speaking to. Ask students to work in pairs, checking context, and the meaning of any new words. Ask students to complete the sentences using the correct tense or verb form before checking the recording as a class.

Answers

- 1 I'd give Dave a lift again tomorrow if he **hadn't made** fun of my car this morning.
- 2 If you **hadn't been sitting** in that cafe when I walked in, we **wouldn't be** living together now.
- 3 If Karl **had been born** a week earlier, he'd be starting school next week!
- 4 We'd buy that house right now if the previous owner **hadn't painted** it pink.
- 5 If I **didn't have** bad eyesight, I **would have trained** as a pilot after I left college.
- 6 I **would have posted** Gilly's birthday present yesterday if I **wasn't going to visit** her next week.

- 5 **T 7.3** [CD 2: Track 35] Ask students in pairs to complete the conversation. If necessary, to offer greater support for students, ask the whole class to work together to complete Zoe's first statement before moving on to complete the other items. Play the recording so students can check answers. Ask students to practise the conversation, focusing on short forms and contractions.

Answers and tapescript

T 7.3

(Z = Zoe, W = Will)

- Z** Urgh! This hotel is horrible! I wish we **hadn't come** here. I've never seen such a dirty place in my life! It **wouldn't be** so bad if the bathroom **was** clean, but it's filthy. I **wouldn't even wash** my socks in it.
- W** I know, but we'd been driving for hours and I **wanted** to stop. If we **hadn't**, there mightn't have been another hotel for miles, and we'd **still be driving**.
- Z** I wish we'd **set off** earlier, so we **could have got** to Cornwall today. We **won't get** there till tomorrow lunchtime now. I told you we'd need to leave in the morning, but you **wouldn't listen**!
- W** I had to finish some important work this morning. If I **hadn't**, we **could have left** earlier. Then we'd **be sitting** in a nice hotel on the coast instead of this dump in the middle of nowhere.
- Z** Anyway, it's time we **had** something to eat. If it **wasn't** so late, I'd **suggest** looking for a pub that does food, but I guess we'll **have to** eat here. I wish we **didn't** – it'll **be** awful, I'm sure.
- W** Oh, I wish you'd **stop** moaning!
- Z** OK, I'm sorry. I guess we're both tired. Come on, let's start enjoying the weekend!

SUGGESTION

To extend the focus on form, and further develop spoken fluency, you could ask students to build on the conversation given. Remind students of the functional language used in arguments from Unit 6. Elicit examples of language used to agree, disagree, and reach compromise. If necessary, drill these, and note useful exponents on the board for reference.

Explain to students that they will work in pairs, continuing the argument between Will and Zoe for at least three more exchanges. Ask students to either ignore the current final line in the conversation, or write a line where Will decides to extend the argument further. Once students have completed their conversations, ask them to practise these, checking stress, intonation, and short forms. You could ask confident students to act their conversations out in front of the whole class.

WOULD

This section focuses on the various uses and meanings of the modal auxiliary verb *would*. *Would* is also used to express real and unreal situations. In its real use, it can be used to express past habits, typical behaviour, future in the past, and refusal on a past occasion. With reference to non-fact, it is used to help form second, third, and mixed conditionals. The *Language focus* section aims to make sure that students can recognize different uses, by getting them to analyse different sentences, then check their ability to use them in sentence completion and gap-fill exercises.

⚠ POSSIBLE PROBLEMS

Past habits

- Students at this level will have studied *would* for past habits with contrast to *used to*. However, they may need reminding that *would* expresses past habits, but not past states, unlike *used to*, which can express both. *Would* cannot be used with a state verb:

~~When I was young I would live in a village.~~

- Students may also tend to overstress *would* in spoken form. Remind them that *would* is often contracted in this use, and that when stressed it implies that the behaviour described is irritating:

He would sit around playing the Xbox all day.

Future in the past

- This use is quite formal, and most often appears in written form. In spoken English, *would* is very common to report words and thoughts:
He told me he'd meet us later. I hoped you'd call.
- When students are analysing *would* for real and unreal tense usage, the emphasis is on testing ability to recognize when past forms are referring to real time.

The Grammar Reference on SB p153 looks in greater detail at real and unreal uses of *would*. It is a good idea for you to read this carefully before teaching the *Language focus* section.

Ask students, in pairs, to look at the examples and match *would* to its uses.

Answers

- a past habit – b
- refusal on a past occasion – c
- the future in the past – a

Refer students to Grammar Reference 7.7 on SB p153.

- 6 Ask students in pairs to discuss which use of *would* is being expressed in each sentence.
- In the feedback, check the form: *would/wouldn't* + infinitive without *to*. Point out that we tend to contract *would* to *'d*. Note that when we want to suggest irritation or criticism we stress *would* for past habits. Note also that sometimes we use *would* instead of *'d* after nouns to make it easier to say: e.g. *Kate would*, NOT *Kate'd*. Highlight that to express refusal on a past occasion, *wouldn't* can be used to express the idea of a machine 'refusing' to work as well as a person refusing to do something.

Answers

Real situations:

- | | |
|------------------------------|----------------------|
| 1 refusal on a past occasion | 6 past habit |
| 3 past habit | 7 future in the past |
| 4 future in the past | |

SPOKEN ENGLISH – *If ...*

Ask students to read through the lines, checking for meaning. Ask students to work in pairs, matching the lines, and then taking turns to read out each line – again focusing on contractions, short forms, and accurate intonation. If necessary, model the first sentence for students, and drill chorally or individually.

Before listening to the recording, you could elicit students' own ideas about what might be said in reply to each sentence. Note these down on the board, so students can compare ideas later, then use them as a source for drilled dialogues. To do this, select a student to read a line from the box, then ask another student to provide a meaningful and relevant response. As students provide their own generated material for the drill, encourage them to focus on accurate intonation and stress. Drilling these short exchanges repeatedly with individual students, or the whole class, can assist in building on more fluent speech.

T 7.4 [CD 2: Track 36] Play the recording, asking students to note the replies. Let students compare their ideas with the responses, deciding which they think were best, and why.

Answers and tapescript

T 7.4

- 1 **A** There isn't very much, if any, chicken in this sandwich – it's all salad.
B I know. Mine's the same. I'd have ordered the vegetarian option if I didn't want meat!
- 2 **A** We rarely, if ever, watch reality TV shows.
B We don't either. I find I get enough reality in everyday life.
- 3 **A** He's a born loser if ever I saw one.
B Oh, that's a dreadful thing to say. He's just going through a difficult period in life.
- 4 **A** You should find my house easily. If not, give me a ring and I'll give you directions.
B It's OK. I never find things easily myself, but my satnav usually does the job.
- 5 **A** Jo seemed interested in the idea, if not exactly enthusiastic.
B Oh, I think she's very keen. She just doesn't show her feelings very much.
- 6 **A** See if that dress fits you. If so, you should definitely buy it.
B You know, I think I might just do that. It's time I had some new clothes.
- 7 **A** Creepy Colin asked me for a date! As if!
B Oh, come on! He's not that bad! I'd fancy him if he dressed a bit smarter.

The history of the smile

ABOUT THE LISTENING

The listening is an extended extract from a BBC Radio documentary, where the historian and author Kate Williams explores the role and social evolution of the smile. In most contemporary cultures the smile plays an important role in communication – used to express delight, sell beauty products, or persuade us to trust a politician. However, the programme explores how this hasn't always been the case, and how open-mouthed smiling used to be considered undignified or a sign of madness. Through talking with a number of contributors, from art critics and photographers, to dentists, the presenter explores our changing relationship with smiles and the roles gender and culture play on the way we face the world.

It is worth explaining to students that these documentary-style programmes often feature a presenter delivering a narrative as a monologue, with additional input from professionals in the form of short monologues or dialogues with the presenter. Part 1 features two monologues – an academic's view interspersed with cues from the presenter. Parts 2 and 3 are dialogues.

More examples of similar programmes can be found at www.bbc.co.uk/radio/programmes/genres/factual or on iTunes.

- 1 Lead in by asking students what makes them smile, and if anything has made them smile today. Note ideas on the board, and ask students to group these in terms of similarity. If your students are from different countries and cultures, discuss whether there are cultural differences in the kinds of things which make us smile, and why that might be.

Explain to students that they will shortly listen to extracts from a radio programme exploring the role and development of smiles. Ask students to look at pictures a–j, deciding which smile they like the most and why. Ask students to discuss their selection in pairs, and extend their discussion by speculating on who or what is depicted, and how this might be covered in the listening task. Remind students that thinking about the content of a listening in advance can help with raising awareness of possible topic areas, and help with predicting the development of ideas.

- 2 Explain that this short text gives an overview of the origins of a smile, and outlines some of the social functions of smiling, while providing context for associated vocabulary which will feature in the listening task. Ask students to read the text, and match the expressions to the relevant picture. Allow students to check in pairs before checking as a whole class.

Answers

broad, beaming smile – i

grimace – d

fear face – a

fake smile – b

tight-lipped smile – c

grin – j

smirk – f

It's easy for a smile to go wrong because we can't control the muscles around the eyes, which give a smile its warmth.

- 3 **T 7.5** [CD 2: Track 37] Read through questions 1–5 as a class, and elicit the key words which students should be focusing on to answer the questions. At this point, you may wish to explain that W.C. Fields was an American comedian renowned for his humorous one-liners. You could also point out that *The Laughing Cavalier* (e) and Madame Vigée-Lebrun (g) are the subjects of famous paintings. The former was painted by Dutch artist Frans Hals in 1624, and is regarded as one of the best examples of a Baroque portrait. Madame Vigée Le Brun is considered by many to be the most important European female painter of the 18th century. Her depiction of a smile caused a minor scandal in 1787, as she broke painting conventions which had existed since antiquity. Note that there are three speakers in the first part of the listening. Highlight that new speakers are introduced by name and title by the presenter.

Play the recording, if necessary pausing after each section which answers a question to give students time to note ideas. Once the recording has finished, give students time to compare ideas before playing again, or checking as a whole class.

Answers

- 1 W.C. Fields said you should start the day with a smile and get it over with.
- 2 The smile is central to how we interact with people. However, from the Renaissance to Victorian times people were encouraged to keep their mouths closed and not to openly smile.
- 3 The sitters all posed with closed mouths. This was quite normal in the portraiture between Elizabethan and Victorian times. The 'Laughing Cavalier' probably did not want to show his rotting teeth.
- 4 Sugar caused teeth to rot, so the subjects of portraits tended to keep their mouths closed.
- 5 Madame Vigée-Lebrun had an open-mouthed smile and good teeth. Many people found this pose to be quite shocking and disgraceful.

- 4 **T 7.6** [CD 2: Track 38] Ask students to work in pairs discussing the questions, before opening up to a whole-class discussion. As an extension, ask students if they have any photo ID with them. If they are happy to, ask students to show these pictures to their partner, and discuss which type of smile from exercise 2 is featured in each.

Ask students to read through questions 1–4, and discuss possible answers. Remind students they will hear a number of different speakers during this stage, so should make notes under headings to help them focus on relevant content.

Play the recording, then give students time to compare ideas before checking as a whole class.

Answers

- 1 The invention of photography.
- 2 The smile, in Hollywood, was considered to be a vital reflection of the person's charisma.
- 3 Crow's feet are lines, or wrinkles, around the eyes.
- 4 She gets her subjects to relax by imagining a time in their lives when they felt particularly happy.

- 5 **T 7.7** [CD 2: Track 39] Ask students to read the questions, then make predictions with a partner.

Once students have discussed their ideas, play the recording, and check as a whole class.

Answers

Modern dentistry is changing our attitude about what is beautiful and acceptable. In the future, smiles may get bigger, fiercer, whiter, and broader.

In your own words

- 6 Ask students to work with a partner, taking turns using the prompts to summarize sections of the programme. Remind students that they don't need to produce a word-for-word version of the text, but need to focus on key information surrounding the main ideas given. If you feel your students require additional support, you could refer them to the tapescripts on Student's Book pp132–3. In this case, remind students that they can refer to the scripts for ideas, but need to reprocess the content using their own words.

Monitor, assisting with language where required, and noting any persistent errors for a delayed error-correction stage.

What do you think?

The aim of this stage is to allow students to react to the listening text in a more personal way and use it as a springboard for further discussion.

Put students in groups to discuss their reactions and answer the questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session. At this point, it would be useful to note students' ideas on how smiles differ across cultures, and whether they feel that something as simple as smiling can have an impact on job success. You could mention that recent research published in the *Journal of Human Behaviour* suggested people were more willing to entrust their money to a person with a genuine smile.

Possible answer

Smiling can be important for anyone in the public eye, e.g. models, actors, TV presenters, performers, and anyone dealing directly with members of the public.

Phrasal verbs with *on* and *off*

This section looks at common phrasal verbs and highlights how they have a variety of meanings, both literal and metaphorical. Contextualized examples are given with gap-fills to check students' recognition of forms, and there is specific focus on meaning as students discuss and analyse common usage. In the final exercise, students have controlled spoken practice as they use common forms to respond to, and check against, audio cues. This provides a strong model for pronunciation and intonation. Note that the phrasal verbs presented here are grouped by meaning to better assist students in organizing new lexis.

Ask students to read the lines, and discuss the meanings of the phrasal verbs with a partner. Check as a class.

Possible answers

put (it) off – delay or postpone something
hold on to – keep and cherish

- 1 Ask students to read through the sentences for meaning before completing them with the correct phrasal verb.

Answers

Try turning it off and on again. – a computer
It suddenly came on in the night! – a light, a washing machine, an alarm
Switch them off before take-off. – mobile phones
It went off after I burnt the toast! – a smoke alarm
1 catch on
2 finished off
3 Bring, on
4 Log off
5 put, on
6 paid off

- 2 **T 7.8** [CD 3: Track 1] Ask students to work in pairs, reading through sentences 1–6, discussing the meaning of the phrasal verbs in each situation outlined, and why a person might use the expression.

Once students have discussed all the options, play the recording to check.

Answers and tapescript

T 7.8

- 1 **A** You look tired!
B Well, I carried on reading that book till 2.00 in the morning! It was such a page turner, I just had to find out how it ended!
- 2 **A** Oh, no, I feel like I've heard this lecture before!
B I know, it is dragging on a bit, isn't it? His voice is so monotonous, too!
- 3 **A** I finally managed to get away from Alan. He was going on and on about his new phone.
B I know. He's been wanting one of those for ages though, so he's obviously excited about it.
- 4 **A** Are you going to the school sports day?
B Of course I am! Sally might not win her race if I'm not there to cheer her on!

- 5 **A** I think there's a chance I'll get let off for speeding if I tell them I was late for a really important medical appointment.
B Oh, yeah, dream on. You think they haven't heard that one before?
- 6 **A** Well, I guess we'd better crack on.
B Absolutely. It's nearly three o'clock and we're only half way through.

T 7.9 [CD 3: Track 2] In this exercise, the focus is on identifying possible contexts in which these phrasal verbs might be used. Ask students to read through the examples 1–6 and establish the meanings as a class (*rained off* = cancelled because of rain; *wear off* = gradually lose its effect; *laid off* = made redundant; *broken off* = abruptly stopped; *called off* = cancelled; *go off* = stop liking). Ask students to work in pairs to discuss possible contexts, e.g. 1: a picnic, a tennis match, a barbecue, etc. Then compare answers as a class before comparing with the examples in the audio.

Answers and tapescript

T 7.9

- 1 Oh, it was such a drag that your **barbecue** got rained off. I was really looking forward to it.
 - 2 These **drugs** really help my migraines, but they wear off after about four hours, and I don't want to keep taking more of them.
 - 3 About a third of our **workers** were laid off in the company restructure.
 - 4 I can't believe Denise has broken off her **engagement**. She seemed so keen on Jason.
 - 5 The fire service **strike** was called off at the last minute after industrial negotiations.
 - 6 I went off **meat** for a while after visiting a factory farm on our school trip. It's enough to put anyone off.
- 3 Ask students to read through sentences 1–8 for meaning before choosing an appropriate particle to complete the phrasal verb. Once they have completed the sentences, consolidate meaning by asking students to explain what the phrasal verb means in each case. Monitor, checking for accuracy. When you are satisfied that students have explained the meanings, check answers as a whole class. This stage could be extended by asking students to build the lines into a short dialogue. You could ask students to work in pairs, adding at least two lines to each sentence, and incorporating at least one more phrasal verb. You could provide the following as a model which could be drilled to practise accurate intonation and pronunciation:
A *We all went to the airport to see Dan off.*
B *Is he heading off somewhere nice?*
A *He's off to Rio – the lucky thing.*

Answers

- | | |
|-------|-------|
| 1 off | 5 off |
| 2 off | 6 on |
| 3 on | 7 off |
| 4 on | 8 off |

- 4 Ask students to look at sentences 1–4 and select the appropriate particle to convey either connection or separation. Once students have chosen an option, ask them to check in pairs.

Answers

- | | |
|-----------|------------|
| 1 on, off | 3 off, off |
| 2 on, on | 4 on, off |

- 5 **T 7.10** [CD 3: Track 3] This task provides an opportunity for students to use phrasal verbs as a response to statements in a controlled practice stage. Explain that they will hear ten statements, covering a range of different situations. After each sentence, they should think of a suitable response, using a phrasal verb made with the verbs and particles given. As students will be generating their own content, in a fairly spontaneous fashion, this could prove quite challenging.

Direct students to the example on-page, and play the beginning of the recording to model the task. Note that students are free to generate their own answers, as long as they are meaningful, but that they may differ from the responses given on the recording. For students who need more work on intonation practice, you could play the recording once for students to guess the correct phrasal verb, then play it again to allow students to listen and repeat accurate phrasal verbs in context.

Answers and tapescript

T 7.10

- 1 **A** So there isn't going to be a train strike now?
B No, it's been **called off**.
- 2 **A** A lot of people are eating quinoa now, aren't they?
B Yes, it really seems to have **caught on**.
- 3 **A** These painkillers don't work for very long, do they?
B No, they **wear off** after about three hours.
- 4 **A** I thought you liked blue cheese?
B I did, but I've **gone off** it.
- 5 **A** Do you fancy a cup of tea?
B Yes, I'll **put** the kettle **on**.
- 6 **A** When does the heating start working?
B It **comes on** at nine o'clock.
- 7 **A** Was it too wet to finish your tennis match?
B Yes, it got **rained off**.
- 8 **A** How come you lost your job?
B I got **laid off**.
- 9 **A** Are you taking Suzie to the airport?
B Yes, I'm going to **see her off**.
- 10 **A** Have you still not written that essay?
B No, I keep **putting it off**.
- 11 **A** Oh, I thought that lecture would never end!
It was so dull.
B Yes, it did **drag on** a bit.
- 12 **A** Why can't you drive down the High Street?
Is it because of that awful traffic accident?
B Yes, the police have **sealed off** the area.

Look on the bright side

This section extends students' lexical resource by focusing on fixed expressions which are used to offer reassurance. Students are encouraged to use context to determine meaning, before going on to practise using the expressions in personalized situations.

- 1 **T 7.11** [CD 3: Track 4] Tell students to listen carefully and complete the sentence.

Answer

could be worse

- 2 **T 7.12** [CD 3: Track 5] Ask students to read through sentences 1–8 checking for meaning. As a whole class, discuss who is speaking, and what they are talking about. Once you are satisfied that students are clear on context, ask them to complete the replies.

Play the recording to check answers. Once you have done this, ask students to work in pairs, discussing which phrases are similar to ones used in their own language. Once students have noted these, discuss as a whole class, building up a list and discussing any differences in focus between languages.

Answers and tapescript**T 7.12**

- 1 **A** The bank won't lend me any more money. I wish I'd never started my own business!
B Cheer up! I'm sure it'll all **work** out alright in the **end**.
- 2 **A** If only I'd never asked Lucy out. She said 'no', and it's really awkward working with her now.
B You'll soon get over it. And at least you **tried** – you know, nothing **ventured**, nothing **gained**.
- 3 **A** I don't think I'm ever going to make it as an actor. I failed another audition this morning.
B It's not the end of the world. **Hang** on in there and **stay** positive.
- 4 **A** I can't believe what I've done! I sent an email moaning about my boss to her by mistake!
B Don't dwell on it. What's done is **done**. And it'll all be **forgotten** in a few days.
- 5 **A** I'd just had the plaster taken off my leg, and now I've broken one of my fingers!
B **Keep** your chin up! Some day you'll **look** back on all this and laugh!
- 6 **A** We'll have to be more careful – we've spent most of that lottery money already.
B Oh well, easy come, **easy** go. It was **good** while it lasted.
- 7 **A** I'm so disappointed I didn't get the contract for that stadium. They've given it to another firm of architects.
B You can't **win** 'em all. And you **could** always get a job with the other firm. If you can't **beat** 'em, join 'em!
- 8 **A** It was horrific going out of the European Cup on a goal scored in the last few seconds!
B It's not all doom and **gloom**, though – there's still the league title. Perhaps it's for the **best**. If they focus on that now – it might turn out to be a blessing in **disguise**.

After you have checked the answers, drill the expressions for accurate pronunciation and intonation. First, play the recording, and pause after each statement (i.e. after speaker A in 1–8), to allow students to produce a reply. Then play the response, and ask students to repeat it. Once you have gone through this process for each exchange, select pairs of students to read the short dialogues aloud. Use this stage to assist them in accurately modelling the intonation, and encourage whole-class input to discuss where stress should fall and why.

SUGGESTION

You could use this opportunity for students to explore the origins of the expressions in italics, by dividing the class into groups, and allocating each group two sentences. Explain that you would like students to use any available reference books, dictionaries, or online resources such as <http://www.phrases.org.uk> to find out when and where the expressions were first used, e.g. '*what's done is done*' first appears in Shakespeare's play *Macbeth* (1611). Set a time limit appropriate for your class, and once this is up, ask students to report their findings to the rest of the class.

- 3 Ask students to note down their ideas. Monitor this stage to assist with vocabulary where required.

Once students have noted three situations, ask them to work in pairs discussing what has happened, and using a range of expressions from exercise 2.

- 4 Ask students to work in pairs and discuss the meanings of the four expressions in the box, and possible situations which they could be used in. Once students have generated a range of ideas, open this stage up to a whole-class discussion and note ideas on the board.

Ask students to work in pairs, selecting a situation, or creating their own, and then writing a short dialogue ending with a chosen expression. Encourage students to write at least four lines per speaker. Set a time limit and monitor as they note down their ideas.

Once the time limit is up, encourage students to practise their dialogue by reading it aloud, before inviting students to read their version to the whole class.

STARTER

This section provides an opportunity for extensive spoken interaction, as students exchange ideas about typical gender traits and behaviours by responding to the content of a quiz. Students then listen to a couple discussing their answers to the quiz questions and have the opportunity to compare ideas before going on to generate their own statements which they feel could help identify gender traits.

The quiz is an example of 'pop psychology', often found in lifestyle magazines. Pop psychology (short for 'popular psychology') refers to concepts and theories about the human mind which are designed for mass consumption. These are in many ways related to self-help texts mentioned in the Reading section in Unit 7. While pop psychology questionnaires may be based on more rigorous psychological studies that statistically assess behaviour, they are often presented in a light-hearted fashion.

The photos which accompany the quiz illustrate various facets of gender roles, and illustrate some of society's assumptions based on these. They depict both traditional gender roles (given here as the stereotypical image of a 1950s woman as domestic goddess – keeping a home neat and tidy, while caring for the family, and looking well groomed), and more contemporary examples (the businessman holding a small child and baby bottle).

- 1 Lead in by writing *men* and *women* on the board. Set a time limit of around two minutes and ask students to individually note down as many words as they can associate with each word. As a prompt, you could suggest the words *sensitive* and *decisive*. Ask students which gender they would place each word in, i.e. either *men* or *women*, and why.

Ask students to work in pairs, exchanging their ideas. Elicit any factors that could have influenced their choices, e.g. *Are gender roles traditional in your culture? Do they reflect the views of people your age?*

Ask students to look at the photos and decide on the message about gender roles in each. Give students time to compare ideas in pairs before discussing as a whole class.

At this stage, it may be useful to get an insight into any cultural differences within your class by asking students if these kinds of images would be commonplace in their own culture, and whether they view the people depicted positively or negatively.

Possible answers

(from top to bottom)

- A A 1950s representation of the perfect housewife as home-maker, while the husband (still in his work clothes) tastes the fruits of her labours.
- B A woman, dressed in a typical working man's outfit, doing a traditionally masculine job of driving a digger on a building site.
- C A woman playing rugby – a typically macho, male sport.
- D A man knitting, which is generally regarded as an untypical male activity.
- E A man in the traditional professional working man's garb of suit and tie, but holding a baby and bottle, which would be seen as more of a typical female role.
- F A young girl, in traditional pink, frilly outfit, doing a very 'masculine' job – checking the wheels on a car.

- 2 Read through statements 1–14 as a whole class, checking for meaning and pronunciation. Elicit/explain that *gender typical traits* means characteristics of behaviour which people consider masculine or feminine. Ask students to complete the quiz for themselves, before checking results with a partner.

Ask students to work in pairs discussing whether they associate each statement with either a male or female gender trait, and why.

- 3 **T 8.1** [CD 3: Track 7] Explain that students are going to listen to a couple checking their own answers to the quiz. Play the recording and ask them to identify whether the speakers are typically male or female in their behaviour. Check answers as a whole class before asking students to work in pairs discussing how typical they are, and whether they agree with the answers given in the tapescript.

Answers

The man is quite typical. He loves gadgets, he often forgets birthdays and people's names, he sends texts rather than calling, he's good at maths, he's hopeless at multitasking, he spends a lot of time talking about sport, he likes working alone, he keeps problems to himself, and prefers to read non-fiction. However, he also has lots of male friends, and is a good linguist.

The woman is also quite typical. She has lots of female friends, she's good at remembering birthdays and names, she has difficulty navigating, she's sympathetic to others, she shares problems with others, she's good at languages, and she prefers reading fiction. However, she's good at maths, and she doesn't like working in a team.

- 4 Ask students to work in small groups, generating their own examples of statements which could be used to test gender traits. Encourage students to provide their own ideas, and monitor, assisting with vocabulary where required. At this point, be aware that some students may note ideas which could be deemed sexist, so moderate content where necessary.

Once students have noted down at least four more statements for each gender, ask them to read them to the class. Students should then guess which gender they refer to.

EXTRA ACTIVITY

To extend the task, and allow for an additional stage of spoken interaction, you could ask students to debate the following point: 'There is no such thing as a typical male or female.'

Ask students to work in two groups, allocating one side of the argument to each.

Set an appropriate time limit for the students to prepare arguments and any examples or supporting evidence.

Once the time limit is up, ask one spokesperson for each group to present the argument for or against. Encourage students to ask any follow-up questions. Monitor, ensuring all students get the opportunity to express their ideas, and that no one student takes control of the discussion.

Jobs for the boys ... or girls?

ABOUT THE TEXT

The theme of gender roles and employment is contextualized in two articles about people who have taken on jobs which fall outside society's expectations: female pilots and house husbands. The texts are exploited as a jigsaw reading. Although students will be familiar with the jigsaw reading technique, it is worth setting up the activity carefully to ensure students get maximum practice.

In recent years, there has been a good deal of discussion and debate about people choosing gender-stereotypical careers. A 2011 study by OFSTED (the Office of Standards for Education) found that less than 10% of work placements organized by British schools placed girls in 'unconventional' jobs. The majority were offered roles as hairdressers, beauty therapists, or other supposedly 'female' jobs. Research into childhood job preferences has also shown that from an early age, girls often hold a conventionally stereotypical view about jobs for men and women. These views are often reflected in course choices in tertiary education. While women have made considerable progress in the UK workforce, there are still very large gender divides in many professions. According to ONS (the Office of National Statistics), in 2014, over 80% of science, research, engineering, and technology professionals were male. By contrast, around 80% of workers in caring and leisure services, or administrative and secretarial roles were female. The people in the articles have broken gender stereotypes, but still face many challenges in pursuing a career that doesn't conform to societal expectations.

Students lead in to the topic by discussing jobs that are typically associated with each gender, and those that are commonly done by both.

In the tasks, students read one of the articles and answer the questions, before exchanging information with a partner in the jigsaw reading. In the final stages, students do some independent vocabulary work on understanding key words in context, and then discuss their responses to points arising from the articles.

As students are encouraged to explain new vocabulary to their partner using their own ideas and surrounding context, it is probably best to avoid pre-teaching vocabulary.

- 1 Lead in by asking students to work in pairs listing jobs that are typically done by males or females. Elicit a range of opinions from the class in a brief feedback session. Ask students if they think a job can ever be defined by gender, and why.

SUGGESTION

Divide the class into groups, and ask students to write the letters A–Z on a sheet of paper. Explain that students have two minutes to try to note down one job for every letter of the alphabet.

Once the time limit is up, ask groups to compare their lists. Explain that they get one point for each correctly spelled job, and two points for any job that no other group has listed. Ask students to provide definitions for one another, and monitor, assisting with pronunciation.

As a follow-up, ask students to work in pairs deciding which gender would typically do each job, and whether this differs in any cultures they are familiar with.

- 2 Ask students to look at the photos and article titles. Elicit possible meanings for each title and note these on the board.

Read through the words and phrases in the box as a whole class, drilling individually and chorally for accurate pronunciation and intonation.

Ask students to work in pairs, and to decide which text each word or phrase might be found in, giving reasons for their choices.

Answers

'Desperate husbands' refers to the difficulties men have when faced with playing the role of 'house husband', i.e. staying at home to look after the house and children.

'A slow take-off for female pilots' refers to the difficulties women have had in establishing themselves in the occupation of pilot, where there are still relatively few women employed.

- 3 Put students in two groups, A and B. (With larger classes, you may need to have multiple sets of the two groups.) Assign a text to each group and remind students to read only their text:

Group A – Desperate husbands

Group B – A slow take-off for female pilots

Get students to read their text quite quickly to look for the words from exercise 2. They can ask others in their group for help with vocabulary or use a dictionary if required. Monitor and help as necessary.

Answers

Desperate husbands: had to pull my weight, household chores, steep learning curve, lost in admiration, swap the boardroom, the breadwinner, tank-like buggy

A slow take-off for female pilots: flight deck, domestic issues, slightly taken aback, turbulent weather, air traffic controller, exhibited prejudice, career path, hostile to the idea

- 4 Students work in their groups and answer the questions about their text, noting down the answers to each one. Monitor and help as necessary. The answers for each group are provided below for reference but don't check these with the whole class at this stage.

Answers

Group A (House husband)

- 1 Hugo is a stay-at-home father, who carries out the role traditionally played by the woman. He is one of 220,000 house husbands in Britain.
- 2 He lost his job, so presumably it was not his choice to be a house husband.
- 3 He was confident and convinced that he had a way with children.
- 4 The flat was very small, he had to deal with twins, which involved an exhausting routine with a very early start.
- 5 The mums at the local playgroup were excited to see a man.
- 6 No evidence.
- 7 Susie, his wife, is a fashion consultant. An ultrasound technician gave them the news about having twins. Job Centre officials hurry Hugo through the signing-on procedure because he has two loud, hysterical children with him. Hugo's relationship with his mother has improved and he admires her greatly for bringing up five children.

Group B (Female pilots)

- 1 There are still relatively few women pilots. Only 200 out of 3,500 pilots employed by British Airways are women. Globally, around 4,000 out of 130,000 pilots are women.
- 2 Cliodhna and Aoife's mother was a flight attendant and their father was an airline pilot, so they grew up around a flying club. Aoife followed her older sister's career path.
- 3 Cliodhna didn't see any problem in being a woman pilot.
- 4 Passengers sometimes create problems, e.g. one man took one look at Aoife and her female co-pilot and got straight off the plane.
- 5 A man said to Aoife that he didn't know there were any women pilots.
- 6 British Airways is trying to increase its recruitment of women, and the number of female candidates for jobs has gone up from 5% to 15%.
- 7 The six-year-old girl was invited by Aoife to visit the flight deck on one of her flights. Yvonne Sintes was Britain's first female commercial airline pilot. Captain Dave Thomas is British Airways' head of training. Aoife and Cliodhna's mother (a flight attendant) and father (a pilot) are both mentioned in the article.

In your own words

- 5 Re-group the students into pairs, making sure there is an A and a B student in each pair. Demonstrate the activity by getting a pair of students to answer the first question. Encourage them to use their own words and not read directly from the text.

Students continue exchanging the information from their article. Monitor and help as necessary. Note down any common errors for correction after the information exchange. Bring the whole class together to conduct the feedback.

Remind students that as they explain any new vocabulary they should focus on pronunciation, provide a brief definition, and, if possible, their own example sentence to contextualize meaning.

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

SUGGESTION

Divide the class into five groups and ask each group to sit together. Allocate one bulleted discussion point to each group, and have a smartphone with a recording device on each table.

