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5

AMERICAN
Headway
Proven success beyond the classroom

THIRD EDITION

Teacher's Book

Liz and John Soars
Paul Hancock
Richard Storton

OXFORD



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Contents

	Introduction	iv
UNIT 1	Tense review • Reflexive pronouns • The ages of man • Getting emotional	2
UNIT 2	Adverbs and adjectives • Expressions with <i>word</i> • Breaking the rules of English	14
UNIT 3	Verb patterns • Describing trends • Phrasal verbs with <i>up</i> and <i>down</i> • Workplace jargon	27
UNIT 4	Modal auxiliaries, present, future, and past • Idiomatic adjective + noun collocations • Softening the message	42
UNIT 5	Avoiding repetition • Nationalities and stereotypes • American vs. British English	58
UNIT 6	Ways of adding emphasis • Tense review • Nouns formed from phrasal verbs • Keeping the peace	71
UNIT 7	Real and unreal tense usage • Phrasal verbs with <i>on</i> and <i>off</i> • Look on the bright side	85
UNIT 8	Relatives and participles • Homonyms, homophones, and homographs • Clichés	98
UNIT 9	Discourse markers • Rhyming words • The music of English	113
UNIT 10	Distancing the facts • Words to do with the body • Tags and replies	126
UNIT 11	Future tenses and future in the past • Synonyms and antonyms • Ten really bad predictions	139
UNIT 12	Linking devices • Metaphors • Word linking and intrusive sounds	153
	Photocopiable worksheets Units 1–12	167
	Workbook Answer Key	179

Introduction

American Headway 5

American Headway 5, Third Edition is a course for students who have achieved a high level of English. They have probably been studying for many years, and have benefitted from the wisdom of a variety of teachers. They will have had the same grammatical areas explained to them over and over again. They can cope with most text types, understand movies, literature and newspapers, and should be able to express themselves with an impressive fluency. However, there can also be a degree of frustration for them, because they know that some of their abilities are far from those of the native speaker, a goal which very few language learners achieve.

The third edition of *American Headway* retains the basic methodology of the second edition: both accuracy and fluency-based activities, in-depth treatment of grammar; systematic lexical Syllabus, attention to all four language skills; the use of authentic material and tasks throughout.

Student Book Organization

Each unit of *American Headway 5, Third Edition* has the following:

- Starter
- Language focus
- Practice
- Skills – listening and reading, always combined with speaking, with a writing section for each unit at the back of the book
- Vocabulary
- Spoken English
- The Last Word

Starter

This is to launch the topic of the unit and get students thinking and talking about it. It can last a short while or longer, depending on the interests of your students.

Language focus

Examples of target language items are taken from texts, either reading or listening or both. This enables students to see the target language in context, helping them to assimilate it better.

The main areas of grammar taught are:

- Tense review
- Reflexive pronouns
- Adverbs and adjectives
- Verb patterns
- Modal auxiliary verbs

- Ways to avoid repetition
- Ways of adding emphasis
- Real and unreal tense usage
- Relatives and participles
- Discourse markers
- Distancing the facts
- The future
- Linking devices

There are *Grammar Spots* in the *Language Focus* sections explore the language of the unit further. There are sometimes questions to answer and short exercises. The *Grammar Spot* is reinforced in the Grammar Reference section at the back of the book.

Practice

This section contains a wide variety of activities using all skills. Some exercises encourage deeper analysis of the language, such as *Discussing grammar*; many exercises are personalized, with students working in pairs to exchange information about themselves. There is often an additional language box in the Practice section, allowing students to explore another area of grammar addressed in the unit.

Vocabulary

There is a strong emphasis on vocabulary in *American Headway 5*. As in previous editions, there is a considerable focus on phrasal verbs. Other areas of vocabulary include describing trends, idiomatic collocations, homonyms, homophones and homographs, words associated with the body, synonyms and antonyms, and metaphorical language.

Skills

Reading and Listening

The Reading and Listening sections are taken from a wide variety of sources, and have a range of comprehension tasks, language and vocabulary exercises, and extension activities.

Speaking

Speaking tasks and activities can be found throughout each unit, sometimes drawing on pairwork material at the back of the book. Other sections with a particular focus on speaking are:

- The *Starter* sections
- The *What do you think?* sections in the Reading and Listening lessons, which prompt discussion and debate of the topic of the text or listening extract
- The *In your own words* activities, which provide a framework for students to give a spoken precis of a text or listening extract, working from notes

Writing

Writing is primarily practiced in a separate section at the back of the Student Book. This comprises 12 complete writing lessons related to the unit which can be used at the teacher's discretion. The writing syllabus provides models for students to analyze and imitate.

Spoken English

This section covers the grammar of spoken English, highlighting areas that are more characteristic of the spoken, rather than the written, language. They include the following:

- Expressions with reflexives (*Don't put yourself down.*)
- Modal auxiliaries (*You really shouldn't have!*)
- Finding things in common (*... so have I. ... neither do I.*)
- *If* (*As if! If so, ... If not, ...*)
- Rhyming expressions (*shop 'til you drop, nearest and dearest*)
- *Stuff* (*I'm made of strong stuff. That's the stuff of nightmares.*)
- Emphatic expressions with *do/does/did* (*I did warn you! I do wish he wouldn't.*)

Grammar Reference

This is at the back of the Student Book, and it is intended for use at home. It can be used for review or reference.

Review

Regular review of grammar and vocabulary is provided throughout the book. There is a photocopiable activity for each of the 12 units at the back of this Teacher's Book. These photocopyables are also available on iTools, along with 12 additional photocopiable activities.

Workbook with iChecker

All the language input – grammatical, lexical, and functional – is revisited and practiced. iChecker Online Self-Assessment offers additional content for self-study in the form of progress checks and test-preparation lessons. Students can download and play all the Workbook audio files when they access iChecker material.

Teacher's Book

The Teacher's Book offers the teacher full support both for lesson preparation and in the classroom. Each unit starts

with a clear overview of the unit content from the Student Book, along with a brief introduction to the main themes of the unit and a summary of additional materials that can be used. Within each unit, the highlighted sections indicate opportunities for additional activities with *Suggestions* and *Extra activities*. This allows for further work on key language or skills when appropriate.

Testing Program

The *American Headway, Third Edition* Testing Program is available online for easy access. The testing materials include Unit tests, Stop and Check tests, Progress tests, Exit tests, and Skills tests with audio files. See instructions on the inside back cover for how to access the Testing Program.

Assessment tools to evaluate progress

Teachers can track students' progress, analyze their results, and plan more personalized learning. Automatic grading frees teachers' time to concentrate on teaching and helps teachers more easily report on progress.

iTools

In addition to the complete Student Book and Workbook content onscreen, teachers have access to audio and video files with optional scripts, as well as additional resources, such as customizable versions of 24 photocopiable activities, video worksheets, and PowerPoint™ presentations.

Video

New video clips with classroom worksheets are available on the new *American Headway 5, Third Edition* iTools as well as online. There are 12 clips, one for each unit. The language and topic in each clip are linked to the relevant Student Book unit. The majority of the clips follow a documentary style and include native speaker interviews.

Finally!

The activities in *American Headway 5, Third Edition* are designed to enable advanced students to extend their knowledge of the language and to give them a rewarding and challenging experience. We hope this new edition helps you and your students in the process of teaching and learning English.



1

What makes us human?

Tense review • Reflexive pronouns • The ages of man • Getting emotional



What makes us human?

The theme of this unit is the uniqueness of the human experience and the everyday emotions that it entails. This theme is explored within the integrated skills work, which also introduces the vocabulary syllabus. The unit begins with a *Starter* section which provides an opportunity for extensive spoken interaction based on the unit themes. The unit additionally provides a review of the main tenses, allowing you to assess students' strengths and weaknesses. A *Listening* extract from Shakespeare's play *As You Like It* is used to highlight some of the challenges of the human condition. *Vocabulary* work focuses on the seven ages of man. The *Writing* task involves writing a personal profile.

LANGUAGE INPUT

GRAMMAR

Tense review (SB p. 6)

- Reviewing, identifying, and practicing key tenses.

Reflexive pronouns (SB p. 7)

- Understanding and practicing reflexive pronouns.

VOCABULARY

Vocabulary work (SB p. 4)

- Finding synonyms for words and phrases in context.

THE LAST WORD

We all get emotional! (SB p. 10)

- Understanding and practicing language used to express emotions; focusing on stress and intonation.

SKILLS DEVELOPMENT

READING

What makes us human? (SB p. 4)

- A popular science article about the characteristics of human development.

LISTENING

The Seven Ages of Man (SB p. 8)

- Listening for gist and key information in a Shakespearean soliloquy. **CD1 5** (SB p. 9)
- Listening for key information in four short monologues and inferencing the speaker's opinion from contextual clues. **CD1 6** (SB p. 118)

SPEAKING

Have you ever? (SB p. 3)

In your own words (SB p. 4)

What do you think? (SB p. 4)

Spoken English – Expressions with reflexives (SB p. 7)

What do you think? (SB p. 8)

- Discussing common human situations and providing personalized content.
- Summarizing and paraphrasing main ideas from the reading text.
- Discussing key abstract concepts linked to human experience.
- Identifying and practicing expressions with reflexives used in everyday English.
- Discussing themes highlighted in the listening text.

WRITING

Introducing yourself – A personal profile (SB p. 103)

- Understanding the conventions of a personal profile, identifying key features of dynamic writing, identifying formal synonyms, writing a personal profile.

MORE MATERIALS

Photocopiables – The rights of man (TB p. 167), **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

STARTER

The *Starter* section provides an introduction to the topic of the unit. It provides an opportunity for extensive spoken interaction, as students exchange ideas on common human situations 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 this means. Explain that the phrase is often used as a way of explaining or justifying behavior that is 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 p. 3, 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 at the checkout when you realize that the person behind you is impatient and wants to be helped as quickly as possible*. Set a short time limit for the discussion. When the time limit is up, ask students to share their ideas with the other group or the class as a whole.
- 3 **CD1 2** 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 write down where Bridget has been.

Play the recording again, this time encouraging students to write 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 and audio script

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

CD1 2

(B = Bridget, M = Mark)

M Hi, Bridget. Hey, how was your high school reunion? Wasn't that last weekend?

B Yeah, yeah. It was good. Well, it was OK – it's just that I didn't recognize a lot of the people and ...

M Well, it's been close to 15 years.

B Yeah, I know, and boy do some people change! You know, I'd find myself talking to someone who obviously knew who I was, and I didn't have a clue who they were.

M And I don't suppose you could have asked.

B No, how rude would that have been? Oh, but I did recognize Judith. The dreaded, Jolly Judith. She hasn't changed at all unfortunately! I tried to avoid her, but she cornered me during dinner.

M So?

B So, I'm like, "Hello, Judith. How are you?" BIG mistake, because then of course, she starts talking – every detail of the last 15 years – you know, her ups and downs, her two failed marriages – no surprise there – her fabulous third husband, the operation on her sinuses, the time she was let go from her job, and on and on. Yeah, ask me anything about Judith! I could write her biography.

M I bet you promised to keep in touch though.

B Well, you have to, right?

M You hypocrite!

B I know, but I managed to get away before giving my email address or cell phone number.

M Oh, good job!

B Hey, did you get the group picture I texted?

M Yeah, yeah, I did, but I could only identify you and Brendan – he looked good – tall, handsome as ever, but a little bit annoyed. You all looked pretty fed up to be honest.

B Well that's because we got the poor waiter to take our picture, and everyone kept giving him their phone or camera. And by the time he got to mine, well, we were all looking a little annoyed.

M It doesn't sound like a great success, this reunion.

B Oh, it was OK. I mean, most people were really nice, but ... do you want to know the worst thing?

M What?

B Well, when I got to the station to catch the train home, who came gushing up to me on the platform – Oh, how nice, we can travel back together?"

M Oh, no. Not Judith!

B You got it! And after I'd spent forever saying a polite goodbye to her.

READING AND SPEAKING (SB p. 4)

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 behavioral 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 are introduced to the topic by discussing the introduction, paragraph headings, and photos 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 on 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. Write 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, write 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' attention 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, answering any vocabulary questions 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 students' 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 write 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 students have done this, they should read the paragraphs again to make sure that each 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 *American Headway, Third edition*, Level 5. 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 using 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 correct pronunciation. Explain to students that by focusing on synonyms they will extend their vocabulary range; this will help them to better understand 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 should make sure that a different student is chosen each time students do a discussion task.

SUGGESTION

It may be useful to review phrases for giving and justifying opinions, agreeing, disagreeing, arguing, and summing up. Write these headings on the board, and divide the class into six groups. Ask each group to brainstorm as many phrases as they can within a given time. Once the time is up, ask groups to exchange lists and read, correct, or add phrases. Once you are satisfied that students have written down a wide range of phrases, write 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 present to the class, summarizing the points they discussed and any agreements/disagreements raised. For the final bullet point, write 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 can 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 men and women. 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. Have students present their ideas in groups to the class/other students.

LANGUAGE FOCUS (SB p. 6)

The goal of the *Language focus* section in each unit is 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 reinforced as students transfer information into charts, complete controlled written exercises, negotiate meaning by discussing examples, or provide personalized content reflecting the unit's language goals.

At the start of any new level of a course, it is important to assess 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 levels, 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 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. Simple Present 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 pp. 141–142 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 of the words 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	Simple Present <i>belong</i>	Present Continuous <i>are blushing</i>
	Simple Past <i>didn't recognize</i>	Past Continuous <i>wasn't watching</i>
	Simple Future <i>will seem</i>	Future Continuous <i>will be giving</i>
PERFECT	Present Perfect <i>haven't seen</i>	Present Perfect Continuous <i>have ... been doing?</i>
	Past Perfect <i>'d realized</i>	Past Perfect Continuous <i>'d been lying</i>
	Future Perfect <i>will have finished</i>	Future Perfect Continuous <i>'ll have been living</i>

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

Refer students to the Grammar Reference on SB p. 141.

SIMPLE AND/OR CONTINUOUS

- Ask students to work in pairs and decide which sentences can be both simple and continuous. Go around, monitoring and assisting students where necessary. Once the majority of students have completed the task, conduct a whole-class discussion. This allows students to share their knowledge and evaluate one another's ideas, and it 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.

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

The question in the Simple Present 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.

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

The Simple Present form of the verb indicates a 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 behavior that is different from the norm or is presented as a new arrangement.

- 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.*

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

The Simple Future 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.

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

In this context, *I've cut my finger* is in the Present Perfect 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 can point out to students that it is fine to 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*.

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

Using the Simple Present 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.

- When I stopped by to see her, she baked a cake./When I was stopping by to see her, she was baking a cake.*

We use the Simple Past to describe finished past actions. *I stopped by 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 stopped by to see her, she baked a cake.
 = I arrived, she decided to bake a cake.
When I stopped by to see her, she was baking a cake.
 = I interrupted her baking with my visit.
When I was stopping by 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 stopping by 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 *stopped by* 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 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 a lot of them./I've been receiving a lot of them.
 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 a lot of them 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 Simple Present to talk about an impersonal, scheduled future. We use the Present Continuous to refer to a personal, diary future. So the Simple Present 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 stay 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 CNN/is being interviewed by CNN*
 The first sentence is in the Simple Present 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 Canada.*
 A state that is always true. I am Canadian.
I've come from Canada.
 A present result of a past action. Canada 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 humor 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 levels, as any error can impact on meaning. If necessary, provide the first answer as an example to get students started.

Answers

- The lecture can't be given in the main hall, it's being decorated.
- A large number of tickets have been bought.
- I was thrilled to be introduced to Professor Roberts.
- The children enjoyed being taken to the zoo.
- They had been warned not to frighten the animals.
- 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 because 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 badly./I burned myself 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 senator./I spoke to the senator himself./I spoke to the senator 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 senator without need for an introduction, or without other company being present.

- 5 *They hurt themselves playing basketball./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. 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 **CDI 3** 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 audio script

CDI 3

- 1 d He really thinks highly of himself. He thinks his own work on the project is the best.
- 2 a Honestly, just listen to yourself. You never stop whining.

- 3 c Don't put yourself down. Believe in yourself.
- 4 b Take care of yourself. You've been looking a little tired lately.
- 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 Suit yourself! You never listen to my advice anyway.
- 8 j Just be yourself. Don't try 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 terrible!

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 **CD1 4** 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, and what they are speaking about.

Pre-teach/check the expression *get over it* (stop thinking about someone or something) and *bank of mom and dad* (when parents' savings are used to help their children manage 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 write down the reflexives used. Elicit the meaning of the reflexive expressions.

Play the rest of the recording, and have students write down their answers. Be prepared to pause the recording after each conversation to allow students time to write 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 audio script

- 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 audio script below, expressions with reflexives are in *italics*.

CD1 4

- 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 have to get over it. Move on with your life!
B I can't. I think she's starting to realize that she 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 get sick.
B I can't. I gave up 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 gotten yourself into a big mess.*
B I know, I know. And *I've only got myself to blame.*
A What now?
B I suppose I'll have to go to the Bank of mom and 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 having students 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 can encourage more confident students to perform them in front of the class. If you prefer to look at accuracy rather than fluency, you can have students focus on form by exchanging conversations, then evaluating the written texts.

ADDITIONAL MATERIAL

Workbook Unit 1

Ex. 1–4 Tense review

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 an important part of the college application process. Since many students have the same grades when applying to college, the personal profile statement gives admissions officers the opportunity to assess why they should offer a particular student a place. Many colleges and universities require a personal statement that is 1000 words or fewer.

- 1 Introduce the topic by asking students the following questions: *Have you ever needed a personal profile for a job or college 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 Grand Junction, CO. It's for an application to study English Literature at a university.

- 2 **CDI 9** 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 can 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 write 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 maintained a 3.8 GPA in my college classes.
- 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 a four-year college.
- 6 I have seen numerous interesting plays.
- 7 I follow the blog of respected film critic Ben Brantley, which has given me an insight into the film industry.
- 8 I am an avid sportsman and I have represented my school in soccer, golf, and track and field.
- 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 Simple Present, Present Continuous to discuss current and ongoing responsibilities; Paragraph 2: mainly Simple Past, Past Continuous, and Present Perfect to discuss

experiences and their current relevance; Paragraph 3: mainly Simple Present 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 assign 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/college application), once students have written their profiles, you can write some jobs or academic fields, 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 field, and why.

VOCABULARY AND LISTENING (SB p. 8)

The seven ages of man

ABOUT THE LISTENING

The main goal 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* (c. 1600). 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 theater 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 Introduce the topic 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 assign 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 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)*.

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 carriage, diapers

Childhood: scraping your knee, a book bag, coloring with crayons, playdates, sleepovers

Teenagers and young adult: cramming for a test, skipping school, going clubbing, teetering on high heels, working out, sleeping late

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 gray/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 can ask students to select one thing from the box that they have experienced and have strong memories of. Ask them to write 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 down and scraping my knee when I was five. I'd been playing dress up, teetering on my mom'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 write 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 can then ask students to open their books and compare their lists with Shakespeare's.

Answers

- 1 The stage in a theater
- 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 **CD1 5** 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 write 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, writing 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 goal 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 discussion. At this point, it would be useful to write 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 goal is to get students to listen for key information in short monologs 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 students' understanding of some of the following items depending upon your students' level: *fat cats, being laid off, steady job, to be with it, optometrist*.

- 6 **CDI 6** Begin by referring to the list of positives and negatives students 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. Write 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 write down the following headings: *Speaker 1, Positive/Negative, Reasons*. Play the first extract, giving students time to write 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 and audio script

- 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.

CDI 6

- 1 When I'm asked what I do for a living, I often hesitate for a minute before answering because I'm never sure how people will react these days. Some people just think we're fat cats who make fast, easy money. But it's not like that. I work really hard, and there's a lot of

risk involved, so it's really stressful. I get the 7:05 every morning – and I often don't get back until after ten at night, and that's not because I'm hanging out with the guys in a bar somewhere – oh no – I never get to put the kids to bed. I've faced being laid off several times, but I've been lucky so far. We have a huge mortgage, so we both have to work, but at least my wife has a steady job – she's a lawyer.

- 2 I don't like sleepovers. Everyone else does, but I just start to feel really sad at bedtime without my mom and dad there, and all my friends make fun of me. I don't mind play dates after school or something. Jason was at my house today and we played Wii sports until my mom told us to go outside and play. "Stop squabbling," she said, "and go get some fresh air and play soccer for real." But I did beat Jason at the Wii, whatever he said. He's just a bad loser. Oh, it was freezing outside.
- 3 The one I was in closed down. They were so nice there. And I had a door in my room that opened onto the courtyard. I'd go out on a nice day and walk, with my walker of course, to a bench under a maple tree. I don't have a nice view from my room here, and the door's so narrow I can't get my walker through it easily. I asked for new batteries for my hearing aid, and I'm still waiting. They don't have the staff, you see. I stay in my room a lot. I don't like sitting in the lounge with the TV on all the time and people sitting around, falling asleep and snoring. My mind is still sharp. Some of them out there in the lounge aren't really with it anymore.
- 4 I get called a nerd. To be honest, it bothers me sometimes, but not often. Most of my classmates seem to take pride in being under achievers. The thing is, I like to have a good time – you know, clubbing and stuff – parties when I'm invited. But there's something I really want to shoot for. So, I've had an after-school job for the last couple of years. I've been working at Specsavers – just helping out and stuff – but it's fascinating. It's really the highlight of my week. And so now I've decided I'd like to be an optometrist. Does that sound boring? My friends think so, but I'm dead serious, and I was accepted to UC Berkeley to study optometry. I'm determined to do it. Everyone else doesn't have a clue what they want to do, so maybe I'm the lucky one.

PHOTOCOPIABLE ACTIVITY

UNIT 1 The rights of man TB p. 167

Materials: One copy of the worksheet for each student.

Procedure:

- Give a copy of the worksheet to each student, and ask them to read through the quotes. Answer any questions about vocabulary.
- Ask students to decide which quotes match each stage of life in the box and think of reasons. Tell students there is no correct answer and some stages of life may be used more than once.
- Put students into pairs to compare their answers. Ask pairs to tell the class which quotes they disagreed on and why.
- Put students into groups of three to discuss whether they agree or disagree with the ideas expressed in the quotes. Monitor and help where necessary. Write down examples of correct and incorrect language.
- Discuss as a whole class which quotes students agreed and disagreed on the most. Ask if students found anything surprising about the quotes, or if anything relates to their own experiences.
- Discuss correct and incorrect language that you wrote down.

THE LAST WORD (SB p. 10)

We all get emotional!

This section extends students' lexical resources 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 **CD1 7** As an introduction 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 was beaten by their biggest rivals*. 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. Go over the answers.

Possible answers

- 1 Soccer fan describing what happened at a game.
- 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 in third in a race.
- 12 Parent consoling a child who has fallen down.
- 13 Someone finding themselves in a nightclub or bar 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 over each sentence and think of a synonym for the highlighted phrase which will ensure the sentence retains the same meaning.

Answers

- 1 heartbroken = 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 picking on somebody = criticizing
- 7 Tell me another one! = I don't believe you!
- 8 get through to = contact
- 9 thrilled to pieces = 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 statements 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 **CD1 7** Ask students to work in pairs and practice saying the statements. Select various pairs of students to perform their statements 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 **CD1 8** Play the recording, pausing after each example to give students time to speculate on the emotion expressed in each example. You can have students repeat the lines in order to get a feeling of the emotion being expressed. Ask students to discuss their answers in pairs, then go over the answers with the class.

Answers

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

ADDITIONAL MATERIAL

Workbook Unit 1

Ex. 9 Idioms of extreme emotion

Don't forget!

Workbook Unit 1

Ex. 5 Reading – Robots versus humans

Ex. 6 Listening – Words of wisdom

Ex. 7 Phrasal verbs – An overview of phrasal verbs

Ex. 8 Vocabulary – Describing people

Ex. 10 Pronunciation – Word stress

Grammar Reference (SB pp. 141–2)

Word list Unit 1 (SB p. 158)

Remind your students of the word list for this unit on SB p. 158. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 1 Test

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)

2

In so many words

Adverbs and adjectives • Expressions with *word* • Breaking the rules of English



Behind the scenes

The theme of this unit is literature – including a focus on literary genres, literary characters, and the art of storytelling. The main reading and listening texts are extracts from the play *Pygmalion* by George Bernard Shaw. Students are also given the opportunity to read opening extracts from a range of authentic texts which cover a number of different genres, and a more extensive extract from the “chick-lit” novel *Jemima J*. The *Vocabulary* section focuses on dictionary work and the *Writing* section focuses on narrative styles.

LANGUAGE INPUT

GRAMMAR

Adverbs and adjectives (SB p. 14)

- Reviewing form and meaning of adverbs and adjectives.

VOCABULARY

Phrasal verbs (SB p. 13)

“Chick lit” (SB p. 15)

Just say the word! (SB p. 16)

- Identifying phrasal verbs used for informal register.
- Identifying accurate adverb and adjective use in a text.
- Understanding and practicing high-frequency expressions and idioms.

THE LAST WORD

Breaking the rules of English (SB p. 18)

- Discussing rules of language use and their exceptions, reflecting on intercultural difference in language use.

SKILLS DEVELOPMENT

READING

Pygmalion (SB p. 12)

- An extract from George Bernard Shaw’s play *Pygmalion*.

LISTENING

An extract from *Pygmalion* (SB pp. 12–13)

- Listening for specific information. **CD1 10** – **CD1 12** (SB pp. 118–119)

SPEAKING

Opening lines (SB p. 11)

What do you think? (SB p. 13)

Spoken English – Expressions with *word* (SB p. 16)

Creating a horror story (SB p. 17)

- Discussing common literature and providing personalized content.
- Discussing key themes in a piece of literature.
- Identifying and using expressions with *word*.
- Generating a story using plot features.

WRITING

Narrative writing – Different genres (SB p. 104)

- Identifying key features of narrative style, identifying adverb collocations, creative writing.

MORE MATERIALS

Photocopiables – Just a word (TB p. 168), **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

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 lists and write it up on the board. Divide the class into groups, and give each a board marker. Explain that students now have an additional three minutes to write 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 confidence.

Ask students to work in small groups, discussing the questions. Remind them that at advanced levels 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 favorite 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 students' understanding of any new vocabulary for meaning and pronunciation. Ask students to work in pairs, selecting each genre, and writing 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 (*Before I Go to Sleep* by S.J. Watson)
- 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 neighborhood, 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 favorite 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 discussion.

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 program, 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 can 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 p. 11 of the Student Book and select another genre from the Student 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, read the following:

The bedroom is strange. Unfamiliar. I don't know where I am, how I came to be here. I don't know how I'm going to get home.

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 smoldered and made you the center 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 and a commentary on women's rights and independence, and it 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 British English.

Shaw's play was the basis for the Broadway musical *My Fair Lady*, which was famously made into a movie of the same name starring Audrey Hepburn in 1964.

The main goal 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 **CD1 10** Begin 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 audio script

CD1 10

George Bernard Shaw (1856–1950) was an **Irish** playwright. He won the Nobel Prize in Literature in **1925**. Shaw's instincts were to refuse this honor, but his **wife** persuaded him to accept it as a tribute to **Ireland**. He also won an Academy Award 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 at the age of 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 British English.

- 3 **CD1 11** 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 have 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 answer any vocabulary questions. 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 elicit the answer to number 1. Give students time to answer the rest of the questions, and then have them compare their answers in pairs. Play the recording again and have 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 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 **CD1 12** 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, writing down ideas, then play the extract to confirm hypotheses.

Answers and audio script

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

CD1 12

Higgins Say your alphabet.

Eliza I know my alphabet. Do you think I know nothing? I don't need to be taught like a child.

Higgins Say your alphabet!

Pickering Say it, Miss Doolittle. You will understand presently. Do what he tells you; and let him teach you in his own way.

Eliza Oh well, if you put it like that – Ah-ye, beyee, ceyee, deyee –

Higgins Stop! Listen to this, Pickering. This is what we pay for as elementary education. This unfortunate animal has been locked up for nine years in school at our expense to teach her to speak and read the language of Shakespeare and Milton. And the result is Ah-ye, beyee, ceyee, deyee. Say “A, B, C, D.”

Eliza But I'm saying it. “Ah-ye, beyee, ceyee –.”

Higgins Stop! Say “a cup of tea.”

Eliza A cappete-ee.

Higgins Put your tongue forward until it squeezes against the top of your lower teeth. Now say “cup.”

Eliza C-c-c – I can't. ... C-Cup.

Pickering Good. Splendid, Miss Doolittle.

Higgins By Jupiter, she's done it at the first shot. Pickering, we shall make a duchess of her. Now do you think you could possibly say “tea?” Not “te-ye,” mind: if you ever say “beyee, ceyee, deyee” again you shall be dragged around the room three times by the hair of your head. T, T, T, T.

Eliza I can't hear no difference 'cept that it sounds more genteel-like when you say it.

Higgins Well, if you can hear that difference, what the devil are you crying for? Pickering, give her a chocolate.

Pickering No, no. Never mind crying a little, Miss Doolittle, you are doing very well; and the lessons won't hurt. I promise you I won't let him drag you round the room by your hair.

Higgins Be off with you to Mrs. Pearce and tell her about it. Think about it. Try to do it by yourself: and keep your tongue well forward in your mouth instead of trying to roll it up and swallow it. Another lesson at half past four this afternoon. Away with you.

- 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 **CD1 13** Ask students to read the questions, writing down the focus of each, then play the recording. For weaker students, you can pause the recording after each topic shift.

Answers and audio script

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.

CD1 13

Eliza How do you do, Mrs. Higgins? Mr. Higgins told me I might come.

Mrs. Higgins Quite right: I'm very glad indeed to see you.

Pickering How do you do, Miss Doolittle?

Eliza Colonel Pickering, is it not?

Mrs. Eynsford-Hill I feel sure we have met before, Miss Doolittle. I remember your eyes.

Eliza How do you do?

Mrs. Eynsford-Hill My daughter Clara.

Eliza How do you do?

Clara How do you do?

Freddy I've certainly had the pleasure.

Mrs. Eynsford-Hill My son Freddy.

Eliza How do you do?

Mrs. Higgins Will it rain, do you think?

Eliza The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

Freddy Ha! Ha! How awfully funny!

Eliza What is wrong with that, young man? I bet I got it right.

Freddy Killing!

Mrs. Eynsford-Hill I'm sure I hope it won't turn cold. There's so much influenza about. It runs right through our whole family regularly every spring.

Eliza My aunt died of influenza: so they said. But it's my belief they done the old woman in.

Mrs. Higgins Done her in?

Eliza Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat 'til she came to so sudden that she bit the bowl off the spoon.

Mrs. Eynsford-Hill Dear me!

Eliza What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me? Somebody pinched it; and what I say is, them as pinched it done her in.

Mrs. Eynsford-Hill What does *doing her in* mean?

Higgins Oh, that's the new small talk. To *do a person in* means to kill them.

Mrs. Eynsford-Hill You surely don't believe that your aunt was killed?

Eliza Do I not! Them she lived with would have killed her for a hatpin, let alone a hat.

Mrs. Eynsford-Hill But it can't have been right for your father to pour spirits down her throat like that. It might have killed her.

Eliza Not her. Gin was mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

Mrs. Eynsford-Hill Do you mean that he drank?

Eliza Drank! My word! Something chronic.

Mrs. Eynsford-Hill How dreadful for you!

Eliza Not a bit. It never did him no harm what I could see. And always more agreeable when he had a drop in. When he was out of work, my mother used to give him four pence and tell him to go out and not come back until he'd drunk himself cheerful and loving-like. There's lots of women has to make their husbands drunk to make them fit to live with. Here! What are you sniggering at?

Freddy The new small talk. You do it so awfully well.

Eliza Have I said anything I oughtn't?

Mrs. Higgins Not at all, Miss Doolittle.

Eliza Well, that's a mercy, anyhow. What I always say ...

Higgins Ahem!

Eliza Well, I must go. So pleased to have met you. Goodbye.

Mrs. Higgins Goodbye.

Eliza Goodbye, Colonel Pickering.

Pickering Goodbye, Miss Doolittle.

Eliza Goodbye, all.

Freddy Are you walking across the park, Miss Doolittle? If so ...

Eliza Walk! Not bloody likely. I'm going in 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 may want 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 around 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 hatpin, never mind a hat.
Hey! What are you laughing at?

What do you think?

Refer to p. 4 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, helping as necessary. When monitoring for accuracy of form, write 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 report 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 Book (p. 168) to check their predictions on how Shaw's play *Pygmalion* ends. The ending of the play is quite different from *My Fair Lady* (the musical and the movie). 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 movie, 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 can further reinforce 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 can ask them to perform in front of the class. Less confident students can 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 correct 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

LANGUAGE FOCUS (SB p. 14)

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 pp. 142–3.

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 levels, 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 p. 143. 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 can 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 go over 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 write 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 **CD1 14** Ask students in pairs to complete the sentences with adverbs from the box. Play the recording and check the answers with the class on completion of the activity.

Answers and audio script

CD1 14

- Poor Eliza was **shabbily** dressed in a tattered old coat and hat.
 - The return of the actor Bradley Cooper to the New York 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 a Yankees game.
 - I **desperately** need a vacation. 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 move south.
 - I **distinctly** remember telling you not to call 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 final exams were approaching.
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 p. 143.

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

Answers

- We all worked extremely **hard**. (*with a lot of effort*)
Some countries can **hardly** feed their own people. (*almost not*)
- She hiked up the mountain **easily**. (*with no difficulty*)
Relax! Take it **easy**! (*in a relaxed way*)
- I hate it when people arrive **late**. (*not on time*)
What have you been doing **lately**? (*recently*)
- "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*)
- He was **wrongly** accused of being a spy. (*incorrectly*)
At first everything was great, but then it all went **wrong**. (*badly*)
- What do you like **most** about him? (*more than anything else*)
She worked wherever she could, **mostly** as a waitress. (*principally*)
- She has traveled **widely** in Europe and the Far East. (*extensively*)
When I got to their house, the door was **wide** open. (*completely*)

ADJECTIVE ORDER

- Ask students to read sentences 1–4, then work in pairs, placing the adjectives in the appropriate box. Explain to students that information transfer – writing 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 write 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	Color	Shape	Origin	Material	Compound	Noun
arrogant		middle-aged			English			professor
imposing	four-story	modern		row				house
beautiful		antique			Swiss	gold		watch
	huge		white	L-shaped			living	room

- CD1 15** Ask students to first work individually, then in pairs, comparing their ideas on appropriate adjective order. Once students have listened, checked answers, and decided upon a context for each conversation, you can ask them to practice role-playing the conversations, paying attention to the intonation patterns in clauses with multiple adjectives.

Answers and audio script

CD1 15

- A** You should have some breakfast. You'll be starving by lunchtime.

B I did have breakfast! **I had some delicious, brown, whole-grain bread** with honey.
- 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, "**Thieves stole a priceless, 19th-century, Impressionist painting**" – but it doesn't say which one.
- A** Whoah! Did you see what happened to Camilla?

B No, I didn't. What happened to her?

A Well, **she was wearing some divine, white, cropped, designer jeans** and a waiter spilled spaghetti sauce all over them. She was absolutely livid!

B I bet.
- A** Don't you think it's time we bought a new car? This one's a clunker.

B Listen! **I like my little, old, second-hand Honda** and it's not a clunker – at least not yet!
- 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! Not my idea of a good time.
- A** How come you turned him down?

B Where do I begin? First off – **he wears cheap, revolting, smelly French cologne**. I mean, really.
- A** I've never heard of Philippa Gregory.

B Really! **She's written a great, new, historical novel** and lots of her stuff is adapted for TV.

A I guess historical novels just aren't my kind of thing.
- A** Did you go over to meet the new neighbors?

B I did. They're settling in well. **They 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 way discussing the car.
- 5 The speaker returning home after a long walk.
- 6 Two friends discussing their new coworker or someone they met at a party.
- 7 Two friends discussing the kinds of books they like to read.
- 8 A couple discussing their new neighbors 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 forefront 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 leveled 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 on the *New York Times* bestseller list.