Ask students to read the discussion point, and provide them with a couple of minutes to prepare their ideas. Then ask students to begin recording their discussion. After three minutes, ask each group to pause the recording, and move on to the next table, and discussion topic. This process should be repeated until each group has discussed four bullet points.

Ask students to move to their final table. This time the focus is on listening to opinions. Ask students to play the recording of their classmates discussing the topic, and note down arguments which are recurrent, strong, or particularly well-supported.

Once students have listened to the recording each group should present their summary to the whole class.

Relatives and participles

This section contextualizes and practises relative clauses and participles. The practice activities focus on recognizing the difference in meaning and form in defining and non-defining relative clauses, giving students the opportunity to express their knowledge and understanding. There is also a series of exercises on forming longer, complex sentences using relative clauses and participles, and student-generated content. Possible answers are given as listening models so students have the opportunity to check pronunciation and intonation when using the forms, and to note the effect punctuation has on this.

⚠ POSSIBLE PROBLEMS

DEFINING AND NON-DEFINING RELATIVE CLAUSES

Form and use

In terms of form and use, there is a lot for students to grasp:

- A defining relative clause is essential to the meaning of the sentence.
- A non-defining relative clause adds extra information.
- We use *who* for people, and *which* for objects.
- The pronoun we use depends on whether it is replacing subject or object, person or thing.
- *What* means 'the thing that'.
- Relative clauses are often very complex sentences.

A defining relative clause is essential to the meaning of the sentence: *The lady who lives next door is a pilot.* (it tells us *which* neighbour). A non-defining relative clause adds extra, non-essential information. It is mainly found in written English. The clause comes after the comma, and can be omitted without affecting the meaning of the main clause: *My other neighbour, who has three children, works in publishing.* (My neighbour works in publishing – and incidentally has three children.)

A common error that students make when manipulating these forms is to define a noun which is already completely identified, for example, *My best friend who lives in London is coming at the weekend.* Students may think that the clause here is defining the friend, but it isn't (the word *best* has already told us which friend it is). As the clause is adding extra information, the form should be *My best friend, who ...* Compare *the man who lives next door* (needs defining), with *my brother, who studies in Glasgow ...* (we already know who is being talked about).

Manipulating relative pronouns

In English, we use *who* for people and *which* for objects, but other languages use the same pronoun for both, changing the form depending on the gender of the noun. Watch out for errors such as *the people which ...*, whether it is replacing subject or object, person or thing, can make this area of language tricky. Students often avoid omitting the pronoun when it defines the object of a clause, and say, for example, *the place which I went to ...*, which is correct, but not the most natural spoken usage.

Many languages avoid putting a preposition at the end of a sentence. As a result, students may generate sentences such as, *the school at which I studied*, rather than *the school I studied at*. This may feel wrong to them, but is much more natural spoken English.

what

When *what* is used in relative clauses it means 'the thing that' and is not synonymous with *that*, which repeats the meaning of the noun that comes before it. In some languages, *that* and *what* are used in the same way.

Watch out for errors such as *Everything what you told me is wrong.*

The Grammar Reference on SB pp153–4 looks in greater detail at these structures. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 1 Ask students in pairs to underline the relative clauses in the sentences.

Answers

- a It was the passengers who exhibited prejudice.
- b According to Aoife and her sister, who is also a pilot, reactions are more likely to come from passengers.
- c It's a cultural problem which needs to be tackled at an early age.
- d Their two-bedroom flat, which has no garden, felt terribly poky.
- e The mum who he was talking to invited him to the pub.
- f Officials hurried him through what is normally a long and tedious procedure.

- 2 Ask students to answer the questions. Give students time to compare with a partner before checking as a whole class.

Answers

- 1 Sentences b and d still make complete sense if the relative clause is removed. Sentences a, c, e, and f are defining relative clauses. Sentences b and d are non-defining relative clauses.
 - 2 In sentences a, c, and e, *who* and *which* can be replaced by *that* because *that* can be used to refer to people or things in defining relative clauses.
 - 3 Sentence e. It can be dropped because it is the object of the clause.
 - 4 Sentence e. *The mum to whom he was talking invited him to the pub.* It becomes more formal.
- 3 **T 8.2** [CD 3: Track 8] Ask students to work in pairs, taking turns reading sentences a–f aloud. Ask them to note the effect of the commas.

Once students have checked answers, ask them to work in pairs reading the complete dialogue aloud.

Answers

The commas act to separate off a piece of added information.

DISCUSSING GRAMMAR

- 1 Ask students in pairs to discuss the difference between the sentences.

Answers

- 1 In the first sentence, the speaker is clearly talking about one sister. In the second sentence, the speaker appears to have more than one sister, and is referring to the one who is a flight attendant.
 - 2 In the first sentence, only the sailors whose cabins were below deck drowned. In the second sentence, all the sailors drowned because all their cabins were below deck.
 - 3 The only difference is that the second sentence is slightly more formal.
 - 4 All three sentences have the exact same meaning.
 - 5 In the second sentence, the cousin appears to have only one son. In the first sentence, he/she may or may not have more than one son. In the third sentence, he/she appears to have more than one son.
 - 6 Both sentences have the same meaning, but the second uses a reduced relative clause.
 - 7 These sentences show two meanings of *where* as a relative pronoun, the first showing physical location, and the second more abstract, referring to a point of argument.
- 2 **T 8.3** [CD 3: Track 9] Ask students in pairs to look at the sentences, and decide how they should be completed. Conduct a brief whole-class discussion, then ask students to write possible sentence completions. Play the recording. Ask students to listen and compare their ideas.

Answers and tapescript

- 1 defining
- 2 non-defining
- 3 defining or non-defining
- 4 non-defining
- 5 defining
- 6 defining or non-defining
- 7 defining or non-defining
- 8 non-defining

T 8.3

- 1 I don't like children who always interrupt their parents' conversations and whose parents never tell them to be more polite.
- 2 The journey from work to home, which is always a nightmare, took over three hours yesterday. I'm going to have to change job or move house.
- 3 Politicians who make impossible promises just to get elected aren't worth listening to.
- 4 The Taj Mahal, which took 22 years to complete, is built from exquisitely carved white marble.
- 5 These are the photographs my grandma gave me of when she was a young girl with her grandma – so that's my great, great grandma. Apparently, she was called Rosemary.
- 6 We docked at the small port on the coast of East Africa, where my parents lived 25 years ago, and where both my brother and I were born.
- 7 My cousin, who's afraid of heights, went paragliding at the weekend. I thought he was mad, but he said it was fine – not the same as being on a cliff or at the top of a tall building.
- 8 We went on a cycling holiday in Wales, which I really wasn't keen to do, but in fact I had a great time, despite the rain.

POSSIBLE PROBLEMS

PARTICIPLES (-ED AND -ING FORMS)

Reduced relative clauses

- When participles come immediately after a noun in order to identify or define the noun, they are often reduced.

- We often leave out *who/which/that + is/are/was/were* before participles, e.g.

Who is that girl waving at us? ('who is waving ...')

Most of the guests invited didn't reply. ('who were invited ...')

This can also happen with prepositional phrases and some adjectives (*possible, available*):

Can you pass me those files on that desk? ('... that are on that desk?')

Thursday is the only date possible for the meeting. ('... that is possible.')

- Note that *who/which/that + have* cannot be left out in the same way:

We need to discuss some problems which have arisen.

NOT ~~*We need to discuss some problems arisen.*~~

Participles as adjectives

- Present participles are used to describe actions still happening:

They watched the setting sun.

- Past participles are used to describe actions that have happened:

I picked up the broken plate.

- You may need to remind students that there are key differences between pairs of commonly used adjectives, e.g. *amazed – amazing, bored – boring, excited – exciting, surprised – surprising*, etc. When we use these adjectives to describe how someone feels about something, the *-ing* form describes the *something* (e.g. *a surprising decision*) and the *-ed* form describes the *someone* (e.g. *I was surprised*). Compare:

I'm pleased with the result. / It's a pleasing result.

Participle clauses with adverbial meanings

- We can use the *-ing* or *-ed* form of a verb or the past participle in a clause which has an adverbial meaning. A clause like this often gives information about time, reasons, or results:

Opening her eyes, she could see bright sunlight.
(When she opened her eyes ...)

Faced with a fine of £40,000, he sold his house.
(Because he was faced ...)

The clauses have similar meanings to non-defining relative clauses with *which, who, or that*:

Feeling tired, James went to bed. (or *James, who was feeling tired, went to bed.*)

Formed 100 years ago, the company is celebrating its success. (or *The company, which was formed 100 years ago, is celebrating its success.*)

- Note that there are various uses of participle clauses to give information about variation in time:

Glancing over his shoulder, he saw a policeman.

(As he glanced ...)

Having completed the job, he went home.

(After he completed the job ...)

The *-ing* clause suggests something taking place at the same time or very close in time to the action of the main verb.

Having + past participle is often used when the length of action described is comparatively longer than the one in the main clause:

Having driven for several hours to the meeting, we were told it was cancelled.

- In general, using an *-ing*, past participle, or *being + past participle* clause, instead of a clause beginning with a conjunction (*when, because, etc.*) or a non-defining relative clause, makes what we say or write more formal. Clauses like this are particularly found in formal or literary writing.

Use

Using these structures correctly is complex and demanding, and requires a lot of practice. The key problem to look out for is making sure that the subject of the main verb clause and participle clause are the same, e.g.

The hotel stood on the edge of town. It appeared very grand. / *Standing on the edge of town, the hotel appeared very grand.*

If the subject of the two clauses is different, then they both need main verbs:

I looked through the window. The hotel appeared very grand. / ~~*Looking through the window, the hotel appeared very grand.*~~ (Here it seems as if the hotel was looking through the window!)

As this is a complex area, you could read through the Grammar Reference on SB p154 before this lesson as a reminder of the key points. You can also refer students to the Grammar Reference throughout the exercises.

- 3 Ask students, in pairs, to match the ideas in the language box to the participles in the sentences.

Answers

- 1 After finishing reading
- 2 Because I had read
- 3 when I opened
- 4 which is believed to be
- 5 If it is cooked
- 6 Because she knew
- 7 Because he was taken
- 8 When I was browsing

- 4 **T 8.4** [CD 3: Track 10] Ask students in pairs to complete the sentences. Play the recording to check their ideas.

Answers and tapescript

T 8.4

- 1 a Flights **booked** one month in advance have a 10% discount.
b **Booking** your flight in advance gives you a better deal.
- 2 a The new uniforms **worn** by the pilots looked very smart.
b Visitors **wearing** sleeveless tops will be denied entry.
- 3 a We took a shortcut, **saving** an hour on our journey time.
b With the money **saved** from giving up smoking, I'm buying a bike.
- 4 a **Taking** all things into account, I've decided to resign.
b **Taken** three times a day, these tablets will help your allergy.
- 5 a I fell on the ice, **injuring** my wrist.
b The boy **injured** in the car accident is in hospital.
- 6 a **Breaking** promises leads to lack of trust.
b **Broken** promises lead to lack of trust.
- 7 a **Giving** away secrets won't win you any friends.
b **Given** the chance, I'd love to work in New York.
- 8 a **Growing** up in the countryside is healthy for young kids.
b Strawberries **grown** under polythene ripen more quickly.

- 5 Ask students to work in pairs, looking at the cartoons and reading the captions before discussing the potential unusual meanings. If necessary, read through the first example and elicit the two possible meanings, e.g. *When he was aged five, his mother remarried./His mother remarried when he was aged five.* Ask students to identify the most likely sentence. Encourage students to write out versions of each of the remaining sentences, and then choose the least ambiguous version.

Ask pairs to read each other's sentences and evaluate how clear and accurate they are.

Possible answers

- 1 When he was aged five, his mother remarried.
- 2 As I was coming out of the market, the bananas fell on the pavement.
- 3 As I was riding along on my bike, a dog ran into me.
- 4 While I was skiing down the mountain, my hat flew off in the wind.
- 5 Once we had eaten our main courses, the waitress showed us the dessert menu.

Gender-neutral parenting

ABOUT THE LISTENING

The main listening is a conversation between two parents discussing a couple of high-profile cases of gender-neutral parenting which were covered by many different media outlets. 'Gender-neutral parenting' means raising a child as neither male or female, allowing exposure to experiences, toys, and clothing for both genders to ensure that no one gender is given prominence over the other. The gender-neutral parenting movement has grown in popularity in North America and parts of Scandinavia, where a gender-neutral pronoun has been introduced into the language to ensure children don't have to be referred to as 'he' or 'she.'

Max Price's parents chose to raise their son in a gender-neutral way as a response to research that indicates that gender stereotypes encourage boys to be aggressive and dominant over women. They believe a gender-neutral approach will ensure that these traits are minimized.

Storm, the Canadian child mentioned in the listening extract, was born in 2011. Storm's parents only shared the baby's sex with a handful of people, and since then have refused to share his or her gender with the general public. This decision was considered controversial by many, and led to accusations of social experimentation and psychological abuse. Storm's mother, Kathy Witterick, has since contributed to academic studies on parenting practices. She believes Storm should be viewed as a child, rather than a gender, and be free to make decisions about his or her future without any gender bias.

Students initially listen to the conversation, make inferences about people mentioned in the script, and note opinions. Following this, they listen for detail, checking a selection of statements for accuracy.

There is a second listening text outlining a child psychiatrist's views on the case of baby Storm. Students are asked to listen for detail, completing his views, before evaluating them and giving reasons for their evaluation.

You may need to elicit or pre-teach the following vocabulary: *poor wee mite* (an expression of sympathy meaning *unfortunate small child*), *tutu*, *frock*, *to pour scorn*, *radical*, *bolshy*, and *a guinea pig* (someone used to test a theory, drug, or medical procedure).

- 1 Ask students to work in groups, discussing what they liked and disliked about their upbringing, and whether their parents had set ideas. To provide prompts at this stage, you could elicit a number of categories that parents may have had an influence over, e.g. clothes, food, friends, bedtimes, books, music, films, hobbies, ways of speaking to you. To get the discussion started, you could provide an example, e.g. *I really didn't like the way my mum called me 'darling' in front of my friends; it was embarrassing.* Monitor this stage, assisting with grammar and vocabulary, and note down any interesting examples for whole-class feedback.

SUGGESTION

Explain that in most western cultures there are four main conventional approaches to parenting recognized by most child psychologists. Note these on the board: *Authoritarian*, *Authoritative*, *Permissive*, and *Uninvolved parenting*. Elicit or explain the meaning of these adjectives, and ask students to work in groups, discussing what they think each approach might mean in terms of raising a child.

Authoritarian parenting: children follow strict rules; failure to follow rules is punished; parents have high demands.

Possible effect: children usually obedient and proficient, but rank lower in happiness and self-esteem.

Authoritative parenting: parents establish rules and guidelines, but these are more democratic and responsive to questioning; parents monitor and set clear standards; discipline is supportive rather than punitive; children encouraged to be assertive and socially responsible.

Possible effect: children tend to be happy, capable, and successful.

Permissive parenting: parents make few demands and rarely discipline children; parents avoid confrontation; parents are generally nurturing and communicative, often taking the status of friend.

Possible effect: children tend to lack self-regulation and experience problems with authority.

Uninvolved parenting: parents make few demands, rarely communicate or respond to children.

Possible effect: children tend to lack self-control and self-esteem.

Ask students if they can match any of their experiences to the parenting styles, or whether they agree or disagree with the suggested effects, and why.

- 2 Explain that gender-neutral parenting is an unconventional approach to raising a child. Ask students to work in pairs, discussing what it might mean. Refer students to the pictures to provide visual context. Select pairs to summarize their ideas in a whole-class discussion, and collate a class definition on the board. Ask students if they know of any other examples of gender-neutral parenting, and how it would be considered in their culture.

Answer

Gender-neutral parenting is a child-rearing technique aimed at treating boys and girls exactly the same to avoid gender stereotyping.

- 3 **T 8.5** [CD 3: Track II] Elicit/explain the meaning of *scathing* (extremely critical of something), and ask students to listen to the recording, noting down Ali and Luke's views. Explain that a useful note-taking strategy for this kind of task is to divide their notes into two columns – each headed with a speaker's name. This should ensure that transferring information is more efficient. Ask students to use contextual clues to work out who the people that Ali and Luke refer to are.

Answers

Ali is more scathing about gender-neutral parenting, describing it as 'a ludicrous idea'. Sam is Ali and Luke's son. Emma is his older sister. Storm is the child of a Canadian couple who are practising gender-neutral parenting.

- 4 **T 8.5** [CD 3: Track 11] Read through statements 1–8 as a class, checking for meaning. Ask students to work in pairs, paraphrasing the statements. Explain that this approach should help them to identify possible phrases that will carry meaning. Ask students to listen to the recording again, noting whether the statements are true or false. Ask students to correct the false statements before checking as a class.

Answers

- 1 ✗ Max doesn't have a sister.
- 2 ✗ Luke thought it was funny.
- 3 ✓
- 4 ✗ He's a 'typical, happy, energetic, bolshy teenager'.
- 5 ✗ They are encouraging him to play with girls' and boys' toys.
- 6 ✓
- 7 ✗ Only Storm's parents are keeping their child's gender a secret.
- 8 ✗ She believes calling the baby 'it' is the worst thing.

What do you think?

The aim of this stage is to allow students to react to the listening text in a more personal way and use it as a springboard for further discussion.

Put students in groups to discuss their reactions and answer the other questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session.

- 5 Ask students to turn to p173 and read how Storm's mother reacted to criticism of their ideas. Ask students to answer the questions before checking as a whole class.

Answers

- 1 The strength and speed of the reaction from other people shocked her.
- 2 Students' own answers
- 3 She believes the child has been given freedom and choice by being raised in a gender-neutral way.
- 4 The experts applaud the parents for trying to raise their child in a way that is free of the constraints of gender stereotyping. They deplore the fact that the methods the parents have used amount to a psychological experiment carried out on their child.

- 6 **T 8.6** [CD 3: Track 12] Read the instructions as a class. Ask students whether they think that Dr Beresin is likely to be supportive or unsupportive of gender-neutral parenting. Ask students to provide reasons for their choice.

Ask students to read through the text, and then, working in pairs, discuss possible words to complete Dr Beresin's opinion. Remind students to use context to provide clues – e.g. *is the connotation negative or positive?* – and sentence structure to determine which part of speech is appropriate.

Play the recording to check answers. Ask students to work in small groups, discussing Dr Beresin's views and establishing which, if any, of these they agree with and giving reasons why.

Ask each group to join another, summarizing their discussion, before opening up to a whole-class feedback.

Answers and tapescript

T 8.6

To raise a child not as a boy or a girl is creating, in some sense, a **freak**. The Canadian couple's approach is a terrible idea because identity formation is really **critical** for every human being and part of that is gender. There are many **cultural** and social forces at play. Since the sexual **revolution** of the 1970s, child development experts have embraced a more flexible view of gender. Before that, the stereotypes of boys were that they were self-sufficient, non-empathetic, **tough**, and good at war. Girls were trained to be empathetic and **caring**, and more nurturing. But since then, women have become more **competitive**, aggressive, and independent, and by the same token, men are allowed to cry. We often see hulking football players who are **bawling**.

SPOKEN ENGLISH – just

- 1 Ask students in pairs to discuss the meaning of *just* in each sentence, using context to help them. Check as a whole class.

Answers

only
exactly

- 2 **T 8.7** [CD 3: Track 13] Ask students in pairs to read through the sentences 1–8, and the meanings in the box, matching them. Ask them to then work together, deciding on an appropriate context for each sentence.

Play the recording so students can compare their ideas. To build on accuracy of pronunciation and intonation, play the recording again, pausing after each example of *just*. Drill these chorally or individually.

Answers and tapescript

- | | |
|-------------|--------------|
| 1 equally | 5 simply |
| 2 exactly | 6 absolutely |
| 3 almost | 7 recently |
| 4 right now | 8 only |

VOCABULARY AND PRONUNCIATION (SB p71)

Homonyms, homophones, and homographs

The aim here is to introduce students to a common feature of English: the way the same word can have a variety of meanings, or a variety of pronunciations. It gets students to think about the non-phonemic spelling of words, and includes dictionary work. If students don't have access to their own dictionary in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

Homonym: same pronunciation, same spelling, different meaning

Homophone: same pronunciation, different spelling, different meaning

Homograph: different pronunciation, same spelling, different meaning

- 1 Model the pronunciation of *bow* /baʊ/ and *bow* /bəʊ/. Ask students to listen and repeat.

Then ask students in pairs to look at the examples and read the sentences aloud to each other.

- 2 Read as a class, and point out the pronunciation of *bow* /baʊ/ and *bough* /baʊ/. Ask if anyone knows what *bough* means.

Answer

bough – a large branch of a tree

- 3 Tell students to look at the picture and find examples of the highlighted words in exercises 1 and 2.

Answer

bow /baʊ/ (greeting), bow /bəʊ/ (hair), bow /bəʊ/ (and arrow), bow /bəʊ/ (violin), bough /baʊ/ (tree).

HOMONYMS

- 1 Ask students in pairs to find and check the homonyms. Encourage them to guess meaning from context before checking in their dictionaries.

Answer

- 1 deck of cards – pack; flight deck – area where the pilot sits
- 2 drinks at the bar – place where you can buy alcoholic drinks; gender as a bar – a thing that stops somebody from doing something

- 2 Ask students in pairs to identify the homonyms, and write their own sentences.

Possible answers

- 1 company – the fact of being with somebody, a group of people; branches – part of a tree that grows out from the main stem
- 2 spotted – covered in spots; rare – lightly cooked
- 3 rash – an area of red spots on a person's skin
- 4 scrap – things that are not wanted, but have some value in the material they are made of; rubbish – things that you throw away because you no longer want or need them
- 5 rambling – walking for pleasure, especially in the countryside; point – the sharp, thin end of something

HOMOPHONES

- 3 Ask students in pairs to say the words, and think of homophones.

Answers

whale	sight
world	higher
fought	court
air	saw

- 4 Ask students in pairs to complete the sentences.

Answers

1 hoarse	5 haul
2 coarse	6 bury
3 buoy	7 veil
4 lone	8 draft

HOMOGRAPHS

- 5 **T 8.8** [CD 3: Track 14] Play the recording. Ask students to listen and write the homograph they hear and note the different pronunciations.

Answers and tapescript

T 8.8

- 1 We're sitting at the back, in **row** 102. /rəʊ/
We've had another **row** about our finances. /raʊ/
- 2 That was never him singing **live**. He was miming. /laɪv/
'Live and let **live**' is my philosophy. /lɪv/
- 3 **Close** that window! There's one helluva draught. /kləʊz/
You're not **close** to getting the answer. /kləʊs/
- 4 I soon got **used** to working the late night shift. /ju:st/
I don't trust **used**-car dealers. I'd never buy a car from one. /ju:zd/
- 5 It's impossible to **tear** open this packet. Give me a knife. /teə/
A single **tear** ran silently down her cheeks as she waved goodbye. /tɪə/
- 6 He always looks so **content** with his lot. /kən'tent/
The **content** of your essay was excellent, but there were rather a lot of spelling mistakes. /'kɒntent/
- 7 The head teacher complained to the parents about their son's **conduct** in class. /'kɒndʌkt/
Simon Rattle is going to **conduct** the BBC Symphony Orchestra this evening. /kən'dʌkt/
- 8 Could you **record** the next episode for me? I'm out that night. /rɪ'kɔ:d/
He's broken the Olympic world **record** for the 100 metres. /'rekɔ:d/

- 6 Divide the class into Groups A and B. There should be no more than four or five students in a group.

Ask each group to look up their words in their dictionaries, find the two different pronunciations, and write sentences. Note that this means students need to look at the phonemic script representation of each word, not just the meaning. Go round monitoring and helping as necessary.

When students are ready, mix them up so there are some Group A students and Group B students together, then ask them to read out their sentences, and teach each other the homographs.

In the feedback, point out that the change in pronunciation is often due to shifting word stress. Note that nouns tend to stress the first syllable, e.g. /'refju:z/ while verbs tend to be stressed on the second syllable /rɪ'fju:z/.

Possible answers

- A** The wind blew softly through the trees in the garden.
When you finish flying the kite, will you wind the string back up?
I refuse to believe that they didn't know about the firm closing.
There's a pile of smelly old refuse in the back garden.
Ivan tried to defect from Russia to France during the Cold War.
There's a serious defect with the brakes on this car.
- B** He wound down the window and began to talk to the reporters.
Klaus received a serious head wound during the war.
Asian elephants can live for up to 80 years.
I saw Lady Gaga perform live – she was brilliant!
If you wait just a minute, I'll be ready.
Minute particles of dust can cause breathing problems.

Talking in clichés

This section extends students' lexical resource by focusing on common clichés used in English. Clichés are defined as phrases or ideas that have been used so often that they no longer have much meaning, or impact. However, clichés are by their nature extremely high-frequency in spoken language, and recognizing these fixed expressions helps students to better process authentic everyday speech.

Students are encouraged to use context to determine meaning, before going on to practise using the expressions in personalized situations.

- 1 **T 8.9** [CD 3: Track 15] Read the definition of 'a cliché' as a class. Ask students if they can think of any English clichés. Play the recording. Ask students to read and listen, and identify the clichés.

Answers

'Boys will be boys' means that boys often behave in a certain gender-specific way, e.g. aggressive and mischievous.

'Don't do anything I wouldn't do' is a way of light-heartedly telling someone to behave themselves and not do anything bad.

'At the end of the day' means in the end or in the final analysis.

- 2 **T 8.10** [CD 3: Track 16] Ask students in pairs to match a line in A with a line in B. Ask them to identify the clichés and discuss what they mean.

Play the recording so that students can check their answers. Ask students to provide the next line in the conversation.

Answers and tapescript

'A blast from the past' means something or somebody who surprises you because you had almost forgotten about it or them.

'These things come in threes' refers to the superstition that we often experience three bad things close together.

'Like father, like son' means that sons often follow in the footsteps of their fathers, showing the same abilities or interests or following the same career.

'Damned if you do and damned if you don't' means that you may be criticized equally whether you follow a particular course of action or don't follow it.

'Better late than never' means that doing something late is better than not doing it at all.

'The final straw' is the last in a series of unpleasant events which finally makes you feel that you cannot continue to accept a bad situation.

'Just what the doctor ordered' means exactly what is required, especially for your health or comfort.

'No pain, no gain' means you won't achieve anything without a lot of hard work, or going through some difficult times.

'Better safe than sorry' means it's wiser to be cautious and careful than to be hasty or rash and do something you may later regret.

'It doesn't bear thinking about' means that something is too shocking or unpleasant to contemplate.

'It takes all sorts' is a statement to emphasize that people have different characters, opinions, and abilities and that we should accept this.

T 8.10

- 1 **A** I just came across my very first girlfriend on Facebook.
B I bet that was a blast from the past. Are you going to 'friend' her?
A Mmm – I'm not sure. Looks like she's changed quite a lot.
- 2 **A** Larry's failed his exams, Amy's got the chickenpox. Whatever next?
B Oh dear! Watch out! They say these things come in threes.
A I don't want to know that.
- 3 **A** Dad, I've been picked for the school football team, first eleven!
B That's my boy! Like father, like son.
A What do you mean? You only ever made the second eleven!
- 4 **A** If I offer to pay, she'll say I'm old-fashioned. If I don't, she'll say I'm mean.
B Poor you! You'll be damned if you do, and damned if you don't.
A Yeah, it's a tricky situation.
- 5 **A** I got a card from Jerry one week after my birthday.
B Oh, well. Better late than never.
A Humph! You think so? I'm afraid it's the final straw.
- 6 **A** We're having a complete break. A fortnight in the Caribbean, St Lucia.
B Sounds like just what the doctor ordered.
A In fact, the doctor did. He said Bill would have a breakdown if we didn't take some time off.
- 7 **A** It took me ten years to build up my business. It nearly killed me.
B Well, you know what they say, 'No pain, no gain'.
A Yes, but nothing is worth ruining your health for.
- 8 **A** I just need to go back in the house and make sure I've turned off the oven.
B Good idea. Better safe than sorry.
A Yeah, otherwise I'd be worrying all the way through the film.
- 9 **A** They've got ten kids! Goodness knows what their house is like.
B The mind boggles. It doesn't bear thinking about.
A Yeah, I've only got two and it's chaos most of the time.
- 10 **A** Bob's a weird bloke. He's going to live alone on a remote Scottish island for a year.
B It takes all sorts.
A You can say that again.

- 3 Read through the clichés in the box, drilling chorally and individually for accurate pronunciation and intonation. Ask students to work in pairs, discussing the meanings of the clichés. Ask pairs to check their ideas with another pair before looking up the clichés in a dictionary, or checking as a whole class.

Ask students to work in pairs, generating a short conversation for each cliché, or if possible, incorporating at least two clichés into one exchange. Give students time to practise their conversation, focusing on accurate pronunciation and intonation, before asking them to perform one of their exchanges in front of the whole class.

Answers

'Accidents will happen' means that however careful you try to be, it is inevitable that some unfortunate or unforeseen events will occur.

'A fate worse than death' is something that you do not want to experience because it is so unpleasant.

'A man (or woman) after my own heart' is an expression used to compliment someone for having the same tastes and preferences as oneself.

'You can't have your cake and eat it' means you can't have two incompatible things at the same time, or you can't have it both ways.

'Actions speak louder than words' means that doing something is more powerful and effective than just talking about it.

'Behind every great man there's a great woman' refers to the traditional role of women, to support their husbands, and the fact that frequently a man's success is dependent on this, often unacknowledged, support.

'It's all in a day's work' is an expression used by somebody to shrug off praise and to imply that what they have done is just part of their normal duties.

'It's as clear as mud' means that something is confusing, not clear at all.

- 4 Ask students to work in small groups, discussing whether they have similar clichés in their own language. If you have a multilingual class, ask students to provide direct translations of the expressions from their language, and if possible, explain the origins.

Once students have discussed their ideas, share these in a whole-class feedback.

STARTER

This section provides an opportunity for extensive spoken interaction, as students exchange ideas about music selections for six imaginary movies. Students work in groups, matching various musical genres with descriptions of scenes, before describing their own scene based on a musical excerpt.

In the early days of cinema, silent film was often accompanied by pieces of classical music unrelated to the onscreen context. In 1908, French composer Camille Saint-Saëns was commissioned to write a short musical score for the film *The Assassination of the Duke of Guise*. This was the first time that music and narrative were deliberately connected. Since then, soundtracks have become much more prominent aspects of cinema, playing an important role in highlighting changes in dramatic tension, and making scenes more emotional.

- 1 Lead in by asking students to work in pairs, discussing the last film they saw, and what they can remember about the soundtrack – *What genre of music was it? Did it use any popular songs, or was the soundtrack all original music? Did you feel the music added to the atmosphere? Why or why not?* Monitor, assisting with vocabulary where required.

Open up to a whole-class discussion. Ask the class whether they feel music is an important part of cinema, and why.

Ask students to read through the details of scenes A–F, checking for meaning. Elicit or explain definitions for: *a contact, put in a trance, uncover a conspiracy, quirky, indie, and closing credits*.

Ask students to individually decide which genre and mood of music they would use as a soundtrack for each scene A–F. Once students have noted their ideas, ask them to work in pairs comparing answers.

You could brainstorm musical genres as a class, to build options such as: *indie rock, new wave, punk, rap, blues, soul, country, orchestral, electronic, trance, folk, jazz, reggae*.

EXTRA ACTIVITY

If you would like to illustrate the importance of music in film, there are a number of interesting video clips available on YouTube. You could show students *Jaws: The Importance of John Williams* to illustrate the role that a soundtrack has in creating tension and expressing emotion. In this video, an excerpt of the movie is shown with and without music. Alternatively you could show *How Music can Change a Film*, where a key scene from the film *Pirates of the Caribbean* is scored with different musical genres to different effect. You could use such a video to initiate a discussion on the importance of music in film.

Play your chosen videos and ask students to work in small groups, discussing the impact that soundtracks have on processing visual images.

- 2 **T 9.1** [CD 3: Track 18] Ask students to work in pairs. Play the recording and ask students to decide which music clip could go with each scene. Point out that there are nine music clips and only six scenes, so they are choosing which music clip they prefer for each scene, rather than just matching, and that they can change their mind about a track if they prefer one that they hear later (they might also ask to hear an earlier clip again in order to make up their minds). Also, emphasize that this activity should partly show the unmistakable character of some types of music, but that their choices here will often be subjective.
- 3 **T 9.1** [CD 3: Track 18] Play the recording for a second time, and ask students as a whole class to give their answers. As they do this, ask them to provide reasons for their choices, and say which choices were easiest. You could ask them to provide adjectives for the *feel* of each of the music clips and collate them on the board, providing options yourself.

Suggested adjectives:

- 1 romantic, heartfelt
- 2 jangling, celebratory
- 3 edgy, suspenseful
- 4 sinister, chilling
- 5 sleazy, noir
- 6 driving, pounding
- 7 longing, tear-jerking
- 8 tense, dramatic
- 9 quirky, lively

As said earlier, these choices are to some extent subjective, and film-makers often create interesting scenes by using seemingly inappropriate music as the soundtrack to a scene. However, most people would agree on the following choices:

- Scene B – clip 4
- Scene C – clip 6
- Scene D – clip 1
- Scene F – clip 7

Suggested choices for Scene A are clips 3 and 8, for Scene E clips 2 and 9. Clip 5 is probably not suitable for any of the scenes, though someone might choose it for Scene A.

- 4 **T 9.2** [CD 3: Track 19] Explain to students that they are going to imagine their own film scene to go with a piece of music. Explain that they will have to decide on the genre of the film and what kind of scene is going on. Draw attention to the genres mentioned in exercise 1, and elicit any further useful genres, e.g. *animation, crime, fantasy, war, western*, etc.

Play the recording, encouraging students to close their eyes in order to picture a scene more easily, and allow them to note down ways of describing their ideas, before describing their scene to the whole class.

Ask students to decide which scene description was best, and why.

You are the music

ABOUT THE LISTENING

The theme of the listening is the role and importance of music in psychological development. The format of the listening is based on the BBC Radio 4 programme *A Good Read*, where guests discuss books which they have enjoyed, and their cultural significance. *You Are the Music*, published in 2014, was written by music psychology lecturer and researcher Victoria Williamson. Williamson, who holds academic posts in the UK and Switzerland, is an expert on the impact of music on human behaviour, and hosts the popular educational blog, musicpsychology.co.uk.

Students lead in to the listening by predicting content based on a number of pictures related to the main topics mentioned in the discussion.

In the tasks, students initially listen for detail, noting down answers to a series of comprehension questions. There is then an information transfer stage where students are encouraged to take notes independently under key headings. Students are then asked to discuss points arising in the listening, based on the content of their notes.

To assist with understanding, you could pre-teach or elicit the following items: *tone deaf*, *neurological*, *haywire*, and *crave*.

- 1 Lead in by writing the following lines on the board: *'You are the music, while the music lasts.'* Explain that these lines are taken from T.S. Eliot's 1941 poem, *The Dry Salvages*. Ask students to work in pairs discussing what they think the quote means (that our lives are like music, playing in the instruments of our bodies, which stops playing when we die), and how important (or not) music is to them. Ask them to think about the role of music in their personal lives, and whether it plays a significant role in their culture, opening this up to a whole-class discussion. Explain that students are going to listen to a radio discussion based around a book which one of the contributors has recently read. Ask students to look at the cover of the recommended read, and use the pictures to predict the topics it contains. Ask students to share their ideas in pairs before checking as a whole class. You can guide them to the actual answers by asking: *What happens with old people when they listen to music from their younger lives?* (brings back memories); *Does music have an effect on babies?* (soothing, relaxing); *Why is the girl in the background closing her ears if she can't hear the music?* (singing out of tune); *Why are the girls dressed in this way?* (Lady Gaga fans copying her fashion style); *In what way do you think the mother is talking to her baby?* (baby talk, with exaggerated intonation).

- 2 **T 9.3** [CD 3: Track 20] Explain that in this first task students will be listening for detail, noting down key information which answers comprehension questions. Ask students to read through questions 1–6, checking for meaning and pronunciation. Note the pronunciation of /'eɪ,mju:zɪk/ (amusic). Play the recording, pausing if necessary to allow students time to note down answers. Ask students to compare answers before checking as a whole class. Encourage students to give examples of 'baby talk' when checking question 5, and get them to repeat the two ways of saying 'Brilliant!' (enthusiastic, and sarcastic) for question 6.

Answers

- 1 She doesn't consider herself to be very musical.
- 2 An *amusic* is somebody who is tone deaf. Nearly 20% of the population think they are amusic. Less than 4% actually are.
- 3 In the last weeks of pregnancy, and again at six weeks old.
- 4 They compared the effect of the music on babies who had heard it in the womb with babies who hadn't heard it before.
- 5 'Baby talk'. It is a particular way in which we talk to babies, with big variations from low to high pitch and a strong rhythmic pattern. An example would be: *'Look who's here to see you!'*
- 6 They can't hear different pitch and intonation patterns.

- 3 **T 9.4** [CD 3: Track 21] Explain that the focus in this exercise is on independent note-taking.

Ask students to read through the headings in the chart, and in pairs briefly make some predictions about what they will hear.

Play the recording and ask students to make notes.

If you feel that your students may require additional support, you could play the first part of the excerpt, focusing on life memories, and check notes as a whole class. Alternatively, to reduce the level of cognitive challenge, you could pause the recording after each topic has been discussed.

Answers

Life memories: music soundtrack to lives

Music and identity in adolescence: big role, teenage girls, regulate moods, defines individuality, gives sense of belonging

Montreal: classical music, stopped young people hanging round underground

YouTube: videos, old people, dementia, inspired by music

The amygdala: music connects to amygdala (deepest emotional responses)

Film music: powerful, affects emotions

Musical instruments: never too late to learn

In your own words

- 4 This section provides students with the opportunity to utilize their notes from the listening in a discussion task. Explain that this stage of reprocessing information from listening to speaking plays an important role in developing language ability. Encourage students to refer to their notes, but use paraphrase as much as possible. Explain that by expressing the ideas in their own words they are more likely to extend and improve their grammatical and lexical range and accuracy.

Vocabulary

- 5 **T 9.4** [CD 3: Track 21] Explain that the focus here is on verb phrases from the programme. Ask students to match verbs in A with the phrases in B, noting any collocations. Play the recording, asking students to check their answers, and identify what each phrase refers to in the podcast.

Answers

take sb back to a period of their life – Rosie describes how certain songs remind her of different periods of her life.

play a role – She describes how music plays a very big role in the life of adolescents.

go haywire – This refers to the emotions of teenage girls which tend to 'go haywire'. (go out of control)

hang around in underground stations – This refers to the experiment in Montreal where they played classical music to discourage teenagers from hanging around in underground stations.

hit upon a solution – The authorities hit on the solution of playing classical music. (found it by accident)

suffer from dementia – Even people suffering from dementia are deeply affected by music.

come to life – Rosie describes how one man in a nursing home comes to life when he hears music from his past.

change your attitude to music – Rosie says the book has changed her attitude to music.

feel less self-conscious – Rosie says that reading the book has made her feel less self-conscious about not knowing much about music. (doesn't feel as uncomfortable)

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Following the group discussion, open up the discussion to create a list of most popular songs, pieces of music, or musical genres as soundtracks to students' lives. At this point, if you are teaching in a multicultural class, it might be worthwhile exploring any difference in significance of selections across different cultures. For monocultural classes, it might be interesting to look at any differences in selection across different ages, e.g. *Is classical music a more popular genre with older students? Do students of a certain age all associate one particular piece of music with a specific historical event?*

SUGGESTION

Ask students to think about a book they have read and enjoyed recently. Ask them to note down brief information about the author, and three key themes or topics which were explored in the book. Ask students to also think about why they would recommend the book to someone else.

Elicit some examples of persuasive language that students can use in their discussion, e.g. *You really should read ... because ...; I can't recommend ... enough; Everyone should pick up a copy of ... because ...; If I were you, I'd pick up a copy of ...; etc.*

Ask students to work in small groups, taking turns to discuss their recommended read, and trying to persuade the other members of the group to read it.

Once the discussions have come to a close, ask students to decide which book in their group sounds the most interesting.

Discourse markers

This section contextualizes and practises a range of high-frequency discourse markers. Discourse markers are words and phrases that show how a piece of discourse is constructed. English has a large number of discourse markers – some used in formal writing, and others mainly in informal speech. Most discourse markers are adverbs or adverbial expressions, but others are connectors (or ‘conjunctions’).

The practice activities focus on recognizing differences in meaning, giving students the opportunity to express their knowledge and understanding.

⚠ POSSIBLE PROBLEMS

Varied function and meaning

- Discourse markers are used to show a speaker’s attitude, and to connect what is being said now to what has been said, or is about to be said. Both of these areas are covered in the *Language focus* section.
- Discourse markers which show the speaker’s attitude are adverbial. Adverbs make meaning connections, but they do not make grammatical connections – they do not join clauses into sentences. In terms of punctuation, and therefore sentence stress, note that when an adverb comes between two clauses there is normally a full stop or a semi-colon used before it.
- Discourse markers which connect pieces of information are connectors. These connectors (also referred to as conjunctions in many grammar books) make grammatical and meaning connections – they join clauses into sentences and show the relationship between them. When a connector comes between two clauses there is normally no punctuation or a comma.

Sentence position

The position of discourse markers in a sentence can also cause problems. Connectors always begin clauses, but adverbs can often go in different places in a clause (although not between the verb and the object). If an adverb interrupts the normal word order of a clause, it is usually separated by two commas. In spoken English, these affect the intonation of a sentence.

Differences in discourse marker use in students’ L1

- Discourse markers in English rarely equate with discourse markers in the learner’s L1. If you and your students all share the same first language, it is worth considering which phrases translate easily, and which don’t.
- Discourse markers are a great source of false friends, for example, in German *also* and *natürlich* are used differently from *also* and *naturally* in English. Similarly, the Italian *almeno* is not used in exactly the same way as the English *at least*.

The Grammar Reference on SB p155 looks in greater detail at these structures, and provides more detail on usual sentence position and meaning of particular forms. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 1 Ask students to read through the extract, explaining that this is a version with discourse markers removed. Ask students to read the extract and use the surrounding context to help them select appropriate discourse markers. Students then compare ideas, giving reasons for their choice.

T 9.5 [CD 3: Track 22] Play the recording to allow students to check their answers. Ask students to work in pairs, discussing the meaning of each discourse marker used, and the function of each in terms of structuring the discourse.

As a prompt, you may need to analyse the first example as a whole class. Once students have exchanged ideas, check as a whole class.

Answers and tapescript

- 1 to be honest – to tell the truth
- 2 given that – considering that
- 3 presumably – I assume
- 4 basically – essentially
- 5 besides – anyway
- 6 actually – in fact
- 7 apparently – it’s said that

The discourse markers help to define the attitudes of the speakers.

T 9.5

(R = Rosie Garnett, C = Clive Morrison)

R To be honest, this book is an unexpected choice for me, **given that** I don’t consider myself a very musical person.

C Presumably it’s not for music specialists, then?

R No, it’s **basically** aimed at the general public, and **besides**, she makes the point that we’re all far more musical than we might realize. I’m **actually** one of those people she talks about who claim to be tone deaf – **apparently** nearly a fifth of the population believe that.

ATTITUDE ADVERBS

Read through the examples, drilling the sentences for accuracy of pronunciation and intonation. As you do this, emphasize the use of punctuation in helping students to chunk the phrases.

CONNECTORS

Again, read through the examples, drilling the sentences for accuracy of pronunciation and intonation. Ask students to discuss possible meanings for the connectors, before checking as a whole class.

Answers

above all – most importantly
otherwise – if not

Refer students to the Grammar Reference on SB p155, where there is a glossary of the meanings of discourse markers that students often have problems using.

- 2 **T 9.6** [CD 3: Track 23] Set the context by asking students if they've watched any singing or talent contests on TV, and what they think of them. Ask them to complete the conversation about such a programme with the appropriate attitude adverbs. Let them check their answers in pairs, before checking with the whole class. Once students have checked answers, ask them to work in pairs, practising reading the conversation aloud.

Answers and tapescript

T 9.6

- A Have you been watching *Star Voices*?
B Well, **funnily enough**, I've just got into it. I caught last week's show, and, **predictably**, I'm hooked.
A So did you see the semi-final last night?
B No, **unfortunately** I was out, but I've recorded it. Was it good?
A Well, **actually** I was a bit disappointed. **Bizarrely**, Anna, the blonde girl, didn't get through to the final, even though she was **obviously** the best by far. **Surprisingly**, she seemed fine about it, though.
B Oh, she was my favourite, too! Well, **no doubt** she'll get a recording contract anyway. **Amazingly**, her performance from last week has had over a million YouTube hits.

- 3 **T 9.7** [CD 3: Track 24] This task focuses on students' ability to recognize what these discourse markers mean in context. This is often done, as in exercise 2, by asking students to choose the correct discourse marker. Here the students have to deduce the appropriate information that would follow the discourse markers that are given, which requires a good understanding of them (and many of the items used here are often misunderstood). Ask students to select an appropriate phrase, before checking answers in pairs. Play the recording and confirm answers as a whole class.

Discuss any alternative forms which could be used to express similar ideas in the feedback stage.

At this point, it might be useful to highlight that discourse markers have range of formality, meaning some are more suitable for spoken and some for written English. As a whole class, look at item 1, and discuss a more formal version that could be used in writing (*however*).

Answers and tapescript

T 9.7

- 1 I'd thoroughly recommend that new pizzeria – the pizzas are amazing! Mind you, **it's expensive**.
- 2 I can't go skiing so soon after my accident – it's too much of a risk. Besides, **I can't really afford it**.
- 3 Why are you worried about asking Tom to lend you the money? Surely he wouldn't say no to you – **it would be very unlike him**.
- 4 A Tina must be upset about not getting promoted.
B Actually, **she doesn't seem to care that much**.
- 5 The builders have done the job pretty quickly, given that **the weather's been poor**.
- 6 I think you expect too much of Amy – you need to be realistic about her behaviour. After all, **she's still a teenager**.
- 7 Guess what? Simon's finally got a new girlfriend! Apparently, **he met her at a conference**.
- 8 So I reckon that's why Petra's looking so happy these days. Anyway, **I guess I'd better be going**.
- 9 It would be great if you got into drama school. By the way, **have you heard about Robin's plan to move abroad?**
- 10 We didn't see a single whale or dolphin on our whale-watching cruise! Still, at least **the weather was good**.

Have you heard?

- 4 **T 9.8** [CD 3: Track 25] Set the context by asking what kind of conversation the people in the picture are having. Check *gossip* and ask if anyone enjoys engaging in this. Ask students to complete the conversation with discourse markers or a suitable phrase that follows the discourse markers given. Let them check their answers in pairs, before checking with the whole class.

Play the recording so that students can compare their answers, before practising the conversation in pairs.

Answers and tapescript

T 9.8

(A = Anna, B = Ben)

- A Have you heard that Jan is thinking of marrying Simon?
 B **Surely** not? She's only known him three months! And quite honestly, **I don't know what she sees in him.**
 A I know what you mean. **Mind you**, the money must help – after all, he **is a millionaire**. Where did he get his money from?
 B **Apparently**, he made a fortune from an app he created – that's what I heard.
 A I'm surprised he wants to get married, **given that** he's been married three times before.
 B **Actually**, I think it's just twice.
 A Well, you'd think that was enough. **Presumably**, they'll have a huge wedding.
 B Of course **they will**. Still, good luck to them. **By the way**, did you hear that Sara and Jeff had a car accident?
 A Oh no! What happened?
 B It wasn't too serious. They skidded into a tree, but **luckily** they weren't going fast. The car's a write-off, but at least **neither of them was injured**.
 A Thank goodness for that. I should get in touch with Sara, but I haven't got her new email address.
 B I can give it to you. As a matter of fact, **I've got it on my phone** – let me have a look. Yes, here it is. I'll forward it to you.
 A Thanks. **Anyway**, I must be going. Nice to talk to you.
 B And you. Bye.

- 5 **T 9.9** [CD 3: Track 26] This is another opportunity to check whether students have fully understood the meaning of some of these discourse markers, and the audio format also gives them useful practice in using them when speaking. Students are required to come up with spontaneous answers after hearing the prompts, but for the first one, you could ask students to look at the written example and think of several different ways of following the discourse marker 'Actually, ...' in this context.

Play the recording and pause it after each prompt (there is a pause in the audio), asking different students to provide a suitable way of completing it. You can then continue the audio and compare. After having gone through all ten examples, for a fast and challenging exercise you could play the audio again, without pausing it yourself, and point to different students as each example begins to play. Students must try to fit their response in before the model comes on the audio (their responses don't have to match the models). This is also a good way to revise these discourse markers at the beginning of a later lesson.

Answers and tapescript

T 9.9

- 1 A Hello. Your face looks familiar. Have we met before?
 B Actually, **I don't think we have.**
 2 I'd like to be famous – all those girls wanting to go out with you, all those parties. Mind you, **it must be awful never having any privacy.**
 3 We forgot to take the satnav with us and didn't have a road map in the car, and inevitably, **we got completely lost.**
 4 Yes, it was one of the best matches I've seen, and they deserved to win it. By the way, **are you going to Jeff's leaving do on Friday?**
 5 A Why has Susan split up with Peter?
 B Well, basically, **she was fed up with him working all the time.**
 6 A That was such a good film, wasn't it?
 B To tell you the truth, **I didn't really enjoy it. It was too long, and I thought the plot was pretty implausible.**
 7 I've just had my blood pressure checked. Alarming, **it's way higher than it should be.**
 8 You can't really make judgements about Maria's work performance at this point. After all, **she's only been in the job for a month.**
 9 I can't believe that Colin is thinking of buying your old heap of a car! Surely **he's not that stupid!**
 10 I'm not keen to go away on holiday next month. I'd like to do some work on the house, and I don't want to be too far away from my parents at the moment. Besides, **I can't afford it.**

VOCABULARY AND PRONUNCIATION (SB p76)

Song, rhyme, and rhythm

ABOUT THE TEXT

The lyrics presented here as a gap-fill are from the 1988 song *The Night I Heard Caruso Sing* by the UK duo Everything But The Girl. Members Tracey Thorn and Ben Watt are a married couple with three children, but they have tried to keep their personal lives as private as possible. Their most well-known song *Missing*, was first released in 1994 with little commercial success. In 1995, a remix by Todd Terry became a best-selling hit in over 20 countries.

During the lesson, students have to guess missing words in the song, based on context, 'feel', pronunciation, and rhythm.

Students are also given the opportunity to provide their own interpretation of the song, before reading Ben Watt's own description of the background to the song.

You may need to elicit or pre-teach the following vocabulary: *highlands and lowlands* (northern and southern parts of Scotland), *loch* (Scottish word for *lake*), *fields of rape* (rapeseed is a common crop in the UK, with bright yellow flowers in early summer), *Presley* (Elvis Presley). There is some dictionary work in the lesson, so if students don't have access to their own dictionary in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

- 1 Write *the 1980s* on the board. Elicit from students the differences between the world then and now, with particular focus on international relationships, i.e. this was the height of the Cold War between the USA and the Soviet Union.

Elicit the meaning of the word *incongruous* (unusual, strange for the given situation). Ask students to look at the photo on SB p77 and in pairs discuss where they think it was taken and why it is incongruous (the sinister military submarine against the backdrop of a beautiful Scottish loch on a sunny day).

Check answers as a whole class before asking students to work in pairs, discussing what they think the song might be about.

- 2 Ask students if they know anything about Everything But the Girl and a man called Enrico Caruso. Then get them to read through the fact file and answer questions 1–4. Check answers as a whole class.

Answers

- 1 18 years.
- 2 Tracey Thorn – she was the lead singer.
- 3 Opera singer.
- 4 A simple, working class background.

- 3 **T 9.10** [CD 3: Track 27] Ask students to close their books as you play the song. Afterwards, ask them to work in small groups sharing their ideas about its message. Ask students to provide reasons for their interpretation.

Possible answer

That the world is a crazy and dangerous place, but there's great beauty to be found in some things, for example, the music of Caruso, and this can inspire us to carry on with life.

- 4 Elicit from students the difference between *rhyme* and *rhythm* (rhyme is the use of words with the same sounds; rhythm is a strong, regular repeated pattern of sounds, therefore related to sentence and syllable stress). Explain that most songs use a mix of rhyme and rhythm to create a pleasing effect.

Explain to students that line 4 ('And the waters in the lochs can run deep, but never still') refers to the proverb 'still waters run deep', which means that people who are calm and tranquil on the outside, often have a strong or 'deep' personality.

Ask students to read the lyrics to the song, and choose the best words to complete the lines.

Once each pair has completed the song, ask students to compare ideas as a whole class.

- 5 **T 9.10** [CD 3: Track 27] Play the recording again to check answers.

Answers

knows, hills, mind, corn, thing, wild, train

NOTE

The 'white train' refers to the train, painted white in parts, which was used to transport nuclear weapons to the base where they were loaded onto the nuclear submarines.

What do you think?

The aim of this stage is to allow students to react to the listening text in a more personal way and use it as a springboard for further discussion.

Put students in groups to discuss their reactions, and to answer the other questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session.

Possible answers

Ben Watt's father came from Scotland.

He was at the stage of considering whether to have children.

'The chains are loose' means that something has escaped captivity and is roaming free, and here it refers to all the dark and dangerous impulses that drive human beings to make war with each other.

As stated earlier, this song captures the tension of the Cold War during the 1980s. There were many protests against nuclear weapons at this time, which were increasing as both superpowers engaged in the tactic of acquiring enough weapons to assure 'mutually agreed destruction' (appropriately abbreviated to 'MAD').

Although the threat of nuclear war has receded somewhat, there are unfortunately plenty of reasons why someone today might reflect on the wisdom of bringing children into the world. There is also great beauty and inspiration in the world still!

- 6 Ask students to turn to p173 and read Ben Watt's description of the background to the song.

SUGGESTION

At this point, to extend the discussion about songs with a specific message relevant today or songs which reflect a period in time, you could ask students to exchange their own ideas. This will ensure that students have the opportunity to provide personalized content, and additional speaking practice.

Ask students to choose a song and note down why it is, or was, important. Set a time limit of around six minutes and ask students to work in small groups, exchanging their ideas. Monitor each group, noting down interesting examples and good uses of discourse markers.

- 7 Ask students to read through word groups 1–12, deciding which word doesn't rhyme. Explain that this may be best done aloud, to ensure accuracy.

Elicit from students where they should look in a dictionary to check whether words rhyme (*the phonemic transcription*). Ask students to check rhyme and meaning using a dictionary.

Answers

1 lose	7 stood
2 cough	8 sour
3 foul	9 word
4 foot	10 vow
5 gross	11 ward
6 choose	12 rush

As a follow-up stage to encourage students to reflect on rhyme and rhythm, ask students to work in pairs, writing their own couplets using the rhyming words from at least five of the word groups.

Encourage students to be as imaginative as possible. If necessary, provide an example to get them started:

What happened in the garden, nobody knows,

All that's left is her laughter, and the thorns from a rose.

Ask students to practise reading their lines aloud, for accurate rhythm and rhyme before presenting them to the whole class.

- 8 **T 9.11** [CD 3: Track 28] Explain that students are going to use the vocabulary from exercise 7 to complete sentences – with a focus on pronunciation. Play the first sentence as an example, asking the class to provide the missing word.

Once you are satisfied that students understand the instructions, play the rest of the recording. You could revisit this audio to revise these words at the beginning of a later lesson.

Answers and tapescript

T 9.11

- My team are playing tonight. They're rubbish at the moment, so I'm sure they're going to **lose**.
- I didn't find the exam easy! I thought it was really **tough**.
- We should have got a free kick before they scored that goal – it was a definite **foul**.
- We didn't drive back the same way, we took a different **route**.
- Ugh! Keith dropped his burger on the floor, picked it up, and carried on eating it – it was really **gross**!
- I don't mind where we go on holiday this year – you can **choose**.
- After six days of constant heavy rain, there were terrible **floods**.
- The apples on that tree aren't ready to eat yet – they taste really **sour**.
- I like fantasy video games because people don't usually fight with guns – they use **swords**.
- My car's broken down – could you give me a **tow** to the garage?
- Let's visit Jenny in hospital. I'll find out which **ward** she's on.
- That door won't open if you pull it – you have to **push**.

SPOKEN ENGLISH – Rhyming expressions

T 9.12 [CD 3: Track 29] Rhyming expressions become frequently used in languages because of the pleasing sound effect they produce.

Ask students in pairs to match words and phrases from A and B to create a rhyming expression. Check as a whole class, then drill the expression individually and chorally for accurate pronunciation and intonation.

Go through each expression as a whole class discussing their meaning and possible contexts.

Play the recording and compare ideas.

Answers and tapescript

T 9.12

- We spent five hours on Oxford Street. We really **shopped 'til we dropped**!
 - I can't understand the appeal of a hiking holiday in Iceland! I guess it's **horses for courses**!
 - We actually saw all the stars after the film! They were doing a quick **meet-and-greet** in the cinema foyer!
 - No, I did not cheat at all when I beat Jim at tennis. I won **fair and square**!
 - Gosh, it's hard to remember how popular this prime minister was after the election. He's gone from **hero to zero** in less than six months.
 - We're not inviting too many people to the wedding – just our **nearest and dearest**.
 - You should go to Paris for a weekend if your French is getting rusty – **use it or lose it**!
 - We couldn't get into the bar to buy a drink during the interval – it was **chock-a-block**.
 - Derek is full of plans and ideas, but he needs to **walk the talk** and show us what he can do.
 - I want to know exactly which companies are avoiding paying tax in this country – they should be **named and shamed**!
- shop 'til you drop* – go on an intensive shopping expedition, continuing until you're exhausted
horses for courses – different people have different tastes
meet and greet – an opportunity for the public to meet a famous person briefly
fair and square – with no dishonesty or cheating
hero to zero – describes the downfall of someone from popular hero to a nobody
nearest and dearest – close friends and family
use it or lose it – refers to the need to use and practise a skill or physical activity if you don't want it to disappear
chock-a-block – very crowded
walk the talk – to put into actual practice what you say you can and are going to do
named and shamed – identified publicly as having done something wrong

As a follow-up task, to give students more opportunity for spoken interaction and to further practise rhythm, ask students to work in pairs, building short dialogues using no fewer than three of the rhyming expressions.

Monitor this stage, assisting with ideas, intonation, and pronunciation. If your students are confident, you might like them to act out their dialogues in front of the whole class.

Hélène Grimaud

ABOUT THE TEXT

The material here is adapted from Hélène Grimaud's autobiography, *Wild Harmonies*. As described in the text, Grimaud is a French classical pianist who was born in 1969. Following a troubled early upbringing, she revealed an exceptional talent for music, entering the Conservatoire de Paris in 1982 at the age of 13. In 1987, she became a professional musician and launched her career playing in the Orchestre de Paris under the Argentinian conductor Daniel Barenboim. Grimaud has been highly praised by critics throughout her career, due to her strong sense of independence and invention in interpreting the great piano works.

As well as being a world-famous musician, Grimaud is a strong supporter of the Worldwide Fund for Nature, and Amnesty International. In 1999, she founded and ran the Wolf Conservation Center in New York State, protecting this critically endangered species and educating the public about it.

The reading tasks involve reading for gist, then reading for detail to identify supporting evidence for factual statements. Students are then asked to respond to the text with a series of related discussion questions.

It's important for students to be able to pick out the main information from the text. Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *enigma*, *yearning*, *self-harm*, *acute*, *equilibrium*, *outlet*, *nagging sense of ...*, *silhouette*, *rehabilitation*.

Don't pre-teach/check any of the words which are highlighted in the text, as students will work out their meaning in the Vocabulary work in exercise 4.

- 1 Direct students to the pictures and the headings of the text and ask them what they think Hélène does for a living (a musician who has an interest in wolves, or an expert in wolves who has an interest in music), and what they can deduce about her life.
- 2 Compare predictions as a whole class before asking students to read through the text and check their ideas.

Answers

She is a professional pianist.

Music and wolves are her two passions and vocations. She performs as a concert pianist, while running the Wolf Conservation Center.

- 3 Give students a few moments to read the statements, getting them to underline the key information they need to look for, and considering possible paraphrases for each statement which could help them quickly identify their location within the text, e.g. *feels she should have been born a boy* could be paraphrased as *was a tomboy*.

Ask students to read through the text, identifying any supporting evidence provided for each statement.

The evidence is not always stated directly in the text, but the truth of the statements is sometimes strongly supported by things which are clearly stated. Let students check in pairs, before checking as a whole class.

Answers

- 1 She was a 'tomboy' who was content to do judo and tennis, but hated dolls.
- 2 'She was often an enigma, even to her parents.' 'Wondering if his daughter suffered from an excess of mental rather than physical energy ...'
- 3 'At school in Aix-en-Provence she had no playmates and spent break times hiding behind coats in the corridor.'
- 4 'an instruction to draw chickens on a farm resulted in Hélène's scrawled picture of wire mesh.' 'wolves ... decided to create a centre for the study and rehabilitation of this much misunderstood animal, with which she felt a strong kinship.'
- 5 '... she eventually became bored with the piano studies she was given to play ...' 'She returned to the Conservatory, but left early, wanting to find her own style of playing, despite warnings that she wouldn't make it in the classical world without her professors' support.'
- 6 'She had great success ... and yet she began to feel again that nagging sense of something missing in her life ...'
- 7 '... she felt destiny had drawn her there, and that something important awaited her.'
- 8 She jumped at the chance to play in the USA even though she didn't speak English. She accepted an invitation to live in Tallahassee, where she knew nobody. She walked around her neighbourhood at night, even though she was told it was dangerous.
- 9 'wolves ... with which she felt a strong kinship.'
- 10 She was 'content to rent whatever piano she could find for ... practice ...'

Vocabulary

- 4 Ask students to find the highlighted words in the text and then use the surrounding context to define them. Ask students to then discuss their ideas with a partner before checking in a dictionary.

Answers

prescription – a plan or a suggestion for making something happen or for improving it

stir – to make somebody excited or make them feel something strongly

impetuosity – acting or doing something quickly without thinking about the results

retreated – escaped to a place that was quieter or safer

submission – the act of accepting that somebody has defeated you and that you must obey them

kinship – a feeling of being close to somebody because you have similar origins or attitudes

howling – making a long, loud cry

- 5 Again, ask students to find the words 1–7 in A in the text and try to use the surrounding context to define them. Students then match the word with the correct meaning a–g in B. Ask students to then discuss their ideas with a partner before checking as a whole class.

As a follow-up to consolidate this new vocabulary, ask students to write their own context sentences for each new term in the Vocabulary section. Monitor this stage, assisting where required.

Students could be encouraged to read out their new sentences to the whole class. Explain that doing this will help them improve their intonation and pronunciation.

Answers

- 1 c compulsive – difficult to stop or control
- 2 e scrawled – drawn or written hurriedly
- 3 g smashed – broken into many pieces
- 4 f tactile – using the sense of touch
- 5 a stunned – too shocked to speak
- 6 d primeval – from prehistoric times
- 7 b belly – stomach

What do you think?

The aim of this stage is to allow students to react to the reading text in a more personal way and use it as a springboard for further discussion.

Put students in groups to discuss their reactions and answer the other questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session.

Possible answers

Wolves are misunderstood because they are feared as vicious killers. A lot of folk tales have used wolves to symbolize cunning, greedy, and aggressive behaviour (e.g. *Little Red Riding Hood*) and many myths portray them as a threat to humans, but the symbol is not the same as the reality. Wolves are in fact shy creatures, and stay away from humans if possible. They are very intelligent and affectionate with each other. They do not attack people, and will only eat farmers' livestock if they have been driven off their hunting grounds and are starving. They are an important part of the ecosystem, and the reintroduction of wolves to Yellowstone National Park has resulted in benefits to all its vegetation and animal life. You could invite students to visit the Wolf Conservation Center's website to learn more.

Hélène was something of a misunderstood outsider as a child, and this is something she recognized in the way wolves are often portrayed today.

The music of English

This section develops students' fluency by focusing on the role of stress and intonation. *Stress* often refers to *word stress* – the emphasis on a syllable of a word that is a fixed attribute, and presented in dictionaries. Alongside this is *sentence stress* – the emphasis given to any words by a speaker in order to emphasize the key information in a sentence and express its intended meaning. The focus here will be on main stress, as attention to secondary stress can become too confusing. A good way to identify main stress in a sentence is to say it aloud and shout on the words that you think have main stress. It might sound odd that you are shouting those words, but the meaning of the sentence will be clear. Shouting on words that shouldn't carry main stress results in something that sounds bizarre and confusing.

The meaning of a sentence is also dictated by the rising and falling pitches of its intonation.

- 1 **T 9.13** [CD 3: Track 30] Read through the description of English as a 'stress-timed language' as a whole class. Then drill the first two lines chorally. Ask students if they noticed any difference in the length of time it took to say each line. Note responses on the board, then play the recording so students can focus on the length of time taken for each utterance.

Ask students to compare their ideas, before discussing as a whole class.

Explain that, according to the principles of stress timing, each of the six sentences take approximately the same length of time to say. Explain that the reason for this is that the more unstressed syllables there are, the quicker you have to say them to fit into the beat. This means that the length of time taken for each utterance depends on the number of stressed syllables rather than the number of syllables. Highlight that maintaining *regular* stress depends on maintaining *irregular* syllable length – this accounts for the high use of features such as elision, and the frequency of the schwa sound in English.