Encourage students to use the context to help them understand any new vocabulary. With weaker classes, or if you are short on time, you can pre-teach the following: *linoleum*, *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 Book p. 15, 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 **CD1 16** 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 audio script

CD1 16

Jemima J. by Jane Green

Chapter 1

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 OK, 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 goodness 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 linoleum 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 calling linoleum 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** sought after 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 can search for reviews of chick lit books on popular sites like Amazon, and print these, or a selection of these, out – some favorable, some unfavorable. Students could read the reviews, writing down 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 collected and critically appraised the views of others, conduct a whole-class discussion.

ADDITIONAL MATERIAL

Workbook Unit 2

Ex. 1–2 Adverbs and adjectives

Ex. 6 Adjective order

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 kind? 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 writing 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 writing down any synonyms that occur later.

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

- 1 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
swear word: a rude or offensive word, used, for example, to express anger

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

Answer

Can I have a word with you?

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

Answer

These nouns are only used in the singular.

- 4 This task helps students to understand the importance of understanding synonyms 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

- 5 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 write 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), *ramble on* (talk a lot about unimportant things), and *a swanky party* (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.

CD1 17 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 practice the conversations together, focusing on intonation and pronunciation. If you feel your students are confident enough, you can ask them to role-play the complete conversations in front of the class.

Answers and audio script

Note that in the audio scripts below, the answers to the exercise are in bold.

CD1 17

- 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 swanky party 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 rambles on and on about herself. You can't get a word in **edgewise**.
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 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 and greatest!
- 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 **at a loss** for words. I can't thank you enough.
- 7 **A** Well! Not to **mince** words, but 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 did? Well, go figure! You must be smarter than I thought!
- 9 **A** I think "selfie" is the latest **buzz**word. It's even in the *Oxford English Dictionary* now.
B Yeah, I can believe it. Everybody's taking selfies. I 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. Introduce 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 figure out the meaning and check it 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 write 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 turns reading their words aloud 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.

PHOTOCOPIABLE ACTIVITY

UNIT 2 Just a word TB p. 168

Materials: One copy of the worksheet cut up per group of three or four students.

Procedure:

- Divide the class into groups of three or four students. Give each group a set of cards, cut up. Ask groups to shuffle the cards. Explain that the lighter-colored cards contain expressions with *word* and the darker-colored cards contain the meanings of the expressions. Explain to students that they are going to match the expressions to the meanings.
- Demonstrate the game of *Concentration* by laying out the 20 cards face down on a desk. Turn over two random cards and lay them face up in the same position. Ask students to look at the cards and decide if they match. If they match, take the cards and make a sentence using the expression with *word*. If they don't match, put them back face down in the same position.
- Point out that when students turn over cards, they must put them face up in the same position so that all students in the group can see them. Remind students that if the cards don't match, they must be put back in the same position.
- Explain that when a student has a pair, they must make a correct sentence using the expression with *word*. Other members of the group can judge whether the sentence is correct, or they can ask you to adjudicate. If the sentence is correct, the student keeps the pair of cards. If the sentence is incorrect, the student must put the cards back.
- Students play the game. The winner in each group is the student with the most cards.

SPEAKING (SB p. 17)

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 reinforcing earlier work on tenses (from Unit 1) and adverb and adjective order in a storytelling task.

- 1 You may want to introduce the lesson with a general discussion of storytelling. Put the following questions on the board: *Why do we tell stories? What makes a good story? How are stories organized?* (problem, conflict, resolution). Have a class discussion.
Ask students to work in small groups, discussing the questions in the book. Monitor this stage, noting any interesting ideas, before opening up the discussion to the whole class, and writing 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, writing down as many words as they can that are 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 the list of "ingredients" in the Student 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 to develop a story, using a selection of ingredients. Appoint one student as a note-taker, and to make sure that everyone is contributing. Set a time limit that is suitable for your class (no more than ten minutes). Give students two more 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 recounting 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 students 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 checking off two of the ingredients.

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 the students in 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 revise the story to make sense. Explain that the author is very old, a little eccentric, 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.

WRITING (SB p. 104)

Narrative writing – Different genres

This writing section extends the starter section of Unit 2 in requiring students to analyze 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 Begin by asking students to write down their three favorite 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. Have 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 up 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 holiday 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 discuss their ideas on possible endings for each story. Write examples of these on the board, then ask the class to vote on their favorite 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 can 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.

THE LAST WORD (SB p. 18)

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) 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 over 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 left any words out. (the word *left* was left 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 crept into the language. (*crept* is an irregular past participle of *creep* 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, 14, 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.

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 informal 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 can be noted on the board).

Don't forget!

Workbook Unit 2

- Ex. 3 Reading – Writers talking about their writing
- Ex. 4 Listening – Literature in the desert
- Ex. 5 Vocabulary – Adjectives with positive and negative meanings
- Ex. 7 Vocabulary – Adding drama
- Ex. 8 Prepositions – Adjective + preposition
- Ex. 9 Pronunciation – Sounds and spelling

Grammar Reference (SB pp. 142–3)

Word list Unit 2 (SB pp. 158–9)

Remind your students of the word list for this unit on SB pp. 158–9. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 2 Test

Video (iTools and Online)

Additional photocopiables and PPT™ presentations (iTools)

3

Enough is enough?

Verb patterns • Describing trends • Phrasal verbs with *up* and *down* • Workplace jargon
 VIDEO Information is beautiful

The theme of this unit is global issues, including the economy and the question of how much consumption is morally and practically sustainable. These ideas are explored within the integrated skills work which addresses the ideas of ongoing economic growth and how this concept impacts on society and individuals. The theme is also prominent in the reading text which looks at how a wealthy person can choose to live with less and engage in philanthropy. Change is then addressed again in the *Vocabulary* section, as students look at changing trends and a range of ways of expressing these in short presentations. The *Language focus* is on the difference in meaning created by changing verb patterns from the infinitive to the *-ing* form. The *Writing* work focuses on writing a report based on graphical data.

LANGUAGE INPUT

GRAMMAR

Verb patterns (SB p. 21)

- Reviewing form and meaning of verb patterns.

VOCABULARY

Describing trends (SB p. 24)

Phrasal verbs with *up* and *down* (SB p. 25)

- Identifying high-frequency expressions used in describing trends and change.
- Understanding and practicing high-frequency phrasal verbs.

THE LAST WORD

Workplace jargon (SB p. 26)

- Discussing discourse and common workplace expressions, evaluating the impact language can have on users.

SKILLS DEVELOPMENT

READING

The billionaire who wasn't (SB p. 22)

- An extract from a profile of a wealthy philanthropist.

LISTENING

Limits to growth (SB p. 20)

- An extract from a radio debate on economic growth and its social effects.
CD1|19 – **CD1|20** (SB p. 120–1)

SPEAKING

In your own words (SB p. 20)

What do you think? (SB p. 20)

What do you think? (SB p. 22)

Describing trends (SB p. 24)

Spoken English – *up* and *down* (SB p. 25)

- Discussing social problems and their impact on individuals.
- Discussing key themes highlighted in a listening text.
- Discussing key themes from a text and personally responding to content.
- Presenting visual data.
- Identifying and using expressions with *up* and *down*.

WRITING

Report writing – Using graphs (SB p. 106)

- Identifying key features of reports, identifying key features in visual data, understanding and structuring reports based on visual data.

MORE MATERIALS

Photocopiables – Please give generously (TB p. 169) **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

STARTER

As with other *Starter* sections throughout *American Headway, Third Edition*, Student's Book Level 5, this section provides an opportunity for extensive spoken interaction and personalized content, as students discuss global problems and how they have impacted 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 the 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 analyze 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 write down as many global problems as they can. If necessary, write 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, write a range of language usage 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 students 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 write 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 the meaning of, 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 **CD1 18** Play the recording and ask students to write down the answers to each question. If necessary, to support weaker students, pause the recording after each question to make sure that students are clear on the answers given.

Answers and audio script

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

CD1 18

- 1 UN experts estimate that the total number of children in the world will remain at around two billion throughout this century. After a long period of constant increase, this peak level was reached at the end of the 20th century, as the average global fertility rate dropped from five babies per woman in 1950 to 2.5 in 2000.
 - 2 Tragically, seven million of the 135 million children born each year die before the age of five, but the good news is that this is a huge drop to one in 25. This will not cause faster population growth, as women are more likely to limit the size of their families when child mortality drops.
 - 3 The average life expectancy globally is 70 years. As recently as 50 years ago it was 60, and most of the longer lives were being lived in developed countries. Today, the average of 70 years applies to the majority of the world's population.
 - 4 Today, 80% of adults in the world are literate. The biggest recent improvements in education have taken place for girls. In poorer countries such as Bangladesh, there are now as many girls attending primary and secondary schools as boys.
 - 5 A family in extreme poverty cannot be sure of having enough food to eat on a daily basis. Figures from the World Bank show that the number of people living in extreme poverty has fallen from two billion in 1980 to just over one billion today.
 - 6 In surveys over recent decades, self-assessment of where people feel they are on the happiness scale has resulted in slightly lower scores than half a century ago, despite significant increases in living standards.
 - 7 During the first 12 years of this century, the average level of debt per adult increased by 45%. In some countries, the US for example, it increased to more than \$225,000 per person.
 - 8 The richest 10% in the world own 86% of global wealth. At the top of the pyramid, the concentration of wealth increases further, with the top 1% owning just over 50% of global assets.
- 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 can further reinforce 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*.

Encourage students to look for facts and statistics that are surprisingly positive, as was often the case in the quiz on SB p. 19.

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 comes up during the planning and discussion stages. You can also add *desertification* and *urbanization*, eliciting 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.

LISTENING AND SPEAKING (SB p. 20)

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 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 goal 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 can pre-teach or elicit the following items: *think tank, make the case for something*.

- 1 Begin 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 make sure 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, writing down 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, discuss some of the main ideas which have been covered, and write 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 p. 19 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 **CD1 19** Explain to students that during this stage, they are listening for detail, then correcting any errors. Explain 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 and audio script

- 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.

CD1 19

Part 1

(H = Host, T = Tony Adams, HA = Helen Armitage)

- H Hello. Welcome again to *Money Matters*. Now, we've had a few emails from listeners asking us to discuss the topic of economic growth. Margaret Bentley from Chicago writes, "It's disappointing to hear the economy has grown less than expected. But why do economies need to continue growing?" And David Adams from Nashville says, "Politicians are always promising to get the economy back to 'normal growth rates,' but surely our economy can't continue growing forever?" Well, I'm happy to say we have two people here today who are ideally suited to discuss this issue. Tony Adams is the head of the Center for Economic Policy.
- T Hello.
- H And Helen Armitage works for a think tank called Alternative Economies.
- HA Hello.
- H Tony, can you make the case for economic growth?
- T Well, basically, just to maintain current living standards, the economy has to grow as fast as the population. If it doesn't keep up, there isn't enough work for everyone, and that means rising unemployment. But we want to keep improving living standards, not just maintain them, especially for the poorest in society. And the only way we can lift people out of poverty is through economic growth.
- HA That's not strictly true, though, is it? Politicians want economic growth because it allows them to say they'll make the poor richer, without having to make the rich any poorer. Without economic growth, we have to start looking at the issue of income redistribution – letting the poor have a bigger piece of the pie. Of course, the people at the top are eager to avoid that, so they just keep trying to make the pie bigger and bigger.
- H OK. Would you agree that growth is a way to avoid doing anything about inequality, Tony?
- T Well, of course, we need to avoid wealth redistribution if it means higher taxes on the rich. That reduces their motivation to invest, and so the economy then grows even less. We need to give everyone in society the opportunity to be better off, and that's what economic growth makes possible.
- H Isn't that true, Helen, that growth keeps everyone happy?
- HA You mean, "a rising tide lifts all boats"? That's such a familiar idea, along with the famous "trickle-down effect." But growth in recent decades hasn't reduced inequality; it's made it worse. Statistics show that the poorest in society haven't benefitted – the tide seems to have lifted only the big yachts, not all the boats.
- T Well, it's certainly made a huge difference in developing countries. The gap between rich and poor countries is much smaller than it used to be – most of the world's population now lives in middle-income countries.

- HA Yes, but the inequality within countries has continued to increase. And anyway, it's wrong to assume that economic growth automatically leads to greater happiness. That may be true for the very poor – when you really don't have enough, more is definitely good. But overall, we've seen our economies grow 24 times bigger in the last century, and we're beginning to realize it hasn't made us that much happier. Studies show that at a certain level of income, the connection between more income and greater happiness disappears.
- H Yes, I've heard that. And it starts to happen at a surprisingly modest level of income, too.
- T But you're arguing against basic human psychology here. People always want more – they always have, and they always will. You see lots of relatively well-off people looking for new ways to make more money – why is that?
- HA Because they can't help thinking that buying more stuff will make them feel happier. It's what our society encourages us to believe – just look at all the ads on TV. But if we stop to think about what gives us greatest fulfilment – does it always involve consumption? If you want to see what really makes you feel happier, go for a long walk with a friend. Try watching a sunset one day this week. Organize a ball game with some friends in the park.
- T Yeah, yeah, it all sounds very nice, but people won't stop wanting to buy more gadgets that will make their lives easier and more fun.
- HA Do gadgets really do that, though?

- 3 **CD1 20** 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 students' 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 and audio script

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

CD1 20

Part 2

(H = Host, T = Tony Adams, HA = Helen Armitage)

- H So, Helen, are you saying that we need to have less growth, or no growth at all?
- HA Well, the idea of endless economic growth is obviously a delusion. Economic growth of 2.5% a year sounds modest, but it means that GDP has to double every 30 years or so. You can't keep doing that forever – it's common sense.
- T Common sense told us we couldn't continue growing as much as we have in the last 50 years. That's because we couldn't have predicted the technological advances that have made it possible, and who knows what technology we might develop in the future?
- H And you think, Tony, that that will solve the problem of limited resources?
- T Well, yes I do. We keep finding ways to use energy and resources more efficiently. Refrigerators now use half the energy they did 35 years ago. Family cars use half the fuel they did in the 1970s.

- HA** Fine, but we can't expect to keep making such huge improvements in efficiency. Our resources will remain limited, and that makes the idea of eternal growth a form of insanity. Look at those images of Earth from space, and it becomes blindingly obvious. The last year that the global economy was at a level the planet could support was 1983. We're now exceeding that capacity by more than 30%.
- T** Yeah, well, you know, I remain an optimist. What's the alternative? No growth means more unemployment and less social spending because of lower tax revenues. And, if the environment needs protecting, no growth means having less money to spend on doing that.
- H** Yes, well, maybe you should say something about the alternative, Helen.
- HA** The alternative is the "steady state economy," and even the great-grandfather of capitalism, Adam Smith, talked about it. He thought that once everyone had reached a reasonable standard of living, our economies would stop growing and reach a steady state. He assumed people would then prefer to spend more of their time on non-economic activities, things like art and leisure, and child rearing.
- T** Yeah, well, good luck with that. It's the happily unemployed fantasy – fine until you need some money to do something nice with your family.
- HA** No, it doesn't mean being unemployed. There would be less work available, but it can be shared, so we all do fewer hours a week. And as I said, the extra time can bring us much greater happiness.
- H** But people would have much less income.
- HA** Yes, but that's not such a problem if people accept they'll have to consume a lot less anyway. We could still buy new stuff, but we'd have to get used to buying a lot less of it, and keeping it for longer. It means getting things repaired more, instead of throwing them away and getting a new one – that's the way we used to live not so very long ago.
- T** Well, I just can't see it, personally.
- HA** Well, I can, so maybe I'm the optimist. And I think it's interesting to ask ourselves what we really want from life. Why are we hooked on producing and buying so much needless stuff? Why do we fill our lives with so much work that we don't have time to enjoy them? It's not as if we ever meant to create such a stressful way of life, so now's the time to look at doing things differently.
- H** You see managing without economic growth as a positive challenge, then?
- HA** Yes. We can't go back to the growth rates of recent decades, but it doesn't have to be a depressing prospect – exploring the alternatives can be exciting! We just need to give up the idea that consumerism is the central purpose of life.
- H** Well, thank you both. That is definitely an issue that isn't going to go away.

In your own words

This section provides students with the opportunity to summarize the information they 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 turns paraphrasing each point.

What do you think?

Refer to Teacher's Book p. 4 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 summarize the points they discussed and any agreements/disagreements raised.

SUGGESTION

If your students enjoy discussing issues such as these, you may want 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 program 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.

LANGUAGE FOCUS (SB p. 21)

Verb patterns

POSSIBLE PROBLEMS

Verb patterns can cause students problems because there are few rules – forms have to be learned, practiced, and used to make sure that the patterns are remembered. These areas are presented in greater detail in Grammar Reference 3.1–3.2 on SB pp. 143–4.

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 movie; I'm not used to getting up so early.*

After verbs of perception (*hear, listen, see, watch*) + object, we usually 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 store.
I glanced out of the window and saw Rob crossing the road.*

INFINITIVE BASE FORM, 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 audio script on p. 120, and ask them to underline examples of verb patterns and categorize them in their notebooks. At this stage, you can ask stronger students to think of any additional examples which they can 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 eager **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, practiced, and used to make sure that the patterns are remembered. This area is presented in greater detail in Grammar Reference 3.4–3.5 on SB p. 144.

- 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 traveling by train. (general truth)

I like to travel by train when I visit Boston. (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 p. 144. 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 Harvard 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)

- Read the notes as a whole class. Write the examples on the board, and elicit suggestions from the class on reasons for the speaker's preference for 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 sound very awkward, and would never be used.

- Ask students to read 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

- a trying to make* the pie 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
- 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
- a meant to create*: intended to create
b means getting things repaired: involves getting things repaired
- 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
- 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 *looking* for new ways to make more money: this suggests an action in progress, i.e. you may see some well-off person doing research about ways to make more money, but you rarely see the end result of that research.

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

Answers

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

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

Answers

- My boss wanted me to go to the meeting in New York.
- I apologized for telling him.
- Jack would rather work outdoors.
- Alex started to laugh.
- We are thinking of selling our house.
- Did you see him pick up the children from school?

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

Answers

- My boss stopped me going to the meeting in New York.
 My boss let me go to the meeting in New York.
- I expected you to tell him.
 I didn't mean to tell him.
- Jack can't stand working outdoors.
 Jack is used to working outdoors.
- Alex made me laugh.
 Alex couldn't help laughing.

- 5 We are trying to sell our house.
We had better sell our house.
- 6 Did you remind him to pick up the children from school?
Did you remember to pick up 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 practice 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.

ADDITIONAL MATERIAL

Workbook Unit 3

Ex. 1–4 Verb patterns

READING AND SPEAKING (SB p. 22)

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 \$5.9 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 students' understanding, you can pre-teach or elicit the following vocabulary: *in full swing*, *running up bills*, *beneficiary*, *payback*.

- 1 Begin 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 read questions 1–3. Ask them to write 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. Discuss 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 vacations, 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 vacations, 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 since 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 first paragraph on SB p. 22. 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 first paragraph quickly in this way mirrors a common approach to analyzing 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 answers as a 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 write down their answers, and correct the errors, before checking the answers with the class.

Answers

- 1 T
- 2 F He worked for the US Air Force before going to college.
- 3 F He *began to feel uncomfortable* with the extravagant displays of the affluent, which suggests that he did partake in them initially.
- 4 NG
- 5 T
- 6 F He says that *enough* money makes you comfortable, and that it has a value if you want to buy something.
- 7 NG
- 8 F 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 figure out the meaning of each expression. If you have a multicultural class, students can 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 class, checking pronunciation. Ask students to place them under the correct heading. Check answers as a class.

Encourage students to identify any new words they come across in these texts, and write 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, spoiled, 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 p. 4 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 share with the class, summarizing the points they discussed and any agreements/disagreements raised.

PHOTOCOPIABLE ACTIVITY

UNIT 3 Please give generously TB p. 169

Materials: One copy of the worksheet cut up per four students.

Procedure:

- Tell students they are going to discuss different charities and agree which one to give money to.
- Divide students into four groups, labelling them A, B, C, and D, and sit them together in their four groups. Give out the appropriate charity card to each student.
- Ask students to read the information about their charity and discuss in their groups any vocabulary they don't understand. Monitor and check that students understand everything.
- Ask students to discuss in their groups the reasons for and against giving money to their charity. Tell them they can take notes on their discussions.
- Redivide the class into groups of four, each made up of one student from A, B, C, and D.
- Tell students they have \$1.5 million to give to charity. In their groups, they should each present the charity they have read about. They should then discuss the four charities and reach agreement on which one to support. Tell them they can divide the money, but only by two, and they must be able to explain the reasons for their decision.
- Monitor while students are discussing, and note examples of good language and errors.
- When students have reached their decisions, ask a representative from each group to present their decision to the class, explaining which charity or charities they have chosen and why. Ask other students to listen to the presentations and ask questions.
- Have a class vote at the end to decide which charity or charities should get the money.
- Write some of the language collected during monitoring on the board and ask students to decide which is correct and which is incorrect. Erase the correct language, then ask students in pairs to correct the incorrect language. Elicit and write the correct version on the board.

VOCABULARY AND SPEAKING (SB p. 24)

This section looks at the language required to describe trends and compare statistics. There is some review of the way adjectives, adverbs, and comparative structures are used. The goal 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 can begin 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 class discussion.

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.

Answers

going up: Inflation soars ..., Growth rate picks up ..., House prices set to rocket ..., Household debt shoots up ...

going down: ... plummet, ... spending collapses, Applications ... plunge

- 2 Draw students' 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 practice 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 US colleges have fallen substantially.

- 3 **CDI 21** 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 two 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.

Audio script

CDI 21

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 crises! Spending then drops back again to level off for 70-year-olds, before plunging sharply after people turn 80, when they are probably not so concerned about what they drive, if they're still driving at all.

- 4 Ask students to close their books. Write *happiness* and *favorite colors* 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 in 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 since 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 favorite colors is very detailed, so to make it easier, you can ask students to focus

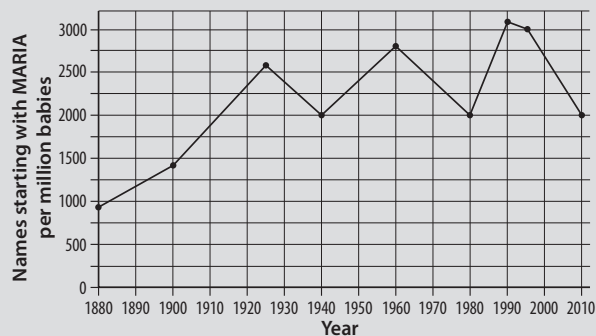
on the trends for just two or three colors.) Direct them to the language boxes from exercise 2 and encourage them to take turns describing the patterns in each graph. Monitor and check.

- 5 **CDI 22** 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 US. 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 audio script

Possible reasons why the popularity of names changes include names appearing in songs, movies, 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.



CDI 22

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 want 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.

ADDITIONAL MATERIAL

Workbook Unit 3

Ex. 6 Describing trends

WRITING (SB p. 106)

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 Begin by asking students to work in pairs, deciding on the typical features of report writing. These could be as follows: *goals 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 (45 and older) mainly watch live TV. Younger viewers (under 34) 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 figuring 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 blank. Once students have completed the text, ask them to check answers in pairs, before discussing answers as a whole class.

Answers

- | | |
|--------------------|------------------|
| 1 Looking first at | 5 Turning to |
| 2 Conversely, | 6 particularly |
| 3 While | 7 overall |
| 4 respectively | 8 with regard to |

- 6 Ask students to work in pairs, exchanging ideas, before discussing with the whole class.

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 students' 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 checking the answers with the class.
- 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 prefer 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 can be done in pairs, with the writing being done independently at home.

Answers

- | | |
|------------------------------------|-------------------------------|
| 1 Starting with – Looking first at | 5 Whereas – While |
| 2 especially – particularly | 6 Moving on to – Turning to |
| 3 correspondingly – respectively | 7 In contrast – Conversely |
| 4 generally – overall | 8 concerning – with regard to |

VOCABULARY (SB p. 25)

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 analyze 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 chart.
- 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, 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 **CDI 23** 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 and audio script

- 1 *Turn it up – I can't hear it!* (the volume of the music in the car is increasing)
- 2 *Kids, quiet 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)

CD1 23

- 1 **A** This music's great, isn't it?
B Turn it up – I can't hear it!
- 2 **A** Kids, quiet down!
B Oh, Jeff. Leave them alone. They're just letting off steam.
- 3 **A** Why aren't you going out much these days?
B I need to save up for a car.
- 4 **A** What's happened since your company was taken over?
B They've cut down my hours.
- 5 **A** Speed up – it's a 70-mph zone!
B It isn't. You can only do 60 on this road.
- 6 **A** Slow down – my legs are tired!
B We'll never get to the youth hostel before dark if we don't walk faster!

- 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 *fixing 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 *When might you brush up on your language skills?* When I'm going to travel abroad.
- 2 *Is TV getting more and more dumbed down?* Yes, there are so many reality TV programs 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 **CD1 24** 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 students to work in pairs to discuss 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 stepped 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 drugstore'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 and audio script

- 1 Someone is facing the prospect of being laid off.
- 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 drugstore was always empty, so it was probably losing money.

CD1 24

- 1 **A** What will you do if you get laid off?
B I'll set up my own business!
- 2 **A** What happened after the scandal broke?
B The president stood down.
- 3 **A** It's such a beautiful day. What should we do this afternoon?
B Let's fire up the barbecue!
- 4 **A** What effect did it have on you, having to spend so much time abroad?
B My marriage broke down.
- 5 **A** My laptop's so slow to boot up.
B Try uninstalling programs that you never use.
- 6 **A** The drugstore's shut down.
B I'm not surprised. It always seemed empty.

- 5 Ask students to look at the illustrations and examples in the final section. Ask whether the amount of trash in the cans 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 thief 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 the 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 vacation.* The time I can take off work for vacation 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 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).

CD1 25 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 them to identify what was said to prompt the response.

Once you are satisfied that students are clear on the context of the statements, you can ask students to work in pairs to generate two more lines in each dialogue. Once students have done this, encourage them to practice 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 and audio script

- 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.

CD1 25

- 1 A I’m not talking to you until you say sorry.
B Oh, grow up and stop acting like a child!
- 2 A I don’t know why Diana hasn’t replied to any of my texts this week.
B You need to wake up and smell the coffee! It’s obvious that she isn’t interested in you any more.
- 3 A I’ve been sick, but I couldn’t take much time off work.
B Ah. You do look a little bit run down.
- 4 A Thank you all for coming during your lunch break. I want to talk to you about the . . .
B Speak up! We can’t hear in the back!
- 5 A I’m going to lose again. It’s so depressing.
B Oh lighten up, will you! It’s just a game!
- 6 A How did you manage to drop my tablet? Oh, no! The screen is all cracked!
B Calm down! I’ll pay for the repair!
- 7 A Have you figured out what 4 across is? It’s one of the best crossword clues ever!
B It’s too difficult. I give up! What’s the answer?
- 8 A You promised you would get this report done by today.
B I know. I’m sorry. I’ve let you down.
- 9 A I just don’t want to confront her about it. I’m scared of her!
B Man up, Tim, and stop being a wimp!
- 10 A Did you hear that the company’s been taken over? No one seems to think it will change anything much.
B The management’s playing it down, but it’s bad news.

ADDITIONAL MATERIAL

Ex. 8 Phrasal verbs - *up* and *down*

THE LAST WORD (SB p. 26)

This section presents 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 simultaneously 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, sports, the military, fashion, etc.

Ask students to open their books. Draw students' 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 **CD1 26** 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 correct 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 write 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 and audio script

- 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

CD1 26

- 1 Going forward, we're hoping to grow the business by at least 10% over the next year.
 - 2 Jenny, can I task you with actioning all the points we've agreed on during this meeting?
 - 3 This research phase is going to be mission-critical on this project, so I want to make sure that everyone is following best practice.
 - 4 Supporting these charities will impact our tax situation positively, and also get us some great publicity – it's a win-win situation!
- 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 the answers 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 **CD1 27** 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.

Audio script

CD1 27

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 happy to see that Jeff's team has 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 have 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 write 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 discuss their ideas as a whole class.

- 6 **CD1 28** 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 audio script

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.

CD1 28

Sara

It's the macho action hero ones that get on my nerves most. "Don't worry, it's on my radar." 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 like that image, because 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 zone out.

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 the 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 labeled, "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 ...*

Signaling 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 is 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 around 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.

Don't forget!

Workbook Unit 3

Ex. 5 Reading – A president for our times?

Ex. 7 Listening – A family business

Ex. 9 Pronunciation – Losing a syllable

Grammar Reference (SB pp. 143–4)

Word list Unit 3 (SB p. 159)

Remind your students of the word list for this unit on SB p. 159. They could translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 3 Test

Stop and check test 1

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)



4 Not all it seems

Modal auxiliaries, present, future, and past
Idiomatic adjective + noun collocations • Softening the message



The theme of this unit is the fact that appearances can be deceptive. Students are encouraged to speculate on what is true and why people believe certain things, in a variety of text types and situations. Students are also given the opportunity to read extracts from an authentic biography and follow this up with an extensive listening task exploring related themes. The *Language focus* is on the use of modal verbs to speculate on situations which are possible or probable. The *Vocabulary* section is on idiomatic collocations, and the *Writing* lesson looks at formal emails.

LANGUAGE INPUT

GRAMMAR

Modal auxiliary verbs (SB p. 28)

- Reviewing form and meaning of a range of modals for expressing speculation in the past, present, and future.

Modal verbs: other meanings (SB p. 30)

- Reviewing form and meaning of modal verbs for ability, permission, etc.

VOCABULARY

Idiomatic collocations (SB p. 34)

- Identifying and defining idiomatic collocations using learner-generated content.

THE LAST WORD

Softening the message (SB p. 36)

- Identifying functional language used to express polite suggestions, offers, and advice; analyzing how intonation changes meaning.

SKILLS DEVELOPMENT

READING

The mystic and the sceptic (SB p. 32)

- Extracts from biographies of two historical figures.

LISTENING

When Arthur met Harry: an unlikely friendship (SB p. 34)

- Identifying key information in an extensive radio documentary. **CD1 33** (SB p. 123)

The Unbelievable Truth (SB p. 35)

- Identifying and correcting factual mistakes.

SPEAKING

Starter (SB p. 27)

- Discussing images which may have been manipulated and speculating on the reason for this.

Test your memory! (SB p. 29)

- Recalling the details of a recent event.

Spoken English – Modal auxiliaries (SB p. 31)

- Identifying and using a range of modal auxiliaries.

What do you think? (SB p. 33)

- Discussing the themes of the reading text.

In your own words (SB p. 35)

- Explaining collocations.

The Unbelievable Truth (SB p. 35)

- Delivering a short talk containing factual and false information.

WRITING

Writing a formal email – An apology (SB p. 108)

- Identifying key features of formal emails, writing a formal email of apology.

MORE MATERIALS

Photocopiables – *Snap!* (TB p. 170) **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

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 skills 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, on 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 can 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), altered (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 write 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 Altered.
- 4 Real. It shows the “Rainbow Mountains” in the Zhangye Danxia Landform Geological Park in China, where layers of different colored rock have been brought to the surface.
- 5 Real. The beach, only meters 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 Altered. 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 vacationing couple really did set up their camera on a timer for a selfie and found 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, writing 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 colors 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 color.

EXTRA ACTIVITY

If you have online access in your class, direct students to the website <https://www.google.com/search?q=manipulated+images&espv=2&biw=1284&bih=962&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiCgJCQ8pPLAhWFThQKHW> 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.

LANGUAGE FOCUS 1 (SB p. 28)

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 nearly as much as native speakers would. While this might be seen as a perfectly viable option, 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 affirmative. *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 goal here is to build awareness and get students familiar with manipulating the forms. For this reason, 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 pp. 144–145 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 the answers as a whole class.

Answers

- | | |
|-------------|---------------|
| 1 might/may | 4 should/will |
| 2 may/might | 5 will/should |
| 3 can | 6 must; can't |

Refer students to Grammar Reference 4.1 on SB p. 144–5.

- 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 written on the board for students to rephrase individually or as a whole class.

Possible answers

The woman in the 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 store clerk. She must be showing the customer some items of jewelry.
The woman behind the counter might be another store clerk. She could be putting some jewelry 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 security guard. He may even be waiting for the woman in the coat.

- 2 **CD1 29** Explain to students that they are going to listen to part of a telephone conversation between Karen, the employee of the jeweler'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 happened. Once students have discussed their own ideas, in pairs and as a class, play the recording and check the answers as a whole class.

Possible answers and audio script

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

CD1 29**K = Karen, B = Beth****K** Hey, Beth! You won't believe what happened in my jewelry store this morning!**B** What?**K** There was a woman buying a diamond necklace, and Jenny, the other assistant was helping her, and when she was paying for it, this guy, who I'd thought was just another customer, but I have to say, I had noticed he was behaving kind of strangely, well, he turned out to be a police officer, and arrested her for using counterfeit money, and . . .**B** Whoa! Slow down! You've lost me! The woman was a customer?**K** Yeah, and there were two men in the store who were actually plain-clothes police officers. They'd been following her because she was part of a gang they'd been investigating for weeks – they were all buying stuff with counterfeit money- so they arrested her when she was paying with it.**B** Wow! That's crazy! So was it a really expensive necklace?**K** It was about four grand.**B** And didn't anyone think that was a lot to pay in cash?**K** Well, it's not that unusual at a jeweler's. And the police said the fake money was really convincing, so we probably wouldn't have spotted it.**B** So what's happened to the woman?**K** They've taken her down to the police station. They said they'd be back in a couple of hours to get full statements and bring the necklace back – they had to take that as evidence.**B** Gosh! I know I shouldn't say it, but it's kind of exciting, isn't it?**K** Yeah, I know what you mean. It wouldn't have been exciting if she'd gotten away with it, though. I'm not sure my manager would've been very understanding if he'd found out we'd been deceived.

- 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 review 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 cell phone here. Have you seen it?**“Where's Tony?” “He may/might 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 p. 145.

- 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 **CD1 30** 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 was actually carried out by criminals (it was featured in a BBC program called *The Real Hustle*, where the scam was carried out for real and filmed, though of course the jewelry was returned to the store 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 was and whether they would have fallen for it themselves. You can also ask if anyone knows of any other similar scams.

Answers and audio script

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

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

CD1 30**(K = Karen, B = Beth)****K** Oh, Beth, I'm so upset . . .**B** What's wrong?**K** You know how I said those police officers were coming back to the store with the necklace?**B** Yeah.**K** Well, . . . they never did – it turns out the whole thing was a scam!**B** What? I don't understand.**K** They weren't really police officers – they were all part of a gang, the two men and the woman.**B** So, what, they . . . no, I don't understand, . . . they took their own counterfeit money . . .**K** The money wasn't the point. They wanted the necklace, and I told you, they said they had to take it as evidence.**B** Oh . . . I get it. Oh, that's awful! . . . And tricky . . . I guess you were so grateful when they told you they were police officers, and what they were doing. I mean, you were hardly going to question them. You asked for their IDs, though, right?**K** We didn't need to, they held their badges up when they arrested the woman, but they must have been fake ones – they can't have been difficult for them to make if they were forgers . . . though apparently they hadn't forged the money; it was real.**B** Oh, no! And you weren't suspicious when they said they had to take the necklace with them?**K** Well, no, I guess Jenny and I were in shock. I'm kicking myself about that now, though. I mean, why would they have needed to take it away as evidence?**B** Oh, don't beat yourself up about it. I know I'd have fallen for it, too. So, . . . what now? The real police are looking for all three of them, right?**K** Yeah. And they're trying to get statements from any eyewitnesses. We have some security camera footage, but apparently one of the cameras wasn't working properly. Oh, what a horrible, horrible day!

ADDITIONAL MATERIAL

Workbook Unit 4

Ex. 1 Speculating – present and future

Ex. 2 Speculating – past

SPEAKING (SB p. 29)

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 jeweler's when the scam was carried out. Put students into pairs, A and B, and after explaining what a witness statement is, direct them to the relevant Student's Book page.
- 7 This follow-up exercise provides reinforcement 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 | 4 must be having |
| 2 must/may have been trying | 5 must not have seen |
| 3 could/might have been | 6 will be closed |

EXTRA ACTIVITY

Once students have completed the sentences and checked the answers as a whole class, you can extend this section by asking them to add a follow-up sentence for each item. These could be developed into a short dialogue, which can be practiced 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 convincingly enough.*

LANGUAGE FOCUS 2 (SB p. 30)

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 p. 29. 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 p. 30 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, writing down 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 assign 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, writing 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 made up of 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 discussion, highlighting any good examples of ideas or explanations.

- 2 **CD1 31** 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 the answers as a class.

Answers and audio script

- 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 color 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.

CD1 31

Up until the 1970s, courts would often convict people of serious crimes purely on the basis of eyewitness evidence. Defense lawyers would try to argue that a witness might be mistaken on some of the details in their statement, but if the witness wouldn't accept this, the jury would usually believe them and assume the suspect was guilty. Then, psychology professor Elizabeth Loftus began her work on the unreliability of memory and witness accounts. It showed that we shouldn't think of memory as an accurate and permanent record that we play back repeatedly. We will often change our memories by filling in new details about what must have happened, even though we didn't actually notice those details at the time.

Professor Loftus was also able to show how much the memories of eyewitnesses can be influenced by the questions they are asked, for example, "What color hat was the man wearing?" encourages a witness to "remember" that the man was wearing a hat, when in fact he wasn't. These are known as "leading" questions because they lead people to remember events in a certain way. Even the choice of words used in questions can be critical. Witnesses who were asked what speed two cars were going when they smashed into each other all gave higher speeds than those who were asked the speed when the cars hit each other.

Professor Loftus's work has led to restrictions on the use of eyewitness evidence. Suspects have the right to ask if they can speak to a lawyer before being interviewed. Police interviewers now have to follow strict guidelines and must not ask leading questions. Judges will often remind juries of the unreliability of eyewitness testimonies. However, they are still the leading cause of convictions that are later proven to be wrong.

EXTRA ACTIVITY

Divide the class into groups of four. Give 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, writing 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 shave. I look scruffy.

My wife says I've got to shave.

Habit

Will is used to express characteristic behavior. 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 Central 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?

- 1 Ask students to read through sentences 1–7 and place them in the appropriate section in the chart. Ask them if they can think of any other examples showing 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 | |

- 2 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 p. 145.

Answers

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

- 3 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

- 1 *Could* is used to talk about general ability in the past, *was able to* is used to talk about a particular success.
- 2 *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).
- 3 *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.
- 4 *Would* is used to talk about repeated past actions, *used to* is used to talk about past states.

- 5 *He can't be married* indicates that it is not possible that he is married. *We can't be married* means that it is not possible for the two people to get married to each other.
- 6 *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.
- 7 *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 smart."
- 8 *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 willfully and deliberately, just like people!

- 4 Ask students to read the sentences, checking students' understanding of any new vocabulary. Ask students to complete the sentences, then check the answers with the class.

Possible answers

- 2 (He) should have scored!
- 3 will/'ll have been
- 4 couldn't read
- 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, having students read their answers aloud 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 **CD1 32** Read 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 can then ask students to generate two more lines for each dialogue. Once students have done this,

encourage them to practice the dialogues together, focusing on intonation and pronunciation. If you feel your students are confident enough, you can ask them to role-play their complete dialogues in front of the class.

Audio script

CD1 32

- 1 **A** It's just a small gift to show how much I appreciate your help.
B Oh, thanks, that's very thoughtful of you, but you really shouldn't have!
- 2 **A** I could have sworn I left the car here!
B Well, I hope you're wrong because otherwise someone must have stolen it.
- 3 **A** Was Jake's party good?
B It was OK. I got all dressed up, but I really didn't have to. No one else made an effort.
- 4 **A** Jenny will keep going on about my age!
B I think she's just worried that you're trying to do too much.
- 5 **A** You might want to check that your shirt's buttoned up correctly.
B Oh, no! Thanks! How embarrassing! I got dressed in a rush this morning.
- 6 **A** Oh, you can be so insensitive sometimes!
B Me, insensitive! You should talk! You were the one who asked them why they'd paid so much for the house!
- 7 **A** [whistling]
B Do you have to whistle all the time?!
- A** Oh, sorry! I didn't realize I was doing it!
- 8 **A** And who might you be?
B I'm the new cleaner. Is it OK to do your office now?
- 9 **A** I want to apologize for the way I behaved.
B I should think so! It was appalling what you did!
- 10 **A** Derek said the economic crash wasn't at all predictable.
B Well, he would say that, wouldn't he? He works for one of the banks that needed bailing out.

ADDITIONAL MATERIAL

Workbook Unit 4

- Ex. 3** Modals – other meanings
Ex. 4 Misleading ads
Ex. 5 Set expressions with modals

WRITING (SB p. 108)

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 their answers 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 Sincerely |
| 2 Madam | 6 informal |
| 3 Tony | 7 formal |
| 4 Take | |

- 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?

CD2 8 Once students have discussed their ideas, discuss as a whole class, then play the recording.

Answers and audio script

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.

CD2 8

(M = Martin, P = Peter)

M Hi, Peter!

P Hey, Martin. Good news! I finally did it! I popped the question!

M You asked Karen to marry you! You said you were going to do it this year! And the answer was obviously a big yes!

P Yup, so your stint as best man is coming very soon!

M When's the wedding?

P October, October 18th.

M Gosh, that's soon . . . oh, hang on, that could be a problem . . . let me check . . . oh, yeah, sorry Peter, I can't do that Saturday.

P No!!!

M Yes, really, I have an annual international conference in London that weekend, and I'm scheduled to give a presentation. You can't have arranged anything yet – couldn't you move the wedding to another weekend in October?

P No – we spent hours finding a weekend that worked for both our families to come, and that really was the only one before the end of the year. Couldn't you ask them to move your presentation to Sunday?

M Not really. It's already scheduled, and it's in all the programs they sent out.

P They could change that, though – it wouldn't be such a big deal for them.

M I can hardly ask them to do that because I want to go to a wedding though, can I?

P Well, think of something else to tell them, and ask very, very nicely. Come on, I can hardly get married without you as my best man!

M Oooh, I don't know . . .

- 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 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, depending on the audience (the definitions are informal equivalents of the formal phrases used in the email). Ask students to match the words and phrases, before checking the answers as a class. Once you have checked the 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 feasible |

- 5 Highlight that this task reinforces 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 class.

Answers

- I would like to express my deepest regret for my behavior. (apology)
- I can only apologize wholeheartedly for having wasted your time. (apology)
- Please accept my sincere apologies for any inconvenience I've caused. (polite request)
- I wonder if you could possibly give my presentation for me? (polite request)
- Is there any chance that you could record the presentation for me? (polite request)
- Would it be convenient if we postponed your session until tomorrow? (polite request)

- 6 Ask students to read the bullet points and plan their own emails. This planning can be done in pairs, with the writing being done independently at home.

READING AND SPEAKING (SB p. 32)

The mystic and the skeptic

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 going on to explain where and how the subject died. The main goal 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 write 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 discussion, adding any extra information to these lists, which can be collated and written on the board. Refer students to the photos 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 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 explain their text to their partner they shouldn't be reading complete sentences but providing their own paraphrasing.

Answers

Sir Arthur Conan Doyle

- He used his middle name, Conan, as part of his last name.
- His father became an alcoholic.
- A teacher at his university, Dr. Joseph Bell, made a big impression on him. He was able to diagnose patients purely by making logical deductions from their appearance.
- There was a huge public outcry when he killed off Sherlock Holmes in one of his books.
- He was a very good sportsman, playing first-class cricket and amateur soccer.
- 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.
- He was taken in by the "Cottingley fairies" hoax, in which two young women claimed to have taken genuine photographs of fairies.
- He had heart problems before the tour and afterwards was bedridden until his death.
- He died on July 7, 1930. His last words were, "You are wonderful," addressed to his wife.
- A large, public séance was held six days after his death at the Royal Albert Hall in London.

Harry Houdini

- He was born Erik Weisz and adopted the name of a famous French magician, Robert-Houdin, as his stage name.
- His father killed a prince in a duel in Budapest.
- The French magician, Robert-Houdin, became a major influence when Houdini read his biography as a teenager.
- When he made escapology the focus of his act, his career began to take off.

- 5 He was an avid 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 skeptical 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 who wanted 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 skeptical 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 Focus students' attention on the highlighted words in the texts. Explain that students should try to define them using the context as a guide rather than immediately checking in a dictionary. Once students are clear on the meanings, ask them to write down example sentences which use the words. These can be referred to as they explain the terms to their partners. If necessary, go over 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

skeptical – 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 unfavorable

What do you think?

Refer to the notes on Teacher's Book p. 4 to get an overview of approaches to the *What do you think?* section. Read the questions as a class, checking students' understanding of meaning and pronunciation of any new vocabulary. 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, ask for ideas for a whole-class discussion.

LISTENING AND SPEAKING (SB p. 34)

When Arthur met Harry: an unlikely friendship

ABOUT THE LISTENING

This section provides an extensive listening task where students listen to an extract from a documentary-style radio program 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 audio script, 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, because 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 referring 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. Write 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, to discuss each question. Once students have written down 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 check off or augment after listening to the text.

- 2 **CD1 33** Read through the questions as a class, writing down ideas. Once students have a list of notes ready, play the recording.

Check answers in pairs, before checking the answers as a whole class.

Answers and audio script

They became friends because Houdini had ambitions to be a writer and was interested in meeting 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 had a falling 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.

CD1 33

(RA = Radio Announcer, N = Narrator, Chris Blackwell, H = Houdini, CD = Conan Doyle, HW = Houdini's wife)

- RA** And now the second part of our serialization of *Unexpected Friendships*. Chris Blackwell reads an extract telling of the unlikely friendship of Sir Arthur Conan Doyle and Harry Houdini.
- N** They seemed an unlikely couple, the six-foot-one British doctor and author, and the five-foot-six poorly educated American immigrant, but when Conan Doyle met Harry Houdini in 1920, they were immediately attracted to each other. Houdini had ambitions to be a writer himself, and was eager to mix with the literary elite. He was also intrigued to meet a highly intelligent man who believed in the supernatural. Doyle was convinced that Houdini's amazing talents could offer proof of supernatural powers, and was keen to make use of Houdini's fame and popularity to publicize spiritualism. Conan Doyle talked to Harry about his own experiences of the supernatural, claiming to have spoken to his dead son on six occasions. Houdini showed great interest, and was enthusiastic about the possibility of Doyle finding him a true medium, telling him:
- H** I am very, very anxious to have a seance with any medium with whom you could gain me an audience. I promise to go there with my mind absolutely clear and willing to believe.
- N** But Houdini soon saw that the mediums Doyle introduced him to were simply using tricks to give the impression of communicating with spirits – the same tricks that he used in his own acts. Tactfully, he chose not to offend Doyle by exposing these mediums as fakes, saying on one occasion:

- H** I am afraid that I cannot say that all their work was accomplished by the spirits.
- N** Doyle was always confused as to why Houdini needed convincing of the supernatural, and asked him:
- CD** My dear chap, why go around the world seeking a demonstration of the occult when you are giving one all the time?
- N** In 1922, Doyle visited the US to give a lecture tour on life after death. He attracted huge audiences, and there was a sensation when newspaper reports of his New York lectures resulted in a number of suicides. It seemed that readers had found his accounts of the next world all too convincing and were keen to experience it as soon as possible. Houdini decided to try and show Doyle that "supernatural phenomena" were not all they seemed, and arranged a private demonstration. Houdini performed an amazing trick in which a message that Doyle had written down in secret was written on a slate by a ball soaked in ink. No one was touching the ball. It seemed to be moved by an invisible hand as it wrote the words. Doyle was speechless. Houdini then told him that it had all been done by trickery, and said:
- H** I beg of you, Sir Arthur, do not jump to the conclusion that certain things you see are necessarily "supernatural," or the work of "spirits," just because you cannot explain them.
- N** But it was a lost cause. Doyle was convinced that Houdini could only perform such amazing tricks by using psychic abilities, saying:
- CD** It is an outrage against common sense to think otherwise.
- N** He assumed that Houdini had to deny his psychic abilities, because he would have been unable to continue as a magician if it was known that he had them. And of course, Houdini couldn't have revealed how he performed his tricks, as it is taboo for any magician to do so. He simply noted with regard to Doyle that:
- H** I have found that the greater a brain a man has, and the better he is educated, the easier it has been to mystify him.
- N** Doyle was determined to persuade Houdini that not all mediums were fakes, and arranged a seance in which his wife Jean would attempt to contact Houdini's dead mother. Houdini was excited about the possibility, and said:
- H** With a beating heart I waited, hoping that I might feel once more the presence of my beloved mother.
- N** Jean went into a trance and began to write messages to Houdini, saying that it was his mother speaking directly to him, and that she was simply moving Jean's hand to write the words. When the seance was over, Houdini wrote at the bottom of the page, which was filled with messages written in perfect English:
- H** My sainted mother could not write English and spoke broken English.
- N** She had always communicated with her son in German. Houdini never thought the DoYLES were trying to deceive him, but were simply deluding themselves. However, when Doyle went on to write newspaper articles about the "messages" that Houdini had "received" from his mother, it was the final straw. He went public himself about how the whole thing had been a sham, saying:
- H** It is a pity that a man should, in his old age, do such really stupid things.
- N** And so their unusual friendship came to an end. Houdini dedicated himself to exposing mediums as fakes, while Doyle insisted that Houdini was using his special powers to prevent the mediums performing properly. Doyle was clearly upset, and wrote to Houdini:
- CD** As long as you attack what I know to be true, I have no alternative but to attack you in return.
- N** The two men never met again. After Houdini's death, his wife wrote to Doyle, insisting that Houdini had not actually held any ill feelings towards him. She said:

HW He was deeply hurt whenever any journalistic arguments arose between you and would have been the happiest man in the world had he been able to agree with your views on spiritualism. He admired and respected you.

N Doyle referred to Houdini as:

CD The most curious and intriguing character whom I have ever encountered.

- 3 **CD 1 33** 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 paraphrased 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 – anxious
to offend – to hurt
to deceive – to delude

What do you think?

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, generate 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 p. 34)

Idiomatic collocations

The goal 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 form. 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 of 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 their answers with a partner, before checking the answers as a 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. Focus students' attention on the instructions, and read, checking understanding.

Answers

A	B
gray area	sore spot
level playing field	wishful thinking
slippery slope	foregone conclusion
wake-up call	last resort
fine line	second thoughts
itchy feet	saving grace
long shot	mixed blessing
raw deal	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 the communication of ideas at any level, and should be practiced 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 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 answers 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 **CD2 2** 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, 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 *American Headway 3rd edition Level 5*, which require students to use language in response to audio prompts. They are ideal for reviewing 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 review these useful items.

Answers and audio script

CD2 2

- 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 traveling around 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's a **slippery slope**.
- 4 **A** Was Mia sad about moving across the country for her new job?
B No, she didn't give it a **second thought**.
- 5 **A** I can't believe Dana went to Jack for help. She can't stand him!
B I know, but he was her **last resort**. No one else who knows the program was in the office, and she had a deadline.
- 6 **A** I noticed you changed the subject when David started talking to Jane about house prices.
B Yes, it's a **sore spot** for her right now.
- 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 all I got was a dinner and a movie.
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 Boston Conservatory? 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 **gray area**.

PHOTOCOPIABLE ACTIVITY

UNIT 4 *Snap!* TB p. 170

Materials: One copy of the worksheet cut up per group of three students.

Procedure:

- Divide the class into groups of three students. Give each group a set of cards, cut up. Ask groups to shuffle the cards and deal them out so that each student has ten cards. Each student should keep their pile of cards face down on the table in front of them.
- Teach students how to play *Snap!*. Students take turns turning over a card from their pile and putting it face up next to their pile. When there are two cards visible that form an idiomatic collocation, the first student to shout *Snap!* takes the pair. This student has to make a sentence using the idiomatic collocation. Other members of the group can judge whether the sentence is correct or they can ask you to decide. If the sentence is correct, the student keeps the pair. If it is not correct, the cards have to go back into their piles and the game continues. When students have turned over all their cards, they shuffle their pile and start again.
- Monitor while students are playing and write down collocations which they find difficult to recognize or use.
- Continue until one group has finished playing. The student with the most pairs is the winner.
- Discuss the meaning and use of collocations you wrote down during the game.

Answers

cold feet	mixed blessing
fine line	saving grace
foregone conclusion	second thoughts
gray area	sore spot
itchy feet	raw deal
last resort	wake-up call
level playing field	wishful thinking
long shot	

ADDITIONAL MATERIAL

Workbook Unit 4

Ex. 8 Idiomatic collocations: adjective + noun

SPEAKING AND LISTENING (SB p. 35)

The Unbelievable Truth

This section focuses on an extensive speaking task which mirrors a long-running popular British radio program format. Students are required to build on the 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, and there is an example of a lecture given as an audio model for students to use as guidance to approach the content.

As a class, read 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 for over 14 seasons 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 programs 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 students' 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 program. Focus students' attention on 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 programs, 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 **CD2 3** Focus students' attention on 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 write down in what order the items were given and what details were offered about each item. Ask students to check their answers in pairs before checking them as a class and discussing any of the challenges posed by the text.

Answers and audio script

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
straitjacket – you could wear a straitjacket, 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)

CD2 3

(DM = David Mitchell (host), GG = Graeme Garden, HW = Henning Wehn, JH = Jeremy Hardy, VCM = Victoria Coren Mitchell)

- DM** Your subject, Graeme, is doctors: persons trained and qualified to diagnose and treat medical problems. Off you go, Graeme.
- GG** In 2009, a group of doctors opened a restaurant in Latvia, called Hospitalis. The dining room looked like an operating theater, the food came on hospital trolleys, with drinks in specimen beakers. On request you could be fed your meal by waitresses dressed as nurses, while you wore a straitjacket.

- DM** Henning.
HW Yeah, I believe that story.
DM You're right to believe it, because it's true! It closed because it was failing hygiene tests ... , but then, as we know, the hygiene requirements of a restaurant are much, much higher than they are for a hospital.
- GG** In the 14th century, Henri de Mondeville believed that causing the patient to weep or scream would remove the cause of their illness, which is where clown therapy began.
- DM** Jeremy.
JH I think the first bit of that is true.
DM He believed that causing patients to weep or scream was a good idea?
JH Yeah.
DM No, he didn't.
JH OK.
DM No, but, no, this chap, Henri de Mondeville, he was one of the first surgeons to stress the need for a good bedside manner, so very much the opposite of making people weep and scream. He recommended that surgeons should keep each male patient cheery with false letters about the deaths of his enemies, or, if he is a spiritual man, by telling him he has been made a bishop. That's it, just, that's a way of cheering someone up – some bad medical news, ... in other news, you have been made a bishop, so ... Graeme.
- GG** When doctors in Brazil went on strike in 1973, the number of daily deaths dropped by a third.
- DM** Henning.
HW That sounds unfortunately entirely plausible.
DM It is true! Yes. Uh, it's believed a factor in the reduced death rate could be the reduction in elective non-emergency surgery caused by the strike. Or, you know, they're doing more harm than good.
- GG** Back in the 1860s, one American doctor devised an ingenious way of getting rid of awkward patients. He invented the hand grenade. Doctors ...
- DM** Victoria.
VCM I'm gonna guess that the person that invented the hand grenade was a doctor.
DM No, he wasn't.
VCM Oh, I'm so bad at this!
DM No, well you're ... you're not ...
VCM You told me that Henning always lost and this would be an easy one!
- DM** No, no, the hand grenade wasn't devised by a doctor, but the machine gun was invented by a doctor, Dr. Richard J. Gatling.
- GG** Doctors have always been applauded for the elegance and clarity of their handwriting. In a rare exception to the rule, the doctor who recorded the birth of Hollywood hunk Clark Gable was not a master of penmanship. As a result, Clark Gable's birth certificate listed him as female, and his name was deciphered as Joan Crawford.

- 3 Ask students to work in pairs referring to the audioscript on SB pp. 123–4 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 SB pp. 165 and 167 together as a class, checking for understanding. Refer students to the audio script, and ask them to plan their own “talk” in a similar style. During this stage it may be useful to go over the audio script, highlighting various useful methods for presenting ideas, giving examples, and explaining. Write 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 offers a model of language for further analysis and evaluation.

THE LAST WORD (SB p. 36)

Softening the message

The goal of this section is to draw attention to additional uses of modal verbs, reinforcing 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 components here to an extent, but may not have had the opportunity to analyze 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 **CD2 4** Ask students to read 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 their answers in pairs, discussing the reasons for their choice.
- Play the recording and check the answers as a class.

Answers and audio script

CD2 4

(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 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 OK?

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 little bit to the left, **would** you?

- 3 Draw attention to the phrases 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 practiced using the phrases, ask them to identify the terms which are 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 **CD2 5** Ask students to work in pairs using the language that they have recently analyzed 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 practiced 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 audio script

CD2 5

- A** Excuse me, is there any chance I could take 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 try typing on it? I was wondering if the keyboard would be big enough for my fingers.
B Sure, go ahead. My fingers are pretty 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 \$499. You might want to take a look in PC World. They're on sale there right now.
A Oh, thanks very much. I think I might do that.

- 5 **CD2 6** Focus students' attention on the expressions, and ask them 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 modeling 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 audio script

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

CD2 6

- Would you mind **not** putting your feet on the table?
Do you **think** you could **stop** interrupting me?
Do me a favor and **go, now!**
Do you **mind**? That's **my** seat!

- 6 **CD2 7** The focus here is on modeling intonation patterns which show how sentence stress can affect meaning. Demonstrate this by modeling 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.

Audio script

CD2 7

- 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 reinforce 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.

Don't forget!

Workbook Unit 4

Ex. 6 Reading – Modern-day magic

Ex. 7 Listening – Euphemisms – in a real estate agent's office

Ex. 9 Vocabulary – Onomatopoeic verbs

Ex. 10 Pronunciation – Stress and intonation with modal verbs

Ex. 11 Prepositions – Verb + preposition

Grammar Reference (SB p. 144–6)

Word list Unit 4 (SB p. 159–60)

Remind your students of the word list for this unit on SB p. 159–60. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 4 Test

Skills test 1

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)

5 Culture clashes

Avoiding repetition • Nationalities and stereotypes • American vs. British English

 VIDEO Across cultures

The theme of this unit is cultural differences and the way that cultures can meet and exchange ideas. The *Reading* text looks at a visit to the UK of members of a tribe from Papua New Guinea. The *Listening* text addresses the way people from different cultures can meet using the Internet. The *Spoken English* section looks at this sense of commonality, while the *Writing* section compares two countries. This focus is explored further in the *Vocabulary* lesson, which addresses nationalities and cultural differences.

LANGUAGE INPUT

GRAMMAR

Ways to avoid repetition (SB p. 40)

- Reviewing, identifying, and discussing ways to avoid repetition in English.

VOCABULARY

Nationalities and stereotypes (SB p. 43)

- Identifying vocabulary used to describe nationalities and cultures.

THE LAST WORD

American and British English (SB p. 44)

- Different pronunciation and vocabulary in American and British English.

SKILLS DEVELOPMENT

READING

Worlds of difference (SB p. 38)

- A newspaper text about cultural differences.

LISTENING

Found in translation (SB p. 42)

- Listening for detail and predicting content in a real life story.

CD2 15 – **CD2 16** (SB p. 125)

Nationalities and stereotypes (SB p. 43)

- Identifying cultural misunderstandings and intercultural experiences.

CD2 18 (SB p. 125–26)

SPEAKING

In your own words (SB p. 38)

- Paraphrasing a reading text using prompts.

What do you think? (SB p. 38)

- Discussing themes highlighted in the reading text.

Spoken English – Finding things in common (SB p. 41)

- Using structures to express things which are and aren't in common.

What do you think? (SB p. 42)

- Predicting how a listening text will develop.

Discussion (SB p. 42)

- Discussing themes highlighted in the listening text.

A quiz (SB p. 42)

- Discussing how good a language learner students are.

Talking about stereotypes (SB p. 43)

- Discussing national stereotypes and their assumptions.

WRITING

Describing similarities and differences – Comparing two countries (SB p. 109)

- Brainstorming key facts about two countries, identifying and using structures for comparison, writing a composition comparing countries.

MORE MATERIALS

Photocopiables – Living together (TB p. 171), **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

STARTER

This section provides an opportunity for extensive spoken interaction, as students discuss road signs from different countries and 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 Begin by asking students to think about all the different kinds of signs that they saw 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 can 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* /'kæsə,wɛrɪz/ and *betel* /'bitl/. 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 p. 168 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 license number recognition (United States) sign 3
Chewing betelnut is forbidden (Papua New Guinea) sign 12

- 3 **CD2 9** Explain that students are going to hear six short conversations featuring people discussing some of the signs 1–12. Ask students to write down 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 and audio script

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

CD2 9

- 1 **A** Oh my goodness! Did you see that sign? What on earth does it mean?
B No idea. Do you think there's a river at the bottom of this hill?
A Yeah, a river full of crocodiles.
B Yes, but it seems like they only eat people in wheelchairs.
A Weird. Well, we'll see.
- 2 **A** You're holding everyone up!
B Look, I'm new at to this. I can't figure out how to ...
A Read the sign!
B It doesn't make sense!. How can I hold my poles and do that at the same time? It's not possible.
A Well, everyone else can do it.
B Ouch! Ow! I give up. I'm going up on the gondola.
A Good idea. You do that.
- 3 **A** Ow! Careful! It's a speed bump! You're going too fast!
B No, I'm not.
A Ouch! You are! We just went over another one. I practically hit my head on the roof. Drive over them more slowly.
B I am.
A You're not. Ooh! ... Phew! Thank goodness for that – we're on the open road again.
- 4 **A** Hey, slow down! I want to look out for ostriches.
B Uh? Ostriches!? You won't see any here.
A Well, that sign said we might.
B No, it didn't. I don't know what it was, but it wasn't an ostrich.
A Well, it looked like one to me.
- 5 **A** Ugh! Look at these traffic queues!
B "Lines" – remember we're in the US!
A OK, OK. I told you it wasn't a good idea to drive during rush hour.
B Don't "I-told-you-so" me! Just tell me which "line" to pull into.
A Not that one! We're paying cash.
B Why not?
A I think it's a drive-through lane. Try that one over there!
B Yeah, OK, OK. This is ...
- 6 **A** Why would that be banned?
B Well, obviously it's bad for you.
A But it's just a nut.
B Not just any nut. I'm pretty sure it's addictive and carcinogenic and it makes your teeth red.
A Ew!
B Didn't you see that guy in that café we stopped at? His whole mouth was red.
A Yeah, I saw that, but I thought he had bleeding gums and just needed a trip to the dentist.

Refer students to the audio scripts on p. 124 and ask them to practice 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 can 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 practice their parts, focusing on stress and intonation.

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

READING AND SPEAKING (SB p. 38)

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 in 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 students' understanding of 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 figure out their meaning in the Vocabulary from context task in exercise 6.

- 1 **CD2 10** Begin by writing the word *tribe* on the board. Set a time limit of two minutes and ask students to write 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 write 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 class.

Answers and audio script

Papua New Guinea is located in the southwest 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

CD2 10

Papua New Guinea is located in the southwest Pacific Ocean just north of Australia. Its population currently stands at approximately 7,500,000. This is made up of over 700 different tribes. Many of these are in the isolated mountainous interior or the rainforest and therefore have little contact with one another, let alone with the outside world. This is one of the reasons why Papua New Guinea is linguistically the world's most diverse country, with over 800 languages spoken – 12% of the world's total.

Eighty-two percent of its people live in rural areas with few or no facilities or influences of modern life. Cannibalism and headhunting were widely practiced until as recently as the 1950s, and polygamy is still part of the culture. It is still possible to buy a wife with seashells or pigs.

Papua New Guinea has strong ties with its southern neighbor, Australia, which administered the territory until independence in 1975. The government is led by an elected prime minister in the National Parliament, but, as the country is a member of the Commonwealth of Nations, Queen Elizabeth II is its head of state.

- 2 Ask students to read the introduction of the article and discuss the questions in pairs. Check answers as a 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 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 put together 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 statements 1–8 as a 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 the answers as a class.

Answers

- 1 T
- 2 F They were faced with “barren winter trees.”
- 3 F They believed that she “wore the trousers” (i.e. was the dominant one) in her relationship with Donal.
- 4 T
- 5 T
- 6 T
- 7 F They put in a request for an audience with the Queen, but it was declined.
- 8 F 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

stomping 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 p. 4 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, generate ideas for a whole-class discussion.

EXTRA ACTIVITY

To extend the focus on cultural difference, and build on students' accuracy of form, you can 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 aloud in small groups, or to the class.

PHOTOCOPIABLE ACTIVITY

UNIT 5 Living together TB p. 171

Materials: One copy of the worksheet cut up per group of six students.

Procedure:

- Explain that some students are community seekers, looking for a community to live in, and others are community members looking for more members for their community.
- Divide students into six groups, A, B, C and 1, 2, 3. Give out the community member cards (A, B, C) and community seeker cards (1, 2, 3) to the appropriate groups.
- Ask students to work in their groups. They should each read through their description aloud and check they understand all the vocabulary. They should then discuss ideas for questions and write them down.
- Redivide students into groups of six, with one student from each group (A, B, C and 1, 2, 3).
- Ask the three community members to describe their communities to the group and ask their questions. Tell them they should try and persuade the community seekers to come and live with them. The seekers should then explain what they are looking for and ask their questions. They should try to persuade the community members to accept them.

- Monitor and collect examples of incorrect language.
- Ask the community seekers to decide which community they would like to live in and check whether their chosen community will accept them.
- As a whole class, discuss incorrect language you noted during monitoring.
- The activity can be rerun with students changing roles.

LANGUAGE FOCUS (SB p. 40)

Ways to avoid repetition

This section looks at two grammatical ways of avoiding repetition when speaking. The first, *Leaving 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 leave 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 p. 146 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 Leaving 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 cookie, etc.), then ask them to provide the sentence which would have preceded it, e.g. *Would you like to have another cookie?* 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

With the class, ask students how they figured 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 follow up, 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 p. 146.

- 1 **CD2 11** Read 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 figure out which word is needed. Ask students to complete the exercise. Give students time to check their answers 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 students' attention on the stress and intonation, then ask students to practice the exchanges in pairs.

Answers and audio script

CD2 11

- 1 I tried to fix 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 it easy.
- 3 **A** Didn't you read this report?
B No, I **didn't**, but I **will**.
- 4 My car's being serviced right now. If it **wasn't**, I'd give you a ride.
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 call Rob.
B You **should**. You haven't been in touch with him for a long time.
- 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 the beach for your vacation?
B Well, we **might**, but we're still not sure.
- 10 **A** Andy got lost on his way to Anne's party and didn't show up until midnight.
B He **didn't**! That's so typical of him.

- 2 **CD2 12** Explain that students are going to hear five more short conversations which can be completed with 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 write down or shout out the auxiliary verb which completes the sentence.

Once you have completed all the sentences, refer students to the audio script on p. 125. Ask students to work in pairs to practice the conversations.

Answers and audio script

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

CD2 12

- 1 **A** You met my sister last night.
B Yes, I did. She thought we'd met before, but we hadn't.
- 2 **A** It's a long journey. Be careful on the freeway.
B Don't worry. We will.
- 3 **A** Come on, John! It's time to get up!
B Stop yelling at me! I am!
- 4 **A** The weather forecast said that it might rain this afternoon.
B Well, we'll have to cancel the tennis match if it does.
- 5 **A** Did you get that job you applied for?
B Yes, I did, and I really didn't think I would.

- 3 **CD2 13** Read the example as a class, then ask students to complete the exercise. Have them check their answers in pairs before playing the recording.

Play the recording so that students can check their answers. Ask students to practice 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 audio script

CD2 13

- 1 **A** Can you come over for dinner tonight?
B Thanks. I'd **love to**!
- 2 **A** Did you mail 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 **promised to**!
- 4 **A** Was John surprised when he won?
B He sure 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 exams are over.
B Don't worry. I **intend to**!

SYNONYMS

- 4 Read 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 the level of formality, and this should be used to check whether they are feasible options or not.

Monitor the task, making notes of which synonyms have been chosen. You can write the remaining words from the answer key on the board, in jumbled order. Students can then figure out which sentences these words can be used in. Have students check their answers in pairs or small groups before checking as a 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 the thesaurus entry for the near synonyms for *leader*. Explain that students will be generating similar content of their own, focusing on sentences which illustrate differences 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 can assign 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 quarreling 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 neighbors 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 **CD2 14** Ask students to read the expressions in the Things in common box. Check understanding by asking Which expressions agree with an affirmative 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 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 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 reinforce the forms practiced here, you can 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 around 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.

ADDITIONAL MATERIAL

Workbook Unit 5

Ex. 1–2 Avoiding repetition

Ex. 3 Synonyms in context

LISTENING AND SPEAKING (SB p. 42)

Found in translation

ABOUT THE LISTENING

The listening text is an extract from a BBC Radio program 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 take note of opinions. Following this, they will then listen for detail, checking their inferences and writing down 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 Begin by asking students how people from abroad tend to meet each other these days. Elicit a range of responses, and write 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 around the world to meet somebody they had only communicated with via the Internet.

Ask students to read the introductory text and answer the questions. Give students time to compare their ideas in pairs before checking the answers as a 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 program.
A couple are featured in this program – Bryan from the US and Anna from Russia.
They met online.

- 2 **CD2 15** Explain that in the radio program 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 write down short 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 and audio script

- 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 US and attend the wedding.
- 6 Student’s own answers.

CD2 15

Part 1

(A = Alan, B = Bryan)

- A Hello.
B Hello!
A Hello! Is this Bryan?
B Yes, this is Bryan.
A Hi, How are you? I first spoke with Bryan 18 months ago.
B I dedicate my lunch hour normally to chat with my girlfriend, Anna, that I met online. I was just browsing profiles in Russia and I stumbled across the most beautiful woman in the world.
A But this was more than just a typical online romance. Do you speak Russian?
B No, I’m learning to speak Russian.
A And does Anna speak English?
B No, not yet. She’s trying to learn English, too. I began to chat with her using Google translator.
A That’s how the relationship continued. Bryan and Anna relying on online translation to communicate. Saying that you were both “lost in translation” but in fact you found each other though translation. This was the first of numerous conversations with Bryan. The next time he’d been to visit Anna in Russia.
B Let me tell you. It took me over 24 hours just to get there.
A Did you feel it was all exactly how you thought it would be in your mind?
B Oh, yes. The physical, spiritual, mental connection – everything was there

- A Six months later. Hello!
B Hello, Alan!
A Bryan had some big news for me.
B We’ve just decided we were going to get married and ...
A Anna and her two children would be leaving Russia and moving to America. And the amazing thing is, this whole relationship is still relying on online translation. Neither Bryan nor Anna speak each other’s languages.
B She’s left the only home she’s ever known all her life basically ...
A Anna and her children were on their way.
B She’s coming to a country where she’s never been. She’s never even been on an airplane before.
A I spoke with Bryan at the airport on the night of their arrival.
B She should be here any minute. It had to have landed.
A They were all gonna come over on a three-month visa.
B There’s some people coming up the escalator.
A Anna has to get married to Bryan within those three months. Otherwise Anna and the children have to return to Russia.
B Then I still don’t see ... You guys coming from New York? Ha! Here she is! There she is. I missed her! Oh! I missed you, too! Oh! She’s here.
A Bryan, this is a very special moment.
B OK well, she just told me to get off the phone!
A Well, Bryan, may I wish you good luck, and I look forward to catching up with you shortly.
B OK, you can call me in the next few days.
A And it was then that I had an idea. I was thinking it would be a wonderful experience to visit you and Anna in Boise, Idaho.
B Oh, wow!
A To see you in person and to kind of capture your life with Anna now.
B That would be ... that would be ... that would be, uh, interesting, yes.
A But you never know—that might fit into your wedding plans.
B Yes, I think it would definitely take it up to the next level.
A Bryan set the wedding date for the 21st September, and I booked the plane ticket so I could be there. But then I received a rather worrying message. So this is really big news ...