⚠ POSSIBLE PROBLEMS

English, Dutch, and German are stress-timed languages, whereas French, Spanish, Italian, Japanese, and Turkish are said to be syllable-timed languages. Syllable timing means that the time taken to say each utterance depends on the number of syllables within it. Speakers of those languages may need more intensive focus on the 'music of English' to ensure that they don't allow L1 interference to lengthen utterances due to higher numbers of syllables.

- 2 **T 9.14** [CD 3: Track 31] Play this version of the recording, which has pauses for students to repeat each line. You could get students to clap each time the stressed syllable is heard and uttered. Make sure students are stressing the words with a dot, and unstressing any word that falls between them. Repeat the process several times until students are hitting a rhythm and matching speeds on each utterance.

You can vary the dynamic by asking students to work in six groups, with each group saying a different line at the same time.

- 3 Ask students to read the first two sentences from the phone conversation. Explain that they are shortly going to be reading the sentences using the music of English to model sentence stress and intonation. Explain that before they do this, you would like them to identify the sense groups in each line. Explain that 'sense groups' can be roughly defined as words that go together to make one chunk of meaning.

As a class, look at the first two sentences and separate the sense groups with an oblique, e.g.

Queen's Hall, / how can I help?

Could I book some tickets / for the flamenco concert / on Saturday?

Ask students to underline the key words in each sense group, explaining that the minimum number for each full line is given in brackets.

Queen's Hall / how can I help?

Could I book some tickets / for the flamenco concert / on Saturday?

Students may try to underline more words, which will often result in identifying words with secondary stress, but encourage them to try and reach the minimum suggested in order to keep the focus on absolute main stress.

Ask students to continue through the rest of the conversation marking the lines.

Answers

B Could I book some tickets for the flamenco concert on Saturday?

A I'm afraid the Saturday concert is sold out.

B Oh, really? How disappointing! So are there tickets for other dates?

A Yes. We've got four tickets left for Sunday. Would you be interested in those?

B Yes, that would be great. I only need two tickets.

A Would you like seats in the stalls or the circle?

B How much are the seats in the circle?

A They're £20. The ones in the stalls are £40, but they're fantastic seats, very near the stage.

B I'll take the seats in the stalls, then. Can I pay by debit card?

A Of course. Could I take your card details? What's the number on the front?

B It's 5610 5910 8101 8250.

A And the security number on the back?

B 713.

A Thank you. Could you make sure you bring that card when you collect the tickets?

B Certainly. Thanks for your help.

A You're welcome.

- 4 **T 9.15** [CD 3: Track 32] Ask students to practise the dialogue in pairs using only the underlined key words, with exaggerated intonation to express meaning.

Play the recording and ask students to compare. Play the recording again, this time encouraging students to repeat using the emphasis in the model as a guide. Demonstrate the first two lines, saying them both yourself first, and then getting a student to respond as B. Do this in a way that demonstrates that this is a fun activity! You are actually encouraging students to speak very 'broken' English, of the type that non-native speakers use when they have very little knowledge of the language and cannot put words together into meaningful sentences.

Play the recording so that students can compare their choice of words and delivery with the model. Play the recording again, encouraging students to repeat, using the emphasis and intonation in the model as a guide.

Tapescript

T 9.15

T Queen's Hall ... help?

D Book tickets, flamenco Saturday?

T Saturday sold out.

D Really? Disappointing! Tickets other dates?

T Yes. Four, Sunday. Interested?

D Yes, great. Two tickets.

T Stalls, circle?

D How much circle?

T £20. Stalls £40, fantastic seats, near stage.

D Take stalls. Debit card?

T Of course. Card details? Number, front?

D 5610 5910 8101 8250.

T Security number, back?

D 713.

T Thank you. Bring card, collect tickets?

D Certainly. Thanks help.

T Welcome.

- 5 **T 9.16** [CD 3: Track 33] Ask students to practise reading the full conversation in pairs, linking words together and using reduced vowels and schwa sounds to get a good flow between the words with main stress which they underlined and used in exercise 4. They should also keep the same intonation pattern that they used in exercise 4. Once students have practised the conversation a couple of times, play the recording so they can compare versions.
- 6 Explain that students are now going to use the music of English to build on the fluency of their own conversations.
- Ask students to work in pairs, writing a short transactional conversation of no more than eight lines. Ask the same students to identify the key words in each sentence of their conversation, and keep these aside. Ask students to exchange their full conversations, and write a new version of the conversation, using only those key words. They may need to make alterations to the full conversation in order to get this to work well. Ask students to exchange their skeleton conversations with another pair and practise these conversations by filling in the missing words, again focusing on stressing the key words and using appropriate intonation. Ask some pairs to perform their conversations in class, first using only the key words, and then the full conversation.

STARTER

This section provides an opportunity for extensive spoken interaction, as students discuss facts about the human body and health. Students work in groups evaluating and selecting the correct facts from a fact sheet, before listening to a monologue that provides additional detail. Students are encouraged to then discuss the additional information, exchanging ideas on what they heard.

- 1 Lead in by writing the following quotes on the board:

'To keep the body in good health is a duty ... otherwise we shall not be able to keep our minds strong and clear.' Buddha

'Physical fitness is not only one of the most important keys to a healthy body, it is the basis of dynamic and creative intellectual activity.' John F. Kennedy

Divide students into small groups and ask them to discuss and evaluate the quotes, stating whether they agree or disagree, and giving reasons why.

Open up to a whole-class discussion and establish if there is a general consensus. Ask students if they think that mental and physical health are viewed as equally important in their culture.

Ask students to remain in their initial groups, and read through facts 1–8. Ask students to choose the correct fact in bold, and (if possible) give any reasons for their choice.

Check ideas as whole class.

- 2 **T 10.1** [CD 4: Track 1] Play the recording, asking students to check their answers to exercise 1, and to note down any extra information they hear.

If you feel your students need additional support, highlight that most of the extra information is statistical, so they should be listening for, and noting down, any figures which they hear. Remind students that content words are generally stressed, so they should also note stressed words to provide context for the numerical data. You could play the first answer, and check ideas as a whole class before moving on.

Check answers with the whole class, dealing with any pronunciation problems as you go.

Answers and tapescript

T 10.1

- 1 Every day the average person loses between **50–100** hairs, but you would have to lose over 50% of the hairs on your head before anyone would notice. **Blondes** have more hair – about 140,000 hairs on their head. Brunettes average about 110,000, people with black hair about 108,000 and redheads come in last with about 80,000 average hairs on their head.
- 2 The average adult heart is about the size of **two** fists. The main artery from the heart, the aorta, is about the diameter of a **garden hose**. The human heart creates enough pressure to squirt blood up to a distance of 30 feet.

- 3 Nerve impulses to and from the brain travel as fast as **250** miles per hour – the fastest messages are to the brain's pain receptors, telling you that that metal is hot! It's a common myth that we only use a small part of our brain. It may be as little as 10% when resting, but during the course of a typical day, we use **100%** of our brain.
- 4 Babies are born with **50%** more bones than adults have. Many of these bones then fuse together, making larger bone structures that would have made it impossible for the baby to be born. As adults, we are about **1** cm taller in the morning than in the evening, when our joints have settled and become thinner.
- 5 Fingernails grow roughly **twice as fast** as toenails, and both now grow 25% more than they did 70 years ago, as a result of our protein-rich diet. The fastest growing nail is on the **middle** finger. The longer the finger, the faster the nail grows.
- 6 Most people blink around **15** times a minute, but that reduces by a half when staring at a computer screen, which is why long-term computer users often suffer from dry eye syndrome. It increases when lying. Babies blink only **twice** a minute.
- 7 Children have **three times** as many taste buds as adults, which is why they often find bitter vegetables inedible, and why older people enjoy them more. The number of taste buds varies widely between people, with some people having four or five times as many as others. By the age of 60, most people will have lost about **a half** of their taste buds.
- 8 According to a study by the Mayo Clinic in the US, the three most common reasons for visits to the doctor are: **skin problems, joint problems**, for example, arthritis, and **back problems**. Another common complaint is referred to by doctors as TATT (T, A, double T) – 'tired all the time'.

EXTRA ACTIVITY

Ask students if they are familiar with the children's song *Heads, Shoulders, Knees, and Toes*. Elicit the words to the song, and then divide the class into eight groups, with each group being allocated a body part (head, shoulders, knees, toes, eyes, ears, mouth, or nose).

Explain that each group has ten minutes to research their body part, using online materials, and write down three true and two false statements.

Monitor, assisting with vocabulary and pronunciation where required.

Once students have their list of statements, ask each group to take turns reading their list, while the other students note down whether they think the statement is true or false. Ask students to pause after each statement to allow time to confer.

After each round, add up scores, and see which team is the winner.

After the quiz, ask students which true facts surprised them the most, and why.

The power of placebo

ABOUT THE TEXT

The theme of the reading is the effect that the mind can have on physical recovery after illness or exertion. A *placebo* /plə'si:bəʊ/ is defined as a simulated or medically ineffectual treatment for a disease or condition which is intended to deceive the person being treated. The placebo effect, however, describes how patients can feel better despite receiving ineffective or no actual medical treatment.

Students lead in by discussing remedies for common ailments, and are introduced to the main topic through a focused discussion on how these remedies work on the body.

In the tasks, students first skim to compare their understanding of the subject with the content of the text. This allows students to evaluate their own general knowledge and assess how texts can be used to build on understanding as they help to generate a broader context for learning. Students then go on to read in detail, identifying people who are referred to in the text. This task requires a certain amount of inference, and further focuses on paraphrase. Remind students that texts are a useful way of building a broader lexical resource.

To assist with understanding, you could pre-teach or elicit the following items: *velodrome*, *supplement*, *Parkinson's disease*, and *bizarre*.

Don't pre-teach/check any of the words which are mentioned in the Vocabulary section, as students will work out their meaning in exercise 5.

- 1 Lead in by asking students to think about the last time they were ill or felt unwell. Ask them to think about how they treated their symptoms, and how quickly they started to feel better. Ask students to think about how much of the recovery is to do with the body, and how much with the mind.

Put students in groups of three or four to discuss the questions. Explain that there are no right or wrong answers at this stage, and encourage them to provide as much detail as possible. Monitor and help as necessary. Elicit a range of possible answers to the questions. With regard to the placebo effect, don't confirm or reject students' ideas at this stage.

Possible answers

Popular remedies for a cold: vitamin C, zinc, garlic, chicken soup, drink lots of liquids

Popular remedies for flu: vitamin C, a warm shower, drink lots of liquids, rest

Popular remedies for insomnia: a regular sleep schedule, avoid naps, avoid stimulating activity before bedtime, avoid caffeine, alcohol and nicotine, get out of bed when you can't sleep, use the bedroom only for sleeping, relaxation techniques, sleeping pills, melatonin, valerian. It is very difficult to establish which remedies actually help. A control experiment is the most obvious procedure, whereby a group of people take a remedy and the results are compared with a similar group who take no remedy. The patient's belief in the efficacy of the treatment seems also to have some influence on the outcome.

- 2 Tell students to quickly scan the text for the specific information in the questions.

Answers

Because they had to complete two time trials around the velodrome. None of them received a genuine supplement – they were all given placebos.

- 3 Ask students to quickly scan through the text, focusing at this stage on references to the placebo effect only. Ask students to note down any new information about the placebo effect, which they hadn't discussed in exercise 1. If necessary, set a time limit. Put students in pairs and ask them to discuss this new information, e.g. whether it is the same for each student, and if they find the information surprising or not. Encourage students to give reasons for their evaluation at this stage.
- 4 Read through sentences 1–8 as a class, checking for meaning. Elicit/explain that students are going to be reading to identify various people mentioned within the text, but will need to focus on paraphrase, too. Give students time to complete the task, working individually. Let students check their answers in pairs before checking with the class.

Answers

- 1 Cyclists preparing for a time trial.
- 2 Half the cyclists who received the placebo.
- 3 Doctors in the 19th century.
- 4 Patients with broken backs.
- 5 Freud.
- 6 Italian football fans, for whom blue pills act as a stimulant rather than a sedative.
- 7 People who had taken part in a drug trial at Harvard.
- 8 A caring and sympathetic doctor.

EXTRA ACTIVITY

To further build on students' ability to summarize and reprocess information within texts, you could ask them to work in groups to generate their own short version of the reading.

Divide students into groups of four, and allocate each student paragraphs of the text to summarize into no more than two sentences per paragraph (Student 1: paragraphs 1–2, Student 2: 3–4, Student 3: 5–7, Student 4: 8–9). Remind students to focus on key content, and ignore examples here.

Monitor this stage, assisting where required.

Ask the group to work together, collating their sentences to build a summary of the text as a whole. Encourage them to look at different ways to make the text cohesive, and useful linking devices.

Ask groups to exchange summaries and compare them in terms of detail and focus.

Vocabulary

- 5 Write *time trial* on the board and ask students what type of lexical item it is (*a compound noun*). Explain that compound nouns are frequently found in these types of texts as short noun phrases are useful ways of expressing meaning directly and concisely.

Highlight that there are a number of compound nouns associated with health used in the text. Ask students to match words in columns A and B to make compound nouns.

Answers

pain relief
self-suggestion
broken back
performance-enhancing substance
brain scan
local anaesthetic
health benefits

SUGGESTION

Ask students to work in pairs, taking turns to define the compound nouns, and generating their own example sentences to contextualize these.

- 6 Read through the list of words as a whole class, checking for pronunciation and stress. Brainstorm possible synonyms for each word or phrase, and then ask students to categorize these in terms of formality/informality.

Explain that synonyms can be found in the paragraphs indicated in brackets. Ask students to find suitable synonyms, then check with their partner before confirming as a whole class.

Answers

- | | |
|-----------------|--------------|
| 1 intrigued | 5 tap into |
| 2 restricted | 6 begged for |
| 3 perceives | 7 harnessing |
| 4 demonstration | 8 snag |

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

Distancing the facts

This section contextualizes and practises two different passive constructions, and two constructions using the verbs *seem* and *appear*. These are very formal constructions which tend to only be used in a written form. Most commonly they are found in newspaper articles when journalists report information and are used to put distance between the writer and the facts.

When using passive constructions to distance the facts, students need to think about the written context in which the forms are being used, and learn the fixed forms to express this idea.

⚠ POSSIBLE PROBLEMS

Note that the form of these structures is complex, but predictable. Within the *Language focus* section there is considerable opportunity for students to practise manipulating form through sentence transformation exercises. The basic forms introduced are:

- **It + passive verb + (that) clause**

It is said that he earns more than a million a year.

Note that the use of the introductory *it* is a very formal structure. However, remind students that the form is a fairly common way of reporting what is said by people in general, or by an unspecified group of people, as well as creating distance.

- Some students may overgeneralize and attempt to use all verbs in this pattern. Note that many reporting verbs such as *inform*, *persuade*, *remind*, *tell*, and *warn* cannot be used in this way. Refer students to the Grammar Reference section on Student's Book p155, as this provides a list of verbs which can be used within this construction.

- **Subject + passive verb + to infinitive**

He is said to earn more than a million a year.

Note again that there is a specific number of verbs which can be used in this pattern. They are also outlined in the Grammar Reference on SB p155.

Some students may try to use *tell* in this pattern. This is possible, but only when *tell* has the meaning *to order*, e.g.

He was told to report to Human Resources.

NOT ~~*The accident was told (= said) to have happened around noon.*~~

You could highlight that the structure is also possible with *there* as a subject:

There are said to be a number of employees earning more than a million a year.

Note that using *there* tends to create even greater distancing.

- **It + (would) seem(s)/appear(s) + (that) + clause**

It would seem that he earns more than a million a year.

- **Subject + (would) seem(s)/appear(s) + to infinitive**

He would appear to earn more than a million a year.

These forms give information without stating categorically that it is true. When used in spoken forms, the verbs *seem* and *appear* can be given greater stress to make the speculative nature of the statement more tentative. The inclusion of *would* also has a similar effect, e.g. *It would seem that they are paying him too much.*

The Grammar Reference on SB p155 looks in greater detail at these structures. It is a good idea for you to read this carefully before teaching the *Language focus* section.

Read through the sentences with the students. Check the form of the phrases in bold. Point out that that these are commonly-used language constructions in newspaper articles because they allow the writer to give information without stating it to be categorically true. It also allows the writer to put distance between him or herself and the facts. In other words, the writer is saying, this is not my opinion, it is what other people have said, reported, or believe to be true.

Ask students in pairs to read through the active sentences and note the way they have changed to passive sentences.

Elicit/explain:

It is followed by the passive verb + (that) + clause.

Noun phrases are followed by passive verb + *to* infinitive.

SEEM AND APPEAR

Ask students in pairs to read through the examples in the grammar box. Elicit/explain that there are two forms:

Subject + *seem(s)/appear(s)* + *to* + infinitive

It + *seems/appears* + (that) + clause

PASSIVE CONSTRUCTIONS

- 1 **T 10.2** [CD 4: Track 2] Ask students to rewrite the sentences. Do the first as an example. Let students check their answers in pairs.

Play the recording and check answers as a whole class.

Answers and tapescript

T 10.2

- 1 A leading private surgeon is reported to be under investigation for fraud.
- 2 Dr Martin Crispin is believed to own three private clinics in London.
- 3 Dr Crispin and his colleagues are said to charge up to £1,000 for a consultation.
- 4 Dr Crispin was supposed to have qualified in South Africa.
- 5 He is now known never to have trained as a surgeon.
- 6 His medical certificates are now assumed to be fakes.
- 7 He was considered to be a specialist in cosmetic surgery.
- 8 Dr Crispin is understood to have been sued recently by five different patients.
- 9 Two of his colleagues are alleged to have performed surgery while drunk.
- 10 The doctor and his wife are presumed to have gone into hiding this morning.

- 2 Ask students to change the sentences. Do the first as an example. Let students check their answers in pairs before checking as a whole class.

Answers

- 1 This road seems to be taking us nowhere.
- 2 We appear to have taken a wrong turn.
- 3 It appeared that Simon had taken the wrong medicine.
- 4 It seemed that he felt better nevertheless.
- 5 The government seems to have changed its policy.
- 6 They appear to be seriously worried about losing the next election.

SUGGESTION

To consolidate these exercises, you could ask students to generate their own sentences. Set a short time limit appropriate for your class and ask students to write five sentences using a range of the forms presented here. Monitor, assisting with grammar and vocabulary where required. Once students have drafted and checked their sentences for accuracy, ask them to exchange them with a partner. Set a short time limit and challenge students to rewrite each sentence using a different construction for distancing. Once students have transformed the sentences, ask them to work in pairs, checking for meaning and accuracy.

REPORTING THE NEWS

- 3 Lead in by asking students how they regularly get their news – online, TV, radio, or newspapers. Elicit from students which of these forms of media they think are the most trustworthy, and why. Ask students as a class to provide a list of four of today's top news stories. Ask students to identify a category for each story, for example, local news, world news, politics, sports, celebrity news, art and culture. Ask students to work in pairs, discussing which stories listed are the most interesting, and why.
- 4 As a whole class, read through the headlines of the six news stories. Elicit or explain the meaning of: *WHO*, *no-confidence vote*, *PM*, and *wreak havoc*. Elicit what kind of story each is likely to be based on the headline.
- 5 Ask students to work in pairs and provide short predictions of how each story might be completed. Once students have discussed their ideas, ask them to select a story to write out in full, using examples of constructions for distancing facts. Ask them to brainstorm ideas and vocabulary, before beginning writing. Monitor, assisting with language and ideas as required.

- 6 Explain to students that they are now going to present their stories as part of a TV or radio news bulletin. Divide students into small groups, with each pair of students in the group having written a different story. Ask students to exchange stories and read through them, deciding as a group on the best running order.

Set a time limit of around eight minutes and allow students time to redraft their story for spoken delivery. Remind students that news bulletins are shorter and more dynamic than written texts, so they need to focus on getting all the facts across concisely. If necessary, you could model this with the following text, which uses the story featured in the passive construction practice on SB p84.

Leading private cosmetic surgeon, Dr Martin Crispin, who owns three high-profile clinics in London, has gone into hiding after investigations into allegations of fraud and medical malpractice. It has been reported that Crispin, who charged up to £1,000 per consultation, falsified medical certificates and details of his surgical training in South Africa. It is understood that Crispin is being sued by five patients, and there are ongoing allegations that he and two colleagues performed surgery while under the influence of alcohol.

Down to earth with a bump

ABOUT THE LISTENING

The theme of the listening is survival, and the strength of the human mind and body in extremely challenging circumstances. The format of the listening is an interview.

The interview features Guy Anderson, a paraglider, who in 2012 crashed in the mountains around Sun Valley, Idaho, USA. Anderson was stranded alone in the wilderness with a shattered pelvis, punctured lung, lacerated kidneys, and a broken arm. Not only did Anderson survive against these odds, but once out of hospital, continued to take part in the Paragliding World Cup.

Paragliding is an adventure sport where pilots sit in a harness beneath a lightweight fabric wing, using suspension cables to maintain pressure on the wing and direct flight.

Students lead in to the listening by reading a Facebook post associated with the story described in the interview, and making predictions based on its content.

In the tasks, students initially listen for detail, noting down answers to a series of comprehension questions. There is then an information transfer stage where students take notes independently under key headings. Students then order a series of events from the narrative, before offering their own evaluation of the protagonist's character based on evidence. The final focus of the listening tasks requires students to generate an interview with one of the people involved in the events described, using their understanding of the situation and sequence to build a coherent exchange.

To assist with understanding, you could pre-teach or elicit the following items: *a reserve, 60 feet* (just over 18 metres), *malfunctioned, predicament, isolated*.

- 1 With books closed, lead in by asking students what they think the expression '*(come) down to earth with a bump*' means literally and idiomatically – to hit the ground hard; to make someone remember the reality of a situation after they have been so excited they forgot. Elicit from students how this expression could be relevant when discussing someone who has crashed in a race. Note answers on the board.

Ask students to open their books, and look at the picture of the paraglider. Elicit from students some of the possible challenges and dangers which could occur.

Ask students to read through the information about Guy Anderson, and his Facebook post, and then to speculate on what happened during the race.

Ask students to compare ideas in pairs before discussing as a whole class.

- 2 **T 10.3** [CD 4: Track 3] Explain that students are going to listen to a radio interview where Guy Anderson explains the circumstances of his accident. Elicit from students some of the challenges which occur when listening to interviews, e.g. there are often numerous pauses, hesitation fillers, false starts, and examples of repetition.

Speed of delivery is often challenging, questions are not always directly answered, or the answer is brief, and the interviewee may go on to discuss a different point.

Ask students to read through questions 1 and 2 and predict answers. Direct them to the chart under 3, and elicit possible collocations for each of the listed body parts, e.g. cracked/bruised/broken ribs.

Play the recording, pausing if necessary to give students time to note answers.

Ask students to compare their notes, before checking as a whole class.

Answers

- 1 It was very windy and he got split up from the other people he was flying with.
- 2 He got stuck in a windy valley, and as he got lower, there was a lot of turbulence.
- 3 Physical condition: '*pretty well banged up*', but still alive
Ribs: broken
Pelvis: broken in about five places
Arms: left arm broken
Nose: cut
Eyesight: temporarily degraded due to shock
Lungs: punctured a lung
- 3 **T 10.4** [CD 4: Track 4] Ask students to briefly read through each of the outlined events and check for meaning and pronunciation.

Ask students to work in pairs deciding on the logical order for the events.

Play the recording to check answers.

Ask students to work in small groups, discussing Guy's character. Elicit several opinions from the class, and ask students to give reasons for their choice of description. Note any similarities and differences of opinion, and ask students to note if there are any likely explanations for these, e.g. are they affected by age/gender/culture of students?

Answers

- 2 his radio malfunctioned
 - 3 he got comfortable
 - 4 he started to nod off
 - 5 he heard growling
 - 6 he saw a bear
 - 7 he took photos
 - 8 he sang out loud
 - 9 the bear kept away
 - 10 he slept fitfully
- He appears to be very stoical and resourceful.
- 4 **T 10.5** [CD 4: Track 5] Ask students to read through the questions, then discuss their predictions for answers in pairs. Encourage students to provide reasons for their answers, and offer any supporting detail from Part 1 and Part 2 of the interview to give their opinion more substance.
- Play the recording, and check as a whole class.

Answers

- 1 He pushed with his good arm and pulled with his legs. He presumably moved very slowly. He went to the bottom of the valley to get water.
- 2 Because Russell has very bad eyesight.
- 3 There were about a hundred people out on mountain bikes, light planes, and a helicopter involved in the search.
- 4 He is light-heartedly comparing his disappearance and subsequent rescue with a game of hide and seek.
- 5 He has a 'horrible addiction' to paragliding.

In your own words

- 5 The aim of this stage is for students to use their understanding of the events described in the radio interview to reprocess information to generate a similar interview with another person who was involved at the time. This task requires students to extrapolate key events from the original listening, and make inferences on how a close friend would feel in these circumstances.

Ask students to work in pairs, preparing the content for their interview. Direct students to the tapescript of Part 3 of the interview on SB p139, for details of events that Russell Ogden was involved in. Encourage students to plan out their interview based on these details, adding ideas and vocabulary of their own. Remind students to use a range of reporting verbs, and think about their tense accuracy as they express their version of events.

Monitor this stage, noting down any interesting ideas for later discussion with the whole class.

EXTRA ACTIVITY

To consolidate earlier work on distancing constructions, you could ask students to rewrite the events described in the listening as a very brief newspaper report. Remind students to pull out the key facts, and to use passive constructions where appropriate.

Once students have written their reports, they could then exchange them and evaluate each other's work in terms of grammatical and factual accuracy.

SPOKEN ENGLISH – *quite*

- 1 Read the lines out loud, and ask students to identify the meaning of *quite* in both lines. Ask students to practise saying the sentences to each other, emphasizing stress and intonation.

Answers

I was quite comfortable. (fairly)
That's quite amazing! (absolutely)

- 2 **T 10.6** [CD 4: Track 6] Play the recording, and ask students to repeat each line in turn. Ask them to work in pairs and match a meaning to each statement.
Play the recording again, and ask students to identify when and where the stress is placed.

In the feedback, point out the stress and intonation on *quite* in each sentence. In the first, the stress is on the adjective, *brilliant*, and the intonation on *quite* goes up. In the second, there is stress on *quite* as well as the adjective, and the rising intonation is exaggerated. In the third, the stress is on *quite*, and the intonation goes down.

Answers and tapescript

- 1 a C b B c A
- 2 a C b B c A

T 10.6

- A It was quite brilliant!
B It was quite good!
C It was quite good.

- 3 **T 10.7** [CD 4: Track 7] Play the recording, directing students to provide a suitable adjective during the pause. Remind students that an answer will then be given, with an example to act as a model.

Encourage students to repeat the examples as they listen, focusing on stress and intonation.

Answers and tapescript

T 10.7

- 1 A That lesson wasn't as dull as I expected.
B Yes, it was **quite interesting!**
- 2 A Emma's not an easy child to deal with, is she?
B Oh, she can be **quite impossible** sometimes!
- 3 A I noticed that Bob wasn't exactly thrilled with his birthday present.
B He seemed **quite pleased**.
- 4 A They charge £1.30 for a small bottle of water. Don't you think that's silly?
B It's **quite ridiculous!**
- 5 A It's a lovely day for February, isn't it?
B Yes, it's **quite warm!**
- 6 A So I hear the exam wasn't as much of a challenge as you expected?
B Well, it was **quite difficult**.
- 7 A So you decided to rent the room. You didn't find it too small?
B No, I thought it was **quite big!**
- 8 A It's not like any other café, this one, is it?
B No, it really is **quite unique!**

EXTRA ACTIVITY

To further practise stress and intonation using *quite*, ask students to provide a list of as many adjectives as they can in 30 seconds, e.g. *stressful, rewarding, chilly*. Note these on the board. Then ask students to do the same for nouns. Once you have two lists on the board, ask students to work in pairs taking turns to generate sentences using an adjective, noun, and *quite*, e.g. *The interview was quite stressful*. The non-speaking partner should try to guess the meaning of *quite* in each context. If necessary, model an example to get the task started.

Words to do with the body

The main aim of this section is to look at words to do with the body, both in terms of their literal meaning, and how they are used as verbs. It also looks at verbs to describe actions involving parts of the body.

- 1 Lead in by asking students if they know how many bones there are in the human body (270 at birth, 206 by adulthood as bones fuse). Elicit from the class as many different bones as they can from head to toe, e.g. *skull, spine, pelvis*, etc. Explain that in this section the focus is on building a vocabulary set related to parts of the body – both in literal use and in collocations or expressions.

Read through the list as a whole class, drilling for accurate pronunciation and stress. Ask students in pairs to label the picture. Encourage students to refer to a dictionary where required.

Check as a whole class, before asking students if they know the names of any other body parts.

Answers

1 eyebrow	13 cheek	25 palm
2 earlobe	14 neck	26 wrist
3 eyelash	15 jaw	27 knuckle
4 nostril	16 chest	28 thigh
5 forehead	17 rib	29 veins
6 lip	18 lung	30 calf
7 chin	19 liver	31 shin
8 throat	20 stomach	32 ankle
9 armpit	21 elbow	33 heel
10 waist	22 intestines	34 sole
11 pelvis	23 hip	35 spine
12 temple	24 thumb	36 kidney

- 2 Ask students to work in pairs giving each other instructions to practise saying the different body parts.
- 3 **T 10.8** [CD 4: Track 8] Ask students to complete the sentences. Do the first as an example. Let students check their answers in pairs before checking the recording with the whole class.

Answers and tapescript

- 1 Come on, don't let it all get you down. Keep your **chin** up!
- 2 I tried to persuade Pete, but he dug his **heels** in and refused to change his mind.
- 3 I find it hard to **stomach** when politicians half my age start preaching to me.
- 4 It varies, but as a rule of **thumb**, I'd allow 20 minutes a mile on this walk.
- 5 The teachers in my school were pretty strict – they made us **toe** the line.
- 6 How dare he expect me to tidy up after him! What a **cheek**!
- 7 I'm ashamed about it all, but I'm glad I've told you. I needed to get it off my **chest**.
- 8 The boys stood on one side of the room, **eyeing** up the girls on the other side.
- 9 The government talks as if they're concerned about the environment, but they're just paying **lip** service.
- 10 These candlesticks aren't easy to clean – you'll need a bit of **elbow** grease.

SUGGESTION

To ensure students get a further opportunity to work on spoken interaction, and build on accurate sentence stress while extending their use of high-frequency collocations and expressions, you could add an extra stage to the sentence completion task.

Ask students to select one sentence to develop into a short dialogue of no more than four lines. Monitor, assisting with grammar and vocabulary where required. Encourage students to practise reading their dialogues aloud, focusing on sentence stress and intonation to show agreement and disagreement, and highlight content words.

If your students are confident, ask them to perform their dialogues for the whole class.

- 4 Ask students in pairs to match the action to a body part. If students are unsure about any of the words, use mime to show the meanings, or encourage students who do know to mime for the rest of the class.

Ask students to say why we do these things, and follow up by asking where these might occur, e.g. you might be frisked by security at an airport departures gate.

Answers

tickle – fingers	stroke – hand
nod – head	clap – hands
thump – hand	nudge – elbow
sniff – nose	pat – hand
slap – hand	hug – arms
swallow – throat	squeeze – arms, hands, fingers
smack – hand	shove – hands
pinch – fingers	spit – mouth
frisk – hands	wink – eye
rub – hands	

Possible answers

- You nod your head to say 'yes'.
 You thump someone because you're cross with them.
 You sniff because you've got a cold.
 You slap someone because they said something rude to you.
 You swallow because you have a liquid or food in your mouth.
 You smack someone because they did something they shouldn't have.
 You pinch someone because you want to make them notice something.
 You frisk someone to find if they are concealing anything on their body.
 You rub someone to make them warm.
 You stroke someone to express love and affection.
 You clap your hands to show approval of something.
 You nudge someone to move them out of the way.
 You pat an animal to show affection.
 You hug someone to welcome them.
 You squeeze a tube of toothpaste to get the toothpaste out.
 You shove someone if they are in your way.
 You spit if there is something unpleasant in your mouth.
 You wink if you want to privately convey a message to someone.

- 5 **T 10.9** [CD 4: Track 9] Play the recording and ask students to identify which verbs from exercise 4 are exemplified.

Answers

1 stroke	4 spit	7 slap	10 clap
2 hug	5 swallow	8 sniff	11 tickle
3 wink	6 nod	9 shove	12 frisk

- 6 Ask students in pairs to take it in turns to test each other on the vocabulary by miming actions for the other students to identify.

He does, does he?