- 3 **CD2 16** Play the recording. Ask students this time to focus on whether their predictions were correct, and to write down answers for questions 2–5.

Answers and audio script

- 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.

CD2 16

Part 2

(A = Alan, B = Bryan)

- A This is really big news. The wedding that was planned for Saturday the 21st September is now off.
B Hello!
A Bryan, I got your message. Um, it’s big news.
B It’s a little bit difficult but, uh ...
A Yeah.
B Fortunately, we haven’t made a lot of arrangements.
A Tell me how you both made the decision to postpone the wedding.
B I think the 21st was just a little bit too soon for her. She’s been through a lot. She came half way around the world. She’s only been

here, just about a month and a half now, just a little shy of a month and a half. And I think maybe, perhaps, uh, things may not be as nice as she'd imagined, you know ...uh...

A What is the cut-off point, Bryan?

B October 20th, I think would probably be the 90-day cut off.

A The clock is ticking, isn't it, Bryan?

B Yes, and I hope that she doesn't have second thoughts.

A But, wedding or no wedding, the plane tickets had been bought. Boarding the plane I had no idea quite how this story would unfold. 15 hours later. There I am, breathing Idaho air.

A Hi, Anna. How are you? It soon becomes clear to me that it's not been easy for Anna in these first few months in the US.

B Right now she really hasn't been anywhere by herself. She's always had me with her.

A So, when you're at work?

B When I'm at work she pretty much stays at home.

A Can you understand that?

B I can understand. She has been through a big change, and I don't want to add any stress to her life.

What do you think?

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, generate ideas for a whole-class discussion.

- 4 **CD2 17** Ask students to work in small groups to predict how they think the story will end. Monitor this stage, writing down any interesting or common ideas. Discuss these in a class conversation.
- Play the recording so students can check their predictions. Ask students to work in pairs to describe 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 and audio script

They get married in a low-key wedding.

Bryan asks him to be an official witness at the wedding.

CD2 17

Part 3

(A = Alan, B = Bryan)

A What have you got in that bag, Bryan?

B This is our wedding rings.

A Bryan and Anna are getting married. They've decided to go ahead with the wedding, but it's not quite the big day that Bryan had originally planned. It's going to be a very low-key affair in the court house. It's all very casual. Both Anna and Bryan are wearing jeans. It's an empty courtroom. The only people present at the wedding are Bryan and Anna, Anna's eight-year-old son, Ivan, myself, the producer, and the interpreter. And then Bryan had a surprise for us. Both myself and my producer, Lawrence, were called upon to be official witnesses at the wedding. I can't quite believe that from a random Skype conversation almost two years ago that I am now in Boise, Idaho, signing Bryan and Anna's wedding certificate. A wedding that would never have taken place without the advent of online translation.

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, generate ideas for a whole-class discussion.

A quiz

- 5 Refer students to the quiz on p. 168. Ask students to work in small groups of four to six. Ask students to take turns to read the quiz questions aloud, then write their answers in their books.

Once students have completed the quiz, refer them to the key on p. 169. Ask students to tally 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 can conduct this as a whole-class quiz, with you reading the questions, or the questions projected onto the board.

VOCABULARY AND LISTENING (SB p. 43)

Nationalities and stereotypes

The main goal 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 an introduction, 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, Brazilian, Argentinian, American).

Note that the Swedish soccer 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)
Brazil	Brazilian	a Brazilian	the Brazilians	Portuguese
Thailand	Thai	a Thai man/ woman	the Thais	Thai
Mexico	Mexican	a Mexican man/woman	the Mexicans	Spanish and 68 other indigenous languages
China	Chinese	a Chinese man/woman	the Chinese	Mandarin, Cantonese
Sweden	Swedish	a Swede	the Swedish	Swedish
Ecuador	Ecuadorian	an Ecuadorian	the Ecuadorians	Spanish
Japan	Japanese	a Japanese man/woman	the Japanese	Japanese
South Korea	South Korean	a South Korean	the South Koreans	Korean
Australia	Australian	an Australian	the Australians	English
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/ Argentinians	Spanish
Peru	Peruvian	a Peruvian	the Peruvians	Spanish, Quechua, Aymara

LISTENING

- 2 **CD2 18** 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 write 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 and audio script

- British; Czech Republic; the cultural difference mentioned was actually a misunderstanding – he thought that Czech people ate zebra meat
- half Korean, half British; South Korea; plastic surgery is a common procedure in South Korea
- Mexican, German. Germany; Germany has four seasons; Mexico only two; Germans don't show affection the same way Mexicans do.
- Australian; Burma; ancient taxis with no health and safety regulations

CD2 18

Peter

I'm from Miami, and a few years ago I went to work in Prague, and on my very first day there I set off to walk to work. And I came to this butcher's shop, and I casually glanced at the special offers board on the sidewalk outside. I couldn't believe my eyes – it read, "ZEBRA, 65 Kc/kg." For me this was a big cultural difference. I'm no vegetarian, and I'll eat almost any meat. I don't have a problem with veal or rabbit, but I do draw the line at endangered species, so I checked the board again, and it really did say "zebra!" I felt sick. I worried about it all the way to work. I'd always thought the Czechs were a civilized nation, and I wasn't sure what perturbed me the most; the idea of eating zebra or the fact it was so cheap.

Anyway, after I got to work and had a cup of coffee, I introduced myself to the pretty, young,

Czech receptionist. And I just had to find out if Czechs really did eat zebra. So I said, "What's Czech for 'zebra'?" "Zebra," she said, "Why?" Oh, dear, I was horrified, so I asked, "And it's a Czech delicacy?"

"No," she said, "of course not. Why?"

"Well, outside the butcher's, it said 'ZEBRA 65 Kc/kg.'"

She started laughing and finally she asked, "Did the z have a hacek?"

"A what?" I said.

"A little hook, like this above the z." And she drew it for me.

"You see, *zebra* is Czech for *zebra*, BUT *žebra* with a hacek above the z means *ribs*." And she pointed at her midriff to show me.

I felt really foolish, but very relieved. The Czechs really are a civilized bunch after all. So much so that I'm still here eight years later and ... I'm married to Lenka – she's the pretty, young receptionist.

Sarah

I'm half Korean and half British, so I have a kind of dual identity. I was born in Seoul in South Korea, but I've lived in England for years, and now I find whenever I go back to Korea I'm faced with some unique cultural differences. I suppose I look about 80% Korean and 20% British, and Korean people are often a bit puzzled as to why I look slightly different from them. And one day the funniest thing happened, in this respect. I was in a department store in Seoul, just browsing through some clothes, and this woman came up to me, and she grabbed me by the arm and said, "Oh, please tell me, where did you get your nose done?" and I just looked at her and said, "What? What do you mean?" and I tapped my nose and felt very self-conscious. Then it struck me, because actually in Korea plastic surgery is quite a routine procedure. It's very common. There are plastic surgeons on every street corner, so this lady just assumed because my nose is a bit larger than usual, um, that I must have had plastic surgery done. I just said to her, "Oh no, no, sorry. Actually my father gave me this nose. He's British."

Elena

I'm originally from Oaxaca, Mexico, but I currently live in Germany with my German husband and our two children. We met and fell in love many years ago when we were college students in the United States. At the time, I never dreamed that I would live anywhere other than Mexico, but love has a funny way of changing your plans! One of the most delightful differences is experiencing four seasons of weather. In the part of Mexico I'm from, there are two seasons: the dry season and the rainy season. In Germany, I get to experience four seasons of weather. I must admit that I still haven't gotten used to the cold winters here, though. I'd pick Mexican weather over German weather any day! Another thing that I'm still trying to deal with is showing affection. Germans can sometimes be a little bit reserved. In Mexico, we hug and kiss our friends all the time. In Germany, I have to rely on words to express emotions. Sometimes it's very frustrating for me. It's also kind of difficult to make friends here. I have a few German friends that I've met through work, but I'm much closer to my friends back in Mexico.

Ethan

I'm Australian and about six years ago I spent two years living and working in Burma. Every day I'd catch a taxi to my work. Anyway, one day not long after I arrived there I got into this taxi, a beautiful clean, shiny taxi. I sat down and, uh, I put my feet ... well, it was difficult to find anywhere to put my feet. But I didn't look down and the taxi started moving, luckily a bit slowly. Suddenly, I found my feet because they'd started ... sort of running. It was the weirdest feeling. I looked down and my feet were actually on the road and they had to run to keep up with the taxi. I looked again and saw a huge rusted hole in the floor of the taxi – my feet had gone right through it. Quick as a flash I pulled them back inside and positioned them firmly on both sides side of the hole. But after that I noticed that a lot of the taxis had problems – they were really ancient cars, but their owners were really proud of them and kept them in beautiful condition where they could, but some things like doors or floors they couldn't replace. I couldn't imagine taxis like these being allowed in Sydney. There didn't seem to be any health and safety regulations in Burma, but the taxis did their job just fine. Maybe it's different now.

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 can 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. Write down any interesting ideas or examples for a whole-class discussion.

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 writing down a list of a few nationalities which they feel they know pretty well. Then ask students to think about the different areas where people often use stereotypes. Elicit/provide the following: character, weather, food, behavior, attitude to foreigners, etc.

Read the example, and ask students to use these prompts to describe their chosen nationalities in terms of stereotypes and how they actually are. To help with production you can 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, writing down interesting ideas for a class discussion. Alternatively, you can ask students to summarize their discussion under headings, and then provide the class with a short presentation of no more than two minutes. This can 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 writing 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.

WRITING (SB p. 109)

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 to compare the amount of information that they managed to write 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 the text with their partner, checking for facts which they already listed and any new information.
Elicit from the class any new information and whether what they learned surprised 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 figure out the meaning of each highlighted word from the surrounding context.

Give students time to check their answers in pairs before checking the answers as a whole class.

Ask students to write down phrases which are used to compare the two countries. Again, give students time to check answers in pairs before checking as a 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 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 one 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 the answers 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 US has a presidential system
- 4 speak French and Spanish
- 5 being such close neighbors
- 6 favor football, baseball, and basketball
- 7 they like to poke fun at each other
- 8 don't much think about Canadians

- 5 Have students 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 Book which they can incorporate, e.g. adjectival order, verb patterns.

Give students time to write their composition in class or assign the task as homework. Remind them to check their work for accuracy and cohesion, paying particular attention to the 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 aloud.

THE LAST WORD (SB p. 44)

American and British English

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

- 1 Ask students to read the two conversations and write down which is American English (AmE) and which is British English (BrE). Elicit two or three differences from a few students before asking them to work in pairs to write down as many differences as they can.

Answer

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

- 2 **CD2 19** Play the recording to check answers. Ask students to identify any differences in pronunciation. Ask students to write down these differences and provide their own model of how the sounds vary. As a prompt, you can 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* = /'gɔrdʒəs/ (AmE) vs /'gɔdʒəs/ (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)
/ɪˌɔɡənə'zeɪʃn/ (BrE) vs /ɪˌɔrgənə'zeɪʃn/ (AmE)
- vowel sounds in words with "ew" and "u"
e.g. *new tune* = /nyu tyun/ (BrE) vs /'nu 'tun/ (AmE)

NOTE

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

- 3 **CD2 20** Play the recording. Ask students in pairs to write the conversations in American English. You can do the first as a class to get the task started.
- 4 **CD2 21** Play the recording. Ask students to compare their ideas. In the discussion, 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 audio script

CD2 21

- 1 **A** Do you have the time?
B Yeah, it's five after four.
A Did you say five of?
B No, five *after* four.
 - 2 **A** What are you gonna do on the weekend?
B The usual stuff. Play soccer with my kids and rake the yard.
 - 3 **A** Did you have a good vacation?
B Yeah, real good.
A How long were you away?
B Five days in all. Monday through Friday.
 - 4 **A** Where do you live?
B We have a small apartment on the first floor of an apartment building downtown.
A Do you have a yard?
B No, we don't – just a parking lot around the back.
 - 5 **A** Did you see Meryl Streep's new movie yet?
B Yup. She was awesome in it. She played this homely, old woman who drifted around in her bathrobe all day.
A Yeah, she's a great actor.
 - 6 **A** Did they bring the check yet?
B Yeah. They just did. But I can't read a thing. It's so badly lit in here. You need a flashlight.
 - 7 **A** Do we need to stop for gas?
B Sure do! Anyways, I need to use the bathroom.
 - 8 **A** Did you enjoy the game?
B Yeah, it was great, but we had to stand in line for half an hour to get tickets.
- 5 Ask students in pairs to use their dictionaries to find the American English equivalent of the words. Once they have listed the words, ask them to write down any other British English words or expressions they know.
Ask pairs to check answers before discussing as a class.

Answers

motorway – freeway
rubbish – garbage
biscuit – cookie
chemist's – drugstore
cupboard – closet
crisps – potato chips

trousers – pants
tap – faucet
pavement – sidewalk
windscreen – windshield
lift – elevator
autumn – fall

SUGGESTION

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

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

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

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

ADDITIONAL MATERIAL**Workbook Unit 5**

Ex. 7 American and British English

Don't forget!

Workbook Unit 5

Ex. 4 Reading – Two ways of traveling

Ex. 5 Listening – A marriage of two nationalities

Ex. 6 Phrasal verbs – Phrasal verbs and their Latin-based synonyms

Grammar Reference (SB p. 146)**Word list Unit 5 (SB p. 160)**

Remind your students of the word list for this unit on SB p. 160. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)**Unit 5 Test****Video (iTools and Online)****Additional photocopyables and PPT™ presentations (iTools)**



6 Fruits of war

Ways of adding emphasis • Tense review • Nouns formed from phrasal verbs
Keeping the peace

 VIDEO Bletchley Park

The theme of this unit is war and peace – ranging from global conflicts to family disagreements. Students are encouraged to reflect on the cost of war and some of the technological innovations and social developments which war has created. The *Reading* and *Listening* texts focus on historical detail surrounding major conflicts and provide the opportunity to engage with information-rich authentic texts, while the *Writing* involves researching a period in history. The *Language focus* is on structures used to provide emphasis and addresses the relationship between sentence stress, form, and meaning. Students are given a number of opportunities to identify and practice accurate sentence stress before utilizing it in arguments. *Vocabulary* work focuses on nouns formed from phrasal verbs.

LANGUAGE INPUT

GRAMMAR

Ways of adding emphasis (SB p. 48)

Tense review (SB p. 50)

- Reviewing, identifying, and practicing structures which add emphasis.
- Reviewing narrative tenses in the active and passive voice.

VOCABULARY

Nouns formed from phrasal verbs (SB p. 51)

- Understanding and practicing nouns formed from phrasal verbs.

THE LAST WORD

Keeping the peace (SB p. 52)

- Understanding and practicing language used to express agreement, disagreement, and compromise.

SKILLS DEVELOPMENT

READING

When good comes from bad (SB p. 46)

- An article on innovations which came from World War I.

LISTENING

Peace and goodwill (SB p. 50)

- Listening for gist and key information in an extract from a play. **CD2 29** (SB p. 127)
- Listening for key information in short dialogues and identifying factual information in a monologue. **CD2 30** – **CD2 31** (SB p. 127)

SPEAKING

In your own words (SB p. 46)

What do you think? (SB p. 46)

Spoken English (SB p. 49)

In your own words (SB p. 50)

What do you think? (SB p. 50)

- Discussing the numbers referenced in the reading text.
- Discussing the impact of war.
- Pronunciation: using stress to emphasize.
- Paraphrasing a listening text using prompts.
- Discussing themes highlighted in the listening text.

WRITING

Writing for talking – Researching a period in history (SB p. 110)

- Identifying and using note-taking strategies for planning a short talk, writing the script of a short talk.

MORE MATERIALS

Photocopiables – The answer is yes! (TB p. 172) **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

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, US on March 5, 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 advertisement on the front cover of the *London Opinion* newspaper on September 5, 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 US, Russia, and Italy.

- 1 With books closed, introduce the material 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 write down who was fighting and if possible, the reasons behind the conflict. As a prompt, you can 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 write down which of the conflicts that they named occurred after World War I. Write this list on the board and leave it there for the discussion section in exercise 4.

SUGGESTION

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

- 2 As a brief introduction 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 the list of sources, brainstorming in a small group what they know about each one. Ask students to write 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 quotes 1–10, checking vocabulary and meaning. 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 **CD2 22** Once students have made their predictions, play the recording and check the answers as a whole class. Ask students to write down the extra information they hear and compare it with their own notes from exercise 2.

Answers and audio script

CD2 22

- 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 savoring 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 “The supreme art of war is to subdue the enemy without fighting,” was said by Sun Tzu (544 BC to 496 BC). He was a Chinese general who is credited with writing *The Art of War*, a book about military strategy which is still used today.
- 4 “It is not enough to say we must not wage war. It is necessary to love peace and sacrifice for it,” was said by Martin Luther King, Jr. (1929–1968). He was a US minister, humanitarian, and activist who used nonviolent civil disobedience as a form of protest.
- 5 “War does not determine who is right, only who is left.” This was 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,” was 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 color 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,” was 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,” Was 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,” was 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 September 25, 1961.

EXTRA ACTIVITY

Ask students to read 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 can 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 can provide a useful diagnostic stage.

Monitor, writing 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 behavior rather than looking at particular instances of conflict.

Ask students to work individually, writing 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 programs 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 programs 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 write 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, making note of interesting ideas to discuss as a whole class. Depending upon size, you can have students debate as a whole class.

READING AND SPEAKING (SB p. 46)

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 are introduced 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 can 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, draft (n., in the context of war), humble, intervention, maimed and mutilated, plight, reintegration*. Note: there is a suggestion on Teacher's Book p. 74 on a peer-learning approach to new vocabulary which can 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. Write 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 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 bring 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 write 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. Assign 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*, *draft (n.)*, *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, making note of any examples which match the categories given in exercise 1.

Ask students to work in their groups, explaining the meaning and pronunciation of the new vocabulary and summarizing their paragraph.

- 3 Ask students to read the words in 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 write down 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.

a draft – The decline of aristocracy. The introduction of a draft 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 Answer any questions about vocabulary 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 answers 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 to wear less-restrictive clothing. 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. Explain 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 reinforce work on identifying factual information, you can ask students to work in groups of three. Assign 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.

Eighty thousand 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 p. 4 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.

LANGUAGE FOCUS (SB p. 48)

Ways of adding emphasis

This section looks at different ways of adding emphasis to a sentence. It introduces students to various examples of cleft (divided) sentences.

Refer to the notes on p. 5 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 that 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 pp. 46–7. Once students have written 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."

Focus students' attention on the structures that add emphasis, and read them 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, writing down the different ways in which the sentences can be expressed, using your example as a model. Once

students have written 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)

CD2 23 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 can be expected to manipulate them to some extent in personalized fluency activities.
- Students often work through activities such as these, following form rules, without thinking about why certain words are 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 understand this, the logic of related structures will become more apparent.

Stress and intonation

The main stress is 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 p. 146 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.

Audio script

CD2 23

- a I hate the waste of human life in war.
What I hate about war is the waste of human life.
The thing I hate about war is the waste of human life.
It's the waste of human life that I hate.
- b War changes people's lives forever.
What war does is change people's lives forever.
The thing war does is change people's lives forever.
Something the war did was change people's lives forever.

- 2 **CD2|24** Play the recording, and ask students to make a list of 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 audio script

CD2|24

- 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** traveling is.
- 4 Something that drives **me** crazy 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 **CD2|25** The goal of this exercise is to practice 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 practice 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 audio script on SB p. 126.

Answers and audio script

CD2|25

- 1 **A** What kind of vacation 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 vacations, 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 vacations.
B Well, actually, touring historic sites is something I **like**.
- 6 **A** You **like** cultural vacations, don't you?
B Yes, there's **nothing** I like more than touring historic sites.

POSSIBLE PROBLEMS

Structures that 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 affirmative statements in the Simple Present and Simple Past, 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**.*

CD2|26 Play the recording so that students can repeat 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 can provide students with an appropriate sentence stem.

Audio script

CD2|26

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 gotten 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 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 read any good news in the newspaper.
- 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 **CD2 27** 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 and have students compare their answers.

Audio script

CD2 27

- 1 Something I've never told you is that I'm actually a secret agent.
- 2 What I can't stand about modern life is the number of choices you have to make.
- 3 What always surprises me is the way we always seem to end up doing what you want to do.
- 4 The thing that annoys me the most is people who talk loudly into their cell phones in public places. Do they think it makes them look important?
- 5 It's not me who wanted to come to this dump on vacation! It may be cheap, but there's nothing to do.
- 6 What the government should do is stop listening to focus groups and get on with governing!
- 7 Never in my life have I been so happy to see someone. Do you have a key to the front door?
- 8 What I did after class yesterday was just go home and chill. I was exhausted.

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 movie I've seen the most ...

Ask students to write down each idea on a small square of paper. Once students have written 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 can 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

- CD2 28** Ask students to read 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 audio script

CD2 28

- 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 have 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 movie 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 reinforce the language in this section by having students build these short dialogues into a longer conversation. Ask students to work in small groups, and assign 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 can encourage more confident students to perform them in front of the class. If you prefer to look at accuracy rather than fluency, you can have students focus on form by exchanging dialogues then evaluating the written texts.

ADDITIONAL MATERIAL

Workbook Unit 6

Ex. 1–3 Ways of adding emphasis

Ex. 8 Adding emphasis with stress

LISTENING AND SPEAKING (SB p. 50)

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 July 1 and November 18, 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 November 11, 1918.

- 1 Begin 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 to discuss the questions, then discuss 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 **CD2 29** Explain that students are going to listen to an extract from a play which is set during World War I. To check students' understanding of 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! = Merry Christmas (in German)

Answers and audio script

- 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

CD2 29

Part 1

(A, B, C, D, F = British soldiers; E = German soldier)

A Hey, listen!

B Yeah, they're coppin' it down Railway Wood tonight.

A Nah, not that. Listen. What is it?

C Singin' innit?

B It's those Welsh bastards in the next trench.

C That's Jerry, that is.

B Yeah, it is Jerry. It's comin' from over there.

D Sing up, Jerry! Let's 'ear yer!

C Oh, nice, weren't it?

E Tommy? Hello, Tommy!

B Eh! 'E 'eard us!

C 'Ello?

E *Fröhliche Weihnacht!*
C Eh?
B What?
E Happy Christmas!
All Oh! 'Appy Christmas!
F Hey, yeah, it's Christmas!

- 3 **CD2 30** 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 and audio script

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.

CD2 30

Part 2

(I = Interviewer, GW = Graham Williams, HS = Harold Startin)

I That scene, from the West End musical of the 1960s *Oh, What a Lovely War!* is a pretty accurate illustration of the kind of thing that happened in several places on the Western Front on that Christmas Eve of 1914. Listen to the account of someone who was actually there. Graham Williams, a rifleman with the London Rifle Brigade, was on sentry duty that night.

GW On the stroke of eleven o'clock, which by German time was midnight, 'cause they were an hour ahead of us, lights began to appear all along the German trenches, and uh ... then people started singing. They started singing *Heilige Nacht, Silent Night*. So I thought, "Well, this is extraordinary!" And I woke up all the other chaps, and all the other sentries must have done the same thing, to come and see what was going on. They sang this carol right through, and we responded with English Christmas carols, and they replied with German again, and when we came to *Come All Ye Faithful*, they joined in singing, with us singing it in Latin, *Adeste Fideles*.

I So by the time you got to that carol, both sides were singing the same carol together?

GW Both singing the same carol together. Then after that, one of the Germans called out, "Come over and see us, Tommy. Come over and see us!" So, I could speak German pretty fluently in those days, so I called back ... I said, "No you come over and see us!" I said, "*Nein, kommen ... zuerst kommen Sie hier, Fritz!*" And nobody did come that time, and eventually the lights all burned out, and quieted down, and went on with the normal routine for the night. Next morning I was asleep, when I woke up I found everyone was walking out into no-man's land, meeting the Germans, talking to them, and ... wonderful scene ... couldn't believe it!

I Further along the line in the perfect weather, Private Harold Startin of the Old Contemptibles was enjoying the morning, too. He couldn't speak any German, but that didn't stop him making friends.

HS We were "Tommy" to them, and they were all "Fritz" to us. If you'd have met your brother, they couldn't have been more cordial towards you, all sharing their goodies with you. They were giving us cigars about as big as your arm, and tobacco.

I Were you frightened at first? Were you suspicious at all? Because these were people ...

HS No!

I ... that you'd been trained to hate, weren't they?

HS No! There was no hatred, we'd got no grudge against them, they'd got no grudge against us. See, we were the best of pals, although we were there to kill one another, there were no two ways about that at all. They helped us bury our dead, and we buried our dead with their dead. I've seen many a cross with a German name and number on and a British name and number on. "In death not divided."

I Did you do other work during the truce as well? Was it just burying the dead, or were there other things ...

HS Oh, there was strengthening the trenches, borrowing their tools ...

I You actually borrowed German tools to strengthen your trenches?

HS We borrowed German tools. They ... then ... they'd come and help you strengthen your defenses against them.

In your own words

- 4 The focus of this stage is on summarizing and paraphrasing a listening script to check how well students understand it. 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 can 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 audio script on SB p. 127 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 audio script if necessary).

- 5 **CD2 31** Ask students to work in pairs to discuss the questions before briefly opening to the whole class. Play the recording, and check.

Answers and audio script

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.

CD2 31**Part 3****(I = Interviewer, HS = Harold Startin)**

I Not only was the truce more extensive than anyone has realized before, it also lasted much longer than has been believed until now. In some areas, the war started up again on New Year's Day, but in the part of the line where Harold Startin was, the truce lasted a lot longer than that.

HS Ours went on for six weeks. You can read in the history books about Sir John French, when he heard of it, he were all against it. But our truce went on for six weeks. And the Württemberg Regiment, they got relieved before we did, and they told us it were the Prussian Guards goin' to relieve them, and that if it was, we should hear three rifle shots at intervals, and if we only heard three rifle shots we should know that the Prussian Guards, that were opposite us then, and we'd got to keep down.

I Because they would be fiercer than ...

HS Yes!

I ... than the Württembergers?

HS Yes!

I Can you remember particular Germans that you spoke to? Over six weeks you must have made friends?

HS I spoke to one, Otto, comes from Stuttgart, 'as ... 'as been over to England to see me.

I So you made friends during the truce and kept in touch after the war?

HS We made friends during the truce, and friends after.

Goodbye! (Soldier's song from the 1914–1918 war)

Goodbye! Goodbye!

Wipe the tear, baby dear, from your eyes!

Though it's hard to part, I know,

I'll be tickled to death to go.

Don't cryee! Don't sighee!

There's a silver lining in the skyee.

Bonsoir, old thing! Cheerio! Chin-chin!

Au revoir! Toodle-oo! Goodbye!

What do you think?

The goal 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 discussion. At this point, it would be useful to write down students' ideas on the differences between modern conflict and conflicts of the past. Ask students what their answers say about the human condition and how people behave in times of great crisis. Elicit any other examples of similar behavior 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 review purposes, providing an insight into areas of grammar which may require further attention. Once you have checked the answers as a whole class, you can direct students to the Grammar Reference section on p. 141 of the SB to further focus on form.

Ask students to read 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 blanks, 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	

WRITING (SB p. 110)

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 the 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 access 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 write 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 write any particularly interesting points on the board.

2 CD2 33 Explain that students are going to hear a student giving a short talk on a period of American history. Ask them to listen, writing 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

1845

Topics covered: education, food, travel, border conflicts, pastimes

- 3 **CD2 33** Read through the questions, checking for meaning. At this point you may wish to pre-teach or elicit: *to shed, frontier, ranch house, antelope, bison, chalk, slate*. 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, border conflicts – paragraph 2, travel – paragraph 3, pastimes – paragraph 5
 - 2 She used to spend summer vacations in her aunt's Texas ranch house.
 - 3 That everybody lived happy, easy lives and life was easy.
 - 4 The facts about the lives of people living in the frontiers of Texas — how difficult it was to provide food for a family.
 - 5 Families spent a lot of time looking for food. Farmers had to travel long distances to have their wheat ground into flour, and the trips were dangerous. Children only attended school when their farm chores weren't taking up their time. People who lived outside of town had to make their own fun. Both poor and middle-class families had to worry about food.
 - 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 signaling intention to your listener. Read through the phrases, drilling chorally and individually for accuracy of pronunciation and intonation. Remind students that the talk on "Life on the Texas Frontier" has a useful structure to follow, and students should look at how the ideas are developed and connected.
- Note that as this stage can be extremely detailed and demand a great deal of additional research, initial planning can 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 practice reading it aloud, increasing the pace of delivery. This should help the talk sound more fluent. Note that students may find it useful to record themselves as they practice chunking and then listen, 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 from other students.

VOCABULARY (SB p. 51)

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 practice using and defining, phrasal verbs which are literal and idiomatic. Remind students that some phrasal verbs are intransitive, so they don't have an object (e.g. *Look out*), whereas others are transitive and have objects (you can *break up* with a significant other). Note that phrasal verbs are often considered informal but are used with high frequency in spoken English.

1–2 Ask students to read the rules.

- 1 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 fewer than three turns for each speaker. Encourage students to use additional examples of compound nouns from the *Language focus* box where possible, but to make sure that they keep the dialogue meaningful within the context. Remind students that they can use a range of emphasizing structures throughout their dialogues. Once students have completed the dialogues, ask them to practice 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 favorite dialogue in front of the class. Ask the listening students to write down the context, who is speaking, and their relationship (e.g. *are they friendly?*, *do they agree?*, etc.).

- 2 Ask students to read 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 take-out	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 assign 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 write 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 their list and provide a brief definition for each compound noun.

Ask students to exchange lists in their group. Students should read 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.

- 3 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

knockoff = an item that looks like an expensive, brand-name item (like a purse or piece of clothing) but is really a cheap copy

comeback = a return to success or fame

drawback = disadvantage

SUGGESTION

To vary the dynamic in this final stage you can type a list of compound nouns using 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.

ADDITIONAL MATERIAL

Workbook Unit 6

Ex. 7 Phrasal nouns

THE LAST WORD (SB p. 52)

Keeping the peace

This section extends students' lexical resources 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 help 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 making sure that 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: doing the dishes, loading/unloading the dishwasher, taking out the trash, what to watch on TV, who ate the last piece of chocolate/finished all the milk/fruit juice, what music to play on car trips*. Give students several 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

- 1 They're arguing over what color to paint the bedroom.
- 2 They're in a car, trying to get somewhere, and arguing over directions.
- 3 They're arguing over who to vote for in the next election.
- 4 They're arguing about spending too much time in front of a screen (phone, iPad, etc.).

- 2 Read 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 answers as a whole class.

Answers

Disagreeing: I couldn't disagree more, That's not how I see it, I really take offense 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 way, I guess ...

- 3 **CD2 32** 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 practice 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 can ask them to add at least two more lines to each conversation to develop the argument. Once students have added these lines and practiced reading them aloud, ask some students to perform their favorite for the rest of the class.

Answers and audio script

CD2 32

- 1 **A** What color do you call that?
B It says "pale sunlight" on the can.
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 guess it is a little bit 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 sample cans from the paint store.
- 2 **A** We should have turned left there.
B Look! Who's driving this car? The GPS said "right."
A I know these streets better than any GPS.
B You do not! The GPS is never wrong.
A Huh! You don't believe that any more than I do.
B Well, I am not turning a round.
A OK, OK. Have it your way. But don't blame me if we're late.
- 3 **A** I don't have a clue who to vote for in the next election. They are all a bunch of ...
B But you have to vote. We can't let the opponents win.
A That's not how I see it. They're all horrible.
B I couldn't disagree more. Let the opponents win and taxes will skyrocket and prices will ...
A Come on! That happens with all of them. Let's just agree to disagree. We can't ruin our friendship over this.

- 4 **A** Put that thing down!
B What?
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 tablet and cell phone.
A Yeah, but I'm not always checking them. You've lost the art of conversation.
B I have not! I take offense 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, answering any vocabulary, grammar, or pronunciation questions. Once students have planned and practiced 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 can suggest that they select a situation and begin their argument without first planning a script. In this instance, it can be useful for students to record their dialogue, then listen to it afterward. They can 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 college/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 won the argument. When the argument is over, students should change roles.

PHOTOCOPIABLE ACTIVITY

UNIT 6 The answer is yes! TB p. 172

Materials: One copy of the worksheet per pair of students.

Procedure:

- Put students into pairs and give each pair a copy of the worksheet. Ask them to make sure that they understand all the expressions. Remind them of any meanings they are unclear about.
- Read the list of tenses with the class and elicit an example of each. Review the form of any tenses if necessary.
- Explain to students they must choose ten of the expressions and use them to write questions that they think their classmates will answer "yes" to. Tell them they must use ten different tenses in their questions.

- Monitor and help while students are working. Encourage students to self-correct any mistakes in their question formation.
- Tell students they are now going to ask their classmates their questions. In their pairs, ask them to move around the classroom asking and answering their questions. They can ask one question to each student in a pair, then they must move on to the next pair. When they get a “yes” answer, they should write the name of the student who answered “yes” on their worksheet.
- The first pair to record ten “yes” answers is the winner.

Don't forget!

Workbook Unit 6

Ex. 4 Reading – Land Girls

Ex. 5 Listening – Pearl McGuigan – Land Girl

Ex. 6 Vocabulary – Verbs to nouns

Grammar Reference (SB pp. 146–7)

Word list Unit 6 (SB pp. 160–1)

Remind your students of the word list for this unit on SB pp. 160–1. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 6 Test

Skills test 3

Progress test 1

Stop and check test 2

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)



7 Lighten up!

Real and unreal tense usage • Phrasal verbs with *on* and *off* • Look on the bright side



The theme of this unit is happiness and how we reflect on hopes, regrets, ambitions, and past experiences. The main reading text focuses on strategies for achieving happiness, while the *Listening* looks at the cultural development of the smile as a way of expressing positive emotion. The *Language focus* is on real and unreal tense usage and the *Vocabulary* section further extends lexical range by introducing more phrasal verbs. Students have a number of opportunities to reflect on what happiness means to them and within their cultures, and draw on personal experiences to express ideas related to the topics. The *Writing* task also looks at personal happiness and achievements as students read, then write, a letter to a younger self.

LANGUAGE INPUT

GRAMMAR

Real and unreal tense usage (SB p. 56)

would (SB p. 57)

- Reviewing, identifying, and practicing conditional structures and other phrases which express unreal situations.
- Reviewing unreal and real usage and common patterns with *would*.

VOCABULARY

Phrasal verbs with *on* and *off* (SB p. 59)

- Understanding and practicing high-frequency phrasal verbs.

THE LAST WORD

Look on the bright side (SB p. 60)

- Understanding and practicing language used to reassure others.

SKILLS DEVELOPMENT

READING

How to be happier (SB p. 54)

- A self-help feature, with focus on identifying main ideas, summarizing key content, and using a text as a lexical resource.

LISTENING

The history of the smile (SB p. 58)

- A radio documentary on the cultural evolution of the smile.
CD2 38 – **CD2 40** (SB p. 128)

SPEAKING

In your own words (SB p. 54)

What do you think? (SB p. 54)

Spoken English – *If* ... (SB p. 57)

In your own words (SB p. 58)

What do you think? (SB p. 58)

- Summarizing the main ideas of the reading text.
- Discussing themes highlighted in the reading text.
- Identifying and using a range of expressions based on *if*.
- Summarizing the main ideas of a radio documentary.
- Discussing themes highlighted in the listening text.

WRITING

Informal writing – A letter to my younger self (SB p. 112)

- Identifying the features and language of an informal letter, writing a letter to a younger self.