The aim of this section is to expose students to the different ways tags and replies work, and to raise awareness of the role of intonation in changing meaning within these forms.

⚠ POSSIBLE PROBLEMS

While tag questions will be very familiar for students at this level, they can cause some difficulties.

- **When is it appropriate to use tags?**

Students may be unsure of when to use tags, and use more familiar structures, e.g. *Have you seen my keys?* rather than the tagged *You haven't seen my keys, have you?* The latter form is more subtle, expressing the idea *I know you probably haven't, and I'm asking just in case, but do you know where my keys are?* To address this issue it is worthwhile exploring the underlying meaning in exchanges – as students practise identifying and recognizing these forms in use, their awareness and confidence to transfer them into their own spoken language grows.

- **Form**

The form of tags can be challenging as it involves manipulating auxiliary verbs which must agree with the tense of the main statement, and depending on what the speaker is trying to say, may be negative where the statement is positive, or may be the same, but inverted.

- **Stress and intonation**

These are very important aspects of tags. With most tags, a rising intonation on the tag means the speaker is asking a real question to check something, whereas a falling intonation means the speaker is not really checking but asking for agreement, confirming a belief, or simply trying to engage the listener in conversation. With same-way tags, the intonation can rise or fall depending upon the function of the tag. Non-negative tags are quite common after affirmative sentences and, similar to reply questions, they express interest, surprise, or a reaction:

You're having a baby, are you? That'll be hard work at your age.

Again, ongoing exposure to, and analysis of, these forms should help students to raise their awareness of a speaker's intention.

- 1 **T 10.10** [CD 4: Track 10] Ask students to read and listen to the examples of tag questions. Elicit answers to the questions.

Answers

But you didn't get rescued before dark, did you? (fall)

You must have been in terrible pain, weren't you? (rise)

You decided to get moving, didn't you? (fall)

The second question is genuine. The question tags in the other questions are used to encourage the flow of the conversation.

- 2 **T 10.11** [CD 4: Track 11] Tell students to listen to sentences a–c. Ask them to identify which of the possible functions matches each sentence, and the most likely intonation pattern for each.

Answers

a aggression; the auxiliary *have* is repeated; falling intonation

b scepticism; the auxiliary *did* is used for a question form; rising intonation

c pride; the determiner *that* is repeated; falling intonation

- 3 **T 10.12** [CD 4: Track 12] Ask students to work individually, matching the lines in A with the tags in B, deciding on what is being expressed in each.

Ask students to discuss their ideas with a partner, and then practise saying them with appropriate intonation.

Play the recording, allowing students to check their answers, and whether their intonation matches the model given.

To further build on accuracy of stress and intonation, you could pause each recording after the initial tagged line, and drill chorally and individually.

Answers and tapescript

T 10.12

- 1 A You will be careful, won't you? (*concern*)
B Of course I will. It's not a very difficult climb – it's only 3,000 metres.
- 2 A So, you were out with Lisa last night, were you? (*teasing*)
B What if I was? And I'm certainly not going to tell you what happened!
- 3 A You meant to kill the victim, Mr Jones, didn't you? (*aggressive, accusation*)
B I absolutely did not. It was a horrible accident.
- 4 A I've been a bit stupid, haven't I? (*sheepish embarrassment*)
B You haven't! It's so easy to be taken in by Internet scams.
- 5 A You're lazy, you are. (*disapproval*)
B Am I? Says who? Mr Isn't-it-time-for-another-coffee-break?
- 6 A So these are the spacious bedrooms, are they? (*disbelief*)
B Indeed they are. Though the other estate agent did describe them as 'compact'.
- 7 A That can't be right, can it?! (*disbelief*)
B Er, it is. We did have starters, and we've had quite a lot to drink.
- 8 A I always do a good job, I do. (*confidence*)
B Do you? Well, I think Mr Johnson will have the final say on that.
- 9 A Oh yeah, camping will really appeal to Jo, won't it? (*sarcasm*)
B Well, it will have to. We can't afford to stay in a hotel this year.
- 10 A So that's all the help I'm getting, is it? (*frustration*)
B It is, I'm afraid. I've painted three walls! I really have to pick up the kids from school now.
- 11 A It won't hurt, will it? (*anxiety*)
B It won't much. It's a very small needle.
- 12 A I went and beat him, didn't I?! (*surprised pride*)
B Did you! Wow, well done! Those tennis lessons were obviously worth it!
- 13 A Mmm. That's a proper cup of coffee, that is. (*satisfaction*)
B It sure is. I grind the beans myself.
- 14 A Let's eat, shall we? (*enthusiasm*)
B Yes, I'm starving!

- 4 **T 10.13** [CD 4: Track 13] Ask students in pairs to add tags and replies to both conversations. This is quite challenging, so make students aware that there is often more than one possible answer, and that the focus is on how tags and replies might add to the dynamism of the conversation, rather than accuracy at this point.
- If necessary, write the first conversation on the board and work through it with the whole class.
- Play the recording so that students can check their answers. Then ask students in pairs to practise the conversations. Encourage students to copy the intonation patterns as closely as possible.

Answers and tapescript

T 10.13

- 1 **A** You haven't seen my car keys, **have you?**
B No. You had them this morning.
A That doesn't mean I know where they are now though, **does it?**
B Well, let's look in the places you usually leave them, **shall we?**
A I've already done that.
B And ... here they are. Now, that wasn't hard, **was it?**
A Oh, thanks. You're a star, **you are!**
- 2 **A** You've forgotten the shopping list, **haven't you?**
B Yes, **I have.**
A But I gave it to you as we were leaving, **didn't I?**
B Yeah, but I've left it on the kitchen table.
A You're so forgetful, **you are!**
B Oh, and you're perfect, **are you?**

- 5 The aim here is to provide some free practice of tags and replies. Model the example, again exaggerating stress and intonation. Then give students time to read through the statements and think about what they might say in response. Ask students in pairs to take it in turns to say and respond to the statements in different ways.

STARTER

This section provides an opportunity for extensive spoken interaction, as students discuss their relationship with different aspects of technology, and how contemporary life is being affected by technological development.

Many students will probably fall under the category of 'digital natives'. This term, coined by American educationalist Marc Prensky, refers to a generation who have grown up with computers, video games, social media, and online communities. For many people in this demographic, technology such as tablets or smartphones is rapidly becoming an extension of the body. This has greatly enhanced lives, and our access to information in the developed world, but the digital poverty that occurs in many parts of the developing world has meant even greater gaps between the haves and have-nots.

The term *techno geek* was initially used as a pejorative term for someone who spent time buying, using, and discussing electronic equipment rather than developing social relationships. However, in recent years, as technological innovation has become more mainstream, techno geeks are less likely to be ridiculed. Many aspects of geek culture – interest in technology, superheroes, space – have become more fashionable, with geeks becoming 'cool'. In 2013, the term *geek-chic* was introduced into the *Oxford English Dictionary*, indicating that fashion and terminology had changed forever.

The artwork *Mobile Lovers* by Banksy is used in the Student's Book and depicts the sense of disconnection between people created by technology. In May 2014, Banksy admitted painting the image, which was on a boys' club in the artist's home city, Bristol. The artwork was later sold to raise funds for the struggling charity.

- 1 Lead in by eliciting examples of 'must have' technology from the class, and noting these on the board. If necessary, explain that 'must have' means things that society seems to think are desirable or essential. Ask students to individually select five of the items and decide on their order of importance, noting reasons why.

Ask students to work in pairs, comparing their lists and the reasons for their choices. Monitor, noting any interesting ideas for a whole-class feedback session.

As a whole class, ask students how their lives would be different without these technological items. Elicit a selection of opinions.

Read through the rubric as a whole class, and elicit the definitions. Ask students to provide examples from their own lives, or from popular culture.

- 2 Read through questions 1–15 as a whole class, checking for meaning and pronunciation. Ask students to work in small groups, discussing each question in turn, and noting any similarities or differences in opinions.

If you feel your students would benefit from some additional preparation time, allow them a few minutes to read through each of the statements, making notes on relevant examples they could use for each point.

Monitor the discussion, noting down any interesting ideas for a whole-class feedback session. You could also use this opportunity to note any persistent errors for a delayed error-correction stage.

- 3 **T II.1** [CD 4: Track 14] Explain to students that they are going to listen to someone answering the questions that they have just discussed. Explain that as they listen they should take brief notes to answer the points raised here. Note that answers to many of the questions are embedded, and there is a lot of information given, so students should keep their notes to a minimum to ensure that they keep up with the recording. Highlight that they will need to make inferences about Pete's age based on information given. Play the recording, and then give students some time to discuss their notes in pairs. Check answers as a class.

Answers

- 1 He is lost without his phone ('totally at sea').
- 2 He has an iPad. He uses apps, particularly weather and games.
- 3 He particularly likes Apple products, but he also has a PlayStation and a Sonos music system.
- 4 He has 'literally hundreds of apps'. He uses the weather and games apps the most.
- 5 *Defender* is his favourite game, because he played it as a child.
- 6 He streams music with Spotify and Internet radio, and uses a Sonos music system.
- 7 He owns a PlayStation, wireless weighing scales, and a satnav.
- 8 No.
- 9 He uses satnav a lot and hasn't used a map for ages.
- 10 He uses LinkedIn occasionally (for work and jobs).
- 11 He receives thousands of emails a week.
- 12 He believes technology can connect people ('you can connect with friends and family all over the world') and can isolate them ('you see couples in restaurants, both on their phones and not communicating').
- 13 He doesn't say, but says his son would make all the Lego bits he's lost.
- 14 He'd like to go back to a really great Wimbledon final or 100 years into the future to see how technology has developed.
- 15 He thinks the 'Internet of Things' will dominate the future, allowing people to run their whole house via the Internet.
He has a son who is eight, so he may be around 35 or 40. He's not really a techno geek, just somebody who appreciates technological devices for their usefulness.

EXTRA ACTIVITY

If you would like to extend the opportunity for spoken interaction, and incorporate a research stage into the lesson, you could adapt question 12 for a debate.

Divide the class into two groups, one for and one against the statement 'Technology isolates people more than it brings them together.'

Set a time limit of around eight minutes, and give students the opportunity to note down their own ideas, and examples and evidence from online or offline resources.

Ask students to work in their group, evaluating the strength of each argument, and deciding which order they could present them in.

Set up the debate, with one side putting forward their view as the other listens and takes notes.

When both sides have put forward their arguments, allow students to ask each other questions to help clarify points, or ask for further information.

After this question stage, ask students which side they mostly agree with through a show of hands.

*The Internet of Things***ABOUT THE LISTENING**

The listening is an extended extract from the BBC Radio 4 consumer affairs programme *You and Yours*. The programme is broadcast every weekday, and presents researched factual reports into issues that affect everyday lives. An archive of episodes is available online from www.bbc.co.uk/radio.

The Internet of Things refers to the interconnection of computing devices within the existing Internet infrastructure. These can be wireless devices that require the Internet for data, or smart devices, like fridges and heating systems that can be controlled from distance using online access.

Technologists have predicted a huge increase in demand for applications and consumer goods connected by *The Internet of Things* (IoT). Early innovations have included mirrors which can provide health scans, and automated building systems which control lighting, heating, or air conditioning. On a larger scale, the IoT is being incorporated into the planning and development of 'smart cities' where everything will be wired, connected, and turned into data to be monitored and analysed by computers to ensure greater efficiency of resources. One considerable drawback of the IoT is the amount of energy uploading data will require, and the possible increased waste caused by technological obsolescence.

Students listen to the discussion for gist, before going on to listen in more detail for the reference words outlined in the extracts. This assists students in focusing on the use of pronoun references and determiners to create cohesion in a spoken text. Students are then encouraged to draft questions about the topic of the discussion, before listening to model versions to check for accuracy.

To assist with understanding, you could pre-teach or elicit the following items: *a communications regulator, logging data, burning calories, vulnerable to attack*.

- 1 Lead in by dividing the class into groups of six to eight students. Explain that they are going to quickly note down all the different items and pieces of technology that they can think of which are connected to the Internet. Set a time limit which is reasonable for your class, and monitor, assisting with vocabulary where required. If necessary, provide some examples to assist, e.g. smart-heating systems, ticketing systems for rail transport.

Ask each group to note their ideas on the board, or read out their list so you can collate a class list on the board. Ask the class whether they think this connectivity has many benefits. Elicit a selection of opinions.

Explain that students are going to listen to an extract from a BBC radio consumer programme. Elicit what a consumer programme is, and what they think the focus could be.

Open books, and instruct students to read the rubric. Ask them to work in pairs, discussing what they think *The Internet of Things* might refer to. Elicit some ideas from the whole class before providing an answer.

- 2 **T II.2** [CD 4: Track 15] Draw students' attention to the picture. Ask students to work in pairs sharing their ideas on how these things are connected to *The Internet of Things*, and answer the other questions presented here. Play the recording, then give students time to check their ideas in pairs before checking as a whole class.

Answers

Things in the picture which are mentioned: rubbish bin, car park, fridge, washing machine.

White goods are large, domestic, electrical appliances such as washing machines and fridges (typically white in colour).

Christian Payne uses a navigation app called Waze, which is a satnav that also has information on police speed traps. It also indicates the presence of other users which Christian finds comforting.

William Webb says that initially when people began to use satnav technology, they still kept their map to consult if necessary, but now they have become dependent on the satnav. This leads to vulnerability from attackers, software failure, or lack of electricity.

- 3 **T II.2** [CD 4: Track 15] Read through sentences 1–8 as a whole class. Highlight that these grammatical words are essential in making a text cohesive – they ensure meaning is clear by connecting ideas. Remind students that when determiners are used for cohesion, the referents (i.e. what the demonstratives and pronouns refer to) must be clear and unambiguous. Highlight that *this* can often cause difficulties as it connects meaning across sentences.

Play the recording again, pausing after each sentence to establish what each word in italics refers to.

Answers

- 1 laptops and smartphones
- 2 logs and records data on traffic conditions for the user and for other users of the app
- 3 Waze
- 4 an automatic camera, or 'autographer'
- 5 runners in Regent's Park
- 6 a notification from a friend
- 7 a fridge that communicates with the Net
- 8 the question *Won't these gadgets crowd out the space available and overload the system?*

- 4 **T 11.3** [CD 4: Track 16] Ask students to work in pairs, Student A and Student B. Direct them to pp140–1. Ask the students to read through the text, generating questions using the prompts given. Monitor this stage to check for accuracy.

Once students have written their questions, ask them to take turns asking their questions.

Play the recording, allowing students to compare their questions, and answer any new questions.

Answers and tapescript

T 11.3

- 1 When might billions of things be connected to the Internet? (*by the end of this decade*) What kind of things? (*rubbish bins, car parks, roads, and fridges*) STUDENT B
- 2 Who are Christian Payne and William Webb? (*a technology blogger and the Deputy President of the Institute of Engineering and Technology, respectively*) STUDENT B
- 3 What does Christian find comforting? (*that other people are techno geeks and use the same app as him*) STUDENTS A and B
- 4 Where does he wear his 'autographer'? (*around his neck*) STUDENT A
- 5 What does he wear it for? (*it's a fitness computer that monitors his activity levels*) STUDENT A/B
- 6 How many runners did he see? (*about 15*) STUDENT A
- 7 How does William Webb think white goods will mainly interact with the Internet? (*they will work in the background, making the world an easier place to live*) STUDENT A
- 8 Which thing is quoted so often that it's become a joke? (*the example of the fridge communicating with the Net*) STUDENT A
- 9 Why is he looking at alternative wireless technologies? (*to avoid overloading the existing cellular phone system*) STUDENT A/B

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

SUGGESTION

If you would like to extend the speaking stage, you could develop the final bullet point into a role-play activity.

Explain to students that they are going to be inhabitants of a 'smart city', where all their appliances and most of their services are connected to and run by *The Internet of Things*. Explain that unfortunately there are a few technical problems, and life isn't going to plan. Ask students to write a short dialogue between two neighbours complaining about the situation. Monitor, assisting with language where required.

Once students have completed and practised their dialogues, you could ask them to perform them for the class.

SPOKEN ENGLISH – *stuff*

- 1 As a lead-in, write the following sentences on the board: *Can you believe the stuff he was saying? I'm surprised you didn't just walk out.*
I can't find my gloves in the cupboard – there's just too much stuff in there.
Ask students if they can work out what *stuff* might mean in these sentences, and why the speaker might be using it.
Open books, and read through the rubric as a whole class. Check for understanding, by asking students for synonyms for *stuff* in each of the sentences given. Ask students to work in pairs, discussing the kinds of stuff they carry in their bags. Elicit a range of answers in a whole-class feedback.
- 2 Give students a few moments to read the sentences. Deal with any vocabulary queries. Elicit the answer to number 1 as an example. Ask students to match the sentences individually, before checking in pairs. Write the first conversation out on the board, and elicit from students any follow-up lines that they could use to extend the conversation.
You could provide the following example:
A *Thanks for the great feedback on my report.*
B *I was impressed. You really know your stuff.*
A *Do you think so? I feel like I've still got so much to learn.*
B *Well, not as much as I have!*

- 3 **T 11.4** [CD 4: Track 17] Explain that students are now going to hear how the conversations actually ended. Play the recording so students can make a final check, and compare their versions.

Answers and tapescript

T 11.4

- 1 d A Thanks for the great feedback on my report.
B I was impressed. You really know your stuff.
A Do you think so?
B Oh, yes, you're destined for great things at this firm.
- 2 f A What sort of stuff do you get with your new car?
B Oh, you know, all the usual stuff – satnav, DAB radio, leather seats.
A Doesn't sound like usual stuff to me. You should see my old banger.
- 3 a A How do you cope with all that pressure at work and four kids?
B You know me. I'm made of strong stuff.
A And you never moan.
B Well, there's not much point. I just have to get on with it.
- 4 g A Are you ready to go? We're late.
B I'll just get my stuff and we can be off.
A OK, I'll be waiting in the car.
- 5 c A We were crossing a field and suddenly there was this huge bull heading towards us.
B That's the stuff of nightmares. I'd have been terrified.
A Believe me – we were!
- 6 b A What a day! I'm in pieces – I lost my car keys and had to walk home in the pouring rain and ...
B Come on – cheer up! Stuff happens. I'll make a cup of tea.
A I need something stronger than that.
- 7 e A Urgh! What's that on the carpet?
B I'm not sure – it looks like a load of sticky, brown stuff.
A Urgh! It's melted chocolate. One of the kids must have dropped it.
- 8 h A I did it! I can't believe it! Three As!
B Great stuff! All that hard work paid off.
A It did. I can really enjoy my holiday now.

The future

This section contextualizes, contrasts, and practises the main future forms: *will*, *going to*, the Present Continuous, and Present Simple. There is also focus on the less high frequency forms of the Future Continuous and Future Perfect. The practice exercises provide an opportunity for students to contrast and analyse forms, using their understanding to complete sentences and generate their own personalized content as they develop short dialogues.

⚠ POSSIBLE PROBLEMS

Given the range of future forms available in English, it can be challenging for students even at advanced level to know which form to select. English has more forms to refer to the future than many other languages. Students also need to be aware that the choice of future forms depends on aspect (how the speaker sees the event) rather than any indicator of time, proximity or distance to the present, or sense of certainty.

The main areas of confusion are as follows:

- Students tend to overuse *will*, viewing this as a standard future tense. However, there is no future tense in English, and certainly not a standard form. Many students may need reminding that pre-arranged activities are often expressed with Present Continuous or *going to* rather than with *will*:

What time are you meeting your friends? NOT ~~*What time will you meet your friends?*~~

Are you going to the cinema tonight? NOT ~~*Will you go to the cinema tonight?*~~

- Some students may tend to overly rely on the Present Simple to refer to future time:

What are you doing tonight? NOT ~~*What do you do tonight?*~~

Another frequent error is using the Present Simple instead of *will* for spontaneous decisions.

~~*It's very nice. I buy it.*~~

- The Present Continuous is commonly used to refer to future arrangements between people, but tends not to be used when human arrangement is not an issue:

~~*It's raining tomorrow.*~~

- Students may need to be reminded of the relatively restricted use of the Present Simple for the future, e.g. timetables, schedules:

The bus leaves in ten minutes.

- The Future Continuous is used to state that something will be in progress at a certain time in the future, often in the natural course of events, as well as being used to make polite enquiries. In such situations, other forms, such as the Present Continuous, can sound too direct, or even occasionally impolite. Compare:

When will you be going shopping?

When are you going shopping?

When will you go shopping?

- The Future Perfect is used to state that something will have been completed by a certain time in the future:
We'll have finished painting the room by dinner time.
- However, like other structures using *will*, it can be used to express certainty:
As you will have heard, the head office is going to shut down next March.

The Grammar Reference on SB pp156–7 looks in greater detail at these structures. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 1 Read through the instruction as a class and ask students to look at the forms expressing future meaning that are underlined in the tapescript on Student's Book pp140–1.

Ask students to work in pairs, naming the forms (e.g. Future Perfect), and discussing the reasons for using them, e.g. are they predictions, arrangements, etc. (... *by 2020 lots and lots of other things we use will also be connected* – *will* for prediction; *Health is ... going to be revolutionized* – *going to* for prediction based on current evidence; ... *it was probably going to break at some point over the next few months* – *going to* as future in the past)?

- 2 Read through sentences 1–8 in A with the class. Ask students to identify the forms given, and then match them with a definition in B.

Give students time to check in pairs before checking as a whole class.

If your class need more support at this stage, you could brainstorm/list the common future forms on the board, and ask students to use these to identify usage in A.

Answers

- 1 c (present simple)
- 2 d (future simple – *will* future for a plan made at the moment of speaking)
- 3 a (*going to*)
- 4 b (*will* future)
- 5 g (present continuous)
- 6 h (future continuous)
- 7 f (future perfect)
- 8 e (*is/are to*)

Refer students to the Grammar Reference on SB pp156–7.

DISCUSSING GRAMMAR

- 1 Explain that the focus in this section is using students' own understanding as a resource for exchanging ideas on grammar and grammatical usage. Explain that this kind of analysis of forms is extremely useful as it raises awareness of the different reasons why people select particular forms to express varying meaning, and provides students with an opportunity to develop learner autonomy.

Ask students to work in small groups, discussing sentence pairs 1–8. Ask them to focus on the notion of aspect, e.g. how the speaker sees the event or state in relation to future time. If necessary, analyse sentence 1 as a whole class to start the discussion.

Answers

- The first is a personal arrangement for the future – Sue has planned her departure and has tickets or an arrangement to be driven.
The second is a timetabled event in the future – there is no personal involvement, it happens according to an institutionalized routine.
- The first is a spontaneous offer, made at the moment of speaking in reaction to what someone has said (e.g. 'I need to get the 9.00 train tomorrow').
The second is a premeditated intention = John has already declared his intention to give me a lift. This could be replaced by the present continuous *It's OK. John is giving me a lift*, which would indicate more definitely that the arrangement has been made in some detail, i.e. the time, and the place where he is picking me up.
- The first is a premeditated intention, so the decision to have dinner at 8.00 has been made. If the time and place of the dinner have been arranged, it would be more likely to say *We're having dinner at 8.00*, but the shade of difference between these two is so subtle that they are often interchangeable.
The second can have two meanings. One is when it describes what we will be in the middle of doing at a particular time in the future, i.e. the dinner will start before 8.00. The other possible meaning is that dinner will start at 8.00 as usual, as part of our natural routine. This meaning would often have a phrase added on to show this, e.g. *We'll be having dinner at 8.00 as usual / I presume*.
- As in 3, the future continuous in the first could describe something in progress in the future, though this is unlikely in this instance as a plane landing is a very short event, for which the continuous is unlikely to be used (you could say *The plane will be preparing to land at 22.30* to give this meaning of 'in progress at a given point in the future'). It's much more likely, however, that this example refers to something happening in the natural course of events. This use of the future continuous is common when talking about routine events such as flights, e.g. *We will be flying at 30,000 feet. The cabin crew will be serving drinks and snacks during the flight*.
The second describes an action that will be completed by a certain time in the future, i.e. at 22.30. The context could be a reply to someone on the plane saying that they want to keep reading their book because they'll reach the end at 22.30.
- The first is future simple and means that the meeting will finish at 5 o'clock exactly. It suggests that this is a one-off meeting, rather than a regular routine one, as it could then be replaced by the present simple, i.e. *The meeting finishes at five o'clock* (as it always does).
The second describes something that will be completed by a certain time in the future, so the meeting will finish any time before five o'clock.
- The first describes something that will happen as a result of a formal contract.
The second describes a premeditated intention, i.e. I've already decided to do this but probably haven't done anything concrete about it yet.
- The first is a prediction, which is likely to be based on my personal opinion.
The second is also a prediction but is much more definite, as it is based on concrete current evidence.
- The first is a prediction based on very strong current evidence, because the future event has almost started. In this case the first spots of rain are probably falling and the clouds suggest that the heavy rain will start in a few seconds. The second is also a prediction based on current evidence, but the event is further away in the future. This prediction could be based on the weather starting to change for the worse, or most likely, on a weather forecast.

FUTURE IN THE PAST

⚠ POSSIBLE PROBLEMS

When we talk about the past we often want to express the idea of something that was still in the future at that time. To express this idea we can use the past forms of all the structures that are used to talk about the future:

We were planning to leave the country that afternoon.

I had a feeling that things would go wrong.

- The context which these forms are used in often indicates whether the event happened or did not happen, although there may be some ambiguity. Encourage understanding by raising awareness and exposing students to examples of similar forms so they can recognize the difference in sense:

I was meeting her at 2.00, but I had to cancel.

(we didn't meet)

I thought about texting her, but we were meeting later.

(we met)

They left London on an early flight, and would reach Fiji 18 hours later. (they reached Fiji)

He was sure the investigation would prove his innocence.
(we don't know the outcome)

- Generally there are two forms which are used to show whether an event happened or not.

- was / were to* + infinitive shows something did happen

He was to find out years later that she had betrayed him.

- was / were to have* + past participle shows something was arranged but did not happen.

There was to have been a concert in the old square, but residents' complaints forced the council to reconsider.

- Read through the language box on future in the past as a whole class. To consolidate understanding you could explain to students that last weekend/yesterday you had some plans and ideas. Write up the following phrases in speech bubbles: *I think I'll take the car to the garage for a service; I'm going to meet John for a drink*. Explain that in the end neither of these things happened because you were called in to work. Ask students to think about how you could express these plans as things that didn't happen. Elicit the following:

I thought I would take the car to the garage but I couldn't.

I was going to meet John for a drink, but I didn't.

Refer students to the Grammar Reference on SB p157. Check for understanding, then ask them to complete the second sentence in each pair.

Give students time to discuss their ideas before checking as a whole class.

Answers

- | | |
|---------------------|-------------------|
| 1 would end | 3 would be seeing |
| 2 was going to move | 4 was to make |

- 3 This task focuses on grammatical accuracy by highlighting common errors in usage of the future in the past. Ask students to carefully read through sentence stems 1–5, before choosing the correct option.
- Give students time to compare answers before checking as a whole class.

Answers

- 1 would show that his heart was fine
- 2 we were meeting later
- 3 he was due to start a new job
- 4 but it never took place
- 5 would be running the business with him

EXTRA ACTIVITY

Ask students to write a list of five things which they decided, intended, planned, or arranged to do last year, but didn't get round to doing. You could provide the following as an example on the board in a thought bubble: *I'll learn to ride a motorbike.*

Ask students to then write five things they thought would happen that did or didn't happen. Again you could provide an example on the board, in a thought bubble: *The latest iPhones aren't going to be very popular because they're not different enough from the current ones.*

Elicit how someone could express these failed plans and predictions using the future in the past, e.g.

So you decided you would learn to ride a motorbike last year! What happened to that then?

So you predicted that the new iPhones weren't going to be very popular! How wrong can you be?!

Ask students to exchange their lists with a partner, who will then transform the sentences using future in the past and ask a question or make a comment on them.

WHAT DO YOU SAY?

- 4 **T 11.5** [CD 4: Track 18] Explain to students that future forms are used in a broad range of language functions and they are going to practise producing some of them. Ask students to read through 1–8 as a class, explaining that they are the openings of lines people might say in certain situations, and that they will have to complete the lines after they have heard what the situation is.

If necessary, to offer additional support to weaker students, you could elicit possible responses to situations 1 and 2.

Monitor as students discuss their ideas, assisting with vocabulary where required.

Check the students' suggestions as a whole class by selecting a range of responses from different pairs.

T 11.6 [CD 4: Track 19] Play the recording and allow students to compare ideas. To consolidate on fluency and accuracy, refer students to the tapescripts on SB p141 and ask them to practise reading the conversations.

Tapescripts and answers

T 11.5

- 1 You offer to pay for a round of drinks.
- 2 You think you have no chance of passing the exams.
- 3 Your theatre ticket says: *Hamlet* 7.30 p.m.
- 4 You've made an appointment to get your hair cut tomorrow.
- 5 You arranged to help your friend move flat, but now you find you can't.
- 6 Next week you will be on holiday. You can see yourself having a cocktail by the swimming pool.
- 7 You can see yourself at 40. You've started your own business and it's already successful.
- 8 You didn't get in touch with a friend because you had flu.

T 11.6

- 1 **A** Hey guys! I'll get this round in.
B Thanks, Kev. I'll have a pint of Best.
C Mine's the same.
- 2 **A** I really don't think I have a chance of passing the exams. I'm definitely going to fail.
B No, you won't. You say that every time and you do brilliantly.
- 3 **A** Hurry up! The play starts in half an hour.
B I can't find my ticket anywhere.
A We don't have them. We booked online. We're collecting them at the box office.
- 4 **A** I know, I know, my hair's a mess, but I'm getting it cut on Saturday.
B Not before time.
A You can talk! Look at yours!
- 5 **A** I'm really sorry. I know I was going to give you a hand with your move, but ...
B Yeah, and boy, do I need help.
A I know you do, but I've just learned I'm working in the Paris office next week and I can't get out of it.
B Oh, never mind. It was good of you to offer.
A But I'll help you with the decorating when I'm back.
B Thanks. That'd be great.
- 6 **A** Can you believe it? This time next week we'll be sipping cocktails by a swimming pool.
B Yeah, before going out for an amazing meal in an amazing restaurant overlooking the sea.
A Huh – and paying amazing prices!
- 7 **A** I'm aiming high. By the time I'm 40, I'll have set up my own business and I'll be earning a fortune.
B Wow – you've really got your future sorted.
A Yeah, I simply won't consider failure.
B I admire your confidence. I haven't a clue what I'll be doing when I'm 40.
- 8 **A** I'm so sorry, I was going to get in touch and say let's meet for coffee, but I've had flu.
B Not to worry. I'll meet you next week. Just say where and when!
A Well, I was going to suggest the Café Nero near your work.
B Fine! Is Tuesday OK for you?

SUGGESTION

To further practise future forms you could set up a discussion task where students reflect on their predictions.

Ask students to tear a sheet of paper into six strips. On each strip they should write a prediction about the future.

If necessary, provide a range of prompts to elicit a variety of future forms, e.g. *In five years' time ...; Next year, the global economy ...; I'll be working in ...; On my next birthday I ...; etc.*

Organize students into small groups of four to six. Allocate a bag to each group and ask students to put their predictions in it.

Explain that students are going to take turns drawing out a prediction, reading it, and guessing who wrote it, before discussing why they think it will or won't happen.

Too much science?

ABOUT THE TEXT

The theme of the reading text is function inflation, where household appliances and gadgets are given more and more functions in an attempt to differentiate them from previous versions, or competitors. The focus of the text is on how this detrimentally affects both design and utility of household appliances. The text is an example of a piece of feature writing from *The Guardian* website's Technology pages. The writer has used many examples of features of humorous writing to express his viewpoint. This is explored within the reading tasks.

Students read short descriptions of new products for gist, and to get an insight into the style of writing. They then read in more detail, identifying key points mentioned and examples given by the author. Students are then asked to focus on further examples of humour, before going on to discuss the themes raised in the text in more detail.

Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *crevice*, *arbitrarily*, *overwhelming*, *confined to*, *gimmicks*.

Although there will be many new words for students within the text, the following Vocabulary lesson focuses on synonyms and antonyms used in context. These are drawn from the text, and so meaning and pronunciation should be covered in that lesson.

- 1 Lead in by asking students if they have ever bought a household appliance. Ask students to think about the reasons why they chose that particular appliance and not another. Elicit some of the reasons why people might choose one brand or model over another.
Ask students to work in small groups, listing all the appliances that they have in their house. Ask students to compare lists and ask and answer the questions about who uses them and how often, and how old they are.
- 2 Direct students to the pictures of the three appliances illustrating the text on SB pp92–3. Ask them to read the descriptions and then work in pairs, giving their opinions of them.

Elicit a selection of answers in a whole-class feedback stage. Read through the phrase in italics as a whole class and elicit possible meanings.