MORE MATERIALS

Photocopiables – Phrasal verbs with *on* and *off* (TB p. 173) **Tests** (Online) **Video** (iTools and Online)

Notes on the Unit

STARTER

This section provides an opportunity for extensive spoken interaction, as students exchange ideas on examples of humorous graffiti, and then discuss the humor 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 reinforces 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.

Shepard Fairey is an American street artist, graphic designer, and activist. He first became known in the early 1990s for his “Andre the Giant has a posse” sticker campaign, while he was a student at the Rhode Island School of Design. He is best known for his Barack Obama “Hope” poster, which became popular in the 2008 US presidential campaign. His work is displayed in The Smithsonian, the Los Angeles County Museum of Art, the Museum of Modern Art in New York, and the Victoria and Albert Museum in London.

- 1 As an introduction, 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 humor which undermines the supposed seriousness of the original intention.

Ask students to read 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 the answers as a whole class, 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 Shepard Fairey, 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 1–3, 1 being their favorite. Once they have decided on their favorite, ask them to look at them again and decide on the meaning of each or the point the artist is making. Once

students have written down their ideas, ask them to work in groups of between four and six, to share their ideas. Encourage students to give reasons for their choices, but remind them that if they disagree, they should express this. Remind students that any disagreement should be substantiated with a counter-argument. If necessary, write 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 discussion.

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 writing 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, writing functions for agreeing, disagreeing, and reaching a compromise on the board. Set groups up to debate the point for around six minutes. Monitor to make sure 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.

READING AND SPEAKING (SB p. 54)

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 of instructing 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 \$9 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 are introduced to the topic by reflecting on personalized content before analyzing 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 Begin by asking students to write 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 can 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 to discuss the two questions. Monitor this stage, writing down 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 unfavorably 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 introduction can be to provide a list of quotes about happiness as a hand-out or on the board. Ask students to read 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 to share 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 1–6 as a whole class, checking for meaning. Explain that the focus here is on main ideas, while drawing on the use of paraphrases and synonyms. If you wish to reinforce this focus, building on lexical and grammatical range, you can 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 pp. 54–5 and work in pairs, taking turns paraphrasing the sections. Once each section has been paraphrased, students can then check the text for accuracy.

Alternatively, this can 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 can also be self- or peer-evaluated for range of grammar and vocabulary used.

If you feel that your students need additional support, you can suggest that they use the prompts to write sentences summarizing the sections, before reading these to their partner.

- 5 **CD2/34** 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 can 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 can 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 and audio script

- | | |
|-----------------|------------------------------------|
| 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 |

CD2 34

- 1 I'm so fed up with living in this town. It's so boring, there's just nothing interesting to do here. And I wish we hadn't bought this house – it's so dark and depressing.
- 2 Look, it's really time you cleaned your room. When are you going to do it? If I've asked you once, I've asked you a thousand times!
- 3 I was really upset when I didn't do well on the SATs, but I feel OK about it now. I guess it's not the end of the world.
- 4 I think it was appalling the way Selena behaved. I'm not interested in her excuses. She should be ashamed of herself.
- 5 OK, OK, you made your point. Maybe I did behave badly tonight.
- 6 I'm not very good at explaining things to people. I'm impatient, and I get very frustrated if they don't understand right away.
- 7 Everyone's saying how wonderful your presentation was! Derek says you're one of the best presenters he's ever seen.
- 8 Oh, I still don't know whether to take that job or not! I hardly slept last night thinking about what to do. Do you really think I should take it?

What do you think?

Refer to the notes on p. 4 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.

WRITING (SB p. 112)

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 practice 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 behavior would they recommend? Would they change any key decisions? Would they do things very differently or keep them largely the same?

- 1 **CD3 7** 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 answers in pairs before checking as a whole class.

Answers

- 1 No, it isn't. Check whether students were fooled by the phrase "I remember 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 gotten over it.
- 6 What impression he is making on other people, and what they think of him.
- 7 **appearance** He recommends shaving off his mustache, as he now thinks it looked ridiculous, and his current partner once admitted that it almost made her think twice about 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 that 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 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 'stache |
| 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, and then ask them to discuss their ideas in pairs. Monitor this stage, assisting with grammar and vocabulary where required.

- 4 Draw students' attention to the phrases used for countering misconceptions. Explain that these are adverbial phrases which show contrast. Explain/ elicit that they mean: "You think/ thought that this is/ was the case but it isn't/ wasn't." Practice accurate use of these phrases by asking students to generate sentences which you can write 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 Tom's letter, writing down 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 the rubric and begin planning their own letters. This planning can be done in class, with the writing being done independently at home.

Answers

Actually, In fact, truth be told

LANGUAGE FOCUS (SB p. 56)

Real and unreal tense usage

This section contextualizes and practices 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 calls 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:

Open a window if it will help you sleep.

If you'll follow me, I'll take you to doctor's office.

- 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 practice *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 pp. 147–8 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.

Simple Past 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

I wish I didn't live here. (Reality: I do live here.)

If only I hadn't moved. (Reality: I did move.)

I wish you'd speak more slowly. (Reality: You're speaking quickly.)

Suppose you got sick? (Reality: You're not sick now.)

It's time you got some health insurance. (Reality: You don't have 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.)

Simple Past 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 blond 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 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 reinforce 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 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 answers 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 gotten there ages ago.

OR

Past perfect in the *if* clause, and *would* + base form in the main clause:

If the fire department had been called earlier, the house would still be standing.

Students may need the concept behind the forms clarified, 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 sentences 1–5 and decide on the time periods in each clause. Once students have checked answers, reinforce 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 **CD2 35** Ask students to read 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 ride 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 Mason **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 graduated from college.
- 6 I **would have mailed** Maria's birthday present yesterday if I **wasn't going to visit** her next week.

- 5 **CD2 36** 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 practice the conversation, focusing on short forms and contractions.

Answers and audio script

CD2 36

(Z = Zoe, W = Will)

- Z** Ugh! 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 might not have been another hotel for miles, and we'd **still be driving**.
- Z** I wish we'd **left** earlier, so we **could have gotten** to Carmel today. We **won't get** there until tomorrow at 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** some food. If it **wasn't** so late, I'd **suggest** looking for a cute café, 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** complaining!
- 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 can 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 write useful phrases 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 practice these, checking stress, intonation, and short forms. You can 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 behavior, 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 goal of the *Language focus* section is to make sure that students can recognize different uses by having them analyse different sentences, and 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 behavior 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 p. 149 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 p. 149.

- 6 Ask students in pairs to discuss which use of *would* is being expressed in each sentence.
- In the class discussion, check the form: *would/wouldn't* + base form of verb. 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 | |

Ask students to read the lines, checking for meaning. Ask students to work in pairs, matching the lines and then taking turns reading aloud 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 can elicit students' ideas about what might be said in reply to each sentence. Write these 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 build more fluent speech.

CD2 37 Play the recording, asking students to write down the replies. Have students compare their ideas with the responses, deciding which they think were best, and why.

Answers and audio script

CD2 37

- 1 **A** There isn't very much, if any, chicken in this sandwich – it's all lettuce.
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 terrible 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 call and I'll give you directions.
B It's OK. I never find things easily myself, but my GPS usually does the job.
- 5 **A** Jo seemed interested in the idea, if not exactly enthusiastic.
B Oh, I think she's very eager. 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 about time I bought some new clothes.
- 7 **A** Creepy Carlos asked me for a date! As if!
B Oh, come on! He's not that bad! I'd be interested in him if he dressed a little better.

ADDITIONAL MATERIAL

Workbook Unit 7

Ex. 1–5 Real and unreal tense usage

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 program 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 programs 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 programs can be found at www.bbc.co.uk/radio/programmes/genres/factual or on iTunes.

- 1 Begin by asking students what makes them smile and if anything has made them smile today. Write 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 listen to extracts from a radio program 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 pictures. Allow students to check their answers in pairs before checking the answers 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 **CD2 38** Read 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 can 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 because 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 write ideas. Once the recording has finished, give students time to compare ideas before playing again or checking as a whole class.

Answers and audio script

- 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.

CD2 38

Part 1

(H = Host, KW = Kate Williams, CJ = Colin Jones, LC = Laura Cumming)

- H** The historian and author Kate Williams goes in search now of the modern winning smile.
- KW** W.C. Fields's advice might have been to start the day with a smile and get it over with, but the power of the smile should not be underestimated. The broad and confident smile is at the heart of our communication, and central to how we interact with people in today's society. However, this hasn't always been the case, as Colin Jones, professor of history at Queen Mary University of London, explains:

CJ Since the Renaissance, there's been a tremendous emphasis on forms of politeness and civility, which emphasize control. All that sort of conduct literature emphasizes closure of the mouth. Of course, one smiles at all sorts of circumstances, the crucial thing is to control that smile, and to keep the lips firmly shut, so that the mouth is closed and the teeth are undisplayed.

KW Just because they were restrained doesn't mean they didn't have a good time. As a historian, I'm fascinated by how images of our ancestors as straight-faced and serious makes us think that they were dour. From Elizabeth I to Queen Victoria, it is almost as if we think those before us never smiled. Art critic Laura Cumming, author of *A Face to the World*, has examined smiles in portraiture from across the centuries.

LC Most smiles that I can think of in portraiture are closed-lipped. It seems to me that that's quite significant. Clearly teeth are an issue in the medieval era, and they become an issue very strongly with the arrival of sugar, and in Flemish art, in which there are lots of smiling portraits, there's a suggestion that the open mouth smile is indicating speech and sometimes indicating age. There are wonderful paintings, Lucas Cranach and so on, where the sitter is opening their mouth to show, either rather beautiful flashy white teeth, in which case they're showing their teeth off, or they're showing the crumbling teeth like a faltering, falling skyline. Most smiles, closed.

KW Professor Colin Jones feels there's one portrait in particular that has great significance in the history of the toothy smile we know today: *Self-portrait in a Turban with Her Child*, by the French court painter Élisabeth Louise Vigée-Lebrun, painted in 1786 and first shown a year later at the Louvre, where it still remains.

CJ It really crystallizes the change, which has probably been going on in the previous years, about the meaning of the smile – the smile with an open mouth showing teeth, that is. She's sitting in a very sort of casual way with her rather beautiful child on her lap, looking directly at the viewer, with a very charming smile, and she's showing white teeth. It provokes quite a storm. There are people who write in about this and say, this is quite radical, it's quite disgraceful that she's showing herself in this way. By focusing on the smile, I think we've definitely got something which is changing, it's something which is a very significant moment, I think, in the representation of the smile in Western art, but it also is flagging up a change in the way that people think about the relationship between their smile and their basic identity.

LC Vigée-Lebrun is not the first by any means. What she is, however, is the first to make a real style of it.

CJ What is also interesting about this smile is that it's flagging up Madame Vigée-Lebrun as a woman who can afford a dentist. She could act as almost like an advertisement for some of these Parisian dentists who are seen as Europe's greatest practitioners in the 18th century, or for the tooth powders or pastes and toothbrushes which are emerging precisely at this time.

- 4 **CD2 39** 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 they 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 and audio script

- 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.

CD2 39

Part 2

(AT = Angus Trumble, KW = Kate Williams, CJ = Colin Jones, OM = Olivia Manning)

- AT** The greatest single factor governing the development of modern smiling habits, apart from dentistry, was the invention of photography, and in due course, the invention of motion picture photography.
- CJ** The emergence of Hollywood studio shots, where the smile is seen as something which is absolutely vital to the person's charisma. It's really in the late 19th and definitely much more in the 20th century that the idea comes forward that the informal shot, which can be picked up by instant photography, becomes a way in which individuals can register their individuality.
- KW** We have our photographs taken all the time, weddings, Christmas, holidays, but it's actually quite difficult to get that perfect natural smile. So to find out how to look good on camera, I'm here in a photography studio in North London, to meet the photographer Olivia Mann, and we're going on a mission for the perfect natural smile.
- OM** Great, that's fantastic.
- KW** So, Olivia, you specialize in wedding photography, and when you're out there photographing the wedding, how do couples feel about smiling on their wedding day?
- OM** I have brides coming to me and saying, "Oh, I'm really worried about my crow's feet, and if I smile too much, then that's going to make me look awful." What is actually a nightmare for me is that if someone is worrying about their crow's feet, then what they tend to do is tighten up and clench all their facial muscles, so they actually look quite scary, which is the last thing you want in your wedding photographs.
- KW** So Olivia, I can't put it off any longer. I'm going to have my photograph taken. What will you do to, say, to get me to make that perfect natural smile?
- OM** What I want you to do is, just sit there for a moment, and just start relaxing everything. Yeah, first of all, your forehead. Everyone holds a lot of tension in their forehead. Really relax the muscles around your eyes and your cheekbones, and just let your lips fall open. If you could just imagine a moment in your life where you felt particularly happy, confident, and attractive.
- KW** I'm in Italy, in a little village by the sea, and having a large plate of pasta, and it's beautiful weather, and I'm with friends and it's just, it's just a wonderful evening.
- OM** So, now I want you to hold on to all of those feelings, but you're now in the studio and you're ready to be photographed, so open your eyes and let's go! ... That's absolutely lovely ... and just drop your chin a tiny touch, yeah, that's the shot, that's lovely.
- KW** Oh, I'd love to see it. Can I have a look? Oh, that's great! That's fabulous! I love it! So there's me thinking of Italy. I think I'm going to try this from now onwards. Every time I have to have my photograph taken, I'm going to start thinking about eating pasta in Italy by the sea!

- 5 **CD2 40** 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 and audio script

Modern dentistry is changing our attitude about what is beautiful and acceptable. In the future, smiles may get bigger, fiercer, whiter, and broader.

CD2 40

Part 3

(AT = Angus Trumble, MF = Martin Fallowfield, KW = Kate Williams)

- AT** The profound transformation of whole societies by what can be achieved now in the dentist's chair is giving rise to completely new attitudes about what is beautiful and what is acceptable and what is desirable in our smile. So in a way, the medical and the cultural are traveling in parallel.
- KW** One man who has our smiles literally in his hands is dentist Martin Fallowfield. So is there such a thing as the perfect smile?
- MF** There are those who argue that the perfect smile is an imperfect smile. The very, very best technicians will be building in tiny irregularities when they're building a full mouth smile. This wall-to-wall symmetrical dentistry that we're seeing, actually doesn't look that good.
- KW** So what's the future for our smiles? Bigger? Whiter? Wider? Angus Trumble.
- AT** If you look at the difference between Rita Hayworth and Julia Roberts, it is impossible not to be startled by an amplification. The dial on the meter marked "smiling" is being turned up and there's no reason to suppose that it will stop being turned up. It will get bigger, possibly fiercer, certainly whiter, and possibly even broader.
- KW** So one day we might be like the Cheshire Cat, big and smiley and the grin remains!
- AT** Yes, and in that situation a solemn or somber person may strike us as not just bizarre but mad.

In your own words

- 6 Ask students to work with a partner, taking turns using the prompts to summarize sections of the program. 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 can refer them to the audio scripts on Student's Book pp. 128–9. 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 goal 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 discussion. At this point, it would be useful to write 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 can mention that recent research published in the *Journal of Human Behavior* 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.

VOCABULARY (SB p. 59)

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 fill-in-the-blank exercises to check students' recognition of forms, and there is specific focus on meaning as students discuss and analyze 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
Tom took some time off last week. – vacation
It went off after I burned the toast! – a smoke alarm
1 catch on
2 finished off
3 Bring, on
4 Log off
5 put, on
6 paid off

- 2 **CD3 2** 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 audio script

CD3 2

- 1 **A** How did the meeting with your boss go?
B Not very well. I just carried on like a crazy person. I don't think I said anything that made sense!
- 2 **A** Oh, no, I feel like I've heard this lecture before!
B I know, it's dragging on, isn't it? And 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 a long time, so he's pretty excited about it.
- 4 **A** Are you going to the 5K charity run?
B Of course I am! Maddie might not win the race if I'm not there to cheer her on!
- 5 **A** I think there's a chance I can get out of my speeding ticket 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 get a move on.
B Absolutely. It's almost three o'clock, and we're only half way through.

CD3 3 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 (*blown off* = not done because someone didn't want to do it; *wear off* = gradually lose its effect; *laid off* = lost a job; *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 audio script

CD3 3

- 1 I'm going to blow off **going to the gym**. I'm too tired to exercise.
 - 2 These **pills** 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 reorganization.
 - 4 I can't believe Denise has broken off her **engagement**. She seemed so happy with Jason.
 - 5 The postal service **strike** was called off at the last minute after intense negotiations.
 - 6 I went off **chicken** for a while after visiting a chicken processing plant on our school trip. It was 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, reinforce 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 can be extended by asking students to build the lines into a short dialogue. You can ask students to work in pairs, adding at least two lines to each sentence and incorporating at least one more phrasal verb. You

can provide the following as a model which can be drilled to practice 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 guy.*

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 off, on | 3 off, off |
| 2 on, off | 4 on, off |

- 5 **CD3 4** 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 can prove quite challenging.

Direct students to the example on the 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 can 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 audio script

CD3 4

- 1 **A** So there isn't going to be a taxi cab 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** Did you stay up late last night?
B I did. That's why I **nodded off** during Professor Taylor's lecture this morning.
- 5 **A** Would you like a cup of tea?
B Yes, I'll **put** the kettle **on**.
- 6 **A** When does the heater start working?
B It **comes on** at nine o'clock.
- 7 **A** Did you meet Jack for lunch today?
B No, I didn't. He blew me 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** You haven't written that essay yet?
B No, I keep **putting it off**.

- 11 **A** Oh, I thought that lecture would never end!
It was so boring.
B Yes, it did **drag on**.
- 12 **A** Why can't you drive down Main Street?
Is it because of that awful traffic accident?
B Yes, the police have **sealed off** the area.

PHOTOCOPIABLE ACTIVITY

UNIT 7 Phrasal verbs with *on* and *off* TB p. 173

Materials: One copy of the worksheet per group of four students. Each group will also need two different colored pens.

Procedure:

- Explain to students that they are going to play a game in which they have to make sentences using phrasal verbs with *on* and *off*.
- Divide students into groups of four, and divide each group into two teams: A and B. Give each group a copy of the worksheet and make sure that teams have different colored pens to mark the squares they have won.
- Explain the rules of the game. Team A must create an unbroken line of hexagons going down the board vertically, and Team B must do the same going across horizontally. The first team to create an unbroken line wins the game. Hold up the worksheet and give some examples of possible lines, e.g. (vertically) *drag on*, *take on*, *hold on*, *scare off*, *gain on*, *finish off*, *verge on*, *put off*; (horizontally) *pay off*, *cheer on*, *switch on*, *come on*, *dream on*.
- Explain that teams take turns to choose a hexagon and give a correct sentence using the phrasal verb. If their sentence is correct, they "win" the hexagon and mark it with their color. The other team can no longer use this hexagon. Tell students that if they cannot agree on whether a sentence is correct, they can ask you to adjudicate.
- Point out that this is a game of strategy, as teams must try to secure hexagons in the center of the board first, in order to give themselves a clear path across the board. If they fail to do this, they may find it impossible to create an unbroken line. Also point out that teams can deliberately choose hexagons to block their opponents' progress.
- Monitor and help while students are playing the game. Stop the activity when one team in each group has won.

ADDITIONAL MATERIAL

Workbook Unit 7

Ex. 10 Phrasal verbs

THE LAST WORD (SB p. 60)

Look on the bright side

This section extends students' lexical resources by focusing on fixed expressions which are used to offer reassurance. Students are encouraged to use context to determine meaning before going on to practice using the expressions in personalized situations.

- 1 **CD3 5** Tell students to listen carefully and complete the sentence.

Answer
could be worse

- 2 **CD3 6** 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 written these, discuss as a whole class, building up a list and discussing any differences in focus between languages.

Answers and audio script

CD3 6

- 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 for the best 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 get over it soon enough. 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 messed up another audition this morning.
B It's not the end of the world. **Hang** in there and **stay** positive.
- 4 **A** I can't believe what I've done! I sent an email complaining about my boss to her by mistake!
B Don't worry about it. What's done is **done**. And it'll all be **forgotten** in a few days.
- 5 **A** I'd just had the cast 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 my year-end bonus 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 gave it to another architectural firm.
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 depressing to lose the championship game on a goal scored in the last few seconds!
B It's not all doom and **gloom**, though. There's always next year. Maybe it's for the **best**. If they focus on signing some new players, 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 modeling the intonation, and encourage whole-class input to discuss where stress should fall and why.

SUGGESTION

You can 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 write down their ideas. Monitor this stage to assist with vocabulary where required.
Once students have written 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 can be used in. Once students have generated a range of ideas, open this stage up to a whole-class discussion and write 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 write down their ideas.

Once the time limit is up, encourage students to practice their dialogue by reading it aloud, before inviting students to read their version to the whole class.

ADDITIONAL MATERIAL

Workbook Unit 7

Ex. 7 Look on the bright side!

Don't forget!

Workbook Unit 7

Ex. 6 Vocabulary – Synonyms: *happy* and *sad*

Ex. 8 Reading – Why we laugh

Ex. 9 Listening – Comedy club

Ex. 11 Pronunciation – Linking in conditional sentences

Grammar Reference (SB pp. 147–9)

Word list Unit 7 (SB p. 161)

Remind your students of the word list for this unit on SB p. 161. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 7 Test

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)



8

Gender matters?

Relatives and participles • Homonyms, homophones, and homographs • Clichés



Ruth Shackelton: A life less ordinary

The theme of this unit is gender and how it is reflected in typical behavior, career choices, and approaches to parenting. The integrated *Reading and Speaking* skills are based on authentic newspaper texts, where male and female roles in society are discussed. The theme of how we assign gender is then explored in the *Listening and Speaking* section where students respond to a range of views on a case of gender-neutral parenting. The main *Grammar* focus is on relative clauses and participles, and this is revisited in the *Writing* section. In the *Vocabulary* section, students look at homonyms, homophones, and homographs.

LANGUAGE INPUT

GRAMMAR

Relatives and participles
(SB p. 64)

- Reviewing, identifying, and discussing difference in meaning created by defining and non-defining relative clauses, and identifying and practicing the uses of participles.

VOCABULARY

Homonyms, homophones, and homographs
(SB p. 67)

- Identifying and defining examples of homonyms, homophones, and homographs.

THE LAST WORD

Talking in clichés (SB p. 68)

- Understanding and practicing high-frequency expressions.

SKILLS DEVELOPMENT

READING

Jobs for the boys ... or girls? (SB p. 62)

- A jigsaw reading with focus on identifying main ideas, summarizing key content, and using a text as a lexical resource.

LISTENING

Gender-neutral parenting (SB p. 66)

- Identifying opinions and evaluating arguments. **CD3 12** (SB p. 130)

SPEAKING

In your own words (SB p. 62)
What do you think? (SB p. 62)
What do you think? (SB p. 66)
Spoken English – *just* (SB p. 66)

- Asking and answering questions about people in the text.
- Discussing themes highlighted in the reading text.
- Discussing themes highlighted in the listening text.
- Identifying and using a range of expressions based on *just*.

WRITING

Adding style and cohesion – A folk tale
(SB p. 113)

- Identifying the features and language used in improving the style of written work.

MORE MATERIALS

Photocopiables – A brief encounter (TB p. 174) **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

STARTER

This section provides an opportunity for extensive spoken interaction as students exchange ideas about typical gender traits and behaviors 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 can 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 behavior, 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 Introduce the topic by writing *men* and *women* on the board. Set a time limit of around two minutes and ask students to individually write down as many words as they can associate with each word. As a prompt, you can 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 labors.
- 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 soccer – formerly seen as 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 tires on a car.

- 2 Read statements 1–14 as a whole class, checking for meaning and pronunciation. Elicit/explain that *gender-typical traits* means characteristics of behavior 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 **CD3 8** 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 behavior.

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 audio script.

Answers and audio script

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 math, he’s hopeless at multitasking, he spends a lot of time talking about sports, 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 math, and she doesn’t like working in a team.

CD3 8

(G = girlfriend, B = boyfriend)

- G Let’s see. Number one. Oh, yes. Definitely female. That’s so totally me. I have lots of amazing girlfriends – friends I’ve had since high school.
- B But I do, too. All my high school and college buddies go back for years.
- G Yeah, but you can’t call you and your buddies typical, can you? All that male-bonding is kind of rare, don’t you think?
- B Whatever.
- G What about number 2? Now that’s absolutely a male thing. You’re the original “gadget man.”
- B Hey! Not just gadgets! I like people just as much as things.
- G I still think gadgets win for you. And the next two – names and birthdays – we’re both absolutely typical for our sex with those. I’m always the one who remembers birthdays and you ...
- B OK, I know. I have a real problem with names and birthdays ...
- G Huh! What about 5?
- B Everyone I know just texts these days.
- G Yeah. I don’t think that’s a male/female thing. Everyone texts all the time, but I do talk on the phone more than you. There’s nothing like a nice long talk.
- B If you say so! What’s next? Number 6, right? Ah, yes! I’m definitely good with numbers. I never have a problem figuring out percentages.
- G Me neither. I’m the one who studied math, remember!
- B You never let me forget.
- G Mm, now for 7 and 8. Oh, exactly! Everyone knows that women are much better at multitasking and ...
- B OK, I’ll give you that. And I know, I know, very typically, I do talk about sports a lot.
- G A lot?! You and your buddies never stop. You go on and on and ...
- B OK, OK. So we like our sports. Let’s look at number 9. Now come on. You have to admit you are a lousy navigator. That is surely typical for many females.

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 post-secondary education. While women have made considerable progress in the 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 are introduced 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 Introduce the topic 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 discussion. Ask students if they think a job can ever be defined by gender and why.

- G** I'm not that bad. Anyway, who needs maps? Everyone has a GPS these days. And ... moving on, number 10 ... yeah, definitely, I'm sympathetic to others and their feelings so 10 is correct.
- B** That's not fair. I'm a sympathetic kind of guy. I understand people's feelings.
- G** OK, OK, you're a nice guy. Oh, but look at 11 ... you do prefer to work alone and not on a team. But then I do, too actually. I'm not happy on a team and if I am on a team, I like to lead. Now, on to 12. Oh, I definitely don't do this. I like to talk about stuff that's worrying me, especially with my sister. You know what they say: "a problem shared ..."
- B** Yeah ... "is a problem halved." I know that. I just don't go around spilling my guts about my problems. I'm a typical guy, I guess.
- G** Yeah. Your mom complains to me that you keep too much to yourself.
- B** Yeah, yeah. Now, what about 13? Now I'm definitely the linguist. You're not!
- G** I know. I'd love to speak French like you do. Oh, neither of us is typical for 13.
- B** But we definitely are for the last one.
- G** I'll say. I have no idea what you find interesting about *Great Train Journeys in Outer Mongolia* and ...
- B** Come on, it wasn't "Outer Mongolia."
- G** It was somewhere like that.
- B** Well, I don't know what you see in all those crime novels and chick lit.
- G** I do not read chick lit. I read well-written modern romances ... Anyway, let's add up our answers. How typical are we?

- 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 write ideas which could be deemed sexist, so moderate content where necessary.

Once students have written 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 can 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, assigning 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 follow-up questions. Monitor, ensuring all students get the opportunity to express their ideas and that no one student takes control of the discussion.

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 write 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 to decide 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 write these on the board.

Read 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

Have students read their text very 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 stroller

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, writing 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 apartment was very small, and he had to deal with twins, which involved an exhausting routine with a very early start.
- 5 The moms 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 center officials hurry Hugo through the 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 Clíodhna 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 Clíodhna 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 Sintès was Britain’s first female commercial airline pilot. Captain Dave Thomas is British Airways’ head of training. Aoife and Clíodhna’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 having a pair of students 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. Write down any common errors for correction after the information exchange. Bring the whole class together to conduct the discussion.

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 p. 4 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 several 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 write 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.

LANGUAGE FOCUS (SB p. 64)

Relatives and participles

This section contextualizes and practices 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 notice 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* neighbor). 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 neighbor, who has three children, works in publishing.* (My neighbor 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 over 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 pp. 149–50 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 apartment, which doesn't have a yard, felt very small.
- e The mom who he was talking to invited him to the get-together.
- f Officials hurried him through what is normally a long procedure.

- 2 Ask students to answer the questions. Give students time to compare their answers with a partner before checking the answers 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 mom to whom he was talking invited him to the get-together.* It becomes more formal.

- 3 **CD3 9** Ask students to work in pairs, taking turns reading sentences a–f aloud. Ask them to notice the effect of the commas.

Once students have checked answers, ask them to work in pairs reading the complete dialogue aloud.

Answers and audio script

The commas act to separate off a piece of added information.

CD3 9

- a **A** It was the passengers who exhibited prejudice.
B I can believe that.
- b **A** According to Aoife and her sister, who is also a pilot, reactions are more likely to come from passengers.
B Two sisters who are pilots! That's got to be unusual.
- c **A** It's a cultural problem that needs to be tackled at an early age.
B What is?
A The lack of female pilots.
B That's true of many jobs.
- d **A** Their two-bedroom apartment, which doesn't have a yard, felt very small.
B I bet it did, especially with twins.
- e **A** The mom who he was talking to invited him to the get-together.
B Did she? What would his wife say?
- f **A** Officials hurried him through what is normally a long procedure.
B Which procedure is that?
A Oh, all the stuff you have to do and forms you have to fill in when you're looking for a job.

- 2 **CD3 10** Ask students in pairs to look at the sentences and decide how they should be completed. Conduct a brief whole-class discussion, and then ask students to write possible sentence completions.

Play the recording. Ask students to listen and compare their ideas.

Answers and audio script

- 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

CD3 10

- 1 I don't like children who always interrupt their parents' conversations and whose parents never tell them to be more polite.
- 2 The commute from work to home, which is always a nightmare, took over three hours yesterday. I'm going to have to find a new job or move to a new 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 from when she was a young girl with her grandma – so that's my great, great grandma. Apparently, her name was 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 last weekend. I thought he was crazy, 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 white-water rafting trip on the Colorado River, which I wasn't really excited about, but in fact I had a great time, despite the cold weather.

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.



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!)

Since this is a complex area, you can read through the Grammar Reference on SB p. 150 before this lesson as a reminder of the key points. You can also refer students to the Grammar Reference throughout the exercises.

- Ask students, in pairs, to match the ideas in the language box to the participles in the sentences.

Answers

- After finishing reading
- Because I had read
- when I opened
- which is believed to be
- If it is cooked
- Because she knew
- Because he was taken
- When I was browsing

- CD3 11** Ask students in pairs to complete the sentences. Play the recording to check their ideas.

Answers and audio script

CD3 11

- Flights **booked** one month in advance have a 10% discount.
 - Booking** your flight in advance gives you a better deal.
 - The new uniforms **worn** by the pilots looked very professional.
 - Visitors **wearing** sleeveless tops will be denied entry.
 - We took a shortcut, **saving** an hour on our commute time.
 - With the money **saved** from giving up eating take-out food, I'm buying a bike.
 - Taking** all things into account, I've decided to resign.
 - Taken** three times a day, these tablets will help your allergy.
 - I fell on the ice, **injuring** my wrist.
 - The boy **injured** in the car accident is in the hospital.
 - Breaking** promises leads to lack of trust.
 - Broken** promises lead to lack of trust.
 - Giving** away secrets won't win you any friends.
 - Given** the chance, I'd love to work in New York City.
 - Growing** up in the suburbs is healthy for young kids.
 - Strawberries **grown** under polythene ripen more quickly.
- 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 five, his mother remarried.* / *His mother remarried when he was 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 five, his mother remarried.
- 2 As I was coming out of the supermarket, the bananas fell on the sidewalk.
- 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.

PHOTOCOPIABLE ACTIVITY

UNIT 8 A brief encounter TB p. 174

Materials: One copy of the worksheet cut in half per two students.

Procedure:

- Explain that students are going to read an extract from a story. Put them into groups of four and give each student a copy of the worksheet. (The text is reproduced twice on the worksheet for ease of copying.) Focus on the wordbank box and elicit that the words are all participles. Ask students to read the story and complete it with the participles.
- Check answers, and answer any vocabulary questions about the story.
- Ask students to discuss in their groups the questions about the extract. Monitor and help while students are working, then bring students' ideas together in a brief class discussion.
- Ask students to work in their groups and write the next paragraph of the story. Tell them they must include at least four participles, and they should challenge gender stereotypes in their story. Monitor and help while students are working.
- Ask groups in turn to read their paragraphs to the class. Ask other students to listen and write down the participles they hear. Check answers, then ask students which paragraph they liked best, and which challenged gender stereotypes the most successfully.

Answers

- | | |
|------------|----------------|
| 1 crashing | 5 tear-stained |
| 2 rushing | 6 blushing |
| 3 huddled | 7 fighting |
| 4 looking | 8 confused |

ADDITIONAL MATERIAL

Workbook Unit 8

Ex. 1–4 Relative clauses and participles

Ex. 5 Relative pronouns and participles

WRITING (SB p. 113)

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 movies 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 an introduction, 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 write 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. Make note of 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 write down three famous folk tales from their own country, giving a brief outline.

Have students form small groups of between four and six. Ask students to exchange their lists, and read 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, and 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 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 the words in the box as a class, checking for correct 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 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 honor 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 can 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 **CD3 18** Play the recording, comparing versions.

Audio script

CD3 18

The Princess and the Frog

One warm summer's evening a beautiful, young princess, feeling bored and lonely in the grand rooms of the palace, decided to take a walk in the nearby forest. With her she took her favourite plaything, a golden ball, which she loved to toss up in the air and catch. After a while, she happened upon a shady pool of spring water, so she sat herself down to enjoy the cool shade and started idly throwing her golden ball high in the air, watching it glint in the evening sunlight. She reached out to catch it, but, dazzled by the brightness of the sun, she missed it and it splashed down into the center of the pond. Distraught, the princess leapt to her feet and, looking down into the black depths of the water, she began to weep:

“Alas!” she lamented, “if I could only get my ball again, I'd give all my fine clothes and jewels, and everything that I have in the world.”

No sooner had she finished speaking when a frog's head popped up out of the water, and he inquired, “Princess, why are you weeping so bitterly?”

“Ugh!” she thought, “A disgusting, slimy frog!” But she sniffed and cried, “My golden ball is lost forever in the deep, dark water.”

The frog said, “I don't want any of your finery; but if you will love me, and let me live with you and eat from your golden plate, and sleep on your bed, I will retrieve your ball.”

“What ridiculous nonsense this silly frog is talking!” thought the princess. “He'll never be able to leave the pond to visit me. However, he may be able to get my ball.” So she said to the frog, “If you bring me my ball, I'll do all you ask.”

The frog dove deep into the water, and after a little while he emerged carrying the ball in his mouth, and threw it onto the edge of the pond. The princess was overjoyed. She ran to pick up her ball and, without any sign of gratitude or a backward glance at the frog, ran home as fast as she could. The frog called vainly after her, “Stay, princess! What about your promise?” But she ignored his plea.

However, the next day, just as the princess was sitting down to dinner, there was a strange noise outside. Something was coming up the marble staircase. Then came a gentle knock at the door, and a croaky voice cried out:

“Open the door, my princess dear,

Open the door to thy true love here!

And mind the words that thou and I said

By the fountain cool, in the greenwood shade.”

The princess ran to the door and opened it, and there stood the frog. She had forgotten all about him and now the sight of him frightened her. She slammed the door in his face and hurried back to her seat. The king, alarmed at his daughter's distress, asked her what was the matter.

Gender-neutral parenting

ABOUT THE LISTENING

The main listening is a conversation between two parents discussing two 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 write 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: *tutu*, *costume*, *to rip to shreds*, *radical*, *goofy*, 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 can elicit a number of categories that parents may have had an influence over, e.g. clothes, food, friends, bedtimes, books, music, movies, hobbies, ways of speaking to you. To get the discussion started, you can provide an example, e.g. *I really didn't like the way my mom called me "darling" in front of my friends; it was embarrassing.*

Monitor this stage, assisting with grammar and vocabulary, and write down any interesting examples for whole-class discussion.

"There is a disgusting, slimy frog at the door," she said. "He helped me get my ball back when it fell into the pond and I promised he could live with me here, but ..."

The frog knocked again and called out again:

"Open the door, my princess dear,

Open the door to thy true love here!

And mind the words that thou and I said

By the fountain cool, in the greenwood shade."

The king was an honorable man and he admonished his daughter. "If you have given your word, even to a frog, you must keep it; you must invite the frog in."

Very reluctantly she obeyed her father, and the frog hopped into the room, next to the table where the princess sat.

"Lift me onto the chair and let me sit next to you," he commanded the princess.

As soon as she had done this, the frog said, "Put your plate next to me so I may eat out of it."

This she did, and, when he had eaten as much as he could, he said, "Now I'm weary, take me upstairs, and put me onto your bed." And most unwillingly the princess picked him up and carried him up to her room. She laid him on her pillow, where he slept soundly all night long. Then, as dawn broke, he jumped up, hopped down the stairs and out of the house.

The princess sighed with relief. "Oh, at last he's gone. I'll be troubled no more."

But she was mistaken. For when night came again she heard the same tapping at the door; and she heard the familiar croaky voice.

"Open the door, my princess dear,

Open the door to thy true love here!

And mind the words that thou and I said

By the fountain cool, in the greenwood shade."

The princess opened the door and the frog came in, slept on her pillow as before, until the morning broke. This pattern continued for three nights and the lonely princess became used to his company and spoke more kindly to him. On the third morning, the frog thanked her for her friendship and announced that he would be leaving her for good. He asked if she would kiss him goodbye. Still a little reluctant, she closed her eyes tightly and bent to kiss his slimy lips. To her absolute amazement, when she opened her eyes again, she found herself gazing into the loving eyes of the most handsome prince. He told her his sad tale: a wicked witch had turned him into a frog and cast him into the pond. Only the kindness of a princess for three days and nights could save him.

"You," said the prince, "have broken the witch's cruel spell, and now I have nothing to wish for, but that you should go with me to my father's kingdom, where we will marry, and love each other as long as we both live."

The young princess was overjoyed. Hand in hand they went together to see her father, who rejoiced at his daughter's happiness. She took her leave of him sadly but full of excitement, and set out for the prince's kingdom, where they married and lived happily ever after.

- 8 Ask students to begin planning their own folk tales. This planning can be done in class, with the writing being done independently at home.

SUGGESTION

Explain that in most western cultures there are four main conventional approaches to parenting recognized by most child psychologists. Write 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 produce 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 **CD3 12** Elicit/explain the meaning of *scathing* (extremely critical of something), and ask students to listen to the recording, writing 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 and tapescript

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 practicing gender-neutral parenting.

CD3 12

(A = Ali, L = Luke, S = Sam)

- A Have you seen this? Poor little guy!
- L What? Who's a “poor little guy”?
- A This poor kid. He's just a toddler, one year old. How can they do this to him?
- L What are you talking about? Who are “they” and what on earth have they done?
- A Just look at these pictures!
- L Yeah? So? What are you bothered about? He looks really cute, don't you think? I like his plaid lumberjack shirt. And he has his big sister's pink tutu on. Good for him! I remember when Sam wanted a bow in his hair like Emma. He loved wearing all those costumes she had for dressing up, especially the Cinderella one. Remember, we thought it was funny, but Emma ripped him to shreds.
- A Yeah, that's what big sisters do. But this is different. Max – his name is Max – and he doesn't have a sister. And it seems the pink tutu was bought specifically for him. It says here that wearing costumes is all part of his parents' plan to bring him up to be “gender neutral”.
- L “Gender neutral”? He's a little boy. I don't get it. What does it mean?
- A It's supposed to be a radical new technique for child rearing, where boys and girls are treated exactly the same. His mother, her name is Lisa, says, and I quote, “We're doing it because gender stereotyping can be so damaging. It teaches little boys to be aggressive.” Well, all I can say is that I'm glad we didn't know that when we were raising Sam.
- L “Gender stereotyping,” eh? Well, I guess there could be a point to that.
- A So, you think our son is aggressive!?
- L No, of course not. I didn't say that. Sam's a great kid. He's full of life. He's your typical happy, energetic, goofy teenager. It's just that . . .
- A It's just what? And it's a ludicrous idea. Max's parents are actively encouraging him to be more girl-like, and they're not only OK with him wearing girls' clothes, but they also want him to play with conventionally female toys . . . as well as boys' toys. I mean, they're totally OK with it if he wants to wear a pink tutu and fairy wings. And if he decides not to play soccer and wants to paint his fingernails with glittery polish, they will view it as a form of “cute self-expression.” That's a direct quote from the article.
- L Why are they doing all this?
- A They think it will help boost his confidence.
- L How is wearing a tutu a boost to a boy's confidence? But look, you know as well as I do, all toddlers try anything that tickles their fancy. It doesn't matter if it's for boys or girls. They don't care. They're just too young to bow to peer pressure.
- A Exactly. You don't have to actively encourage toddlers one way or the other. They just do their own toddler thing.
- L Let me see this article. Oh, right. I remember . . . You know, that Canadian couple a while back? They made headlines when they refused to reveal the sex of their newborn baby. They called it “Storm” and dressed it “neutrally” so that no one would stereotype it.
- A Ugh, that's awful. I don't mean calling the baby Storm, but calling him or her “it” all the time. That's not just awful, it's weird.
- L They said that what they were doing was, and I quote, “a tribute to freedom and choice.”
- A Whose choice? Their choice and not the baby's. It's the same for this boy, Max. It's not his choice. And what about when he goes to school? I mean, what will . . .

- L Here we are! Yes, it's just as I thought. Max's parents say that they are planning on educating Max at home so that he won't have to wear gender-specific clothes when he starts school.
- A No surprise there. Don't you think he might be in danger of growing up to be a lonely, confused little boy?
- L That remains to be seen. How long can his parents keep this up, though? And those Canadian parents! I can't believe they'll be able to continue calling their child "it" forever. I'd like to see into the future. What will these kids be like in ten years?
- A Yeah, and what will their parents be doing? It's as if they're using their kids as guinea pigs. I don't think it's fair to the kids.
- S Hi, Mom! Hi, Dad! We won again! And I'm starving.
- L There's our flawless offspring! What can we get you to eat? Your wish is our command!
- S Huh? What's up with you two?

- 4 **CD3 12** Read statements 1–8 as a class, checking for students' understanding of the 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 the answers as a class.

Answers

- 1 F Max doesn't have a sister.
- 2 F Luke thought it was funny.
- 3 T
- 4 F He's a "typical, happy, energetic, goofy teenager."
- 5 F They are encouraging him to play with girls' and boys' toys.
- 6 T
- 7 F Only Storm's parents are keeping their child's gender a secret.
- 8 F She believes calling the baby "it" is the worst thing.

What do you think?

The goal 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 discussion.

- 5 Ask students to turn to p. 169 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 **CD3 13** 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 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 discussion.

Answers and audio script

CD3 13

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 soccer 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 the answers as a whole class.

Answers

only
exactly

- 2 **CD3 14** Ask students in pairs to read the sentences 1–8, and the meanings in the box to match them. Ask them to work together to decide 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 audio script

- | | |
|-------------|--------------|
| 1 equally | 5 simply |
| 2 exactly | 6 absolutely |
| 3 almost | 7 recently |
| 4 right now | 8 only |

CD3 14

- 1 **A** Did you hear that? Andy called me “useless” and “inefficient.”
B Don't worry. He's just as rude to me as you.
- 2 **A** A pair of red socks! That's just what I wanted!
B I'm so glad you like them. You can't go wrong with socks as a present. They're always useful.
A Yeah ...
- 3 **A** Can I have mine black with two sugars?
B Ah ... We're just about out of coffee.
A No problem. I'll have tea instead.
B Actually ...
- 4 **A** Where are you? You were supposed to be here hours ago.
B I'm just leaving now. I got held up with a conference call. See you soon.
- 5 **A** I come home from work absolutely exhausted, and look at the mess! You haven't even washed up the breakfast things and ...
B Just listen to me for once! It isn't my fault. The baby was sick just after you left, and I had to call the doctor, and ...
- 6 **A** Did you see that movie *Fargo* on TV last night?
B I couldn't watch it after the first few minutes. I was just terrified!
- 7 **A** I just heard the news. You got that job after all!
B I know. I'm thrilled. I didn't hear back from them for months, so I thought they'd found someone else. Then suddenly I was called for a second interview.
- 8 **A** Hi! Great to see you! Oh, where's Tom?
B Tom couldn't come, so it's just me.
A Oh, no. You two have been arguing again, haven't you?

VOCABULARY AND PRONUNCIATION (SB p. 67)

Homonyms, homophones, and homographs

The goal 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 it 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 students to check 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* /bau/ and *bow* /bou/. 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* /bau/ and *bough* /bau/. 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 /bau/ (greeting), bow /bou/ (hair), bow /bou/ (and arrow), bow /bou/ (violin), bough /bau/ (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 salad bar – place where salad ingredients are placed so people can choose what they want on their salads; 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; garbage – 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
bear	weak
air	side

- 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 **CD3 15** Play the recording. Ask students to listen and write the homograph they hear and write the different pronunciations.

Answers and audio script

CD3 15

- 1 We're sitting way in the back, in **row** 102. /rou/
We had another **row** about our finances. /rau/
- 2 That was never him singing **live**. He was miming. /laɪv/
"Live and let **live**" is my philosophy. /lɪv/
- 3 **Close** that window! That's one cold draught. /kloʊz/
You're not even **close** to getting the answer. /kloʊs/
- 4 I soon got **used** to working the late night shift. /yust/
I don't trust **used**-car dealers. I'd never buy a car from one. /yuzd/
- 5 It's impossible to **tear** open this package. Give me a knife. /ter/
A single **tear** ran silently down her cheeks as she waved goodbye. /tɪr/
- 6 He always looks so **content** and carefree. /kən'tent/
The **content** of your essay was excellent, but there were a lot of spelling mistakes. /'kantent/
- 7 The head teacher complained to the parents about their son's **conduct** in class. /'kandʌkt/
Keith Lockhart is going to **conduct** the Boston Pops Orchestra this evening. /kən'dʌkt/
- 8 Could you **record** the next episode for me? I'm going to be out that night.
/rɪ'kɔrd/
He broke the Olympic world **record** for the 100-meter dash.
/'rekɔrd/

- 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 around 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 their sentences aloud and teach each other the homographs.

In the class discussion, 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. /'refʃuz/ while verbs tend to be stressed on the second syllable /rɪ'fʃuz/.

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 store 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 awesome!
If you wait just a minute, I'll be ready.
Minute particles of dust can cause breathing problems.

THE LAST WORD (SB p. 68)

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 practice using the expressions in personalized situations.

- 1 **CD3 16** 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 **CD3 17** 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 audio script

"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.

"You can't win for losing!" 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.

"It boggles the mind." means that it's hard to comprehend.

"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.

"I can't even bear thinking about it." means that something is too shocking or unpleasant to contemplate.

"It takes all kinds" is a statement to emphasize that people have different characters, opinions, and abilities and that we should accept this.

CD3 17

- 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 bit.
- 2 **A** Larry failed his exams. Amy has the chickenpox. What’s next?
B Better watch out! They say these things come in threes.
A I don’t want to hear that.
- 3 **A** Dad, I made the school soccer team! Varsity first string!
B That’s my boy! Like father, like son.
A What do you mean? You only made junior varsity second string!
- 4 **A** If I offer to pay, she’ll say I’m old-fashioned. If I don’t, she’ll say I’m cheap.
B Hmm. You can’t win for losing!
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 Argh! You think so? I’m afraid it’s the last straw.
- 6 **A** We’re taking a complete break. Two weeks in the Caribbean.
B Sounds like just what the doctor ordered.
A In fact, the doctor did order it! He said Bill would have a nervous 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 turned off the oven.
B Good idea. Better safe than sorry.
A Yeah, otherwise I’d be worrying all the way through the movie.
- 9 **A** They have ten kids! Goodness knows what their house is like.
B It boggles the mind! I can’t even bear thinking about it.
A Yeah, I only have two, and it’s chaos most of the time.
- 10 **A** Bob’s a weird guy. He’s going to live alone on a remote Alaskan mountain for a year.
B It takes all kinds.
A You can say that again.

- 3 Read 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 the answers 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 practice 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 too” 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 is 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 discussion.

Don't forget!**Workbook Unit 8**

Ex. 6 Reading – Meet the first female soccer players

Ex. 7 Listening – Toy stories

Ex. 8 Prepositions – Verb + preposition

Ex. 9 Vocabulary – Opposite adjectives

Ex. 10 Pronunciation – Reading aloud

Grammar Reference (SB pp. 149–50)

Word list Unit 8 (SB p. 161)

Remind your students of the word list for this unit on SB p. 161. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)**Unit 8 Test****Skills test 2****Video (iTools and Online)****Additional photocopiables and PPT™ presentations (iTools)**



9 The sound of music

Discourse markers • Rhyming words • The music of English



Silent film music

The theme of this unit is the power of music in terms of how it can help create a narrative, impact emotional and psychological development, and give people a sense of purpose. The “musicality” of English is explored in a *Vocabulary* section which focuses on rhythm and rhyme within a popular song. This theme is further developed in *The Last Word* where there is intensive practice of stress and intonation. The *Language focus* is on discourse markers and how these assist in structuring a text or expressing a speaker’s attitude. The *Writing* section provides students with the opportunity to consolidate the *Grammar focus*. The title of the unit is a reference to the 1965 movie musical *The Sound of Music*, which has the theme of music bringing people together to overcome loneliness or adversity.

LANGUAGE INPUT

GRAMMAR

Discourse markers (SB p. 71)

- Contextualizing and practicing a range of high-frequency discourse markers.

VOCABULARY

Song, rhyme, and rhythm (SB p. 72)

- Identifying rhyme and rhythm, and their role in song.

THE LAST WORD

The music of English (SB p. 76)

- Understanding and practicing stress and intonation.

SKILLS DEVELOPMENT

READING

Hélène Grimaud (SB p. 74)

- A biographical text with focus on reading for gist, close reading to identify supporting evidence, and using a text as a lexical resource.

LISTENING

You are the music (SB p. 70)

- Listening for detail, note-taking, and summarizing a podcast.
CD3 21 – **CD3 22** (SB p. 132)

SPEAKING

In your own words (SB p. 70)

What do you think? (SB p. 70)

What do you think? (SB p. 72)

Spoken English – Rhyming expressions (SB p. 73)

What do you think? (SB p. 74)

- Using notes to discuss the listening topic.
- Discussing themes highlighted in the listening text.
- Discussing song lyrics and the singer.
- Identifying and defining rhyming expressions.
- Discussing themes highlighted in the reading text.

WRITING

Giving an informal opinion – A post on a comment thread (SB p. 114)

- Identifying appropriate context for formal and informal discourse markers, writing a comment thread using informal and emotive expressions.

MORE MATERIALS

Photocopiables – Music festival (TB p. 175) **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

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 movies were 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 movie *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 Introduce the topic by asking students to work in pairs discussing the last movie 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 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 written their ideas, ask them to work in pairs to compare answers.

You can 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 movies, there are a number of interesting video clips available on YouTube. You can 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 can show *How Music can Change a Film*, where a key scene from the movie *Pirates of the Caribbean* is scored with different musical genres to different effect. You can use such a video to initiate a discussion on the importance of music in movies.

Play your chosen videos and ask students to work in small groups, discussing the impact that soundtracks have on processing visual images.

- 2 **CD3 19** 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. Explain 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 **CD3 19** Play the recording 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 can 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 **CD3 20** Explain to students that they are going to imagine their own movie scene to go with a piece of music. Explain that they will have to decide on the genre of the movie 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 write 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.

LISTENING AND SPEAKING (SB p. 70)

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 program *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 behavior, and hosts the popular educational blog, musicpsychology.co.uk.

Students are introduced 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, writing 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 can pre-teach or elicit the following items: *tone deaf*, *neurological*, *haywire*, and *crave*.

- 1 Introduce the topic 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 on 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 woman in the background closing her ears if she can't hear the music?* (singing out of tune); *Why are the boys dressed in this way?* (A musician's fans copying his fashion style); *In what way do you think the mother is talking to her baby?* (baby talk, with exaggerated intonation).

- 2 **CD3 21** Explain that in this first task students will be listening for detail, writing down key information which answers comprehension questions.

Ask students to read questions 1–6, checking for meaning and pronunciation. Note the pronunciation of /'eɪ,myuzɪk/ (amusic).

Play the recording, pausing if necessary to allow students time to write 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 "good job" (enthusiastic, and sarcastic) for question 6.

Answers and audio script

- 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 amusical. 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.

CD3 21

Part 1

(H = Host, Chris Morrison, R = Rosie Garnett, M = Matt Davis)

H Welcome to *Recommended Reads*. I'm Chris Morrison, and my two guests this week are the philosopher Matt Davis.

M Hello.

H And TV cook Rosie Garnett.

R Hello.

H Rosie, you're going to start us off. Which book would you like to tell us about?

R I'm going to talk about *You Are the Music*. It's by Victoria Williamson, a music psychologist. To be honest, it's an unexpected choice for me, given that I don't consider myself a very musical person, but I heard Victoria talking on another radio program, and found it fascinating, so I decided to read this book.

H Presumably it's not for music specialists, then?

R No, it's basically geared for the general public, and besides, she makes the point that we're all far more musical than we might realize. I'm one of those people she talks about who claim to be tone deaf. Apparently nearly a fifth of the population believes that, but it's unlikely to be true. Actually, less than 4% of people actually are tone deaf, and they're called amusics. They suffer from a neurological condition called amusia. It seems most people who say they can't sing to save their lives just lack confidence, probably from being told they couldn't sing when they were children.

H So, there's still hope for you, then?

R Well, I'm not banking on getting a recording contract yet, but the author thinks that a few singing lessons would help most people. Anyway, the thing I'd never thought about before is how musical life is from the outset, that right back when we were babies in the womb, we heard the world as a kind of music, with rising and falling sounds and rhythmic beats.

M That doesn't mean that babies in the womb can register musical patterns, though, does it?

R Well, yes. Apparently they can. In one study they played a relaxing melody twice a day to mothers in the last weeks of pregnancy. They then played that melody to the babies when they were six weeks old, while they were asleep. The babies' heart rates dropped noticeably, showing that they felt more relaxed.

H Surely that could have happened even if they hadn't heard it before, though?

R They did check for that, and while all babies showed some signs of relaxation when they played the music, the effect was twice as strong with the babies who'd heard it in the womb. So, they *were* recognizing it.

H Amazing!

R And the other thing I hadn't realized was how important musical awareness is to learning a language. And again, that's something that babies register very early. Apparently, babies cry in their own language!

M What do you mean?

R It's been shown in another study that French babies cry with more rising pitches, whereas German babies' cries have a more of a falling pitch, and that reflects the most common intonation patterns that adult speakers of those languages use.

H How funny!

R And then you realize how important intonation is for early communication. I mean, just listen to people talking to babies and small children. We call it "baby talk," but in the book she calls it IDS, Infant Directed Speech. We all do it with babies to some extent, and it is very musical – big rises from low to high pitch, and a really

strong rhythmic pattern. “Look who’s here to see you!” And we do it because babies respond to it so well. They just love it, smiling and giggling away. I realize I still do it with my four-year-old when I want to communicate something with a lot of feeling. “Don’t do that!” and ‘It’s OK. Mommy’s here!’”

M So what happens with those people who truly are tone deaf, then? Does that make language learning difficult?

R Well yes. They can struggle to recognize what’s being implied by different pitch and intonation patterns. Maybe they can’t hear much difference between “good job” and “Good job!”

3 **CD3 22** Explain that the focus in this exercise is on independent note-taking.

Ask students to read 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 can 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 can pause the recording after each topic has been discussed.

Answers and audio script

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 around in subway stations

YouTube: videos, old people, dementia, inspired by music

The amygdala: music connects to amygdala (deepest emotional responses)

Movie music: powerful, affects emotions

Musical instruments: never too late to learn

CD3 22

Part 2

(**H** = Host, **C** = Chris Morrison, **R** = Rosie Garnett, **M** = Matt Davis)

R Another thing I could really relate to was what the book says about music and life memories, that different pieces of music become a soundtrack to our lives. As I said, I don’t see myself as someone who’s especially into music, but if I hear certain songs, they take me back to different periods of my life immediately, and very vividly.

H Do you think that’s true for all periods of your life, even childhood?

R Yes, and for that matter, it seems that the earlier you go back, the more powerful the memory! The book emphasizes that music plays a very big role in the life of adolescents. Teenage girls in particular say that music is an important way of regulating their moods, at a time when emotions do tend to go haywire.

M It’s an important way of defining what group you belong to, too.

R Yes, that’s interesting because it’s an important way of defining your individuality as a teenager to say, “I’m into heavy metal, or soul, or rap music,” but at the same time it gives you an important sense of belonging to a group, which adolescents crave. It becomes almost tribal, and most teenagers can’t stand the “wrong” type of music. I love the fact that in Montreal, the authorities were trying to stop large groups of young people from hanging around in subway stations, and they eventually hit on the solution of playing classical music!

H Oh, interesting!

R You can also really see the power of musical memory with people suffering from dementia. I checked out some videos about this on YouTube, and it really is incredible. There’s this one guy in a nursing home who’s completely lifeless. He barely speaks to anyone, and he can hardly remember anything about his past life. And yet, if the nurses play some music from his past, he suddenly comes to life. His eyes light up, he starts moving to the music, singing it, and even when it’s finished, he keeps talking about all the memories associated with it.

M I’ve seen something similar. It seems to connect with something very deep in the brain.

R Yes, I learned that there’s a part of the brain called the amygdala, which is linked to our deepest emotional responses, and music has a direct channel to that. That’s why movie music is so powerful. It can make you cry or feel scared in a way that the movie scenes wouldn’t do on their own. And after all, someone did once say that music is, essentially, recorded emotion.

H So has it changed your attitude to music, Rosie, reading this book?

R Yes, I guess it has. It’s made me realize it’s never too late to learn to play a musical instrument, so I have a nice fantasy of me playing the piano. And above all, it’s made me feel less self-conscious about not knowing much about music. I realize I can enjoy a piece of classical music, even though I don’t know anything about the composer, or the musical form and period it was written in.

H Well, you’ve certainly made me want to read this book. Thank you. Now Matt, tell us about your book ...

PHOTOCOPIABLE ACTIVITY

UNIT 9 Music festival TB p. 175

Materials: One copy of the worksheet cut up per group of six students.

Procedure:

- Explain to students that they are going to role-play a discussion. Tell them they are members of a local residents’ group in the town of Woodstock. The village has a population of 4,000 and is in quiet countryside but is within easy reach of major airports and railway stations. A concert promoter wants to run a three-day music festival on the outskirts of their village, and has sent a promotional poster to give residents an idea of the proposed event. They need to decide whether their village will host the festival or not. Explain that as this is still a proposal, they can suggest changes to how the festival is organized.
- Divide the class into groups of six. If some groups are smaller, students can double up on the roles for the role-play. Give each group a copy of the poster and a set of role cards. Ask them to take one of the role cards each. Allow them time to read the poster and their role card, and make notes on the pros and cons of the festival from their point of view. Monitor and help with ideas if necessary.
- Ask students to discuss the festival in their groups and try to reach agreement on what the village should do. Encourage them to take their roles seriously and try to persuade other members of their group of their opinions. Before students start, you could elicit and write useful functional language on the board,

e.g. expressions for giving opinions (*As far as I'm concerned ...*, *In my opinion ...*, *If it were up to me ...*) and expressions for agreeing and disagreeing (*I agree ...*, *That's right ...*, *Sorry, but I can't agree with that.*). Monitor and help as necessary during the discussion.

- Ask groups in turn to tell the class what they agreed and why.

In your own words

- 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 to 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

- CD3 22** Explain that the focus here is on verb phrases from the program. Ask students to match verbs in A with the phrases in B, writing down any collocations. Play the recording, asking students to check their answers and identify what each phrase refers to in the podcast.

Answers

take someone 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 subway stations – This refers to the experiment in Montreal where they played classical music to discourage teenagers from hanging around in subway stations.
 hit on 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 p. 4 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 write 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.

LANGUAGE FOCUS (SB p. 71)

Discourse markers

This section contextualizes and practices 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 period 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 p. 151 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 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.

CD3 23 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 analyze the first example as a whole class. Once students have exchanged ideas, check the answers as a whole class.

Answers and audio script

- 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.

CD3 23

(R = Rosie Garnett, C = Chris 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** geared for 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 believes 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 p. 151, where there is a glossary of the meanings of discourse markers that students often have problems using.

- 2 **CD3 24** 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 program with the appropriate attitude adverbs. Have them check their answers in pairs before checking with the whole class.

Once students have checked answers, ask them to work in pairs, practicing reading the conversation aloud.

Answers and audio script

CD3 24

A Have you been watching *Star Voices*?

B Well, **funnily enough**, I've just gotten 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 recorded it. Was it good?

A Well, **actually** I was a little bit disappointed. **Bizarrely**, Anna, the blond girl, didn't make it to the final, even though she was **obviously** the best by far. **Surprisingly**, she seemed fine about it, though.

B Oh, she was my favorite, 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 **CD3 25** 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 can be used to express similar ideas in the discussion stage.

At this point, it might be useful to highlight that discourse markers have a 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 can be used in writing (*however*).

Answers and audio script

CD3 25

- 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 so bad**.
- 6 I think you expect too much of Amy. You need to be realistic about her behavior. After all, **she's still a teenager**.
- 7 Guess what? Rob finally has a new girlfriend! Apparently, **he met her at a conference**.
- 8 So I guess that's why Kyra'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 into a new apartment?**
- 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 **CD3 26** 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. Have them check their answers in pairs, before checking answers with the whole class.
Play the recording so that students can compare their answers, before practicing the conversation in pairs.

Answers and audio script

CD3 26

(A = Anna, B = Ben)

- A** Have you heard that Jan's thinking about marrying Noah?
B **Surely** not? She's only known him three months! And quite honestly, **I'm not sure 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 were in 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 was totaled, but at least **neither of them was injured**.
- A** Thank goodness for that. I should get in touch with Sara, but I don't have her new email address.
B I can give it to you. As a matter of fact, **I have it on my phone**. Let me take a look. Yes, here it is. I'll forward it to you.
- A** Thanks. **Anyway**, I should be going. Nice to talk to you.
B Same here. Bye.

- 5 **CD3 27** 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 can 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 can 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 review these discourse markers at the beginning of a later lesson.

Answers and audio script

CD3 27

- 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 bring the GPS with us, and we didn't have a road map in the car, and inevitably, **we got completely lost**.
- 4 Yes, it was one of the best games I've seen, and they deserved to win it. By the way, **are you going to Jeff's farewell party on Friday?**
- 5 **A** Why did Susan break up with Peter?
B Well, basically, **she was fed up with him working all the time**.
- 6 **A** That was such a good movie, 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 just had my blood pressure checked. Alarming, **it's way higher than it should be**.
- 8 You can't really make judgments 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 Aaron is thinking of buying your old wreck of a car! Surely **he's not that stupid!**
- 10 I'm not very excited to go on vacation 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 right now. Besides, **I can't afford it**.

ADDITIONAL MATERIAL

Workbook Unit 9

Ex. 1–3 Discourse markers

WRITING (SB p. 114)

Giving an informal opinion – A post on a comment thread

This section looks at the use of informal discourse markers and emotive and colorful 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 humor, and occasional abuse. However, most content is moderated to ensure that views are kept relevant and appropriate.

- 1 As an introduction, 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 maybe encourage them to spend more money.

- 2 Focus students' attention on 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 stores. (The writer will probably complain about the fact that stores sound like parties, with very loud music playing.)

Answers

The Hills Are Alive With The Sound of Music. (From the movie *The Sound of Music*.)

- 3 Ask students to read the comments which came after the article and answer the questions. Check the answers as a whole class.

Answer

The comments imply that the writer of the article:

- says that stores play music to entertain people, but end up exasperating them
- whines about music being played in stores
- says that music in stores can be obnoxious
- thinks that music is simply noise if it's not wanted.

- 4 Ask students to read 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 1–8 and then read the comments, noting the informal, emotive, and colorful language used for the phrases in *italics*.

Answers

- | | |
|--------------------------|--------------|
| 1 wilfully exasperate | 5 ridiculous |
| 2 rattles along | 6 deserted |
| 3 it's pointless whining | 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 can 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 can 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.

VOCABULARY AND PRONUNCIATION (SB p. 72)

Song, rhyme, and rhythm

ABOUT THE TEXT

The lyrics presented here as a fill-in-the-blanks 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 US 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 p. 73 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 **CD3 28** 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 **CD3 28** 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 goal 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 discussion.

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 p. 169 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 can 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 write 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, writing down interesting examples and good uses of discourse markers.

- 7 Ask students to read 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 practice reading their lines aloud, for accurate rhythm and rhyme before presenting them to the whole class.

- 8 **CD3 29** 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 can revisit this audio to review these words at the beginning of a later lesson.

Answers and audio script

CD3 29

- 1 My favorite team is playing tonight. The players are in a slump right now, so I'm sure they're going to **lose**.
- 2 I didn't think the exam was easy! I thought it was really **tough**.
- 3 We should have gotten a free kick before they scored that goal. It was a definite **foul**.
- 4 We didn't drive back the same way. We took a different **route**.
- 5 Ugh! Keith dropped his burger on the floor, picked it up, and continued eating it. It was really **gross**!
- 6 I don't mind where we go on vacation this year. You can **choose**.
- 7 After six days of constant heavy rain, there were terrible **floods**.
- 8 The apples on that tree aren't ready to eat yet. They taste really **sour**.
- 9 I like fantasy video games because people don't usually fight with guns. They use **swords**.
- 10 My car broke down again. Could you help me **tow** it to the garage?
- 11 Let's visit Jenny and her new baby in the hospital. I'll call the maternity **ward** to find out her room number.
- 12 That door won't open if you pull it. You have to **push**.

SPOKEN ENGLISH – Rhyming expressions

CD3 30 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 over each expression as a whole class, discussing their meaning and possible contexts.

Play the recording and compare ideas.

Answers and audio script

CD3 30

- 1 We spent five hours at the mall. We really **shopped until we dropped**!
- 2 The reason Christy is so successful is that she constantly **keeps her eyes on the prize**.
- 3 We actually saw all the stars after the movie! They were doing a quick **meet-and-greet** in the movie-theater foyer!
- 4 No, I did not cheat at all when I beat Jim at tennis. I won **fair and square**!
- 5 Gosh, it's hard to remember how popular this governor was after the election. He's gone from **hero to zero** in less than six months.
- 6 We're not inviting many people to the wedding: just our **nearest and dearest**.

- 7 You should go to Cabo San Lucas for a weekend if your Spanish is getting rusty. **Use it or lose it**!
 - 8 Wow! Running into Sam at the restaurant was **a blast from the past**! I haven't talked to him in years!
 - 9 Derek is full of plans and ideas, but he needs to **walk the talk** and show us what he can do.
 - 10 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
keep her eyes on the prize – to always keep a long-term goal in mind
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 practice a skill or physical activity if you don't want it to disappear
a blast from the past – something that reminds you of the past, usually in a positive way
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 practice 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 ask them to act out their dialogues in front of the whole class.

ADDITIONAL MATERIAL

Workbook Unit 9

Ex. 5 Rhyming words

READING AND VOCABULARY (SB p. 74)

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 figure out their meaning in the Vocabulary work in exercise 4.

- 1 Focus students' attention on the pictures and the headings of the text and ask them what they think H       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 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, having them underline the key information they need to look for and considering possible paraphrases for each statement which can help them quickly identify their location within the text, e.g. *feels she should have been born a boy* can be paraphrased as *was a tomboy*.

Ask students to read 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. Have students check answers 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 H      's scrawled picture of wire mesh." "wolves ... decided to create a center 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 neighborhood 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 the answers 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 reinforce 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 can be encouraged to read 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 goal 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 discussion.

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 behavior (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 LAST WORD (SB p. 76)

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 **CD3 31** Read 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. Write 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 in pairs, 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 **CD3 32** Play this version of the recording, which has pauses for students to repeat each line. You can get students to clap each time the stressed syllable is heard and uttered. Make sure students are stressing the words with a dot and not stressing 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 a slash, e.g.

Palace Theater, / how can I help?

Could I buy 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.

Palace Theater / how can I help?

Could I buy 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 buy 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 the other dates?
A Yes. We have 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 on the floor or in the balcony?
B How much are the seats in the balcony?
A They're \$40. The ones on the floor are \$80, but they're great seats, very close to the stage.
B I'll take the seats on the floor. Can I pay by debit card?
A Of course. May I have your card information? 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 pick up the tickets?
B Sure. Thanks for your help.
A You're welcome.

- 4 **CD3 33** Ask students to practice 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.

Audio script

CD3 33

- A** Palace Theater ... help?
B Buy tickets, flamenco Saturday?
A Saturday sold out.
B Really? Disappointing! Tickets other dates?
A Yes. Four, Sunday. Interested?
B Yes, great. Two tickets.
A Floor, balcony?
B How much balcony?
A \$40. Floor \$80. Great seats, very close stage.
B Take floor. Debit card?
A Of course. Card information? Number, front?
B 5610 5910 8101 8250.
A Security number, back?
B 713.
A Thank you. Bring card, pick up tickets?
B Sure. Thanks help.
A Welcome.

- 5 **CD3 34** Ask students to practice 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 practiced the conversation several 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 practice 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.

ADDITIONAL MATERIAL

Workbook Unit 9

Ex. 10 Stress and intonation

Don't forget!

Workbook Unit 9

- Ex. 4 Vocabulary – Music vocabulary
Ex. 6 Pronunciation – Cockney rhyming slang
Ex. 7 Reading – Mick Jagger
Ex. 8 Listening – Music at work
Ex. 9 Phrasal verbs – Verbs with a particle and a preposition

Grammar Reference (SB p. 151)

Word list Unit 9 (SB pp. 161–2)

Remind your students of the word list for this unit on SB pp. 161–2. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 9 Test

Stop and check test 3

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)

10 Body and mind

Distancing the facts • Words to do with the body • Tags and replies



The science of sports

The theme of this unit is the relationship between the body and mind and how one can influence the other. The *Reading and Listening* texts address how positive thinking can aid the body in challenging circumstances. In the *Vocabulary* section, students label parts of the body and discuss high-frequency expressions. The *Grammar* focus looks at distancing language and the way we can create psychological distance between what we believe and what we write. The *Writing* section further develops the theme of the unit by looking at opinion-based writing.

The *Last Word* encourages students to recognize the use of stress and intonation in tag questions and replies, and provides intensive practice which helps students to use them to achieve greater spoken fluency.

LANGUAGE INPUT

GRAMMAR

Distancing the facts (SB p. 80)

- Reviewing, identifying, and discussing differences in meaning in distancing constructions.

VOCABULARY

Words to do with the body (SB p. 83)

- Identifying parts of the body, recognizing expressions with body parts, and identifying verbs associated with parts of the body.

THE LAST WORD

He does, does he? (SB p. 84)

- Understanding and practicing stress and intonation in tag questions and replies.

SKILLS DEVELOPMENT

READING

The power of placebo (SB p. 78)

- A popular science text with a focus on reading to compare and contrast ideas on context, close reading to match people and events, using a text as a lexical resource.

LISTENING

Down to earth with a bump (SB p. 82)

- Listening for detail, note-taking and information transfer, ordering events in a narrative.
CD4 4 – **CD4 5** (SB pp. 134–5)

SPEAKING

What do you think? (SB p. 78)

Reporting the news (SB p. 81)

In your own words (SB p. 82)

Spoken English – *quite* (SB p. 82)

- Discussing themes highlighted in the reading text.
- Using a range of distancing constructions to generate news bulletins.
- Conducting an interview based on details from a narrative.
- Identifying and practicing stress patterns using adjectives and *quite*.

WRITING

Debating an issue – An opinion piece
(SB p. 115)

- Identifying arguments, identifying and understanding antonyms, recognizing meaning of linkers, writing an opinion-based text.