Elicit from students the style of writing indicated by this use of overly formal and grandiose terms for a relatively mundane product (*humorous*, *sarcastic*). Ask students to read through the short descriptions again, underlining any other examples of similar kinds of language (*You know*, *for cleaning your flexi-crevices*; *it boasts*; *aforementioned*).

Possible answers

'This £150 monument to excessive disposable income' suggests that the vacuum cleaner is unnecessarily expensive, has frivolous features, and would perhaps be bought by someone with more money than sense. The style of writing is humorous, and somewhat cynical and sarcastic.

- 3 Read through questions 1–6 as a class, noting the key information required to answer each. Ask students to read through the text, locating the answers to the questions.
Give students time to check their ideas in pairs before checking as a whole class.

Answers

- 1 Function inflation refers to the fact that modern appliances are being produced with more and more, often unnecessary, functions. For example, washing machines with cycles including *baby*, *duvet*, *sports*, *bed and bath*, *reduced creases*, *allergy*, and *freshen up*.
 - 2 Most consumers are confused and overwhelmed, and end up never using the features, because they actually prefer things that are simple and convenient.
 - 3 It is driven mainly by manufacturers' desire to add value and differentiate themselves, although they claim it is in response to consumer demand.
 - 4 A focus group is a sample group of consumers who trial products and give feedback to the manufacturers.
 - 5 They have far more features and functions, in part thanks to the ready availability of apps.
 - 6 The single button on a machine of the future could allow the machine to decide what the consumer wants to do.
- 4 Ask students to read through the article again, focusing on the sections where lines 1–8 are found. Ask students to identify what is being referred to in each line, and determine which features of the writing indicate that the author is using humour.
Give students time to check their answers in pairs before discussing as a whole class. At this point, it may be worthwhile discussing humour within writing. In many ways humour is very subjective – although the writer may intend to write in a humorous way, the reader may not find any of the results particularly funny. However, you could outline that exaggeration, jarring contrast, and understatement are often used in humorous writing. You could take this opportunity to explore any cultural differences within your class and note which features are common in humorous writing where your students come from.

Answers

- 1 This is a deliberate misinterpretation by the writer of the expression 'baby cycle'. Clearly, this refers to a wash cycle for baby clothes, but the writer is responding as if it refers to washing the baby.
- 2 This refers to the fact that modern appliances tend to have various new functions. *Learned new tricks* suggests that the appliances are like pet dogs, or magicians, doing clever things to try and impress us.
- 3 Manufacturers regularly bring out new products, although they may be virtually the same as previous products, just with a few additional features.
- 4 This refers to the snooze feature on an alarm clock, whereby you can instantly reset the alarm to go off again in, say, five minutes' time. The writer humorously suggests that this feature puts people's jobs at risk because if they use it too much, they will constantly be late for work.
- 5 The rapid increase in the number of new functions on appliances has left consumers confused as to how to operate these machines.
- 6 This implies that the number of functions on a modern washing machine can be more than the number of outfits a person owns. It is an example of reinforcing a point through exaggeration, as this is unlikely to be the case in reality.

- 7 This refers to the fact that customer feedback has been obtained, but only from a very limited source. It suggests that the views of a focus group, or the feedback from other market research, may not be representative of the wider population.
- 8 Products are successful when they are simple and make a virtue out of having relatively few functions (Apple, at least initially, being a good example of this).

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary. Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

EXTRA ACTIVITY

Ask students if they are familiar with the popular TV programme, *Dragons' Den*. If so, elicit what happens. If not, explain that this is a programme where inventors pitch their ideas to business people in the hope of securing investment.

Divide the class into small groups, and either allocate one household appliance to each group (you could use the list generated by students in exercise 1 as a source), or ask the group to think of a new invention that they could sell.

Tell each group to prepare a one-minute presentation on their invention. Remind students to explain the main use of their item, any special functions, and a suitable price. Give students time to prepare their ideas, monitoring to assist with grammar and vocabulary where required.

When students are ready, they should take turns pitching their inventions. Encourage the class to be either sceptical potential investors, asking searching questions, or enthusiastic supporters wanting to find out more. After all the pitches are over, have a class vote to decide which invention deserves investment. Ask students to give reasons for their choices.

VOCABULARY (SB p94)

Synonyms and antonyms

The main aim of this section is to extend students' vocabulary range by looking at synonyms and antonyms of words from the article on SB pp92–3. Encourage students to research the lexical items used, make guesses from context, and to teach one another where possible. If students don't have access to their own dictionary in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

- 1 Read through the rubric, establishing that repeating words in writing is generally seen as poor style, whereas using a variety of synonyms shows mastery of a language. This is particularly the case with English, which has a wider range of synonyms than many other languages.

Ask students to quickly read through the text on SB pp92–3 and locate the sentences given here. Ask them to identify the synonyms and near synonyms used to replace the underlined words.

Answers

functions – modes
machines – appliances
choice – variety
consumers – shoppers

- 2 Ask students in pairs to find the words in the text that are synonymous with the words in the task.

Answers

fancy – posh
brag about – boast
limited – confined
result – consequence
yearning – thirst
advantages – benefits
uncontrolled – rampant
garments – outfits
complicated – complex
baffled – perplexed
second-rate – mediocre
fashion – trend

- 3 Ask students to complete the sentences. Point out that even when the word class changes, e.g. *admitted* → *confession*, the use of a different term is preferable to *admitted* → *admission*. Do the first as an example. Let students check their answers in pairs before checking with the whole class.

Possible answers

- | | |
|------------------|-------------------------|
| 1 modern/current | 6 rough |
| 2 mention | 7 relieved |
| 3 confession | 8 superhuman/phenomenal |
| 4 gradually | 9 raid |
| 5 unreliable | 10 diseases |

ANTONYMS

Read through the language box and establish that like synonyms, antonyms can enrich a piece of writing by not repeating the same vocabulary, e.g. *a short lifespan* is contrasted not with *a long lifespan*, but with *last a lifetime*.

- 4 Read through the examples of antonyms given in the boxes. Elicit their pronunciation from the class (see underlinings for word stress below).

Ask students in pairs to match the adjectives with the nouns they collocate with. Point out that the incorrect collocations can sound clumsy (~~*an up-to-date idea*~~) or simply wrong (~~*an antique civilization*~~).

Answers

OLD – synonyms: an ancient civilization, antique furniture, an antiquated farm tractor

OLD – antonyms: an up-to-date travel guide, the current exchange rate, an original idea

FAIR – synonyms: an impartial witness, an objective opinion
a balanced view

FAIR – antonyms: a bigoted racist, a biased referee, an unjust law

PERFECT – synonyms: impeccable taste, an immaculate kitchen, a faultless performance

PERFECT – antonyms: flawed judgement, faulty wiring, a second-rate author

IMPORTANT – synonyms: an urgent message, a critical decision, a crucial qualifying game

IMPORTANT – antonyms: trivial pursuits, a frivolous comment, petty cash

EXTRA ACTIVITY

Ask students in pairs to select eight words – one synonym and one antonym from each group – and write sentences which clearly illustrate their meanings, leaving a blank for the word. Monitor to check that the sentences written are meaningful. Ask pairs of students to exchange sentences, completing the gaps. Once the sentences have been completed, ask each pair to swap back and check for accuracy.

- 5 **T 11.7** [CD 4: Track 20] Ask students to complete the sentences with antonyms, pointing out that the word class often changes.

Let them check in pairs before playing the recording and checking as a whole class.

Possible answers and tapescript

T 11.7

- 1 **A** One of my cats is quite tame and domesticated. The other is totally **wild**.
B Ouch! You can say that again.
- 2 **A** I've always been successful at work, but my private life is a total **failure**.
B Oh, you're being very hard on yourself.
- 3 **A** His ability to make money is admirable. However, I have nothing but **contempt** for the appalling way he deals with his employees.
B I agree 100%.
- 4 **A** At first they thought it was a genuine da Vinci sketch, but it turned out to be a **fake**.
B What a blow!
- 5 **A** I find it difficult to relax. My life is so **hectic**. So much to do, so little time.
B You've got to learn to slow down.
- 6 **A** I was sure I'd seen her before. I didn't recognize her face, but her voice was **familiar**.
B Who was it then?
- 7 **A** This road is straight for a while, but then it **winds** uphill for two miles.
B This is the last cycling holiday I have!
- 8 **A** I know most people are very keen on travelling, but I really **loathe** it. I'd rather stay at home.
B Would you? I wouldn't.
- 9 **A** You thought she dropped the vase accidentally, but believe me, it was **on purpose**.
B No – surely not. She'd never do that.

Ten really bad predictions

This section develops students' fluency by providing a suitable context for discussion, using a range of contextualized future forms. Students are encouraged to reflect on a range of predictions, and use their own ideas in a more personalized and freer exchange of ideas.

- 1 Ask students to work in groups, discussing any predictions that are currently being made about technology.

SUGGESTION

To ensure a focused research and discussion stage, you could refer students to www.futuretimeline.net and allocate one year or decade to each group of students. Students could then summarize their findings, adding their own predictions.

- 2 Read through predictions 1–10 as a whole class, checking for meaning and pronunciation (*fad* = a short-lived fashion craze, *asphyxia* = death from lack of oxygen, *supernova* = a star that explodes and becomes huge and bright: here *go supernova* = become spectacularly popular). Read through the sources and dates, eliciting from students what they know about any of the people or publications mentioned. Explain that these contextual clues may help them make inferences to match the predictions to sources.

Ask students to work in pairs, matching the information. Give pairs time to compare their answers with each other, before checking as a whole class.

Discuss as a class what actually happened in each instance, and vote through a show of hands on the worst prediction.

Answers

- 1 i Modern laptops can weigh as little as 1 kg.
- 2 g More than 60 years later, rock and roll is still as popular as ever.
- 3 e This prediction was made three days before the stock market crash which led to the Great Depression.
- 4 b Democracy has continued to thrive in most countries throughout the world.
- 5 c Margaret Thatcher actually became Prime Minister of Britain in 1979.
- 6 f The cinema continued to flourish for the next century, and Charlie Chaplin was one of its biggest stars in the 1920s and 1930s.
- 7 j Rail travel has continued throughout the world, at ever increasing speeds, without anyone dying of asphyxia.
- 8 d The Russian spacecraft, *Sputnik 2*, was the first rocket to leave the Earth's atmosphere in 1957.
- 9 a Plenty of commentators, particularly in the run-up to the year 2000, have forecast catastrophe for the Internet, but it continues to expand at an enormous rate.
- 10 h It is arguably true that inventions from the pen onwards (including the computer) have 'produced forgetfulness'. In modern times, we increasingly rely on technology to remember things for us, and recent research suggests that writing things down using pen on paper helps us to register and remember things better than when we simply type them on an electronic device.

- 3 Refer students back to the predictions they discussed in exercise 1. Ask them to exchange lists with another group, and discuss and evaluate any predictions based on technology. Encourage students to think about which predictions are likely, unlikely, or impossible. As they do this, encourage them to provide reasons for their choice. Monitor this stage, noting down any interesting ideas for a whole-class discussion.

THE PAST SEEN FROM THE FUTURE

- 4 Explain that this section of the lesson focuses on reflecting on the past from an imagined future. As a lead-in, ask students to think about their parents' generation. Ask them to work in groups, noting down any major differences in life from then and now. If necessary, offer the following as a prompt: *When my parents were young during the 1960s, very few people had a phone in their house. If you wanted to make a call, you used a public phone in a phone box in the street.*

Elicit a selection of ideas, and collate these on the board. As a whole class, discuss which areas of life have changed the most.

Draw attention to the diary extract. Ask students to read through it, answering the questions. Check answers as a whole class.

Answers

17 May 2157

Tommy is Margie's friend.

- 5 **T 11.8** [CD 4: Track 21] Explain that students are going to listen to a conversation set in 2157.

Play the recording so that students can check their answers to the first question.

Answers

She is surprised to learn that humans could be teachers, and that children went to schools and learned the same things at the same time.

Refer students to your initial discussion of the differences between their parents' generation and their own. Ask them to think about the areas of life that they decided have changed the most since their parents were young. Elicit whether they feel that these areas will change the most in the future.

Ask students to work in small groups, discussing what things in the present day will surprise future generations. Provide an example to get the discussion going, e.g. *People in the future will be surprised to hear that people ever carried cash. Your wealth will be recorded in a microchip under your skin, and every time you use a service or buy something, the cost will be deducted.*

Monitor this stage, assisting with language and ideas where required. Make sure they include the focus of the last question, schooling – ask them to think about where people will study, how they will study, and the types of subjects they will study. Note down any interesting examples to share in a whole-class feedback session. Following completion of the discussion, elicit a range of responses and ideas from the whole class in a brief feedback session.

STARTER

This section provides an opportunity for extensive spoken interaction, as students discuss significant events in recent history, sequencing them, evaluating them in terms of impact, and comparing them with other key turning points that they are familiar with. This discussion is followed by a listening passage which features an eyewitness account of the fall of the World Trade Center twin towers on 9/11 (11th September, 2001). Note that this topic is introduced here purely as an objective eyewitness account of the world-shattering events of that day. It would probably be wise to avoid going into the background of the attack, unless you are confident that it will not cause controversy amongst class members.

- 1 Lead in by asking students to list four significant events in their country's history. Ask them to note down answers for when, where, and what happened. Ask students to work in small groups, exchanging their ideas, asking and answering follow-up questions to get more information. Assign one student to be a scribe, noting down the main points of the discussion.

Monitor, noting any interesting ideas, or persistent errors, for a feedback stage.

Once students have covered their points in detail, ask the scribe to briefly summarize the discussion for the whole class.

Ask students to look at historical events 1–10. Explain that they are all considered turning points in history, events which changed how people interact or see the world.

Ask students to work in pairs putting the events in the order which they happened. Check answers as a whole class.

Ask students to then work in small groups discussing why each event 1–10 could be considered a turning point.

Monitor, noting ideas and assisting with language where required.

Refer students to the answers on p174.

Answers

Russian Revolution

The Revolution in 1917 ended the reign of the Tsars, and created the communist Soviet Union. This was the beginning of the division of the globe into communist and non-communist blocs, which came to its height in the Cold War, after World War II.

First women getting the vote

There were some minor instances of women receiving the vote in small communities prior to 1918 (the Pitcairn Islands in 1838, the Isle of Man in 1881, and the Cook Islands in 1893). Women were also allowed to vote in post-revolutionary Russia in 1917, but the first real wave of countries giving women the vote came in 1918, after World War I. The struggle to get the vote was the beginning of what developed into the feminist movement.

Discovery of penicillin

Fleming discovered penicillin, the first antibiotic, in 1928, but stopped work on it because it was too difficult to produce large enough quantities that would keep for very long. Its introduction on a mass scale in 1944 saved thousands of lives in World War II, and the subsequent development of other antibiotics revolutionized medicine.

Atomic bomb

The first successful test detonation was on 16 July 1945, in the New Mexico desert. The world woke up to the reality and horror of the atomic bomb after it was dropped on Hiroshima on 6 August 1945. Nuclear weapons have proliferated, and can be argued to have acted as a deterrent to the escalation of conflicts, but their shadow will always hang over humanity.

Founding of UN

Preparations for the formation of the United Nations began in earnest in April 1945. It officially came into existence on 24 October 1945, when its charter had been ratified by China, France, the Soviet Union, the United Kingdom, the United States, and by a majority of other signatories. The influence of the UN has often been seen as disappointing, but the mere existence of a global body discussing global issues is a profound symbol of progress on the international stage.

Beatlemania

Although the craze for rock and roll began in the 1950s, with Elvis Presley, fan hysteria for The Beatles in the early '60s was on a much wider, global scale. British Beatlemania began in late 1963 after national TV appearances. It spread across the Atlantic in 1964, and The Beatles were greeted at Kennedy International Airport in New York on 7 February 1964 by thousands of screaming women. Older generations disapproved of this wild and uncontrollable behaviour, and the concept of the rebellious teenager was established.

First picture of Earth from lunar orbit

Apollo 8 took men out of Earth's orbit for the first time in December 1968, and the pictures taken of the Earth from over 200,000 miles away changed the way its inhabitants saw themselves and their environment.

Queen Elizabeth II opens ARPANET

There were many stages in the birth of the Internet, but the ARPANET, the computer network developed by the US Department of Defense, was the first to implement Internet Protocol (IP) that allowed for 'packets' of information to be sent online. On 26 March 1976, the ARPANET came to a telecommunications research centre in England. The Queen christened the connection, and in the process, she became one of the first heads of state to send an email. A mail account was set up for her with the username 'HME2'. The Queen pressed a couple of buttons, and the message was sent.

Fall of the Berlin Wall

The Berlin Wall came down on 9 November 1989. The wall had been the ultimate symbol of the Cold War, and when Germany was reunited in 1990, it was seen as the end of communism in Europe. The collapse of the Soviet Union followed, and the dynamics of global politics changed forever.

9/11

The terrorist attack on the World Trade Center in New York began early on 11th September 2001, when hijacked airliners were flown into the twin towers. The event traumatized all who witnessed it, and the US government's subsequent 'war on terror' led to the invasion of Afghanistan and Iraq. Air passengers are reminded of this event whenever they go through airport security.

- 2 Ask students in their groups to discuss which three events have had the greatest impact. Encourage students to provide reasons for their choices.

Monitor, noting down any common themes and ideas for a whole-class feedback. At this point, it might be interesting to note any differences of opinion generated by cultural, age, or gender background for further discussion.

Ask students to think of any other events which could be considered key turning points. These could be historical, or more recent. Encourage students to give reasons for their choices, explaining how the events that they have chosen have shaped the world we now live in.

- 3 **T 12.1** [CD 4: Track 22] Explain that students are going to listen to a monologue of a 9/11 eyewitness. Ask students what kind of features they might expect to hear in this kind of monologue. Elicit/explain that there may be repetition, vague language, assumption that the listener will know what is being referred to, and possibly hesitation.

Play the recording and ask students to note down where Justin Baines was, and what he was doing as events unfolded. They can also make a note of any of his memories that they find particularly striking.

Answers

He was travelling to work in Manhattan as the attack began, and was in his office in Manhattan as the events unfolded. He tried to phone his family, and sent emails to them.

Ask students to then work in small groups discussing their own memories of that day, or memories that they have heard from other people, e.g. parents, older brothers/sisters. The emphasis should be on how dramatic the event was and how it will have interrupted daily routines and made a huge impact on everyone, rather than on accounts of the sombre details of the event.

When man first saw the Earth

ABOUT THE LISTENING

The listening is an extended extract from the BBC Radio 4 documentary *For All Mankind*. In the documentary, science writer Chris Riley discussed the legacy of the *Apollo* missions and how, by pushing technology to its limits, the missions showed us what we could achieve as a species. In the longer term, they accelerated the development of modern electronics, inspired the environmental movement, and eventually helped thaw Cold War relations as projects became more international. Tens of thousands of schoolchildren were inspired to become scientists and engineers as a result of *Apollo*, helping shape how we live today.

The focus here is on the importance of the photographs that were taken during these first missions to the Moon. The famous 'Blue Marble' image of the Earth, known to the astronauts as photo 22725, became the most reproduced image in human history.

In the tasks, students are asked to predict content using extracts and listen for detail, before discussing their views on the themes raised in the text.

To assist with understanding, you could pre-teach or elicit the following items: *profound effect, foreboding, barren, in retrospect*.

- 1 Lead in by asking students if they are familiar with any current or recent space missions. Elicit the reasons for these missions, and whether students think they have any relevance or historical importance. Note these ideas on the board.

Ask students what they know about the first space missions. Again, ask them whether they think these had much impact on our lives, noting reasons on the board for reference. Students are likely to refer most often to the *Apollo 11* mission and subsequent Moon landings, so you could ask what they know about the earlier *Apollo* missions and whether they had any lasting importance. Ask students to read through the passage, noting any new words. Discuss these as a class before answering the question. Elicit from students any information which they found surprising – for example you may wish to note that a smartphone has around 16GB of memory (roughly 16 million kilobytes).

Answers

The *Apollo 8* mission was the first time that humans had travelled outside of Earth's orbit. *Apollo 8* and *9* resulted in photographs that some consider the most significant in human history.

- 2 Explain to students that they will hear an extensive extract from a radio documentary, which includes authentic recordings from the *Apollo* space missions. Ask students to read through the extracts of communication between the astronauts and mission control, checking for meaning, and then complete the transcripts.

Give students time to check in pairs, before asking them to take turns practising the extracts.

Ask a selection of students to read their completed transcripts aloud. Encourage them to use exaggerated intonation, stressing how important the occasion was to the speakers.

- 3 **T 12.2** [CD 4: Track 23] Play the recording so that students can hear the whole story and also check their answers to exercise 2. The recordings of communication between the astronauts and mission control are inevitably not crystal clear, but the gapped information should be easy to catch. Ask students to note down what effect the photographs had on the different people mentioned in the extract. Refer students back to their answers during the lead-in regarding whether such missions have any relevance today. Ask them if they still agree with their views, or if they have changed their minds.

Answers and tapescript

People were awed by the photos and they reminded them of the fragility of our planet. They also highlighted the fact that all humans share the same home, and that the all-important national boundaries that we fight over are often purely imaginary.

T 12.2

(MC = Mission Control, CR = Chris Riley, A = Astronaut, N = Narrator, RP = Robert Poole, RS = Rusty Schweickart)

MC Ten, nine, ... we have ignition sequence start, the engines are on, ... four, three, two, one, zero. We have commence, we have, we have **lift-off** ... at 7.51 ...

CR The inspirational effect of *Apollo*, which touched so many of us watching from Earth, was largely driven by the pictures which these missions returned. Views of human explorers on an alien world fuelled our imaginations, and those images of our home planet, filmed by men who were so far away from home, had an even more profound effect.

MC *Apollo 8*, you're looking good.

CR In December 1968, *Apollo 8*, only the second manned *Apollo* mission, was sent straight to the Moon. It was the first time any astronauts had left low-Earth orbit, and if everything went to plan, Frank Borman, Jim Lovell, and Bill Anders would become the first humans to see the far side of the Moon with their own eyes.

A Actually, I think the best way to describe this area is a vastness of black and white. Absolutely no **colour**. The sky up here is also a rather forbidding, foreboding expanse of blackness, with no stars **visible** when we're flying over the Moon in daylight.

N But it wasn't their unique views of the Moon which these missions became most famous for, it was their views of the Earth, rising over the barren lunar surface, which fired the imaginations of us all. Historian Robert Poole is the author of *Earthrise: How Man First Saw the Earth*.

RP The NASA head of photography, Dick Underwood, was keen on getting photographs of the Earth, he'd had a lot of experience, but he was pretty much a lone voice in NASA, so although he'd done his best to prepare them for taking photographs, they weren't prepared in any professional kind of way. So, when they did actually see the Earth rise from, from lunar orbit, it did take them completely by surprise, and you can hear the surprise in their voices, 'Wow, look at that!'

A1 Oh my God, look at that picture over there! There's the Earth coming up!

A2 Wow! That's **pretty**!

CR Yes, it's about the fourth orbit or something, isn't it? And there's a real scramble for the camera and some colour film, I think.

A1 You got a colour film, Jim? **Hand** me a roll of colour quick, would ya?

A2 Oh, man, this really ...

A1 Quick! Quick!

RP Yes, they didn't have a camera ready, they only had black and white film in the one that they were using, the spaceship had only just turned round to face the right way, they were busy doing something else, and suddenly one of them said, 'Look, there's the Earth!' What in retrospect was the most significant moment possibly of the entire *Apollo* programme, looking back and seeing the Earth in context.

CR The fact that no one planned those pictures seems extraordinary now, but the astronauts' encounter with the Earth would inspire future *Apollo* crews to look back with new eyes on their home planet.

MC Yes, everything's looking **good** here, *Apollo 9*.

A1 OK.

MC We'll try to have your cut-off time shortly.

CR *Apollo 9* was intended to test the entire *Apollo* flight system in Earth orbit and astronaut Rusty Schweickart would make a spacewalk to test an emergency procedure for transferring between the *Apollo* capsule and the lunar module in case the two failed to connect.

MC Mr Schweickart, proceed on four.

A1 Can you get your camera on there?

A2 Camera's **running**.

A1 OK. Proceeding on out.

N On board, his colleagues Jim McDivitt and Dave Scott would capture his progress on camera. But as his test began, their camera broke, and whilst they were fixing it, Rusty ended up with five minutes outside on his own.

A1 Ho, there! That looks comfortable.

A2 Boy oh boy, what a **view**!

A1 Isn't that spectacular?

A2 It really is.

RS During that five minutes that Dave took to try and repair the camera, which frankly never happened, I held onto the handrail only with one hand, my left hand, and I sort of swung around to get a full view of the Earth and the horizon, just the spectacular beauty of the Earth, I mean the, the blackness is so black and the horizon is this brilliant thin band of blue, which is the atmosphere above the blue and white Earth. I mean, the contrast, the reality of what you're looking at, I mean it is incredibly impressive.

CR This would have been a wholly personal experience if Rusty hadn't been invited to speak at a major conference organized by the Lindisfarne Association in Long Island, New York, a couple of years later. Despite preparing for several hours, he had no idea what he was going to say until he found himself on stage.

RS And then I opened my mouth and I talked, and it was as, as if I was sitting in the audience going through the experience of flying in space, at many different levels actually, the physical level, sort of a technical diary almost, and then finally at, at a kind of spiritual level, and I had absolutely no plan to do that, I mean, it just came out that way, and by the time I was done, er, half of the people in the audience were crying, including me. You look down there, and you can't imagine how many borders and boundaries you cross, again and again and again, and you don't even see them. There you are, hundreds of people in the Middle East killing each other over some imaginary line that you're not even aware of, that you can't see. And from where you see it, the thing is a whole, and it's so beautiful. You wish you could take one in each hand, one from each side in the various conflicts, and say, 'Look! Look at it from this perspective. Look at that! What's important?'

CR That spontaneous lecture, later titled *No frames, no boundaries*, and transcribed as an essay about the Earth and us, resonated with the burgeoning peace and environmental movements of the time. And the images of Earth that poured back from the eight subsequent *Apollo* flights to the Moon continued to raise our awareness of just how fragile our home planet seems to be.

- 4 **T 12.2** [CD 4: Track 23] Read through the statements as a class, checking for meaning and any new vocabulary. Ask students to note down whether the statements are true or false, if possible noting the correct information for false statements. Play the recording again, then give students time to compare their answers before checking as a class.

Answers

- 1 False. *Apollo 8* was the second manned space mission.
- 2 False. *Apollo 8* was the first opportunity for humans to see the dark side of the Moon with their own eyes. The first photographs of it were taken by the Soviet probe *Lunar 3* in 1959.
- 3 True.
- 4 True.
- 5 False. He was testing an emergency procedure.
- 6 True.
- 7 False. It was about the physical elements, a technical diary, and a spiritual account.
- 8 False. He thinks there would be fewer wars if different people realized there are no real boundaries between them.

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

SUGGESTION

Divide the class into two groups, and write on the board:
Manned space programmes are a waste of money.
The resources they use could be better spent on Earth.

Allocate one group for the statement and one *against*. Set a reasonable time limit for preparation of ideas, and (if required) give students some time to research their position online.

Set up the debate by asking one side to begin, while the other listens and takes notes. After a maximum of two minutes, let the other side respond, before giving both sides an additional two minutes. After this stage, open up to questions, before having a vote on which side students think is the most compelling.

Metaphorical language

The main aim of this section is to extend students' vocabulary range by looking at examples of metaphorical and idiomatic language. Students may need to be reminded that within metaphors, function words such as *like* or *as* aren't used – these are common features of similes rather than metaphors, where something is compared to something else, e.g. *Paul eats like a horse*. With metaphors the comparison is stated as if it was really true, e.g. *Her words stabbed at his heart*. The words don't actually stab, but their effect is compared to the stabbing of a knife. Many metaphors are used in high-frequency idioms, which are expressions that function as a single unit, and often can't be worked out from their separate parts, e.g. *I'm only just keeping my head above water*.

Encourage students to research the lexical items used, make guesses from context, and to teach one another where possible. If students don't have access to their own dictionaries in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

- 1 Read through the examples as a class, discussing the effects of the metaphorical language, and their literal uses.

Note that metaphors are important as they carry cultural and semantic meaning which has evolved over time. For intercultural purposes, it may be useful for you to elicit examples of any similar metaphors in your students' first language, and ask them to translate them to see if there are English equivalents.

Answers

They add drama and colour to the description, they convey a sense of people's imaginations literally catching fire and burning brightly.

Examples of literal usage:

*The Saturn V rockets used on the Apollo missions were **fuelled** with liquid oxygen and hydrogen.*

*He took aim and **fired** the gun.*

- 2 **T 12.3** [CD 4: Track 24] Ask students to read Conversation 1. Ask *What's the situation?* (two old friends meeting up and catching up on news).

Play the recording. Ask students to listen to Conversation 2 and notice in what way it is different from Conversation 1. Elicit/explain that Conversation 2 is more idiomatic and has more metaphorical language.

Ask students to work in pairs discussing any metaphors they can remember.

- 3 **T 12.3** [CD 4: Track 24] Play the recording again, which has pauses after each metaphor, and ask students to note down the metaphors that replace phrases 1–13. You can pause the recording for longer if necessary. To offer additional support at this stage, you may wish to direct students to the tapescript on p143. Ask students to work in pairs, underlining the metaphors, and checking their meaning. Check answers as a whole class.

Ask students to work in pairs, practising Conversation 2. If necessary, model the first few lines, or play the recording again, to illustrate the intonation patterns used within more conversational idiomatic exchanges.

Answers

- | | |
|-------------------------------|---------------------|
| 1 bumping into | 8 tighten our belts |
| 2 Time flies | 9 picking up |
| 3 booming | 10 sleepy |
| 4 I'm slaving away | 11 unwind |
| 5 We're snowed under with | 12 I must dash |
| 6 keeping my head above water | 13 I'll be in touch |
| 7 went downhill a bit | |

- 4 **T 12.4** [CD 4: Track 25] As a lead-in, write the three head words *light*, *weather*, and *food* on the board. Elicit from the whole class any idiomatic phrases from Conversation 2 which could fall under the headings (*snowed under*). Set a brief time limit, and ask students to provide at least three more idioms or metaphors for each category, e.g. *The film sounds good – it got glowing reviews in all the papers; You've been so boring lately, you need to spice up your life*.

Note the examples on the board, and discuss meanings as a class.

Ask students in pairs to read through the lists in A, taking turns defining each word, and thinking of a context sentence for its literal use.

Ask students to read through the sentences in B, selecting a word to complete each. Remind students that they may need to make changes in form.

Give students time to check ideas with another pair before playing the recording and checking as a whole class.

Answers and tapescript

T 12.4

Light

- 1 It was the film *Twelve Angry Men* that **sparked** my interest in law.
- 2 The team's victory was **overshadowed** by the serious injury of their star striker.
- 3 I've had a **bright** idea! It just came to me in a **flash**!
- 4 I don't trust that guy you met last night – he seems a **shady** character.
- 5 The Space Station is a **shining** example of international co-operation.
- 6 I'd wondered why Bill's so rude, and then it **dawned** on me that he was jealous.

Weather

- 7 There's another article on Internet privacy here – it's a **hot** topic at the moment.
- 8 I was relieved to get the hospital test results – it's been a **cloud** hanging over me.
- 9 Don't ask me how to pronounce that word – I haven't the **foggiest** idea!
- 10 You needn't worry about passing your driving test – it'll be a **breeze** for you.
- 11 It was a **whirlwind** romance, and Steve and Linda were married within six weeks.
- 12 I knew this would be my new home, and a feeling of happiness **flooded** through me.

Food

- 13 My job interview lasted over an hour – they gave me a really good **grilling**.
- 14 I'm struggling in this job – I think I've **bitten off** more than I can **chew**.
- 15 Oh, another of your **half-baked** ideas! You need to think things through more!
- 16 Jones' athletics career ended on a **sour** note when he failed a drugs test.
- 17 It's a rather **bland** autobiography – you don't learn anything very exciting.
- 18 Thanks for your suggestions. That's given me **food** for thought.

EXTRA ACTIVITY

To further extend the opportunity for spoken interaction, you could ask students to select examples of metaphorical language from exercise 4 to incorporate into short dialogues.

Ask students to work in pairs, choosing one of the sentences from exercise 4 to build their dialogue around. Encourage students to think about the context for their dialogue (e.g. who is talking, why, what about).

Ask students to write a dialogue of at least six lines, using no more than five of the metaphors given in the Student's Book. Monitor this stage, assisting with language where required, and checking dialogues for sense.

Give students time to practise their dialogues, focusing on intonation and sentence stress, before selecting a number of pairs to read aloud. If your students are confident, you could ask them to perform in front of the class

Linking devices

This section revises a wide variety of linkers, which are analysed in considerable detail in the Grammar Reference under the functional headings of time, addition, contrast, reason, result, purpose, and condition. Students read examples in context, and use these in an information-transfer task to build a broad vocabulary resource. There is student-led analysis of contrasting sentences to draw out subtle distinctions in meaning, and students are also required to restructure sentences to show that they can accurately manipulate the various devices. Students should recognize that these linkers are crucial to their comprehension of English, and are an essential tool when producing English themselves, especially when it comes to extended writing.

Due to the scope and complexity of this area of language, it is impossible to focus here on all the possible problems or challenges that students may have. A number of these may depend on differences with uses of linkers in students' first language. However, it is recommended that you refer to the Grammar Reference throughout the lesson, as this outlines the differences in meaning expressed by some of the linkers that pose the greatest challenge in terms of correct usage.

⚠ POSSIBLE PROBLEMS

- **Infinitive of purpose**

This form is not particularly natural in many other languages. Be aware of errors where linkers expressing reason are used instead of linkers for purpose, e.g.

She is here to study English. NOT *She is here for studying English.*

- **although, despite, however**

The form of these contrastive linkers can often cause confusion. Compare:

Although I was tired, I went to the party. (although + clause, clause)

Despite being tired, I went to the party. (despite + -ing + clause)

I was tired. However, I went to the party. (sentence. However + clause)

- **while and whereas**

Note that *while* and *whereas* are used to show unsurprising contrasts. Overuse of other contrastive linkers will sound overly formal or exaggerated if used for everyday interactions, e.g.

I like playing football, whereas Pete prefers tennis.
NOT *I like playing football, however, Pete prefers tennis.*

ABOUT THE TEXT

The Tipping Point is the debut book of Canadian journalist Malcom Gladwell. Gladwell's books often explore the unexpected implications of research in social sciences, and use academic, sociological and psychological texts as a source for a popular science approach addressing common behaviour. Gladwell defines a tipping point as 'the moment of critical mass, the threshold, the boiling point.' The book describes the features of changes in ideas, products, messages, and behaviours – changes that he compares with spreading viruses.

The Grammar Reference on SB pp157–9 looks in greater detail at all of the linking devices covered here. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 1 With books closed, read the description of linkers to the class. Elicit a selection of common linkers, and note these on the board. Ask students to think about different categories for each linking device. If necessary, provide a couple as a prompt, e.g. contrast, time and sequence.

Ask students to open their books and look at the table on p100. Explain that they are going to use the short text on the *Apollo* spacewalk as context for identifying common linking devices.

Ask students to read the text, and then transfer the examples into an appropriate place in the chart.

Give students time to discuss their ideas in pairs before checking as a whole class.

Answers

Time: whilst, as, when

Addition: not only ..., also

Contrast: however, although

Reason: due to, so ... that

Result: as a consequence

Purpose: in order to

Condition: in case

To introduce the notion of register with linkers, ask students when they would use *what's more*, and when they would use *furthermore*. Elicit/explain that the latter form is more common in written English, and while it may sometimes be used in spoken English, it is much more formal in tone. Ask students to discuss in pairs which of the linkers in the table they would expect to find in more formal written English, rather than less formal spoken English. The boundaries are not always totally clear in this area, but the following list gives a good indication. Point out that they are looking at these linkers used in the sense that their category describes here. This explains why *since* is said to be formal, as it refers to the meaning of reason rather than the more common meaning of time.

Answers

[italics on items also used sometimes in spoken English]

whilst, in addition to, *however*, *whereas*, *nevertheless*, in spite of, yet, owing to, since, due to, therefore, thus, as a consequence, so as to

- 2 Ask students to read through questions 1–5, noting down their ideas. Then ask students to work in small groups discussing their answers, and the reasons for their choices.

Refer students to Grammar Reference 12.1–7 on SB pp157–9, then check answers as a whole class.

Answers

- 1 a at the same time as

- b however

While in sentence b can be replaced with *whereas* to contrast two different subjects. *Whereas* itself can only be used in this way, as in the following example of 2b, and not to make a contrast between two aspects of the same subject.

- 2 a it can be dangerous (or any point that highlights a negative aspect of cycling in London)

- b people who live in the country generally have to drive. (a different subject from ‘cyclists’)

- 3 The airline refused to refund my fare. (1 However, ✓) they (2 ✗) have (3, however, ✓) offered (4 ✗) me (5 ✗) £100 (6, however ✓). In positions 2 and 5, *however* would be possible if the contrast was between different subjects from *they* and *me*, e.g.

The insurance company have refused to reimburse my fare, and the airline haven’t refunded it either. They, however, have promised to look into the matter further.

The airline hasn’t offered Jane a refund on her fare. They have offered me, however, £100.

- 4 a However/Nevertheless

- b However

In the second example there is a contrast between the statements but no causative link – there is no reason that my wanting to be at work early should have any causative effect on the punctuality of the bus! This is a relatively subtle and often unnoticed point, that *however* and *nevertheless* cannot be used in exactly the same contexts, due to the fact that *however* does not require the strong causative link needed for other contrast linkers such as *nevertheless*, *although*, *in spite of*, etc. It is, however, a useful point for students to learn in order to avoid producing nonsensical contrasts.

- 5 if (*in case* here would produce the absurd meaning that I put on my heavy coat *now*, while it’s hot, just in case it gets cold later.)

- 3 Ask students if they can give a recent example of a trend or social movement reaching a tipping point. Establish the meaning of *tipping point* and ask students to quickly read through the text and explain how it is similar to a medical epidemic. You could also ask who they think might be interested in finding out when tipping points are about to happen.

Give students time to check their ideas in pairs before checking as a whole class.

Possible answers

A tipping point is reached when a social movement or trend gathers momentum and then suddenly accelerates rapidly, becoming unstoppable. The growth of a social trend can be like a medical epidemic, in that it begins with just a few people and then starts to spread to the point where growth accelerates very rapidly.

- 4 **T 12.5** [CD 4: Track 26] Give students time to read through the text again, this time identifying the correct linker to use in each. Where more than one option is possible, ask students to think about any difference in style that is created by selecting the various options.

Give students time to check their ideas in pairs before they listen and check as a whole class.

Answers

- 1 in order to/to (*so as to* is a bit too formal for this text)
 - 2 using
 - 3 Before/Until
 - 4 owing to/due to
 - 5 As soon as/After
 - 6 though, however
 - 7 Once/When/By the time
 - 8 too/as well
 - 9 in the end
 - 10 even though
 - 11 Although
 - 12 provided that/if/so long as
 - 13 until
 - 14 which
 - 15 since/as (*seeing as* is a bit too informal for this text)
 - 16 while
 - 17 as a result of
 - 18 What's more,/Furthermore, (*What's more* isn't too informal for this text)
- 5 Ask students in pairs to combine or rewrite the sentences, using the linkers in italics. Look at the examples given for number 1. Monitor, assisting with language where required. Let students check answers with another pair before checking as a whole class.

Possible answers

- 2 Having seen the film and enjoyed it, I decided to read the book.
After seeing the film and enjoying it, I decided to read the book.
- 3 Tony's very fussy about hotels, whereas I don't mind as long as the bed's comfortable.
Tony's very fussy about hotels. However, I don't mind as long as the bed's comfortable.
Tony's very fussy about hotels, though I don't mind as long as the bed's comfortable.
- 4 Celebrities often wear sunglasses in public so people don't recognize them.
Celebrities often wear sunglasses in public so as not to be recognized.
- 5 We should go to that museum since it's free.
We should go to that museum seeing as it's free.
- 6 Refunds will only be made provided that you produce a receipt.
You must produce a receipt; otherwise a refund won't be made.
- 7 Even though I've been on a strict diet for three weeks, I still haven't lost much weight.
I still haven't lost much weight despite being on a strict diet for three weeks.
I've been on a strict diet for three weeks, yet I still haven't lost much weight.
- 8 Places should be booked early in case the event is very popular.
Places should be booked early as the event may be very popular.
- 9 He was penniless and starving. Nevertheless, he shouldn't have stolen the food.
Although he was penniless and starving, he shouldn't have stolen the food.
He was penniless and starving. All the same, he shouldn't have stolen the food.
- 10 The motorway is closed as a result of an accident./There has been an accident. As a result, the motorway is closed.
There has been an accident; therefore the motorway is closed.

NOTE

Linkers that normally connect two sentences can often be combined into one sentence with the additional use of the linkers *and* or *but*. E.g.

He was penniless and starving. Nevertheless, he shouldn't have stolen the food. can be linked with *but* to make *He was penniless and starving, but nevertheless, he shouldn't have stolen the food.* *There has been an accident. As a result, the motorway is closed.* can be linked with *and* to make *There has been an accident, and as a result, the motorway is closed.*

- 6 **T 12.6** [CD 4: Track 27] This section provides students with the opportunity to generate personalized content, then compare it with an audio model for accuracy of form.

Give students time to read through, and complete sentences 1–8, before asking them to compare ideas with a partner. At this point, ask students to read through the sentences aloud, emphasizing stress where appropriate.

Select a number of students to read their sentences aloud for the whole class.

Play the recording, and ask students to compare their ideas. You could use this opportunity for further work on building fluency, by playing each sentence as a model and encouraging students to listen and repeat. These sentences can then be drilled chorally or individually.

Tapescript

T 12.6

- 1 As well as studying English, I'm doing an evening class in photography.
- 2 Once this course is over, I'm going to have a holiday in the UK.
- 3 I know you're a good driver. All the same, I think you should drive more slowly on this road.
- 4 I'm nervous about the exam, even though I've done loads of revision for it.
- 5 Seeing as there are lots of sales on, I'm going to spend the afternoon shopping.
- 6 You can leave work early provided that you've finished all those jobs I gave you.
- 7 I arrived on time in spite of all the traffic.
- 8 By the time you wake up tomorrow, I'll be in New York!

SUGGESTION

To build on the themes explored in this lesson, you could ask students to write a couple of paragraphs on a changing trend which they are familiar with.

Ask students to make notes on the context of the change, and their ideas about the reasons behind it. Encourage them to write around ten short sentences. Then ask them to think of ways of ordering and linking the information before writing it up.

Alternatively, to increase the interactivity, you could get students to write their notes, then exchange these with a partner. Students must then write up their partner's notes using linkers. As a follow-up stage, students work together to discuss the paragraphs, evaluating them in terms of factual accuracy and use of linkers.

Life-changing experiences

ABOUT THE TEXT

As noted in the Student's Book, the texts in this unit are based on first-person accounts of life-changing experiences taken from *The Guardian* newspaper's Saturday magazine. The series, *Experience*, has featured contributors from all over the world. These range in terms of focus from stories of people who have found fortune (for example Cheong Choon Ng, who invented the loom band) to survivors of train crashes or polar bear attacks. All of the contributors outline how the events described have affected them and their relationships with others. If you wish to further exploit this content, or provide alternative life-changing experiences for students to focus on, a full archive can be accessed on *The Guardian's* website, www.theguardian.com/lifeandstyle/series/experience.

The texts are exploited as a jigsaw reading. Although students will be familiar with the jigsaw reading technique, it is worth setting up the activity carefully to ensure students get maximum practice.

In the tasks, students initially work on predicting the content of their article using key vocabulary and the title as an outline. Students then read one of the articles, answering questions to establish an understanding of key events, their sequence, and repercussions, before exchanging information with a partner in their own words.

Don't pre-teach/check any of the words which are highlighted in the text, as students will work together to establish their meaning in the vocabulary work in exercise 1.

- 1 Lead in by asking students to brainstorm a list of life events which could be considered life-changing. Note their ideas on the board, and ask students as a class to decide which of the experiences they feel are the most significant, and why.
Read the background information about *The Guardian* magazine feature, and ask students what kind of topics they think are covered in the article.
Put students into groups of A and B and refer each to their respective article titles and vocabulary lists. Students work in pairs within their groups, first checking the meaning of the vocabulary, and then using it to speculate on what their story might be about. It doesn't matter whether their speculations match the actual text at all – the important thing is that they have explored the possible themes and familiarized themselves fully with some of the difficult vocabulary.
- 2 Students read their respective stories on p103 and p104, and compare their ideas.
- 3 Students work in groups and answer the questions about their text, making brief notes as they do so. Some possible notes for each are given below for reference, and the first could be written on the board as an example of the brevity required, after asking the class for what the notes might include. You can make other suggestions when monitoring, but don't check answers with the whole class at this stage.

Answers

Text A

- 1 David 44 second London marathon intensive training
- 2 four years ago London
- 3 started well mile 19 confused end exhausted
- 4 running through treacle dig down physical reserves
- 5 staggered finish line collapsed in medical tent
- 6 rushed hospital ambulance medical coma three days
- 7 infection body overheated liver and kidneys shut down
- 8 asked about time wife guilty emotional wreck let people down
- 9 re-examined priorities achieving certain times doesn't race just stay fit enough joy of running time not important

Text B

- 1 Nancy's 40th birthday husband holiday in Kenya
- 2 flight Kenya 2001 (we know it was just before 9/11 occurred)
- 3 loud noise plane shuddered upside down climb freefall oxygen masks
- 4 woke up heart into stomach think crash
- 5 whisper goodbye husband weirdly calm sure going to die
- 6 plane levelled off pilot announced madman regained control
- 7 man mental health problems cockpit attacked pilot autopilot disengage plane climbed steeply engines stalled basketball player restrained pilot restart engines
- 8 subdued left her reeling questioning decisions
- 9 moved New York 9/11 closure lucky alive get on with life etched in memory not relaxed flyer

In your own words

- 4 Regroup the students, making sure that there is an A and B Student in each pair. Demonstrate the activity by getting a pair of students to answer the first question. Make sure they use their own notes and the vocabulary in exercise 1, and don't read directly from the text. Encourage follow-up questions to get further information or detail and extend the spoken interaction.

Students continue exchanging information from their articles. Monitor and help as necessary. Note down any common errors for correction after the information exchange. Bring the whole class together to conduct the feedback and check answers to all the questions.

What do you think?

Refer to the notes on Teacher's Book p8 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

Once students have had the opportunity to discuss each question in detail, feed back ideas for a whole-class discussion.

EXTRA ACTIVITY

Ask students to briefly write about an important (or even life-changing) event in their own lives.

Give students a few minutes to think of a suitable topic. Monitor this stage, assisting with ideas where required.

Draw attention to the organizational structure highlighted in the questions in exercise 3. Explain that students should use these to generate and organize their notes. Set a time limit appropriate for your class, and set the writing task.

Once students have finished writing, ask them to work with a partner. Students should read over each other's writing, noting areas where there could be improvements made, e.g. grammatical range, lexical range, use of linking devices, and cohesion. Once they have received feedback, students could revise their writing before putting it on the wall for the rest of the class to read.

SPOKEN ENGLISH – Emphatic expressions with *do/does/did*

- 1 Read through the example as a class, and elicit reasons why *did* is used, and why it is stressed in the sentence.

Explain that *do/does/did* are used to express various forms of emphasis:

emotive emphasis: when forms of *do* are used to show we feel strongly about what we are saying, e.g. *That cake does look good; I did enjoy the concert.*

contrastive emphasis: to show contrast between false and true, appearance and reality, or a general statement and an exception, e.g. *You think I don't care, but I do; It looks easy, but it does take a long time to get right; We didn't have a lot of time, but I did make it to the castle.*

We can also use *do* to compare expectations with reality: *I said I would run a marathon at 50 and I did run one.*

Point out to students that when the action of the verb is emphasized by stressing the auxiliary verb, and the Past Simple is used, the auxiliary shows tense, e.g. *I find him quite offensive.* → *I did find him quite offensive.*

Answers

Did is used to compare expectation with reality – here, it was expected that they would not move to New York, but in the end they did. *Did* is stressed.

- 2 **T 12.7** [CD 4: Track 28] Ask students to work in pairs, matching lines A with answers B. As they do this, encourage them to reflect on who the speakers are, what their relationship is, and what they are talking about.

Play the recording, allowing students to check answers. Get students to practise each exchange with correct sentence stress and intonation.

Answers and tapescript

T 12.7

- 1f **A** I didn't need quite so much detail about your operation.
B Well, you did ask!
- 2d **A** Didn't you think it strange that the car was so cheap?
B Well, I did wonder.
- 3e **A** It's so embarrassing when Ken tells those sexist jokes.
B Yes, I do wish he wouldn't.
- 4a **A** You didn't have to challenge Ken in front of everyone.
B Maybe. He did deserve it, though.
- 5c **A** You shouldn't treat Emma like a child.
B Well, she does behave like one sometimes.
- 6b **A** I can't believe how violent that DVD you lent me was!
B I did warn you!

Word linking – the potato clock!

This section develops students' fluency by providing a focus on word linking and the intrusive sounds /j/, /w/, and /r/.

- 1 **T 12.8** [CD 4: Track 29] Lead in by writing the sentence *English is an international language* on the board. Ask students to read the sentence out loud and tell you which words link, offering suggestions why. Point out that the consonant sound at the end of each of the first three words joins with the vowel sound of the next word. In natural, connected speech, this linking makes it sound as if the first four words are joined. Note that between *international* and *language* there isn't an obvious link, but this illustrates elision, where the initial /l/ in *language* is dropped. Elicit from students some of the challenges created by word linking, e.g. it's sometimes difficult to identify word breaks, and words can sound like something else has been said.

Explain that students are going to listen to a short anecdote highlighting an instance of a language problem caused by word linking.

Play the recording and elicit from students some ideas on what the flatmate actually said.

- T 12.9** [CD 4: Track 30] Play the recording to confirm students' guesses and get them to repeat the line with the same linking. Ask some students to say the line with either the meaning of *potato clock* or *up at eight o'clock* and see if other students can tell the difference.

As a whole class, discuss how the mishearing occurred. Elicit from students any other situations where mishearing a word or phrase are common, e.g. with song lyrics. Ask students if they have ever misheard a lyric, which they then discovered later to be wrong. To illustrate you could write on the board the famous Jimi Hendrix misheard lyric *Excuse me while I kiss this guy* ('Excuse me while I kiss the sky') which has a website, which records common words and phrases that are misheard, named after it.

Answer

I have to get up at eight o'clock tomorrow.

It is easy to mishear the words because of the use of linking.

LINKING SOUNDS

- 2 **T 12.10** [CD 4: Track 31] Read through the description of word linking as a whole class. Listen to the recording and drill the example sentence chorally and individually to establish the idea of word linking.
- 3 **T 12.11** [CD 4: Track 32] Ask students to read through sentences 1–3, marking where examples of linking occur. Give students time to check in pairs before playing the recording. Write the sentences on the board, and mark up the links as a visual record.

Answers and tapescript**T 12.11**

- 1 It's an honour to present this award for best invention.
- 2 The name is in an envelope as usual.
- 3 I'll open it and read it out straight away.

INTRUSIVE SOUNDS

- 4 **T 12.12** [CD 4: Track 33] and **T 12.13** [CD 4: Track 34] Listen to and read through the examples, and discuss the rules as a class.

Answers and tapescripts

When the mouth is round and the lip corners are close together at the end of the first word ending in a vowel sound, the natural sound to link with is /w/. When the mouth is spread and the lip corners are wide apart at the end of the first word ending in a vowel sound, the natural sound to link with is /j/. The sound /r/ is used as a linking sound after words such as *car* even though the /r/ is not normally pronounced. This /r/ is also used as an intrusive sound to link another vowel after the sounds /ə/, /ɪə/, /ɑ:/, or /ɔ:/. Some people consider this to be an example of poor and lazy English, but it is widely used to make speech flow better.

T 12.12

- | | | |
|-------------|---------------|----------------|
| a blue_eyes | b two_oranges | c go_away |
| /w/ | /w/ | /w/ |
| d my_office | e the_economy | f three_apples |
| /j/ | /j/ | /j/ |

T 12.13

- | | |
|---------------|----------------|
| law_and_order | Carla_and_Mike |
| /r/ | /r/ |

- 5 **T 12.14** [CD 4: Track 35] Ask students to read the sentences aloud, and mark where they think sounds are linked, and where intrusive sounds occur. Give students time to check in pairs before checking as a whole class.

Answers and tapescript**T 12.14**

- 1 Anna_and I_are_off_to_eat out in Oxford.
/r/ /j/ /r/ /w/
 - 2 Although it's the_obvious answer, it isn't the_easiest option.
/j/ /j/
 - 3 My_aim is to sit on this sofa_all evening and watch action and
/j/ /r/ adventure movies.
- 6 **T 12.15** [CD 4: Track 36] Ask students to look at the example, sharing their ideas in pairs.

Play the recording. Point out that there is a lot of linking and intrusion because letters are often just a vowel sound, or a vowel + consonant sound or consonant + vowel sound, so when said at speed, they need to be linked by other consonant sounds.

Write a couple of names of famous people on the board, and ask individual students to spell out the names. Ask them what features of linking and intrusion they notice. Then get students to work in pairs or groups, spelling first their own names, and then a made-up name. Check as a class and point out that it's worth students' while to get plenty of practice spelling out their own names fluently, as it is something they will often be asked to do when dealing with English speakers.

SUGGESTION

Elicit/explain that there is an international radiotelephony spelling alphabet, used by Civil Aviation, various police forces, and the military to ensure clarity when spelling information.

Write the letters A–Z on the board, and ask students to provide as many examples as they can to complete the list. To start them off, you may need to provide a few examples.

Alpha, Bravo, Charlie, Delta, Echo, Foxtrot, Golf, Hotel, India, Juliet, Kilo, Lima, Mike, November, Oscar, Papa, Quebec, Romeo, Sierra, Tango, Uniform, Victor, Whisky, X-ray, Yankee, Zulu.

Ask students to sit back to back, and note down the names of five people they know (they may be famous names, or just ordinary people).

Ask them to practise silently spelling out the names in their heads, using the spelling alphabet for each letter.

When you feel students are ready, ask them to take turns saying each name to their partner, who has to write down what they hear. Encourage students to ask for repetition, or refer to the spelling alphabet if required.

- 7 **T 12.16** [CD 4: Track 37] Explain to students that they are going to listen to some examples of connected speech which use intrusive sounds and linking to interesting effect. Play the recording and let students discuss in pairs which sentence they heard. Play the recording again and discuss answers as a class, noting that in some cases (e.g. 2, 4, and 6) the sentences sound almost exactly the same. In others, the similarity is only evident if they are said with natural linking.

Ask students to work in pairs, taking turns to read one sentence from each pair while their partner guesses which sentence it is.

Answers and tapescript

T 12.16

- 1 It isn't easy to wreck a nice beach!
- 2 This guy is the limit.
- 3 Some others will leave and say goodbye.
- 4 Sick students had a grey day.
- 5 I scream in an ice-cold shower!

- 8 **T 12.17** [CD 4: Track 38] Tell students they will hear more examples like the ones in exercise 7, and should write what they think they hear. Play the recording, pausing to allow students time to write the sentences. Ask students to compare their sentences with a partner. Check answers as a whole class, and see if students have written both options for the sentences, or can suggest the alternative sentences if not. Then ask them to check by looking at all of the sentences on p174.

Answers and tapescript

T 12.17

- 1 I have known oceans of danger.
- 2 It's important to give children an aim.
- 3 I told the postman I only accept addressed mail.
- 4 We discussed the subject of youth in Asia.
- 5 Don't tell me that's tough!

Alternative sentences:

- 1 I have no notions of danger.
- 2 It's important to give children a name.
- 3 I told the postman I only accept a dressed male.
- 4 We discussed the subject of euthanasia.
- 5 Don't tell me that stuff!

Introducing yourself – A personal profile

This writing section looks at the style and structure of personal profiles. Personal profile statements are becoming increasingly common elements of modern CVs, as job applicants seek to differentiate themselves. They are also a vital part of the UK university and college application process. As many students have the same exam grades when applying for a course, the personal profile statement gives university tutors the opportunity to assess why they should offer a particular student a place. UCAS statements are a maximum of 4,000 characters (including spaces) and 47 lines of text (including blank lines).

- 1 Lead in by asking students the following questions: *Have you ever needed a personal profile for a job or university application? What information did you include? What style did you write in?*

Ask students to read the profile quickly and answer the questions.

Answers

It's from a student at a school in Birmingham. It's for an application to study English Literature at university.

- 2 **T 1.8** [CD 1: Track 8] Ask students to read through the tips, checking for understanding. Elicit a definition of the idiomatic phrases *over the top* and *big-headed*. Ask students to read and listen to Jack's personal profile, then evaluate it in terms of the tips. Once students have completed their discussion, ask them if they agree with the tips, or could add any of their own which might help somebody preparing a personal profile.
- 3 Ask students to quickly read through the text again, and elicit the style it is written in, e.g. *Is it formal or informal?* (formal). Ask students to provide any reasons the personal statement should be formal, and note these on the board for reference, e.g. *formal style allows for a broader range of grammar and vocabulary, feels more professional*, etc.

Answers

- 1 I am a diligent and conscientious student, and have attained Grade As in all my subjects in recent exams.
- 2 I also try to give my utmost to other aspects of school life.
- 3 I enjoy reading books from a wide range of genres.
- 4 In addition to my love of reading, I really enjoy drama and acting.
- 5 I look forward to getting involved in any drama groups at university.
- 6 I have seen numerous interesting plays.
- 7 I follow the blog of respected film critic Mark Kermode, which has given me an insight into the film industry.
- 8 I am a keen sportsman and I have represented my school in football, cricket, basketball, and athletics.
- 9 Looking ahead, I would really like to go into a career in the media, either in television and film, or journalism.
- 10 I know that a degree in English literature will be the springboard to success in these fields.

- 4 Read through the writing plan carefully with the class. As you look at each paragraph, elicit the tenses students are most likely going to need (Paragraph 1: mainly Present Simple, Present Continuous to discuss current and ongoing responsibilities; Paragraph 2: mainly Past Simple, Past Continuous, and Present Perfect to discuss experiences and their current relevance; Paragraph 3: mainly Present Simple and Present Perfect to connect current leisure activities to any past experiences, and draw attention to their relevance today, and Present Perfect Continuous to indicate the duration of current interests; Paragraph 4: a range of future tenses and modals to indicate possibility).

Get students to plan their profile carefully, ideally in class so that you can monitor and assist where required. Remind them to try to include some of the structures and techniques given in the example text.

Give students time to write their profile in class or set the task for homework. Remind students to check their work carefully to ensure it is accurate, cohesive, and dynamic.

SUGGESTION

Depending upon the purpose of their writing (for a job/university application), once students have written their profiles, you could write some jobs, or academic courses, on the board, e.g. *tour guide, teacher, Business Studies, Psychology*, etc.

Pass the profiles around the class, or put them on the wall for students to read, and ask students to decide which class member is best suited for each job or course, and why.

Narrative writing – Different genres

This writing section extends the starter section of Unit 2 in requiring students to analyse a number of short fictional texts and establish their genre based on contextual clues. This focus on identifying genre is particularly important in terms of students developing their own response to texts, and building on awareness of patterns of textual organization. Despite often sharing a common narrative structure (from exposition, to rising action, to climax, and falling action), stories in different genres very frequently demonstrate varying patterns of textual organization. As students become more familiar with these patterns, they will become more accomplished at confidently using them in their own writing.

- 1 Lead in by asking students to note down their three favourite novels or short stories, and then write a quick plot summary in no more than two minutes. Students should then exchange these with a partner, who has no more than two minutes to write an opening sentence for each of their partner's choices. Once the time limit is up, students should exchange sentences and discuss their reasons for writing them in the way they have. If students have access to the Internet, allow them to check the openings online, and compare the sentences for style. Ask students to read opening paragraphs A, B, and C and answer the question. Let them discuss their ideas in pairs, before discussing as a whole class.
- 2 Ask students to read the opening paragraphs again and answer questions 1–4. Ask students to initially work in small groups, then open out the answer session as a whole class.

Answers

- 1 The opening lines of the story are fairly short. They engage the reader's attention because they immediately take us to the critical point in each story. The events leading up to this point are described later in the paragraph. In story A, the opening creates an atmosphere of monotony, depression, and loneliness through the weather, the empty gardens, and the two birds. Explain to students that using inanimate objects or nature to reflect a character's inner state of mind is a common literary device known as 'pathetic fallacy'. In stories B and C, the openings create tension and a certain amount of fear/anxiety, through the adjectives and adverbs used, through the actions of the main characters, and the deserted locations.

- 2 Narrative tenses are used in the stories. Direct speech is used in story C for dramatic effect, varying the pace of the narrative.
- 3 Story A: Joyce and her (possibly dead) husband; story B: Hannah and her (possible) boyfriend Peter; story C: Jes and his school friend Luis.
- 4 Joyce is old, probably in her 70s or 80s. We know this because she has a 'wisp of white hair', she has pictures as 'companions' and very few Christmas cards. Hannah and Pete are probably students in their 20s. They're backpacking around India because they don't have much money. Jes and Luis are probably teenagers, as they mention finishing school, and the raid sounds like a dare.

- 3 Ask students to work in pairs initially and read through the bullet points, answering the questions. Encourage students to provide as much information as possible to justify their opinions, and ask and answer follow-up questions to maintain the discussion as naturally as possible. Once students have discussed each point, ask them to feed back their ideas on possible endings for each story. Note examples of these on the board, then ask the class as a whole to vote on their favourite proposed ending, giving reasons for their selection.
- 4 Ask students to read the rest of the first story, adding the adverbs.

Answers

- | | |
|---------------------|-----------------|
| 1 slowly, carefully | 5 strangely |
| 2 gently, softly | 6 slowly |
| 3 instinctively | 7 encouragingly |
| 4 carefully, gently | |
- 5 Ask students to work in pairs, discussing and comparing story endings. Ask students to vote on which ending they preferred and why.
 - 6 Ask students to read through the advice in the bullet points, and plan their own stories. This planning could be done in pairs, with the writing being done independently at home.

SUGGESTION

As a follow-up task, if students are happy at this stage for their peers to read their writing, you could ask students to evaluate each other's work. This could be done more formally, using the advice list as a checklist to ensure all criteria have been met, or less formally by having students read through for pleasure.

Report writing – Using graphs

This writing section extends the focus of the Vocabulary and Speaking sections by having students use visual data as source material for reports.

- 1 Lead in by asking students to work in pairs, deciding on the typical features of report writing. These could be as follows: *aims are stated in the introduction, headings are used for each section, facts are presented rather than opinions, the passive voice is commonly used, recommendations are given based on the report findings.* Direct students to the pie chart and ask them to answer the questions.

Answers

The chart shows the main way in which different people watch TV. It might have been part of a report commissioned by a TV company or other media outlet.

- 2 Ask students to work in pairs, discussing their ideas. As they share ideas, encourage them to give reasons for their choices.
- 3 Students check their ideas against the data in the graph.

Answers

Older viewers (55 and older) mainly watch live TV. Younger viewers (under 24) mostly watch via online streaming services.

- 4 As a whole class, discuss the best way to report the data given in the graph, before reading the report and checking students' answers.

Answer

The report is organized by ways of watching TV.

- 5 As a class, read through the discourse markers in the box and discuss their meanings and functions. Explain/Elicit that discourse markers are used to help sequence a piece of writing, or provide signals on the development of ideas. Explain that recognizing and understanding the way that discourse markers are used will assist students in more readily accessing texts and working out their patterns of textual organization. Note that this should help students to more quickly follow arguments within a text, and locate any shifts in meaning.

Ask students to read the report again, selecting an appropriate discourse marker for each gap. Once students have completed the text, ask them to check in pairs, before discussing answers as a whole class.

Answers

- | | |
|--------------------|------------------|
| 1 Looking first at | 5 Turning to |
| 2 Conversely | 6 particularly |
| 3 Whilst | 7 overall |
| 4 respectively | 8 with regard to |

- 6 Ask students to work in pairs, exchanging ideas, before opening up to whole-class feedback.

Answers

- 1 That live TV is most popular with older viewers and streaming is most popular with younger viewers.
- 2 Online streaming figures are likely to rise in the immediate future. This will depend on how quickly superfast broadband is made available.
- 3 To help advertisers seeking to target appropriate age ranges.
- 4 Students' own answers.

- 7 Draw attention to the prepositions in the box. Explain to students that much of the language used in report writing is formulaic, depending on fixed phrases and a large number of high-frequency collocations to express ideas. Ask students to read through the list of prepositions and identify which are dependent prepositions that frequently occur with a specific verb, e.g. *aimed at*, *accounts for*. Once students have identified these items, ask them to focus on lexical chunks which feature prepositions, e.g. *a large proportion of ...* Ask students to check their answers in pairs, before whole-class feedback.

Once students have checked their answers, select individual students to generate sentences using the phrases given. This will provide a useful opportunity for contextualization, and if conducted as a speaking task, a further opportunity to build on accuracy and fluency.