MORE MATERIALS

Photocopiables – Going, going, gone! (TB p. 176) **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

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 Introduce the topic 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 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 **CD4 2** Play the recording, asking students to check their answers to exercise 1 and to write 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 writing down, any numbers that 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 can play the first answer and check ideas as a whole class before moving on.

Check answers with the whole class, resolving any pronunciation problems as you go.

Answers and audio script

CD4 2

- 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. **Blonds** 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 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 **one** centimeter 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 half when staring at a computer screen, which is why long-term computer users often suffer from dry-eye syndrome. 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 for **skin complaints** and **joint problems** (for example, arthritis) and **back problems**. Another common complaint is referred to by doctors as TATT (T, A, T, 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 write 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.

READING AND VOCABULARY (SB p. 78)

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'sibou/ 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 begin 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 can 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 figure out their meaning in exercise 5.

- 1 Introduce the topic by asking students to think about the last time they were sick 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, drinking lots of liquids

Popular remedies for flu: vitamin C, a warm shower, drinking lots of liquids, rest

Popular remedies for insomnia: a regular sleep schedule, avoiding naps, avoiding stimulating activity before bedtime, avoiding caffeine, getting out of bed when you can't sleep, using 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 write down any new information about the placebo effect which they didn't discuss 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 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. Have students check their answers in pairs before checking the answers 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 soccer 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 can 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 incorporate 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 defining the compound nouns and generating their own example sentences to contextualize these.

- 6 Read the list of words as a whole class, checking for correct 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 parentheses. Ask students to find suitable synonyms, and then check their answers 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 p. 4 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, generate ideas for a whole-class discussion.

LANGUAGE FOCUS (SB p. 80)

Distancing the facts

This section contextualizes and practices 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 practice 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 p. 151, 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 p. 151.

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 can 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 p. 151 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 the sentences with the students. Check the form of the phrases in bold. Point out 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 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* + base form.

SEEM AND APPEAR

Ask students in pairs to read the examples in the grammar box. Elicit/explain that there are two forms:

Subject + *seem(s)/appear(s)* + *to* + base form

It + seems/appears + (*that*) + clause

PASSIVE CONSTRUCTIONS

- 1 **CD4 3** Ask students to rewrite the sentences. Do the first as an example. Have students check their answers in pairs.

Play the recording and check answers as a whole class.

Answers and audio script**CD4 3**

- 1 A leading plastic surgeon is reported to be under investigation for fraud.
 - 2 Dr. Martin Crispin is believed to own three private clinics in San Diego.
 - 3 Dr. Crispin and his colleagues are said to charge up to \$1,000 for a consultation.
 - 4 Dr. Crispin was supposed to have done his medical residency in the Caribbean.
 - 5 He is now known never to have trained as a surgeon.
 - 6 His board certification is now assumed to be fake.
 - 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 unnecessary surgery on hundreds of patients.
 - 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. Have students check their answers in pairs before checking the answers 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 Jake 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 reinforce these exercises, you can 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 Introduce the topic 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 the headlines of the six news stories. Elicit or explain the meaning of: *WHO*, *State Senate*, 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 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 can model this with the following text, which uses the story featured in the passive construction practice on SB p. 80.

Leading plastic surgeon Dr. Martin Crispin, who owns three high-profile clinics in San Diego, 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 the Caribbean. It is understood that Crispin is being sued by five patients, and there are ongoing allegations that he and two colleagues performed unnecessary surgery on hundreds of patients.

ADDITIONAL MATERIAL**Workbook Unit 10**

Ex. 1–3 Distancing the facts

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 the 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 are introduced 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, writing 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 can pre-teach or elicit the following items: *a reserve*, *60 feet*, *malfunctioned*, *predicament*, *isolated*.

- 1 With books closed, introduce the topic 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. Write 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 can occur.

Ask students to read 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 ideas as a whole class.

- 2 **CD4 4** 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 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 write down answers.

Ask students to compare their notes, before checking notes as a whole class.

Answers and audio script

- 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

CD4 4**Part 1**

(I = Interviewer, GA = Guy Anderson)

- I So you took off OK. What went wrong?
- GA Yeah, I took off fine, and I was doing very well in the race. Um, I was going along with a bunch of others, and it was getting progressively windier, and we were jumping from mountain range to mountain range, and, um, I split up with the people I was flying with, and I got stuck in a little windy valley, and I got lower and lower, and really, uh where the wind mixes with the mountainscape, you get a lot of turbulence, and I was just at the wrong height. We carry a reserve with us, and normally you can throw your reserve if you, if it, if it, the wind collapses ...
- I So that would be a parachute effectively?
- GA A parachute, yeah, and you can come down under that, or normally the wing will reopen itself anyway, but I was at the height where the reserve wouldn't open, and it was still high enough to hurt when I hit the ground.
- I So how far did you fall, do you think?
- GA Probably about 60 feet, I should think.
- I Oh my goodness. And what was the impact like? What do you remember of it?
- GA I remember bouncing quite a lot. And I rolled over a few times and came to, came to rest underneath a few bushes, and, uh, but generally I was pretty well banged up. I'd broken all the ribs on my left, uh, my pelvis in about five places, and my left arm completely snapped off, my, the humerus, the ball joint on my, ...
- I Goodness, you must have been in terrible pain, weren't you?
- GA So I was in a lot of pain, uh, and I was a bit shocked, really, uh ...
- I You were wearing sunglasses, weren't you, as well at the time?
- GA Yeah, my sunglasses, my nice new sunglasses dug into my nose and so my face was bleeding quite a lot. And, so yeah, generally banged up.
- I So when you, kind of came to a standstill, what was going through your mind?
- GA Um, well I just looked around and checked that I was still alive. I checked my, all my limbs, and, uh, thought well, basically, I'm banged, but I'm not, uh, you know, I'm still here. I had a strange

thing where my eyesight started to degrade. Uh, I'd been looking around the clouds and the mountains just to see if anybody had seen me crash, and there was nobody, and then after a while, all I could see was maybe a hundred yards into the grass, and then that came right down to just twigs around me, and ...

I Why was that happening?

GA It was shock, and I had this weird voice saying, "Oh Guy. This is a classic sign of shock. You need oxygen now," and I said, out loud, "Ooh, that's lucky. I've got some oxygen with me," so I reached into my pack – we fly very, very high in Idaho, so you do need oxygen from time to time – so I reached into my pack, found my oxygen tube, turned it on full blast, and snorted some of that, and, uh, ten minutes later I was, it's like a computer rebooting and all my vision came back, and ...

I How did you know that?

GA I didn't know it. I just, it must have gone in at some point.

I Some instinct?

GA Yeah, and I'd remembered it.

I That's tremendous. That's quite amazing. And did you have any way of calling for help? Did you have a radio? Did you have a mobile telephone?

GA No, I'd punctured a lung as well, so I did yell, "Help!" but it didn't come out very loud.

- 3 **CD4 | 5** Ask students to briefly read 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 and audio script

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.

CD4 | 5

Part 2

(I = Interviewer, GA = Guy Anderson)

GA Uh, I had a mobile phone, but there was no signal. I had a radio, but that obviously malfunctioned when I hit the ground, and, um, I had no, what I did need was a satellite tracker, um, the organizers of the competition had given us trackers, but that, they worked off the mobile phone signal, and that didn't work either, so I was completely stuck in the middle ...

I You're completely isolated, in the middle of nowhere, no means of communication. Did you panic?

GA Uh, no, I just lay there, I got ... made myself as comfortable as I could in my harness, and thought, well if I get rescued, uh, before, before dark, I might get away with my wife and kids not, not finding out about what a predicament I was in.

I But you didn't get rescued before dark, did you? You had to spend the night there. What was that night like?

GA Well, that was, as it, I was sort of quite comfortable ...

I It was the first night in fact, wasn't it?

GA Yeah, the first night, and so I crashed at about 3 o'clock in the afternoon, and the first night, it was fine. I was reasonably comfortable, and I just thought, I was starting to nod off, to have a snooze, and, um, then I heard this awful growling noise.

I Right! What did you think that was?

GA I didn't know what it was, I looked up behind me, sort of, I could just crane my neck round, and saw, up on the side of the hill, a huge great big bear ...

I Ah ...

GA So, uh, that really concentrated the mind for a while, so I tried to make where I was look to the bear like it was a little hunting camp, so I took pictures with my mobile, the flash on my mobile phone ...

I What, trying to frighten it with the light?

GA Yeah, and I sang, *She'll be coming round the mountain when she comes*.

I Because you thought the noise would frighten the bear off?

GA Yeah, well I just hoped that they would think that there were maybe more than one person.

I And is that what happened? Did the bear go away and leave you?

GA Well, it didn't like ... also my canopy was fluffing around in the wind, so it didn't like that either, so it didn't come any closer. I heard it later in the night, crashing about in the trees below me but, uh ...

I I bet you didn't get much sleep.

GA No, I sort of, a bit fitful.

- 4 **CD4 | 6** Ask students to read 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 and audio script

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.

CD4 | 6

Part 3

(I = Interviewer, GA = Guy Anderson)

I Then the next day, you decided to get moving, didn't you?

GA Yeah, I decided that you can, you can't last that long without water. I had a few liters of water, and it looked like there was a nice river at the bottom of the valley, so, uh, I thought at least if I could get next to the water, I'd be fine, and, uh ...

I How did you move, though, you'd broken your pelvis?

- GA** Yeah, I pushed with my good arm and pulled with my legs, and I managed to make my way through the grass, and, it was quite painful, but uh ...
- I** Quite painful? It's setting my teeth on edge just thinking about that!
- GA** But I got, I got all the way down to the bottom of the valley, and, uh, it was completely dry, so I knew I had to start walking somehow, so I reached out a hand and there was this amazing stick, um, so it took me a couple of hours, very painful hours, to get to my feet, um ...
- I** Two hours to get to your feet?
- GA** Yep. Erm, but this, with this stick, armed with the stick I was able to make very slow progress. I'd move the stick, swing one leg, swing the other one, and on I go, so I made about a mile that, that day, and, um, in the evening it, the, uh, the weather started to break down and it's a very desert area, and it hardly ever rains there, but that evening there was a huge, huge thunderstorm, so I just lay on the ground and got completely drenched, um, with this thunder and lightning going on all night.
- I** What was the first clue that you might be going to be rescued?
- GA** Um, the first clue was the next day, I heard a helicopter, uh, coming into my valley, um, at about three in the afternoon, and, um, I, it came into my valley and then flew straight out the other side, so I just thought, well, they've missed me and that's the end of that. But in fact there was a friend of mine, Russell Ogden, a very old paraglider. He's a bit of a legend in the paragliding world, and he had seen me out of the corner of his eyes. He's got terrible eyesight, but he'd still seen me, and he'd yelled at the helicopter pilot to go round. They went round and landed, and I didn't hear that because there was a bend in the valley and they'd landed, um, seen my canopy and landed, but, Russ jumped out of the helicopter, and nearly broke an ankle, and, um, then raced down, saw my track and raced down the valley, find, trying to find me, and, um ...
- I** And what did you find out later about the nature of the search operation that had been launched, 'cos, I mentioned earlier, it was quite an extensive operation.
- GA** There was a huge operation going on. I had no idea, but there were probably a hundred people up in the mountains all out on mo-, mountain bikes and, um, there were light planes up. There were just people on their days off who, who'd heard about it and were out looking and it was, um, when eventually I got found, the helicopter eventually came down the valley and did find me, um, when it went out on the radio there were whoops of, uh, of joy amongst the people looking, so it was a great, big moment ...
- I** Goodness, and what about your family? You said you'd hoped that they might not find out, presumably they'd have been told and they'd be very worried.
- GA** They had a horrible 24 hours at home, um, all waiting. They were, they were very stoic and quite brilliant, uh, and, we're a very close family and, uh, it was very difficult for them, I know.
- I** And I gather that after the rescue you updated your Facebook profile with the words "Guy Anderson is World Champion Hide-and-Seek-Winner" ...
- GA** Yeah.
- I** ... which shows a sense of humor!
- GA** A few people thought I actually was.
- I** How long did it take you to recover from your injuries?
- GA** Uh, it, I'd, where I'd crashed I'd actually just got enough points to get me into the big race of the year, which is the World Cup Superfinal, so I had between August when I crashed and January

when the Superfinal was, to get better enough to compete in the, the big race of the year, so I, uh, yeah, just, just under six months.

I And you had no doubt at all about going back?

GA I had plenty of doubts, and, uh, I, I, it's really, uh, the worst thing is for my family, and, uh, I know that I put them through hell, but it's, uh, a horrible addiction that I have to flying, but it does put you in places that, um, you can only dream of and, um, I can't stop it.

I Guy, it's an amazing story. Thank you very much indeed for joining us.

In your own words

- 5 The goal 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 audio script of Part 3 of the interview on SB p. 135, 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, writing down any interesting ideas for later discussion with the whole class.

EXTRA ACTIVITY

To reinforce earlier work on distancing constructions, you can 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 can 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 practice saying the sentences to each other, emphasizing stress and intonation.

Answers

Your new sofa is quite comfortable. (very)

There were quite a few people at the town meeting. (really)

- 2 **CD4 7** 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 discussion, point out the stress and intonation on *quite* in each sentence. In the first, the stress is on *quite* as well as the adjective, *comfortable*, and the intonation on *quite* goes up. In the second, there is stress on *quite* as well as *a few*.

Answers and audio script

- 1 b
- 2 B
- 3 quite, comfortable
- 4 quite, a few

CD4 7

- A** Your new sofa is quite comfortable.
B There were quite a few people at the town meeting.

- 3 **CD4 8** 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 audio script

CD4 8

- 1 **A** That class wasn't as boring as I thought it would be.
B I agree! It was **quite interesting!**
- 2 **A** How long did you have to wait in line for the tickets?
B **Quite a while** ... about three hours actually.
- 3 **A** How did your interview go? Did you get the job?
B It was **quite successful**, actually. And yes, I got the job. I start next Monday.
- 4 **A** This spaghetti sauce is really spicy. How much pepper did you put in it?
B **Quite a bit** ... about three tablespoons, I think. I like spicy food!
- 5 **A** I really enjoy listening to the guitar player at the coffee shop.
B I know, right? He's **quite a good** musician.
- 6 **A** Did you watch the game last night? I was devastated that our team lost.
B Ugh. I thought for sure they'd win, so it was **quite a surprise** when they lost by 20 points.
- 7 **A** How did you do on the history test?
B Not great. I wasn't **quite sure** what to study, so I played video games instead.

EXTRA ACTIVITY

To further practice 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*. Write 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 generating 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.

VOCABULARY AND SPEAKING (SB p. 83)

Words to do with the body

The main goal 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 Introduce the topic 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 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 answers 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 practice saying the different body parts.
- 3 **CD4 9** Ask students to complete the sentences. Do the first as an example. Have students check their answers in pairs before checking the answers with the whole class.

Answers and audio script

- 1 Come on, don't let it 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 Stacy has her parents eating out of the **palm** of her **hand**. They'll buy her anything she wants.
- 7 I'm so ashamed, but I'm glad I told you. I needed to get it off my **chest**.
- 8 You must be starving after skiing all day, so I made some food that will stick to your **ribs**.
- 9 The government talks as if they're concerned about the environment, but they're just paying **lip** service.
- 10 These pots and pans aren't easy to clean. You'll need to use some **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 can 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 practice 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 angry 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 **CD4 10** Play the recording and ask students to identify which verbs from exercise 4 are exemplified.

Answers and audio script

1 stroke	7 slap
2 hug	8 sniff
3 wink	9 shove
4 spit	10 clap
5 swallow	11 tickle
6 nod	12 frisk

CD4 10

- Oh, what an adorable cat ...
- So wonderful to see you again!
- Psst! Look over in the corner at what that man’s wearing!
- Phugh! Puh! Ugh! Sorry, I really couldn’t eat that!
- Gulp! Mmm, these tablets are huge!
- Yes! Yes! Definitely!
- How dare you!
- Mmm? It’s cinnamon, I think. Or maybe cloves.
- Move over!
- Terrific! What a great shot!
- Stop it! I give up!
- Could you step this way, sir? And hold out your arms ...

- 6 Ask students in pairs to take turns testing each other on the vocabulary by miming actions for the other students to identify.

ADDITIONAL MATERIAL

Workbook Unit 10

Ex. 5 Words to do with the body

Ex. 6 Expressions with parts of the body

WRITING (SB p. 115)

Debating an issue – An opinion piece

- 1 Introduce the topic 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 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 questions or let students use a dictionary.

Answers

People (mostly men) get riled 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 the ideas their classmates suggest.

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 the list of statistics, then quickly read the text again, identifying what they refer to.
Check the answers as a whole class.

Answers

90% of cosmetic surgery is done by women.

\$11 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 to develop 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 judgmental? / We're becoming an increasingly tolerant society ...*

Read the words and phrases as a class, checking for accurate 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 – judgmental

calm down – get riled up

sanction – denounce

profound – shallow

sprightly – over the hill

respectable – despicable

- 4 Focus students' 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 dollars 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 back riding, and riding motorcycles 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 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. Have students 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 assigned 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 can 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.

He does, does he?

The goal of this section is to expose students to the different ways tag questions 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 practice 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 **CD4 11** 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 **CD4 12** Tell students to listen to sentences a–b. 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

- 3 **CD4 13** 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 practice 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 can pause each recording after the initial tagged line and drill chorally and individually.

Answers and audio script

CD4 13

- 1 A You'll be careful, won't you? (*concern*)
B Of course I will. It's not a very difficult climb. It's only 1,500 feet.
- 2 A So, you were out with Lisa last night, were you? (*teasing*)
B What if I was? And I'm still not going to tell you what happened!
- 3 A You meant to kill the victim, Mr. Jones, didn't you? (*aggressive, accusation*)
B Absolutely not! It was a horrible accident.
- 4 A I've been kind of stupid, haven't I? (*sheepish embarrassment*)
B You haven't! It's so easy to be taken in by Internet scams.
- 5 A So these are the spacious bedrooms, are they? (*disbelief*)
B Yes, they are. Though the other real estate agent did describe them as "cozy."
- 6 A That can't be right, can it? (*disbelief*)
B Uh, it is. We did have appetizers, and we had dessert.
- 7 A Oh yeah, camping will really appeal to Jo, won't it? (*sarcasm*)
B Well, it'll have to. We can't afford to stay in a hotel this year.
- 8 A So that's all the help I'm getting, is it? (*frustration*)
B Unfortunately, it is. I've painted three walls! I really have to pick up the kids from school now.
- 9 A It won't hurt, will it? (*anxiety*)
B It won't much. It's a very small needle.
- 10 A I beat him good, didn't I? (*surprised pride*)
B You did! Wow, good job! Those tennis lessons were obviously worth it!
- 11 A Let's eat, shall we? (*enthusiasm*)
B Yes, I'm starving!

- 4 **CD4 14** 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 practice the conversations. Encourage students to copy the intonation patterns as closely as possible.

Answers and audio script

CD4 14

- 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 the best!
- 2 A You forgot the shopping list, **didn't you?**
B Yes, **I did.**
A But I gave it to you as we were leaving, **didn't I?**
B Yeah, but I left it on the kitchen table.
A You're so forgetful!
B Oh, and you're perfect, **are you?**

- 5 The goal 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 the statements and think about what they might say in response. Ask students in pairs to take turns saying and responding to the statements in different ways.

PHOTOCOPIABLE ACTIVITY

UNIT 10 Going, going, gone! TB p. 176

Materials: One copy of the worksheet cut into two per team of four to six students.

Procedure:

- Put students into teams of four to six and give each team a set of sentences. Explain that some of the sentences are correct and some are incorrect. Ask students to work in their teams and decide which sentences are correct and which are incorrect.
- Tell each team they have a budget of \$1,000 (or an equivalent amount in a familiar currency). Ask each team to appoint a banker to keep track of how much money the team wins or loses.
- Explain to students that they are going to bid for the sentences which they believe are correct. If they succeed in "buying" the sentence, and if it is correct, they double the amount that they bid. If they buy a sentence that turns out to be incorrect, they lose the money that they bid. Tell students that the lowest acceptable bid is \$200 (or equivalent amount).
- Conduct the auction by reading out each sentence in turn and asking which teams would like to bid. Once the bidding is complete and a team has "bought" the sentence, reveal whether it is correct or not (but do not reveal the error in the incorrect sentences).
- At the end of the game, each team calculates how much money they have won and lost. The team with the most money is the winner.

Answers

- Correct
- My sister dug her heels in and refused to lend me her new dress.
- The surgeon told us that the results of the brain scan appeared to be satisfactory and Sam would make a full recovery.
- I don't know why they don't make performance-enhancing drugs legal. It seems everyone takes them.
- Correct
- Correct
- She was really insulted by his comment, but he took it back the next day.
- When the government talks about reducing poverty, they are really just paying lip service.
- Correct
- The prisoners have been released, haven't they?
- Correct
- Steven hates it when people start showing off their intellectual abilities.

ADDITIONAL MATERIAL

Workbook Unit 10

Ex. 9 Intonation in tag questions

Don't forget!

Workbook Unit 10

Ex. 4 Reading – Charles Eugster

Ex. 7 Listening – The human brain

Ex. 8 Prepositions – Prepositions in passive sentences

Grammar Reference (SB pp. 151–2)

Word list Unit 10 (SB p. 162)

Remind your students of the word list for this unit on SB p. 162. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 10 Test

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)



11

Our high-tech world

Future tenses and future in the past • Synonyms and antonyms
Ten really bad predictions



Survival skills

The theme of this unit is how our world is changing in the face of technological development. The *Listening* text focuses on *The Internet of Things* and how our more connected world is affecting our behavior. The *Reading* text looks at how gadgets are suffering from “function inflation,” as manufacturers compete to offer more and more features that use the latest technology. The *Language focus* looks at different forms for expressing the future – looking forward as well as addressing the concept of the future in the past. This feature is explored again in *The Last Word* where students look at historical predictions and discuss their own views on what will be remembered in the future. The *Writing* section reinforces the theme of technology by looking at online reviews of a new gadget, while the *Vocabulary* section focuses on synonyms and antonyms.

LANGUAGE INPUT

GRAMMAR

The future (SB p. 87)

- Reviewing, identifying, and discussing difference in meaning in future forms.

VOCABULARY

Synonyms and antonyms (SB p. 90)

- Identifying and defining synonyms and antonyms from context.

THE LAST WORD

Ten really bad predictions (SB p. 92)

- Identifying and discussing predictions which were wrong; speculating on the past seen from the future.

SKILLS DEVELOPMENT

READING

Too much science? (SB p. 88)

- Identifying examples of humorous writing, reading for detail and examples, using a text as a lexical resource.

LISTENING

The Internet of Things (SB p. 86)

- Listening for detail, identifying examples of reference, using a listening script as a source for question formation. **CD4 16** (SB pp. 136–7)

SPEAKING

What do you think? (SB p. 86)

Spoken English – *stuff* (SB p. 86)

Discussing grammar (SB p. 87)

What do you think? (SB p. 88)

- Discussing themes highlighted in the listening text.
- Identifying and practicing uses of the word *stuff*.
- Exchanging ideas on language analysis of future forms.
- Discussing themes highlighted in the reading text.

WRITING

Describing and evaluating – An online product review (SB p. 116)

- Identifying opinions and examples of evaluative language in an online review, writing an online review using description and evaluation.

MORE MATERIALS

Photocopiables – High or low tech (TB p. 177) **Tests** (Online) **Video** (iTools and Online)

Notes on the Unit

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 on p. 85 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 Introduce the topic by writing the word ‘geek’ on the board. Ask students to work in pairs to discuss the meaning of the word.

As a whole class, discuss the meaning of *geek* and then *techno geek*. Ask students if they know any techno geeks and if so, what makes them techno geeks.

- 2 Read questions 1–15 as a whole class, checking for meaning and pronunciation. Ask students to work in small groups, discussing each question one at a time and noting any similarities or differences in opinions.

If you feel your students would benefit from some additional preparation time, give them a few minutes to read each of the statements, making notes on relevant examples they could use for each point.

Monitor the discussion, writing down any interesting ideas for a whole-class discussion. You can also use this opportunity to note any persistent errors for a delayed error-correction stage.

- 3 **CD4 15** 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 and audio script

- 1 He is lost without his phone.
 - 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 favorite 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 GPS a lot and hasn’t used a map in a long time.
 - 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 World Series or to Hollywood in the 1950s.
 - 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.

CD4 15

Pete

I’m totally lost without my phones. I have two, uh, for personal stuff and work. And these days I use my tablet – an Apple iPad, for writing stuff more than I use my computer. I think it’s easier. I’m kind of an Apple “fanboy.” I have the iPad, the iPhone, and the iMac. And I have literally hundreds of apps – lots of weather apps and games. My favorite game is *Defender*. It’s my favorite because it’s the game I played as a child . . . when computer games first came out. My wife says I’m the original gadget man. You name it and I have it. I like PlayStations for games, fitness gadgets like Withings, and Wireless Weighing scales. I’ve kind of started to take my health seriously – must be an age thing. Oh, and music gadgets like Sonos. I have a Sonos system at home. Yeah, and I stream music everywhere, downstairs and in our bedroom. I use Spotify and Internet radio for this, but I still have a “normal” radio in my car and a GPS, of course. I have two – one in my car and one on my phone. It’s much better because it gives traffic info as well. I haven’t used a map for a long time.

I guess in some ways I’m a techno geek, but I’m not a great social networker, although I have used LinkedIn for work and jobs. One thing I could do without is so many emails. I get thousands a week, mainly work, but it really bugs me the way colleagues in the same

office email you rather than pick up the phone or walk over and have a face-to-face conversation. It's weird. Technology both connects you and isolates you at the same time. You can connect with friends and family all over the world. You can Facebook or Skype them, and that's great, but then you see couples in restaurants, both on their phones and not communicating with each other. My wife and I make a point of conversing across the table when we're out together, more than we do at home.

There's so much tech around already. It's difficult to keep pace with it all, so I have no idea what the future holds. Time travel would be pretty awesome. I'd like to go backwards, not forwards – maybe to Hollywood in the 1950s. That would be interesting, or better still, back to a really great World Series, like the year the Mets won. I'm not sure about 3D printers. My son, he's eight, says he'd use one to make all the Lego blocks he's lost – sounds like a good idea to me. I guess the future is this "Internet of Things" thing – you know, where you can run your whole house via the Internet – sit at work and turn the oven on or mow the lawn with a robot lawnmower. But heck, we'll all become so out of shape, so unhealthy. Mind you, I suppose I'll still have my fitness app. Actually, I've changed my mind. I'd like to time travel a hundred years into the future, just to see what happens technology-wise. What on earth will the world be like?

EXTRA ACTIVITY

If you would like to extend the opportunity for spoken interaction and incorporate a research stage into the lesson, you can 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 write down their own ideas and examples and evidence from online or offline resources.

Ask students to work in their groups, evaluating the strength of each argument and deciding which order to present them in.

Set up the debate, with one side presenting their view as the other listens and takes notes.

When both sides have presented 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.

LISTENING AND SPEAKING (SB p. 86)

The Internet of Things

ABOUT THE LISTENING

The listening is an extended extract from the BBC Radio consumer affairs program *You and Yours*. The program 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 analyzed by computers to ensure greater efficiency of resources. Drawbacks of the IoT are 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 helps students focus on the use of pronoun references and determiners to create cohesion in a spoken text. Students are then encouraged to write questions about the topic of the discussion before listening to model versions to check for accuracy.

To assist with understanding, you can pre-teach or elicit the following items: *a communications regulator, logging data, burning calories, vulnerable to attack*.

- 1 Introduce the topic by dividing the class into groups of six to eight students. Explain that they are going to quickly write 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 train transportation.

Ask each group to write their ideas on the board, or read their list aloud so you can generate 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 program. Elicit what a consumer program is and what they think the focus could be.

Ask student to open their books, and have students 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 **CD4 16** Focus students' attention on 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, and then have students check their ideas in pairs before checking the answers as a whole class.

Answers and audio script

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 color).

Christian Payne uses a navigation app called Waze, which is a GPS 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 GPS technology, they still kept their map to consult if necessary, but now they have become dependent on the GPS. This leads to vulnerability from attackers, software failure, or lack of electricity.

CD4 16

(H = Host, CP = Christian Payne, WW = William Webb)

H This is *You and Yours*, Radio 4's consumer program ... If you've got a smartphone and a laptop, they'll be connected to the Internet when they're switched on and it's predicted that by 2020 lots and lots of other things we use will also be connected. Things as varied as rubbish bins, car parks, roads, and fridges. It's being called "The Internet of Things" and Ofcom, the communications regulator, is predicting that up to 50 billion things will be linked to the Web by the end of this decade. Lots of people have stuff that's linked already. Here's Christian Payne. He's a technology blogger.

CP It's early days for *The Internet of Things* and yet there are so many "things" talking on the Internet right now—more things than people in fact. Stood at the side of a busy road in London, and it wouldn't surprise me at all to find out that many of these cars and vehicles are at this moment connected to the Internet, whether it be through their tracking devices or their navigation apps, which are logging and reporting and recording data not only for the user in the vehicle but also other people wanting to know about traffic conditions and journey times ahead. I personally use an app that does this, an app which has been in the news a lot recently called "Waze." I find it vital for me to get to where I want to go faster and quicker. It also notifies me in real time should there be speed traps, but obviously I drive within the parameters of the law. I can also see other drivers using the same app, and it's kind of comforting to know that there are people as geeky as me logging data as they drive. Around my neck at the moment I have an "autographer," an automatic camera, which for bloggers, it's a normal device. It enables you to ... to document your day in images that can connect to your mobile phone and be shared very easily to social spaces where you can keep a record of events, that you want to remember personally but you can also share that with anybody with an Internet connection.

I'm standing in Regent's Park, and just in the last minute I've seen 15 or so runners passing me by, all wearing the same kind of technology I have around my neck – a fitness computer, some of them are just using their mobile devices. Some of them have wristbands, but what these little computers are doing are logging speed, location in some instances, how many calories they're burning, how active they are and this will stream to the Internet perhaps through their mobile device and enable them to compete with their friends. If I'm sat too long at my desk in my office, I can get a notification from a friend telling me maybe I should get up and have a walk. I really like this peer pressure, forcing me to be more active. This is just the beginning of connecting our bodies to the Internet in this way. Health is gonna... gonna be revolutionized by where we choose to place this data, whether it be with our local doctors or organizations who are researching anything to do with the body.

H Christian Payne. And we wondered if this technology is just for serious enthusiasts like him or for everyone, and we decided to ask William Webb. He's deputy president of the Institute of Engineering and Technology. William, this talk of 50 billion devices by the end of the decade suggests some kind of revolution's about to happen to us. Do you think it is?

WW I think it is, but it's more gonna happen to machines than to us. Now, of course, we interact with machines a lot, so what we'll notice is lots of things just working better. Uh, our car will take us better to the place we want to get to; our washing machine will work better. But I don't think it will impact us as obviously and as immediately as things like the iPhone and the change to smartphones did, and indeed the whole idea of this really is to work in the background to make our world a better, easier place to live in, rather than to be in our face the whole time.

H We had some practical examples there from Christian Payne, but tell us what would be the benefit of a fridge communicating with the Net.

WW Oh, the fridge has been an example that's been quoted for so long it's almost become a joke, hasn't it? Um, there are a lot of reasons why we might want to start connecting many of our white goods in our home. Most of those actually revolve around either maintenance or energy usage so, for example, the fridge could know that its compressor was starting to labor harder, and as a result, it was probably going to break at some time in the next few months. In fact, it's quite easy to spot imminent breakdown of those kind of components, and it could send a message out to the manufacturer or to the retailer warning them that this was happening, and you could have someone effectively ring you up and say, "I need to come and maintain your fridge" before it actually failed, and you lost all the goods that were in the fridge.

H This may be a naive question, but won't these gadgets crowd out the space available, overload the system?

WW They could overload our existing cellular phone systems, which is why a number of people including myself are looking at alternative wireless technologies that are optimized very specifically for these machines.

H Some people worry that all this reliance on technology, even as we have it now, relying on a satnav rather than a map, um, that we're making ourselves vulnerable to attack. Are they right?

WW Well, we're certainly getting much more reliant on all sorts of technology now. Of course, this is nothing new. We've become reliant on electricity over the last century. Uh, we've become reliant on the Internet over the last decade, and if either of those two systems went down, I think people's lives would be dramatically altered. And I think what tends to happen is at first people don't rely too much on these new things, so when you first got your satnav you probably also kept the map in the car, just in case the satnav didn't work, and then progressively over time you become more reliant on it as you see that it is more reliable. Um, but we do need to make sure absolutely that we are safe against all kinds of potential failure, either from terrorists or failure that might be caused by software errors or lack of electricity or similar kinds of things.

H William Webb, we must leave it there. William Webb, deputy president of the Institute of Engineering.

- 3 **CD4 16** Read 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 **CD4 17** Ask students to work in pairs, Student A and Student B. Direct them to pp. 136–7. Ask the students to read 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 audio script

CD4 17

- 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?

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, generate ideas for a whole-class discussion.

SUGGESTION

If you would like to extend the speaking stage, you can 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 neighbors complaining about the situation. Monitor, assisting with language where required.

Once students have completed and practiced their dialogues, you can ask them to perform them for the class.

SPOKEN ENGLISH – stuff

- 1 As an introduction, 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 closet – 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.

Ask students to open their books and read the chart 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 discussion.

- 2 Give students a few minutes to read the sentences. Answer any vocabulary questions. Elicit the answer to number 1 as an example. Ask students to match the sentences individually, before checking the answers in pairs.

Write the first conversation out on the board, and elicit from students any follow-up lines that they can use to extend the conversation.

You can 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 **CD4 18** 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 audio script

CD4 18

- 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 kind of stuff do you get with your new car?
B Oh, you know, all the usual stuff: GPS, bluetooth, leather seats.
A Doesn't sound like usual stuff to me. You should see my old jalopy.
- 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 complain.
B Well, there's no point. I just have to put my head down and go.
- 4 g **A** Are you ready to go? We're late.
B I'll just get my stuff and we can get out of here.
A OK, I'll be waiting in the car.
- 5 c **A** We were hiking in the mountains, and suddenly there was this huge bear heading towards us.
B That's the stuff of nightmares. I would have been terrified.
A Believe me! We were!
- 6 b **A** What a day! I'm a wreck. I lost my car keys and had to walk home in the pouring rain and ...
B Come on. Cheer up! Stuff happens. Let me make you a cup of tea.
A Make sure it's nice and hot. I'm still shivering from the rain.
- 7 e **A** Ugh! What's that on the rug?
B I'm not sure. It looks like a lot of sticky, brown stuff.
A Gross! 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 Good stuff! All that hard work paid off.
A It did. I can really enjoy my school break now.

LANGUAGE FOCUS (SB p. 87)

The future

This section contextualizes, contrasts, and practices the main future forms: *will*, *going to*, the Present Continuous, and Simple Present. 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 analyze 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 the 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 movies tonight? NOT **Will you go to the movies tonight?*
- Some students may tend to overly rely on the Simple Present to refer to future time:
What are you doing tonight? NOT **What do you do tonight?*
Another frequent error is using the Simple Present 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 Simple Present 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 inquiries. 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 pp. 152–3 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 the instructions as a class and ask students to look at the forms expressing future meaning that are underlined in the tapescript on Student's Book pp. 136–7.
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 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 their answers in pairs before checking the answers as a class.

If your class needs more support at this stage, you can brainstorm/list the common future forms on the board, and ask students to use these to identify usage in A.

Answers

- 1 c (simple present)
- 2 d (simple future – *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 pp. 152–3.

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, analyze sentence 1 as a whole class to start the discussion.

Answers

- 1 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.
- 2 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 ride. This could be replaced by the present continuous *It's OK. John is giving me a ride*, 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.
- 3 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*.

- 4 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 10:30 p.m.* 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 10:30 p.m. 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 10:30 p.m.
- 5 The first is simple future 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 simple present, 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.
- 6 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.
- 7 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.
- 8 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.