Answers

- | | | | |
|------|--------|------|---------|
| 1 at | 3 for | 5 on | 7 in |
| 2 of | 4 with | 6 to | 8 among |

- 8 Ask students to quickly look at the graph, answering the questions. Explain that whenever students are faced with visual data supporting a written text, they should consider these questions, as they provide an overview of content and purpose.

Answers

The graph shows the number of people in different age groups who favour either garlic or hot/spicy foods in restaurant food. It may have been commissioned by a restaurant group to establish what to put on their menus.

- 9 Ask students to read through the paragraph plan, and use it to help plan their own reports. This planning could be done in pairs, with the writing being done independently at home.

Answers

- | | |
|------------------------------------|-------------------------------|
| 1 Starting with – Looking first at | 5 Whereas – Whilst |
| 2 especially – particularly | 6 Moving on to – Turning to |
| 3 correspondingly – respectively | 7 In contrast – Conversely |
| 4 generally – overall | 8 concerning – with regard to |

Writing a formal email – An apology

- 1 Explain to students that although we tend to think of email as an informal medium, emails can often serve as the equivalent of a formal letter. Ask students to work in pairs, discussing what kinds of emails they usually send, and then once they have a list of these, categorizing which are formal and which are informal. Ask students to share their list as a class and discuss who the recipients of these formal emails tend to be, e.g. are they work colleagues, parents, teachers, etc.?

Ask students to open their books and look at the options provided in the box. Ask them to individually complete the options, before checking with a partner. As a whole class, discuss the three bullet points. Ask students if they agree with these statements, and if the same is true when writing emails in their own language.

Answers

- | | |
|-------------|--------------|
| 1 Mrs | 5 faithfully |
| 2 Madam | 6 informal |
| 3 Tony | 7 formal |
| 4 sincerely | |

- 2 Explain that students are going to hear two friends discussing a clash of dates. Before listening to the recording, ask students if they have ever had a problem with clashing dates. How did they try to resolve the problem?

T 4.12 [CD 2: Track 7] Once students have discussed their ideas, feed back as a whole class, then play the recording.

Answers

The problem is that Peter has arranged his wedding on the same day as his best man (Martin) is giving a presentation at an international conference. A possible solution suggested is for Martin to ask for his presentation to be moved to the next day.

- 3 Ask students to read through the email, checking for meaning. Explain/elicite any new vocabulary that arises, and ask students to work in pairs, discussing Martin's proposal, and whether or not they think it is a satisfactory solution to the problem he has caused.

Answers

He suggests moving his presentation to the Sunday or briefing a colleague to give the presentation in his place.

- 4 Explain that this activity looks at paraphrasing and the use of synonyms, and highlights the importance of being able to use a range of language in written texts to demonstrate grammatical range and accuracy, as well as being able to switch between formal and informal styles, dependent upon audience (the definitions are informal equivalents of the formal phrases used in the email). Ask students to match the words and phrases, before checking as a whole class. Once you have checked answers, select students to generate their own sentences using phrases 1–10.

Answers

- | | |
|----------------------------|-------------------|
| 1 outlining | 6 brief |
| 2 attend | 7 deliver |
| 3 inconvenience | 8 well acquainted |
| 4 unforeseen circumstances | 9 option |
| 5 more than adequate | 10 practicable |

- 5 Highlight that this task consolidates the language focus of the unit by drawing on other examples of functional language using a range of modal expressions. Ask students to complete the sentences, then decide which function is being expressed in each. Check answers as a whole class.

Answers

- 1 I would like to express my deepest regret for my behaviour. (apology)
- 2 I can only apologize wholeheartedly for having wasted your time. (apology)
- 3 Please accept my sincere apologies for any inconvenience caused. (polite request)
- 4 I wonder if you could possibly give my presentation for me? (polite request)
- 5 Is there any chance that you could record the presentation for me? (polite request)
- 6 Would it be convenient if we postponed your session until tomorrow? (polite request)

- 6 Ask students to read through the bullet points, and plan their own emails. This planning could be done in pairs, with the writing being done independently at home.

Describing similarities and differences – Comparing two countries

- 1 Divide the class into two groups. Set a time limit of two minutes and ask Group A to write down as many things as they can about the United States and Group B about Canada.

Once the time limit is up, ask students to work with a partner from the other group comparing the amount of information that they managed to note down. Ask which group had the most information and for students to reflect on why this might be the case.

As a follow-up task, in pairs, ask students to categorize their notes, e.g. facts about people, culture, major cities, geography, etc. Explain that this process of categorization will help them when they come to organize their ideas in the writing task.

- 2 Ask students to read through the text with their partner, checking for facts which they have already listed, and any new information.

Elicit from the class as a whole any new information, and whether what they have learned surprises them. Ask students to provide reasons for their opinions.

- 3 Explain that this task looks at vocabulary in context. Ask students to read the text again, and try to work out the meaning of each highlighted word from the surrounding context.

Give students time to check in pairs before checking as a whole class.

Ask students to note down phrases which are used to compare the two countries. Again, give students time to check in pairs before checking as a whole class.

Answers

paltry – too small to be considered as important or useful
respectively – in the same order as the people or things already mentioned

surge – a sudden increase in the amount or number of something
foremost in the popularity stakes – the most popular things

predominant – most obvious, common, or noticeable

poke fun at – to say unkind things about somebody/something in order to make other people laugh at them

self-opinionated – believing that your own opinions are always right and refusing to listen to those of other people

weird – very strange or unusual and difficult to explain

quantify – to describe or express something as an amount or a number

ranked – gave somebody/something a particular position on a scale according to quality, importance, success, etc.

While both countries ... , ... on the other hand ...

Both countries ... However, ...

Although they ...

- 4 Ask students to read through the text again, noting information which pertains to sentence beginnings 1–8. Once they have identified the key information, ask students to use the lines to write sentences using comparative structures. If necessary, do the first to get students started.

Monitor, assisting with grammar and vocabulary where required. Explain to students that there are no right or wrong answers in this task, but the content of the text, and the sentence beginnings, should provide a clear guide.

Give students time to compare their answers in pairs before checking as a whole class. Where students have different answers, encourage them to discuss the reasons for their choice of vocabulary, etc.

Possible answers

- 1 share the longest international border/share the Niagara Falls
- 2 greater than the capital cities of the two countries
- 3 the USA has a presidential system
- 4 speak French and Spanish
- 5 being such close neighbours
- 6 favour football, baseball, and basketball
- 7 they like to poke fun at each other
- 8 don't much think about Canadians

- 5 Get students to plan their composition carefully, ideally in class so that you can monitor and assist.

Remind them to organize their notes according to theme. Elicit the range of tenses that students may need to use, and draw attention to other structures covered in the Student's Book which they could incorporate, e.g. adjectival order, verb patterns.

Give students time to write their composition in class or set the task as homework. Remind them to check their work for accuracy and cohesion, paying particular attention to their use of linking devices showing comparison and contrast.

Once students have written their compositions, ask them to circulate them around the class, or read them out.

Writing for talking – Researching a period in history

This writing section looks at researching and planning a talk. It provides a useful context illustrating a range of functional language for introducing topics and giving examples. As the entire script is given on page, students are presented with a model which can be mined for vocabulary, grammar, and a range of useful phrases which can be transferred into their own written scripts. Many students at this level may not feel confident enough to deliver a 400-word talk without recourse to a detailed script, so on-page support is vital in building this confidence. Having a full script can also be useful in terms of planning spoken delivery and accurate intonation, as scripts can be broken into chunks of meaning and suitable places for emphasis and pauses can be identified.

- 1 With books closed, ask students to individually note down three interesting facts about their country's history, then compare ideas in a small group. Ask students to discuss which event is the most interesting, and which they would like to know more about. Open this stage up to a whole-class discussion, and note any particularly interesting points on the board.
- 2 **T 6.12** [CD 2: Track 32] Explain that students are going to hear a student giving a short talk on a period of British history. Ask them to listen, noting down which period she chose.

Ask students to open their books and read through the list of topics. In pairs, ask students to discuss which topics were covered, and any details which they can remember associated with the topic.

Answers

1485 to 1603.

Topics covered: education, food, health, homes, pastimes

- 3 **T 6.12** Read through the questions, checking for meaning. At this point you may wish to pre-teach or elicit: *to shed, cobbled, mansions, seldom, grammar school*. Ask students to work in their groups answering the questions before playing the recording again, and checking as a whole class.

Answers

- 1 education – paragraph 4, food – paragraph 3, health – paragraph 2, homes – paragraph 3, pastimes – paragraph 5
- 2 She used to spend holidays in her aunt's Tudor farmhouse.
- 3 That everybody lived happy lives in big, beautiful houses.
- 4 The facts about the lives of the poor – their living conditions and health problems, especially.
- 5 Poor people lived in cramped conditions in filthy houses, surrounded by disease. The rich lived in large, comfortable mansions. The rich ate a diet of mostly meat, while the poor lived mainly on cabbages and turnips. The rich went hunting, and enjoyed fencing or jousting contests, while the poor watched bear fighting and played a kind of football. Both groups enjoyed the theatre.
- 6 As you might imagine ..., As for education ..., For entertainment ...

- 4 Explain that students are now going to prepare their own talk, and will write out the whole script. Draw attention to the bullet points, and explain that the functional language provided in the lists is a useful way of signalling intention to your listener. Read through the exponents, drilling chorally and individually for accuracy of pronunciation and intonation. Remind students that the talk on 'Life in Tudor England' has a useful structure to follow, and students should look at how the ideas are developed and connected.

Note that as this stage could be extremely detailed, and demand a great deal of additional research, initial planning could be done in class, with the writing being done independently at home.

SUGGESTION

Having the whole script of a talk provides a useful opportunity to explore different techniques used for highlighting, pausing, and stressing content to create effect.

Sound scripting

Explain that students can develop their understanding of chunking speech and building on emphasis by 'sound scripting' their talks. Ask them to type out their full talk, then read the talk aloud, hitting the Return/Enter key on their computer every time they feel a natural pause. Note that long chunks can sound more fluent, whereas shorter chunks can sound more emphatic. Once students have decided where to pause, ask them to place all the stressed words in bold, with any heavily stressed words (showing contrast or at the end of a chunk) placed in bold and capitals. Once they have scripted their talk in this way, ask students to practise reading it aloud, building on the pace of delivery. This should help the talk sound more fluent. Note that students may find it useful to record themselves as they practise chunking and then listen back, comparing what they hear with their sound script. At this stage, students can choose to modify their sound script if required.

- 5 Ask students to deliver their talk to the class, answering any questions which are given.

Informal writing – A letter to my younger self

This writing section looks at the style and content of informal letters. By this level, students should be fairly familiar with the conventions of informal letter writing, but the idea of writing a letter to their younger self will probably be quite novel. It is a valid way to practise the somewhat archaic art of informal letter writing, as this concept just wouldn't work as well as 'an email to my younger self'. The concept has been used widely and there are many Internet sites with collections of such letters, and they have been featured in magazines and books, often including examples written by celebrities. There is a focus on informal language and paraphrase, and using contrastive adverbials to counter beliefs which aren't true. Before opening books, ask students if they were given lots of advice by older people when they were children and teenagers. Elicit what kinds of advice they were given, and who tended to give it the most.

Once students have provided their answers, ask them how they would feel if they could give their younger selves advice. What changes in behaviour would they recommend? Would they change any key decisions? Would they do things very differently, or keep them largely the same?

- 1 **T 7.13** [CD 3: Track 6] Ask students to look at the photos of Tom Sutcliffe and say how old they think he is in the two pictures. Establish that the letter is from his current 55-year-old self to his 19-year-old self and ask students to read and listen to it.

Ask students to answer the questions. Allow students to check in pairs before checking as a whole class.

Answers

- 1 No, it isn't. Check whether students were fooled by the phrase 'I know all too well', which refers to how well he knows his younger self's life, not that he knows how well it is. 'Life's no picnic' means that things are difficult.
- 2 His life has been difficult, as his background and early events mean he hasn't 'exactly had an easy start in life'. The 'not exactly' is euphemistic understatement, suggesting that there have been serious problems to deal with.
- 3 Because it would make him a different person than who he is now, and the older Tom thinks this may not be a good thing.
- 4 No, it isn't going to be 'a bed of roses' from here on, and there'll be no end of disappointments.
- 5 He had a girlfriend called Sara, who ended the relationship, and Tom hasn't got over it.
- 6 What impression he is making on other people, and what they think of him.
- 7 **appearance** He recommends shaving off his moustache, as he now thinks it looked ridiculous, and his current partner once admitted that it nearly put her off him at first.
working life He should leave the job he will get packing frozen chickens as soon as possible.
finances He should invest in a company whose name sounds like 10¹⁰⁰. This refers to the company Google, the name of which was based on the term it sounds like for 10 to the power of 100 – a 'Googol'.

- 2 Elicit from students some of the features which make an informal letter informal, e.g. the layout, the register and styles, opening and closing formulae. Ask students to identify aspects of Tom's letter which reflect this informality, e.g. short paragraphs, use of ellipsis to reflect a more conversational tone, use of informal words and expressions, contractions, exaggerations, and the use of exclamation marks.

Remind students that in extremely informal writing writers often use a lot of idiomatic language and slang. Ask students to read through words and phrases 1–8, and then work with a partner, identifying the informal equivalents in the letter. Encourage students to check meanings in dictionaries, before checking as a whole class.

Answers

- | | |
|--------------------|----------------------|
| 1 life's no picnic | 5 drop-dead gorgeous |
| 2 a bed of roses | 6 to let up |
| 3 a stretch | 7 'tache |
| 4 to dump someone | 8 to quit |

- 3 This stage provides students with the opportunity to generate ideas for writing a letter to their younger self. Ask students to read through the options, and underline the parts of Tom Sutcliffe's letter which relate to each option. Note that these don't necessarily have to be serious concerns or regrets, and that students can approach them in a light-hearted manner if required.

Give students a few minutes' planning time, then ask them to discuss their ideas in pairs. Monitor this stage, assisting with grammar and vocabulary where required.

- 4 Draw attention to the phrases used for countering misconceptions. Explain that these are adverbial phrases which show contrast. Explain/elicite that they mean: 'You think/thought that this is/was the case but it isn't/wasn't'. Practise accurate use of these phrases by asking students to generate sentences which you can note on the board. Provide an initial example, based on your earlier input, e.g. *My main advice is to stop wishing it had all been different. If it had, then you'd be different too, and, hard as it is to believe, you're actually just fine as you are.*

Ask students to read through Tom's letter, noting similar phrases. Remind students that these, and other useful phrases, can be taken from the letter and transferred into their own writing.

Ask students to read through the rubric and begin planning their own letters. This planning could be done in class, with the writing being done independently at home.

Answers

Actually, In fact, truth be told

Adding style and cohesion – A folk tale

This section looks at using a range of stylistic features to improve the quality of written work, and assist with creating a more cohesive piece of writing. Writing which is cohesive is easier to read, and provides greater opportunity to illustrate a student's lexical range and accuracy.

ABOUT THE TEXT

The Princess and the Frog is a fairy tale best known through the Brothers Grimm version – traditionally this appears as the first story in their collected works. Jacob and Wilhelm Grimm collected and published folklore in the early 19th century. The popularity of these stories persists, with many being made into animated films by Walt Disney studios.

There are numerous versions of the story found around the world – leading the tale to be classified in the Aarne-Thompson tale type index. This index identifies common ideas or images in folk narratives, and shows how the forms of a story vary across cultures and through history.

- 1 As a lead-in, elicit from your students the definition of a *folk tale*. Ask students in pairs to discuss common features of these tales (reminding them of the discussions of narratives in Unit 2). Elicit students' ideas, and note these on the board.

Set a time limit appropriate for your class and ask students to work in small groups, discussing the questions. Monitor this stage, assisting with grammar and vocabulary where required. Note any interesting examples or persistent errors for a delayed error-correction stage.

Ask one spokesperson from each group to summarize their discussion to the whole class.

SUGGESTION

If you have students from a range of different nationalities and cultures, this stage might provide an interesting opportunity to explore similarity and difference in oral folk tales.

Ask students to note down three famous folk tales from their own country, giving a brief outline.

Ask students to form small groups of between four and six. Ask students to exchange their lists, and read through the notes. They should identify whether there are any similar stories from their own countries, and how these differ in terms of characters or endings. Encourage students to discuss their ideas, and offer reasons for why the similar folk tales might have differences in focus.

- 2 Ask students to read the outline of the story, then work in pairs discussing what happens next. Open this up to a whole-class discussion.

Ask students to read through the text again, noting any features which are common, e.g. repetition, short sentences.

- 3 Read through the instructions as a class. Ask students to work in pairs, noting some of the different features which are used to make the text more interesting, e.g. longer sentences, more complex adjectives, relative clauses, participles to set the scene. Ask students to also note examples of writing style and word choice that suits a traditional tale. Students should also reflect on how participles are used.

Explain that, as well as being more descriptive, an interesting text also needs to have cohesion. Elicit what this means – there needs to be a strong link between different parts of a text. Explain that most texts provide examples of lexical and grammatical cohesion. Note that lexical cohesion in this text is illustrated by repetition of words (*ball*), or lexical sets (*pool, pond, depths, water*); grammatical cohesion is illustrated by articles (*a princess, the princess*) and pronouns (*her, she, I*).

Ask students to circle examples of grammatical reference, and connect these with lines. Then ask students to highlight examples of lexical cohesion in the text.

Ask students to notice how these connections make parts of the text relate to one another.

Answers

The language is much more descriptive and flowery.

The following language is particularly suited to a traditional tale:

'grand rooms of the palace'
'happened upon'
'a shady pool'
'glint in the evening sunlight'
'began to weep'
'Alas!' she lamented

Participles are used as reduced relative clauses: 'feeling bored and lonely'; and in adverbial clauses: 'dazzled by the brightness of the sun' and 'looking down into the black depths'.

- 4 Read through the words in the box as a class, checking for pronunciation. Ask students to work in pairs, discussing synonyms for each word. Once students have agreed on synonyms, ask them to match the words to those highlighted in the text.

Answers

extremely sad – distraught
blinded by light – dazzled
throw – toss
shine – glint
moaned – lamented
jumped – leapt
came across – happened upon
lazily – idly
emerged – popped up
sob – weep

- 5 Ask students to read through the outline for the rest of the story. Elicit from the class the moral.

Answer

There are many interpretations put on this story, but the essential moral seems to be that you should honour your promises (and you will be rewarded for doing so).

- 6 This stage provides students with the opportunity to write their own versions of a familiar folk tale, using a range of stylistic features to improve the outline. Prompt this by writing the first sentence on the board and encouraging students to use relative clauses, participles, or examples of descriptive language to make it more interesting, e.g. *The princess, who found the idea of a talking amphibian repellent, shared her story with the frog.*

Set a time limit of around eight minutes and monitor, assisting with language and ideas where required. Direct students to the suggested vocabulary if needed.

Once the time limit is up, give students two more minutes to read over their story, correcting any errors, and making any improvements. At this point, you could suggest that students read their story aloud to check how coherent and cohesive it sounds.

Ask students to read their story to the class. Hold a class vote to decide whose story was best.

- 7 **T 8.11** [CD 3: Track 17] Play the recording, comparing versions.
- 8 Ask students to begin planning their own folk tales. This planning could be done in class, with the writing being done independently at home.

Giving an informal opinion – A post on a comment thread

This section looks at the use of informal discourse markers and emotive and colourful language in online exchanges. The context for the writing is a comment thread following an article. Most blogs and online newspapers allow the general public to contribute to a discussion by leaving comments. These comment threads usually contain fairly lively exchanges, examples of humour, and occasional abuse. However, most content is moderated to ensure that views are kept relevant and appropriate.

- 1 As a lead-in, ask students about the last time they were in a public place where there was music playing. Ask them whether the music added to the experience or annoyed them.

Ask students how they feel about music being played in public spaces.

Answer

The music is supposed to relax people, and perhaps encourage them to spend more money.

- 2 Draw students' attention to the short extract from an online article, and ask what song the title refers to. Ask what they think the writer will say about music in shops. (The writer will probably complain about the fact that shops sound like parties, with very loud music playing.)

Answers

The Hills Are Alive With The Sound of Music. (From the film *The Sound of Music*.)

- 3 Ask students to read the comments which came after the article and answer the questions. Check answers as a whole class.

Answer

The comments imply that the writer of the article:

- says that shops play music to entertain people, but end up exasperating them
- whinges about music being played in shops
- says that music in shops can be obnoxious
- thinks that music is simply noise if it's not wanted.

- 4 Ask students to read through the text again, selecting the most appropriate linker 1–7. Highlight that both can be used in their current position in terms of their meaning, but only one of the options sounds appropriate in this informal context. It is useful for advanced students to be reminded that using impressively formal expressions does not necessarily show a good command of the language – if the context is informal, then simpler and more everyday expressions will make a better impression.

Answers

- | | |
|----------------|-----------------------------|
| 1 For a start | 5 And let's not forget that |
| 2 What's more | 6 And it's not just that |
| 3 Then there's | 7 On top of that |
| 4 apart from | |

- 5 Ask students to read through 1–8 and then read through the comments, noting the informal, emotive, and colourful language used for the phrases in italics.

Answers

- | | |
|----------------------------|--------------|
| 1 wilfully exasperate | 5 ridiculous |
| 2 rattles along | 6 deserted |
| 3 it's pointless whingeing | 7 cheesy |
| 4 obnoxious | 8 is a pain |

- 6 Ask students to read through the instructions in bullet points, and begin planning their own comments for the thread. This planning could be done in pairs, with the writing being done independently at home.

Alternatively, ask students to write the first post in class, and the second one at home.

EXTRA ACTIVITY

As a follow-up task, if students are happy at this stage for their peers to read their writing, you could ask students to exchange posts. Ask students to read through the post, noting the main ideas, before responding to it. Students can then exchange posts again, read the response, and discuss whether they agree or disagree on points raised, giving reasons why.

Debating an issue – An opinion piece

- 1 Lead in by asking students what kind of controversial issues are commonly discussed and debated in magazines and newspapers which they frequently read. Elicit a range of answers.

Check the meaning of *hypocrisy* (when somebody pretends to have moral standards or opinions that they don't actually have), then ask students to read through the piece arguing for cosmetic surgery. Ask students to identify the hypocrisy mentioned, and note how many of their ideas were used by the writer.

Monitor and assist with any vocabulary queries or let students use a dictionary.

Answers

People (mostly men) get het up about the subject of cosmetic surgery, but nobody criticizes men for spending billions on hair restoration. Women who use hair dye to make themselves look younger criticize other women for using cosmetic surgery to make themselves look younger.

SUGGESTION

Write *cosmetic surgery* on the board. Elicit a definition. Divide the board into two and write the headings *For* and *Against*. Nominate two students to stand at the board and take notes, one for each column. Ask the class to provide arguments, with supporting ideas and examples where possible, for either side. The students at the board should write up class ideas as they suggest them.

Discuss the results as a whole class and establish which column has more examples. Elicit a range of opinions from the class – do they think cosmetic surgery is good or not?

- 2 Ask students to read through the list of statistics, then quickly read the text again, identifying what they refer to. Check as a whole class.

Answers

90% of cosmetic surgery is done by women.

£7 billion is spent every year on hair dye.

The risk of serious complications from a cosmetic procedure is less than 0.5%.

The writer had a facelift when she was 52.

Over 15 million people a year have cosmetic surgery.

- 3 Explain to students that the focus of this task is on antonyms – words with opposite meanings. Explain that understanding antonyms can help in terms of developing a lexical resource in argument-style writing, as specific examples of vocabulary can be used with their opposites to develop a compelling, contrastive argument. Provide an example from the text to illustrate this, e.g. *Why does it make people so rabidly judgemental? / We're becoming an increasingly tolerant society ...*

Read through the words and phrases as a class, checking for pronunciation and stress. Ask students to match the words, then check their answers in pairs. Discuss as a class, eliciting definitions and/or synonyms for each word as you do so.

Answers

tolerant – judgemental

calm down – get het up

sanction – denounce

profound – shallow

sprightly – past it

respectable – despicable

- 4 Focus attention on the highlighted linkers in the text. Ask students to identify the function of these, and decide which are formal and which are informal.

Elicit further examples of linkers which have the same function, again asking students to determine the level of formality of each.

Answers

These linkers all show that a similar point is being made in the statements that they connect.

Just as – informal (*Just as it made me look younger, it made me feel younger ...*)

Likewise – formal (*I had a facelift when I was 52. / Likewise, over 15 million people a year spend billions of pounds on cosmetic procedures ...*)

, too – informal (*15 million people a year spend billions of pounds on cosmetic procedures ... / Men spend billions every year on hair restoration, too*)

Equally, – formal (*there is sexism at the root of this hypocrisy. / Equally, it's double standards when ...*)

in the same way, – informal (*cosmetic surgery can reflect a preoccupation with the shallower aspects of life / in the same way, spending a fortune on new cars and boats ... is hardly evidence of embracing the more profound aspects of our existence*)

similarly, – formal (*there are risks involved, / similarly, skiing, horse riding, and motorcycling are pretty hazardous*)

by the same token, – formal (*we accept this with regard to tattoos and body piercings / by the same token we ought to calm down when people opt for surgery*)

- 5 Read through the task as a class. Give students time to brainstorm ideas and supporting examples. Refer them to the class list they generated earlier if they require prompting. Get students to organize their notes in the following paragraph plan:
- Introduction
Against
Point 1:
Point 2:
Point 3:
Conclusion
- Give students time to write their piece, using their notes. This can be done in class or set for homework. Remind students to use the structure of the article in the Student's Book as a model, and to build in linking words in appropriate places.

- 6 Ask students to read their pieces to the class, and then compare these to the *for* piece. Ask the class to evaluate the arguments, based on agreed criteria, e.g. strongest examples and supporting evidence, most statistics, etc.

EXTRA ACTIVITY

To extend this practice you could ask students to write 'For' and 'Against' on another topic. Select another controversial topic appropriate for your students, and divide the class into two groups – one for, one against. Give students time to discuss and plan their arguments before asking them to write a short piece supporting their view. Once they have finished, ask students to work with students from the opposing side, comparing pieces. Students should read both, then decide who has the strongest argument, and why.

Describing and evaluating – An online product review

- 1 Lead in by asking students to tell their partner about the last thing they bought online. Encourage them to discuss what they bought, why they bought it, and whether they read any reviews before they made their purchase.

Monitor this stage, noting any interesting examples for a whole-class feedback.

As a whole class, discuss how students choose the products they want to buy. Elicit the different kinds of things that influence them, e.g. fashion, friends, family, the media, and social media. Ask students whose opinion they most trust when they want to buy a new product, for example, a smartphone or tablet.

Ask students to work in small groups discussing the questions. Once the discussion is over, ask groups to feed back their main ideas to the whole class.

- 2 Elicit from the students what a smart watch is. Ask them to brainstorm desirable features in a smart watch, and think of reasons why they would, or wouldn't, buy one. Note their ideas on the board for reference.

Direct students to the three reviews for the Galaxy Gear watch. Ask students to read through the reviews and decide which are positive and which negative – picking out the key phrase from each review that illustrates the writer's opinion.

Answers

Review 1: positive. *For me personally, the watch is perfect.*

Review 2: negative. *overrated, overpriced*

Review 3: neither positive nor negative. *I just can't bring myself to fall for it completely.*

Ask students to compare their own opinions of such smart watches with the ideas in the reviews. Elicit any similarities or differences.

- 3 Ask students to read Review 1 and Review 2 again, this time identifying the similarity between the reviews and the language used to express this.

Check answers as a whole class.

Answers

The lack of apps: *not that many apps available* (Review 1); *the annoying thing about this – lack of apps* (Review 2)

- 4 Read through the phrases as a whole class. Ask students to decide which phrases are positive and which are negative. Give students time to check their answers in pairs, before checking as a whole class.

Answers

isn't to my taste –
an intriguing bit of kit +
better than expected +
feels like a gimmick –
sleek and elegant +
with a fair bit of potential +
gorgeous premium feel +
basic yet intuitive at the same time +
stands out like a sore thumb –
these gestures are welcome +
to be honest, the camera is OK +
adds bulk to the device –
I would have preferred –
I really wanted to love the Gear –

- 5 Direct students to Review 3 again. Elicit/explain what the phrase *Not quite there yet* means (nearly good enough, but needing some improvement to reach that state). Elicit why a gadget or piece of technology might be described and evaluated in this way.

Ask students to read the text carefully, noting the different ways in which the product doesn't meet expectations, and the ways in which it exceeds expectations and excels.

Check answers as a whole class.

Answers

The watch is *not quite there yet* because of the bad design of the clasp, the basic interface, and the bulky camera.

It excels in its look (*sleek and elegant, gorgeous premium feel*) and its sound quality.

- 6 Ask students to choose a gadget or product which they would like to review. Get them to plan their review carefully, ideally in class so that you can monitor and help. Encourage students to refer to Review 3 as a model, and remind them to organize their ideas under headings. Remind students to include examples of the phrases used in exercise 4.

Give students time to write their review in class or set the task as homework. Remind them to check their work for accuracy and cohesion.

Once students have written their reviews, ask them to circulate them around the class, or read them out. Ask students whether they would be influenced by any of the reviews, encouraging them to give reasons.

Connecting ideas – Writing a biography

- 1 Students will recall the bare details of Alexander Fleming's achievements from the *Starter*, which could be summarized briefly as a reminder.

Ask students to work in pairs, discussing statements 1–5, and based on their own knowledge, deciding whether they are true or false.

Note that students need to identify the answers during the next exercise, so the answers given here are for your reference only.

Answers

- 1 False. Fleming was Scottish.
 - 2 True.
 - 3 True.
 - 4 False. Two other researchers, Florey and Chain, brought penicillin to mass production.
 - 5 False. It was used in World War II.
- 2 Ask students to read through the biography, checking their answers to exercise 1.
Check as a whole class, before asking students to focus on the vocabulary items in italics in questions 1–6. Model these chorally or individually for pronunciation, then elicit possible meanings from students.
Ask students to read through the biography again, quickly locating the vocabulary, and checking its meaning in context.
To check understanding, ask a selection of students to provide their own example sentences using the words.

Answers

- 1 A clerk works in an office and keeps records and does other administrative duties.
- 2 You register as a student.
- 3 A sharp object, a knife, a bullet.
- 4 You put a lot of effort into doing it over a long period.
- 5 Food or other organic material which is starting to decompose.
- 6 In a factory.

- 3 **T 12.18** [CD 4: Track 39] Ask students to work in small groups, discussing and evaluating the biography of Alexander Fleming. Ask students to think about the following areas: grammatical range, vocabulary range, use of linking devices, cohesion.

Monitor this stage, noting student ideas for a whole-class feedback session.

Ask students to use their notes from their discussion to rewrite the biographical sentences, combining them to make one sentence, using the linkers provided.

Once students have linked the sentences, ask them to organize the sentences into paragraphs, and redraft the whole biography.

Play the recording and ask students to compare their version with the version given, noting any differences.

Answers and tapescript

T 12.18

Alexander Fleming was born in 1881 in Ayrshire, Scotland, **where** his father, **who** died when Alexander was seven, worked as a farmer. **After** leaving school, Fleming worked as a shipping clerk in London for four years. **However**, he inherited some money **when** he was 20, **and** enrolled at St Mary's Hospital School, **in order to** pursue his interest in medicine.

On completing his medical degree in 1908, **winning** Gold Medal as the top medical student, he joined the research team at St Mary's.

During the First World War, Fleming served in the Medical Corps in France, **working** in a hospital **set up** in a casino in Boulogne. **There** he saw many soldiers die from wound infections, **and consequently** decided to specialize in this area of medicine.

Once the war was over, Fleming returned to St Mary's, **and thereafter** applied himself to research into bacteria.

On September 28th, 1928, **having** just returned from a holiday, Fleming was cleaning petri dishes in his laboratory **so that** he could reuse them.

Owing to his general untidiness, the dishes had been left out in the warm laboratory for a month **and** were **therefore** covered in bacteria, **as well as** mould. **As** Fleming picked up one dish, he noticed that no bacteria were growing around the mould, **so** he decided to study it, **in case** it proved to be an antibacterial agent.

Although Fleming discovered the world's first antibiotic, penicillin, **it was** two other researchers, Florey and Chain, **who** found a way to bring it to mass production in 1942, **thus** changing the face of modern medicine.

By the time of the D-Day landings in 1944, enough penicillin had been produced **to** treat all of the wounded Allied forces in World War II.

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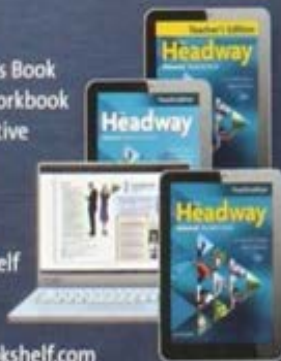
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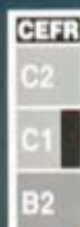


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