⚠ 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.

- 1 was / were to + infinitive shows something did happen

He was to find out years later that she had betrayed him.

- 2 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.

- 2 Read the language box on future in the past as a whole class. To reinforce understanding you can explain to students that last weekend/yesterday you had some plans and ideas. Write the following phrases in speech bubbles on the board: *I think I'll take the car to the garage for 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 can 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 p. 153. Check for understanding, then ask them to complete the second sentence in each pair.

Give students time to discuss their ideas before checking the answers 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 sentence stems 1–5 before choosing the correct option.

Give students time to compare answers before checking the answers 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 around to doing. You can provide the following as an example on the board in a thought bubble: *I'll learn to ride a motorcycle.*

Ask students to then write five things they thought would happen that did or didn't happen. Again you can 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 can express these failed plans and predictions using the future in the past, e.g.

So you decided you would learn to ride a motorcycle 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 **CD4 19** Explain to students that future forms are used in a broad range of language functions and they are going to practice producing some of them. Ask students to read 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 can 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.

CD4 20 Play the recording and have students compare ideas. To improve fluency and accuracy, refer students to the audio scripts on SB p. 137 and ask them to practice reading the conversations.

Audio scripts and answers

CD4 19

- 1 You offer to buy pizza for everyone in the office.
- 2 You think you have no chance of passing the exam.
- 3 Your theater ticket says *Hamlet* 7:30 p.m.
- 4 You made an appointment to get your hair cut tomorrow.
- 5 You arranged to help your friend move to a new apartment, but now you can't.
- 6 Next week you will be on vacation. You can see yourself sitting in the sun 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 the flu.

CD4 20

- 1 **A** Hey, guys! I'm going to treat the office to pizza for lunch.
B Thanks, Kev. What's the occasion?
A I just got a promotion!
- 2 **A** I really don't think I have a chance of passing the exam. I'm definitely going to fail.
B No, you won't. You say that every time and you do really well.
- 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 ordered them online. We're picking them up 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 then.
A You should talk! Look at yours!

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 humor, 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 taken from the text, and so meaning and pronunciation should be covered in that lesson.

- 1 Introduce the topic 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 Student's Book pp. 88–9. 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 discussion. Read 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 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 \$250 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.

- 5 **A** I'm really sorry. I know I was going to help you out with your move, but ...
B Yeah, and boy, do I need help.
A I know you do, but I just found out I'm working in the New York office next week, and I can't get out of it.
B Oh, never mind. It was nice of you to offer.
A But I'll help you with the decorating when I get back.
B Thanks. That'd be great.
- 6 **A** Can you believe it? This time next week we'll be sitting in the sun by a swimming pool.
B Yeah, before going out for an amazing meal in an amazing restaurant overlooking the water.
A I know, right! And paying amazing prices!
- 7 **A** I'm shooting for the moon. 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 figured out!
A Yeah, I simply won't consider failure.
B I admire your confidence. I don't have a clue as to 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 the 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 office.
B Fine! Is Tuesday OK for you?

SUGGESTION

To further practice future forms you can 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.

ADDITIONAL MATERIAL

Workbook Unit 11

Ex. 1–4 Future forms

- 3 Read questions 1–6 as a class, noting the key information required to answer each. Ask students to read the text, locating the answers to the questions.

Give students time to check their ideas in pairs before checking the answers 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 try out 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 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 humor.

Give students time to check their answers in pairs before discussing as a whole class. At this point, it may be worthwhile discussing humor within writing. In many ways humor 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 can outline that exaggeration, jarring contrast, and understatement are often used in humorous writing. You can 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. 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?

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, generate ideas for a whole-class discussion.

EXTRA ACTIVITY

Ask students if they are familiar with the popular TV program *Shark Tank*. If so, elicit what happens on the show. If not, explain that this is a program where inventors pitch their ideas to business people in the hope of securing investment.

Divide the class into small groups, and either assign one household appliance to each group (you can 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.

PHOTOCOPIABLE ACTIVITY

UNIT 11 High or low tech TB p. 177

Materials: One copy of the top part of the worksheet per student; one copy of the bottom part cut up per three students.

Procedure:

- Give all students a copy of the fill-in-the-blank part of the worksheet. Ask them to read the presentation and fill in the blanks, then check their answers in pairs. Check answers with the class.
- Divide the class into groups of three, A, B, and C and sit them together in their groups. Hand out the appropriate invention card to each student.
- Ask students to work in their groups and plan a presentation of their invention using the notes on their card. Tell them they can use their imagination to fill in the details of the invention. Monitor and help as necessary.

- Redivide the class into groups of three, each made up of one student from A, B, and C. Tell students they should each present their invention to the group, using some of the language and phrases from the fill-in-the-blank presentation. The group should then discuss the three inventions and reach agreement on which one to invest in. Tell them they must be able to explain the reasons for their decision. Monitor and help while students are working.
- Ask a representative from each group to present their decision to the class, explaining which invention they chose and why.
- Have a class vote at the end to decide which invention students think is the most useful and most likely to succeed.

Answers

1 k 2 d 3 e 4 f 5 h 6 i
7 c 8 j 9 a 10 b 11 g

WRITING (SB p. 116)

Describing and evaluating – An online product review

- 1 Introduce the topic 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 discussion.

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 present 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. Write their ideas on the board for reference.

Direct students to the three reviews for the Galaxy Gear watch. Ask students to read 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 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 the answers as a whole class.

Answers

isn't to my liking –
better than expected +
feels like a gimmick –
sleek and elegant +
with a good deal 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. Have them 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 some of the phrases used in exercise 4.

Give students time to write their review in class or assign the task as homework. Remind them to check their work for accuracy and cohesion.

Once students have written their reviews, ask them to pass them around the class, or read them out loud. Ask students whether they would be influenced by any of the reviews, encouraging them to give reasons.

Synonyms and antonyms

The main goal of this section is to extend students' vocabulary range by looking at synonyms and antonyms of words from the article on SB pp. 88–9. 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 the questions, 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 the text on SB pp. 88–9 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 the answers 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 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 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: an intolerant racist, a biased referee, an unjust law

PERFECT – synonyms: impeccable taste, an immaculate kitchen, a faultless performance

PERFECT – antonyms: flawed judgment, 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, filling in the blanks. Once the sentences have been completed, ask each pair to swap back and check for accuracy.

- 5 **CD4 21** Ask students to complete the sentences with antonyms, pointing out that the word class often changes. Let them check their answers in pairs before playing the recording and checking answers as a whole class.

Possible answers and audio script

CD4 21

- 1 **A** One of my cats is 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 too hard on yourself.
- 3 **A** His ability to make money is admirable. However, I have nothing but **contempt** for the appalling way he treats his employees.
B I agree 100 percent.
- 4 **A** At first they thought it was a genuine da Vinci sketch, but it turned out to be a **fake**.
B How embarrassing!
- 5 **A** I find it difficult to relax. My life is so **hectic**. So much to do, so little time.
B You need 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 Ugh. Uphill? This is the last bike ride I'll ever go on with you!
- 8 **A** I know most people are very excited about traveling, but I really **loathe** it. I'd rather stay at home.
B You would? I wouldn't.
- 9 **A** You thought she dropped the vase accidentally, but believe me, it was **on purpose**.
B No way! She'd never do that.

THE LAST WORD (SB p. 92)

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 can refer students to www.futuretimeline.net and assign one year or decade to each group of students. Students can then summarize their findings, adding their own predictions.

- 2 Read 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 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 the answers 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 2 pounds.
 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, 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, writing 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 an introduction, ask students to think about their parents' generation. Ask them to work in groups, writing 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 write 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 it, answering the questions. Check answers as a whole class.

Answers

May 17, 2157
 Tommy is Margie's friend.

- 5 **CD4 22** 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 and audio script

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.

CD4 22

(**T** = Tommy, **M** = Margie, **MM** = Margie's mother, **MT** = Mechanical teacher)

- T** Oh, man. What a waste! When you're finished with the book, you just throw it away, I guess. Our television screen must have had a million books on it, and it has room for plenty more. I wouldn't throw it away.
- M** Where did you find the book?
- T** In my house. In the attic.
- M** What's it about?
- T** School.
- M** School? What's there to write about school? I hate school. Why would anyone write about school?
- T** Because it's not our kind of school, silly. This is the old kind of school that they had hundreds and hundreds of years ago. Centuries ago.

M Well, I don't know what kind of school they had back then. Did they have a teacher?

T Sure they had a teacher, but it wasn't a regular teacher. It was a man.

M A man? How could a man be a teacher?

T Well, he just told the boys and girls things and gave them homework and asked them questions.

M But a man isn't smart enough.

T Sure he is. My father knows as much as my teacher.

M He can't. A man can't know as much as a teacher.

T My dad knows almost as much, I betcha.

M Well, I wouldn't want a strange man in my house teaching me.

T You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there.

M And all the kids learned the same thing?

T Sure, if they were the same age.

M But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches, and that each kid has to be taught differently.

T Just the same, they didn't do it that way then. If you don't like it, you don't have to read the book.

M I didn't say I didn't like it.

MM Margie! School!

M Not yet, Mom.

MM Now! And it's probably time for Tommy, too.

M Tommy, can I read the book some more with you after school?

T Maybe ...

MT Today's math lesson is on the addition of fractions. Please insert yesterday's homework in the slot.

MT When we add the fractions $\frac{1}{2}$ and $\frac{1}{4}$...

M Oh, how the kids must have loved it in the old days with a real teacher and other kids. I bet it was a lot of fun.

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. Write down any interesting examples to share in a whole-class discussion. Following completion of the discussion, elicit a range of responses and ideas from the whole class in a brief discussion.

Don't forget!

Workbook Unit 11

Ex. 5 Listening – The future from the past

Ex. 6 Reading – Future technology

Ex. 7 Phrasal verbs – Literal and metaphorical meanings

Ex. 8 Vocabulary – Technology idioms

Ex. 9 Pronunciation – Sounds and spelling: homophones

Grammar Reference (SB pp. 152–3)

Word list Unit 11 (SB pp. 162–3)

Remind your students of the word list for this unit on SB pp. 162–3. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 11 Test

Video (iTools and Online)

Additional photocopiables and PPT™ presentations (iTools)



12 Turning points

Linking devices • Metaphors • Word linking and intrusive sounds



The Human Genome Project

The theme of this unit is significant events – historical events which have shaped the way we live and more personal life-changing events that have made participants reconsider their lives. The *Listening* task focuses on the first *Apollo* missions to the Moon and includes authentic mission recordings and eyewitness accounts. The *Reading* task focuses on how two personal experiences created a major life change. This theme is further explored in the *Language focus* section. Here students read about the theory of sociological tipping points and identify linking devices that show sequence, contrast, and a range of other functions. The *Last Word* looks at linking on a word level, with a focus on intrusive sounds and other phonological features used in connected speech. Linking devices are reinforced in the *Writing* section with a focus on creating cohesion in a short biography. The *Vocabulary* section looks at metaphorical language and everyday idiomatic expressions.

LANGUAGE INPUT

GRAMMAR

Linking devices (SB p. 96)

- Reviewing, identifying, and discussing difference in meaning in linking devices.

VOCABULARY

Metaphorical language (SB p. 95)

- Identifying and defining metaphorical language from context.

THE LAST WORD

Word linking – the potato clock! (SB p. 101)

- Identifying, discussing, and practicing word linking and intrusive sounds.

SKILLS DEVELOPMENT

READING

Life-changing experiences (SB p. 98)

- Predicting content using titles and key vocabulary, exchanging key information in a jigsaw reading.

LISTENING

When man first saw the Earth (SB p. 94)

- Predicting content, listening for detail, inferring. **CD4 24** (SB pp. 138–9)

SPEAKING

Starter (SB p. 97)

What do you think? (SB p. 94)

In your own words (SB p. 98)

What do you think? (SB p. 98)

Spoken English – Emphatic expressions with *do/does/did* (SB p. 98)

- Discussing significant events in recent history.
- Discussing themes highlighted in the listening text.
- Paraphrasing and summarizing a reading text.
- Discussing themes highlighted in the reading text.
- Identifying and practicing emphatic stress.

WRITING

Connecting ideas – Writing a biography (SB p. 117)

- Identifying key facts in a biography, assessing the style and structure of a short biography, rewriting a short biography to improve use of linkers and cohesion.

MORE MATERIALS

Photocopiables – Just 30 seconds (TB p. 178) **Tests** (Online) **Video** (iTools and Online)

Notes on the unit

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 (September 11, 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 Introduce the topic by asking students to list four significant events in their country's history. Ask them to write down answers for when, where, and what happened. Ask students to work in small groups, exchanging their ideas and asking and answering follow-up questions to get more information. Assign one student to be a scribe, writing down the main points of the discussion.

Monitor, writing down any interesting ideas or persistent errors for a discussion 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 in which they happened. Check the answers as a whole class.

Ask students to then work in small groups discussing why each event 1–10 can be considered a turning point.

Monitor, writing ideas and assisting with language where required.

Refer students to the answers on p. 170.

Answers

Russian Revolution

The Revolution in 1917 ended the reign of the Czars 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 July 16, 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 August 6, 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 October 24, 1945, when its charter was 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 February 7, 1964 by thousands of screaming women. Older generations disapproved of this wild and uncontrollable behavior, 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.

The invention of the cell phone

In the early 1970s, Martin Cooper led a team of Motorola engineers that developed the first handheld cell phone. On April 3, 1973, he made the very first cell phone call in public, which was to Dr. Joel S. Engel, head of Bell Labs and a major competitor. The first cell phones were the size of a brick, weighed about 2 pounds, and cost \$3,995.

Fall of the Berlin Wall

The Berlin Wall came down on November 9, 1989. The wall was 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 September 11, 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, writing down any common themes and ideas for a whole-class discussion. At this point, it might be interesting to note any differences of opinion generated by culture, age, or gender background for further discussion.

Ask students to think of any other events which can 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 **CD4 23** 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 write down where Justin Baines was, and what he was doing as events unfolded. They can also write down any of his memories that they find particularly striking.

Answers and audio script

He was traveling to work in Manhattan as the attack began and was in his office in Manhattan as the events unfolded. He tried to call his family and sent emails to them.

CD4 23

The day started much like any other day. I got on the subway. We went across the bridge, and I remember noticing what a beautiful day it was with the bright blue sky. I remember coming out of the subway as I usually did, and I saw a cloud, or what looked like a small cloud, white cloud, and I remember thinking, "Gosh, that's unusual because this sky is so totally clear," but I didn't think much more of it, and I started walking to my office. I didn't get far. I got to the first block, and on the corner there were a couple of people looking up, staring up at the tower so I looked at what they were looking at and noticed that there was, what seemed to be, to me, at the time, anyway, a small hole, and you could actually see some flames around the edge and I asked these two people what happened. One of them said that a plane had flown into it, and I remember thinking ah no that can't be true. As I walked there was more and more smoke coming out, but I made it to my office and went up to the 16th floor. So I went into the office, and there were lots of my colleagues there. Obviously there was a lot of sort of confusion, so I went to one of these offices with the clearest view, and I looked out, and I remember thinking, "Gosh! I don't remember that. There's a hole in the other side." Quite a few people who'd been in the office earlier than me that morning, they'd seen both of them. They started telling me about this second one that went down the river and sort of exploded towards them because it came from the south. Soon you could start to see – they obviously started to evacuate, and there were just thousands of people walking straight up towards us, just pouring, pouring up towards us. I tried to call my family and friends, but none of the phones seemed to work. So I sent out an email; that seemed to be the one thing that was still working. I did speak to my wife once when I first got in and told her to wake up and turn on the television and see what was happening. I was unable to get through to her after that. These sort of surreal goings on, sending these emails back and forth about what was happening outside my very window. And it was while I was writing an email I heard some screams, and I ran around just to see sort of this huge, huge cloud of smoke and people just shouting and screaming, "It collapsed! It collapsed!" This huge cloud of dust came, you could see it pouring up the avenues, and it sort of burst out through Battery Park, right out into the Hudson River, because I remember seeing lots of the ferries were all doing evacuations, taking people from every point they could, and they just got enveloped in this huge cloud of dust. There was so much dust you didn't know, you know whether – how much it had fallen, whether it was just the top. I guess we were all expecting to see something still

there. We could still see the other one standing because it had the big antenna, the big aerial on top of it. So as we stood there watching, no idea how long for, and then of course, the other one collapsed. You could clearly see, there's a very particular design, this long, long kind of metal work. I remember seeing that sort of explode out, and then you just saw the great big top with this giant antenna on it, just drop straight down and you'd see all this other stuff just peeling away from the sides. You could see just each corner of it peeling back and this giant top just smashing down through it and obviously there was all the dust and everything and more screaming. We all thought because we'd seen so many, so many thousands of people walking north that maybe everyone had gotten out because there was this, you know, non-stop procession of people. In fact, I think our brains didn't even think about the fact that there were people inside it, you just sort of looked at it as a building, and you just assumed there was no one in it. You just don't actually want to think about that. It was, you know, unlike any feeling you've ever had. There wasn't really – there was no panic in the office, and also you know a very clear acknowledgement that something had changed. Something had changed in the world today and we were sitting staring at it. It was the most incredible thing, and from what was just a normal beautiful New York fall day, it's just incredible how much changed in that morning.

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 interrupted daily routines and made a huge impact on everyone, rather than on accounts of the somber details of the event.

LISTENING AND SPEAKING (SB p. 94)

When man first saw the Earth

ABOUT THE LISTENING

The listening is an extended extract from the BBC Radio 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 can pre-teach or elicit the following items: *profound effect*, *foreboding*, *barren*, *in retrospect*.

- 1 Introduce the topic 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. Write 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, writing reasons on the board for reference. Students are likely to refer most often to the *Apollo 11* mission and subsequent Moon landings, so you can ask what they know about the earlier *Apollo* missions and whether they had any lasting importance. Ask students to read the passage, writing down 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 traveled 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 the extracts of communication between the astronauts and mission control, checking for meaning, and then complete the transcripts.

Give students time to check their answers in pairs before asking them to take turns practicing the extracts.

Ask several students to read their completed transcripts aloud. Encourage them to use exaggerated intonation, stressing how important the occasion was to the speakers.

- 3 **CD4 24** 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 information to fill in the blanks should be easy to catch. Ask students to write down what effect the photographs had on the different people mentioned in the extract. Refer students back to their answers during the introduction 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 audio script

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.

CD4 24

(MC = Mission Control, CR = Chris Riley, A = Astronaut, H = Host, 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 fueled 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 **color**. 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.

H 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 color film, I think.

A1 You got a color film, Jim? **Hand** me a roll of color 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* program, 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.

H On board, his colleagues Jim McDivitt and Dave Scott would capture his progress on camera. But as his test began, their camera broke, and while 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, uh, 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 **CD2 24** Read the statements as a class, checking for meaning and any new vocabulary.

Ask students to write down whether the statements are true or false, if possible writing the correct information for false statements.

Play the recording again, then have students check their answers in pairs 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?

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, generate ideas for a whole-class discussion.

SUGGESTION

Divide the class into two groups, and write on the board:
Manned space programs 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.

VOCABULARY AND SPEAKING (SB p. 95)

Metaphorical language

The main goal 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 figured 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 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 color 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 **fueled** with liquid oxygen and hydrogen.*

*He took aim and **fired** the gun.*

- 2 **CD4 25** 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.

Audio script

CD4 25

Conversation 2

- A Hi, Annie! What a nice surprise bumping into you here! I haven't seen you for a long time!
- B I know. Time flies, doesn't it?
- A It sure does. Is your business still booming?
- B Yeah, I'm killing myself as usual. We're snowed under with orders right now, and I'm pretty much just keeping my head above water. Still, I shouldn't complain! How's your company doing?
- A OK. Things went downhill a little last year, and we had to tighten our belts, but they're picking up now. And how's life in your sleepy little town?
- B Very nice. It's such a good place to unwind. Look, I'm in a rush now, but I'll be in touch soon and have you over for dinner.
- A That would be great. Hope to see you soon.

- 3 **CD4 25** Play the recording again, which has pauses after each metaphor, and ask students to write down the metaphors that replace phrases 1–13. You can pause the recording for longer if necessary. To offer additional support at this stage, direct students to the audio script on p. 139. 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, practicing 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 killing myself | 11 unwind |
| 5 We're snowed under with | 12 I'm in a rush |
| 6 keeping my head above water | 13 I'll be in touch |
| 7 went downhill a little | |

- 4 **CD4 26** As an introduction, 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 movie sounds good – it got glowing reviews in all the papers; You've been so boring lately. You need to spice up your life.*

Write the examples on the board and discuss meanings as a class.

Ask students in pairs to read the lists in A, taking turns defining each word and thinking of a context sentence for its literal use.

Ask students to read 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 audio script

CD4 26

Light

- 1 It was the movie *Twelve Angry Men* that **sparked** my interest in law.
- 2 The team's victory was **overshadowed** by the serious injury to their star pitcher.
- 3 I just 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 like a **shady** character.
- 5 The space station is a **shining** example of international cooperation.
- 6 I wondered why Bill's always 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 right now.
- 8 I was relieved to get the medical test results. It's been like a **cloud** hanging over me.
- 9 Don't ask me how to pronounce that word. I *don't have the foggiest* idea!
- 10 You don't have to worry about passing your driver's 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 Fonseca's sports career ended on a **sour** note when he broke his arm in the off season.
- 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 can 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 practice their dialogues, focusing on intonation and sentence stress, before selecting a number of pairs to read aloud. If your students are confident, you can ask them to perform in front of the class

ADDITIONAL MATERIAL

Workbook Unit 12

Ex. 5 Expressions with light, weather, and food

LANGUAGE FOCUS (SB p. 96)

Linking devices

This section reviews a wide variety of linkers, which are analyzed 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 behavior. 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 behaviors – changes that he compares with spreading viruses.

The Grammar Reference on SB pp. 153–5 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 write these on the board. Ask students to think about different categories for each linking device. If necessary, provide one or two as a prompt, e.g. contrast, time, and sequence. Ask students to open their books and look at the chart on p. 96. 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: while, 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]

while, 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 questions 1–5, writing 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 pp. 153–5, 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** the weather can be horrible (or any point that highlights a negative aspect of walking in Boston)
b people who live in the country generally have to drive. (a different subject from “pedestrians in Boston”)
- 3 The airline refused to refund my fare. (1 *However*, ✓) they (2 ✗) have (3, *however*, ✓) offered (4 ✗) me (5 ✗) \$250 (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 refused to reimburse my fare, and the airline didn't refund 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, \$250.
- 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 the text and explain how it is similar to a medical epidemic. You can 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 **CD4 27** Give students time to read 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. Have students check answers with another pair before checking as a whole class.

Possible answers

- 2 Having seen the movie and enjoyed it, I decided to read the book.
 After seeing the movie 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 freeway is closed as a result of an accident./There has been an accident. As a result, the freeway is closed.
 There has been an accident; *therefore*, the freeway 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 freeway is closed. can be linked with *and* to make *There has been an accident, and as a result, the freeway is closed.*

- 6 **CD4 28** 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 and complete sentences 1–8 before asking them to compare ideas with a partner. At this point, ask students to read 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 can 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.

Audio script

CD4 28

- 1 As well as studying English, I'm taking an evening class in photography.
- 2 Once this class is over, I'm going to take a vacation in Florida.
- 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 tons of studying for it.
- 5 Seeing as there are lots of holiday sales, 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 can ask students to write two 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 can have students 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.

ADDITIONAL MATERIAL

Workbook Unit 12

Ex. 1–2 Linking devices

WRITING (SB p. 117)

Connecting ideas – Writing a biography

- 1 Students will recall the bare details of Alexander Fleming's achievements from the *Starter*, which can 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 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 the biography again, quickly locating the vocabulary and checking its meaning in context.

To check students' 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 **CD4 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, writing down student ideas for a whole-class discussion.

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, making note of any differences.

Answers and audio script

CD4 39

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 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. **Upon** 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 bacteria. On September 28th, 1928, **having** just returned from a vacation, Fleming was cleaning petri dishes in his laboratory **so that** he could reuse them. **Owing to** his general messiness, the dishes had been left out in the warm laboratory for a month **and** were **therefore** covered in bacteria, **as well as** mold. **As** Fleming picked up one dish, he noticed that no bacteria were growing around the mold, **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.

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 Introduce the topic by asking students to brainstorm a list of life events which could be considered life-changing. Write 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 p. 99 and p. 100, and compare their ideas.
- 3 Students work in groups and answer the questions about their text, taking brief notes as they do so. Some possible notes for each are given below for reference, and the first can 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.

READING AND SPEAKING (SB p. 98)

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 used 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.

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 molasses 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 vacation 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. Write down any common errors for correction after the information exchange. Bring the whole class together to conduct the discussion and check answers to all the questions.

What do you think?

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, generate 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 assign the writing task.

Once students have finished writing, ask them to work with a partner. Students should read over each other's writing, writing down areas where there can be improvements made, e.g. grammatical range, lexical range, use of linking devices, and cohesion. Once they have received feedback, students can 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 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 Simple Past 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 **CD4 29** 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. Have students practice each exchange with correct sentence stress and intonation.

Answers and audio script

CD4 29

- 1f **A** I didn't need that 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 talks about his ten cats.
B Yes, I do wish he wouldn't.
- 4a **A** You didn't have to challenge Josh in front of everyone.
B Maybe not. 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 Well, I did warn you!

PHOTOCOPIABLE ACTIVITY

UNIT 12 Just 30 seconds TB p. 178

Materials: One copy of the worksheet per group of four students; a die, four counters, and a stopwatch per group.

Procedure:

- Divide the class into groups of four students and give each group a copy of the worksheet. Make sure that each group also has a die, four counters, and a stopwatch. Students can use coins instead of counters if necessary.
- Explain that the goal of the board game is to move around the board until they reach the end. The first student to reach the end wins.
- Explain that students take turns rolling the die and move onto a square. If the square contains a topic, they must speak on that topic for 30 seconds without repeating vocabulary or hesitating. They can repeat the topic words, and small words such as *and*, *but*, *the*, etc. are not counted as repetition. If students hesitate

or repeat a word, another student can challenge. If the group decides that the challenge is valid, then the student misses a turn. If the square contains a quiz question, students must answer the question in 30 seconds. If they cannot give the correct answer within 30 seconds, they miss a turn.

- Start the game. Monitor while students are playing, and write down incorrect language.
- Stop the activity when one student in each group has reached the end.
- Write the examples of incorrect language you wrote down on the board. Correct the language with the whole class.

THE LAST WORD (SB p. 101)

Word linking – the potato clock!

This section develops students' fluency by providing a focus on word linking and the intrusive sounds /y/, /w/, and /r/.

- CD4 30** Introduce the topic 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 roommate actually said.

Audio script

CD4 30

I was teaching an Intermediate class and there was a Japanese girl in it, Keiko, who was sharing an apartment with an English-speaking girl. One day Keiko came up to me after class and said, "Excuse me, what is a potato clock?"

I was a little bit baffled, and said, "I'm sorry. A what?"

She repeated, "A potato clock. My roommate told me she has to get one tomorrow. But I didn't understand."

I just had to admit to her that I had no idea what a potato clock was, and that she'd better ask her roommate to explain.

It was only later that it dawned on me what her roommate had said!!!

- CD4 31** 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 can 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 and audio script

I have to get up at eight o'clock tomorrow.

It is easy to mishear the words because of the use of linking.

CD4 31

I have to get up at eight o'clock tomorrow.

LINKING SOUNDS

- CD4 32** Read 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.
- CD4 33** Ask students to read 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 audio script

CD4 33

- It's an honor to present this award for best invention.
- The name is in an envelope as usual.
- I'll open it and read it right away.

INTRUSIVE SOUNDS

- CD4 34** Listen to and read the examples and discuss the rules as a class.

Answers and audio scripts

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 /y/.

CD4 34

- | | | |
|-------------|---------------|----------------|
| a blue_eyes | b two_oranges | c go_away |
| /w/ | /w/ | /w/ |
| d my_office | e the_economy | f three_apples |
| /y/ | /y/ | /y/ |

- CD4 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 audio script

CD4 35

- 1 My officemate and I are leaving to eat lunch now.
/y/ /w/
- 2 Although it's the obvious answer, it isn't the easiest option.
/y/ /y/
- 3 This recipe calls for two onions and three avocados.
/w/ /y/

- 6 **CD4 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 several names of famous people on the board and ask individual students spell out the names. Ask them what features of linking and intrusion they notice. Then have 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 write down the names of five people they know (they may be famous names or just ordinary people).

Ask them to practice 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 **CD4 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 reading one sentence from each pair while their partner guesses which sentence it is.

Answers and audio script

CD4 37

- 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 gray day.
- 5 I scream in an ice-cold shower!

- 8 **CD4 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 p. 170.

Answers and audio script

CD4 38

- 1 I have known oceans of danger.
- 2 It's important to give children an aim.
- 3 I told the mail carrier 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 mail carrier I only accept a dressed male.
- 4 We discussed the subject of euthanasia.
- 5 Don't tell me that stuff!

Don't forget!

Workbook Unit 12

Ex. 3 Revision – Finding and correcting mistakes

Ex. 4 Prepositions – Prepositions in set phrases

Ex. 6 Vocabulary – Idioms with *like*

Ex. 7 Vocabulary – Idioms with *as ... as*

Ex. 8 Reading – The midlife crisis

Ex. 9 Pronunciation – Reading aloud

Ex. 10 Listening – *The Road Not Taken* by Robert Frost

Grammar Reference (SB pp. 153–5)

Word list Unit 12 (SB p. 163)

Remind your students of the word list for this unit on SB p. 163. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

Tests (Online)

Unit 12 Test

Skills tests 4 and 5

Progress test 2

Stop and check test 4

Exit test

Video (iTools and Online)

Additional photocopyables and PPT™ presentations (iTools)

Unit 1 The rights of man TB p. 12

child pre-teen teenager young adult adult middle-aged person pensioner

1 My nephew's five and has decided he wants to be a vegetarian and decide for himself what he'll eat. I think he should have that right.

2 At 16, I think I should be able to vote. If I can work to support myself or join the army, then I can decide who should run the country.

3 *I think at my age I'm old enough to choose my own clothes.*

4 *I hate the supermarkets where there are no checkouts with people anymore and it's all self-service, so you have to do everything yourself. There should be the choice of automated ones or real people on a cash register for older people.*

5 College written exams should be abolished. We work collaboratively throughout the course, helping each other, but then at the end of the year we suddenly have to work independently. Anyway, it's wrong to judge people just by how well they do on one exam.

6 *I've slaved away for 30 years and paid my taxes so I think I should be able to retire now and get a pension. I want to do my own thing and have a healthy old age.*

7 Young people these days are so self-centered. They only think about themselves. They hang around in groups, shouting and swearing, and don't seem to care about other people. They shouldn't have so much freedom to go out and do whatever they want.

8 The government should help young people to buy or rent apartments so they can live independently. Having to live with your parents is humiliating when you're an adult.

9 *When I was pregnant last year I found it depressing that people didn't give up their seats on the bus for me. I felt it was my right to sit down.*

10 *What is so great these days is that young people have so many options open to them. Think of all the study and career choices available. Everyone should have the freedom to pick and choose whatever they want to do in life.*



be a person of few words	not talk much	not mince your words	be honest, without trying to soften what you are saying
get a word in edgewise	manage to join in a conversation with a person who won't stop talking	eat your words	admit that something you have said is wrong, and take it back
not know the meaning of the word	have no real understanding of a human quality and never demonstrate it	too funny for words	incredibly amusing
the last word in ...	the absolute best and latest thing	a buzzword	a word that is used by a lot of people right now
be lost for words	be so surprised that you are unable to speak	not breathe a word	keep something secret and tell absolutely no-one

A

Clean Water

Clean Water is a West African charity that needs money to build hand pumps, wells, and a water purification plant in Rwanda. This money will aid both women and children, dramatically reducing the energy spent on walking to local water sources and steadily improving children's health. Every day over 2,000 children die from diseases caused by unclean water.

Clean Water has an excellent record of using your money wisely, with 77 cents of every dollar spent in the field and only 23 cents on administration.

We need your donation now. Help us to invest in the future of children.

B

Shakti Charity

We are committed to fighting against injustices and inequality in society.

A dowry is the money a woman's family pays to the family of her future husband before their marriage. This may seem old-fashioned, but in many communities it is still an important tradition.

Violence against women, as a result of their inability to meet dowry demands, has gone up dramatically in the United Kingdom in recent years.

Shakti Charity provides free legal help to women who are victims of domestic violence as a result of dowry disputes. It also helps these women to find work so that they can be self-reliant.

We need your donation to help with legal fees, to pay for cosmetic surgery for women who have suffered attacks, and to set up a shelter for women fleeing from domestic violence.

C

Tom's Farm

This project is aimed at providing vulnerable children from challenging urban backgrounds with a chance to stay in a healthy farm environment for a short time and then take part in a follow-up program.

Over the last few years, there has been a sharp increase in the number of children being excluded from school. Many of these children are in foster care and have complex emotional problems. The cost to society from dealing with these children has risen substantially. We believe that providing vulnerable children with an opportunity to re-engage with educational life will mean a better future for them and fewer problems for their families and schools.

Tom's Farm offers a short stay which involves family, farming, and therapy.

In order to increase substantially the number of places we can offer to children, we are in need of funds to buy a new farm in the south east United States.


D

THE PROJECT

The Project aims to eradicate poverty and disease. Think this is a dream? Our centers have had substantial success in some of the poorest communities around the world where tropical diseases wreak havoc. At our centers, we encourage local handicrafts by providing a place where men and women can practice their crafts and start to earn an income for themselves. We also pay for people from these communities to train as doctors in the US and UK and then return to work in their local communities. Incidence of disease has decreased sharply in the areas around our centers, and economic wealth has gone up substantially.

The Project needs your contribution to build more centers and to fund more medical training.

Please give generously.



cold	feet	fine	line	foregone
conclusion	gray	area	itchy	feet
last	resort	level	playing field	long
shot	mixed	blessing	saving	grace
second	thoughts	sore	spot	raw
deal	wake-up	call	wishful	thinking

A Your community

Based on a small island 14 miles from the west coast of Scotland, your community is self-sufficient. Community members, who come from all over the world, work together to build housing, grow food, and learn from one another. Many community members are in their 50s and all are vegetarian or vegan. There is limited access to technology on the island.



Think of questions you want to ask prospective members

Community seeker 1

You are a couple in your late 50s. The husband isn't very well and finds it difficult to do housework. You are old hippies and believe in living off the land as much as possible. You receive pensions from your previous jobs as teachers but have no substantial savings.

Think of questions you want to ask the community

B Your community

Based in the suburbs of Boston, your community has around 150 members of different ages and 25 nationalities. Community members are encouraged to give over their savings on entering the community and share any earnings equally. Community members live rent-free and share responsibilities for cooking and cleaning. Respect for other nationalities' customs is expected.



Think of questions you want to ask prospective members

Community seeker 2

You are a young man and extremely fit. You think that a balanced diet including meat and fish is very important. You love the sea and also working on the land. You don't like big cities. You have spent time working with older people and enjoy their company. You recently inherited \$5,000.

Think of questions you want to ask the community

C Your community

Based in the countryside in Kentucky, your community has around 50 members of all ages, including some families. Community members grow their own food and live "off-the-grid," generating their own solar power. Community members are encouraged to have as small an impact on the environment as possible, so there is a focus on harvesting free food and recycling. The community encourages the learning of gardening skills.



Think of questions you want to ask prospective members

Community seeker 3

You are a single mother with three children of school age. You want to escape from your previous life in the city. Before you had children, you taught Spanish in an inner city school. You are an avid gardener.

Think of questions you want to ask the community

Unit 6 The answer is yes! TB p. 83

Expressions

have a word with

be thrilled to pieces

fall on hard times

get cold feet

go on a cruise

go the extra mile

hit the ground running

kick yourself

make a fuss

take a selfie

venture forth

think outside the box

Tenses

simple present

present continuous

simple past

past continuous

present perfect

modal verb

past perfect

future with will

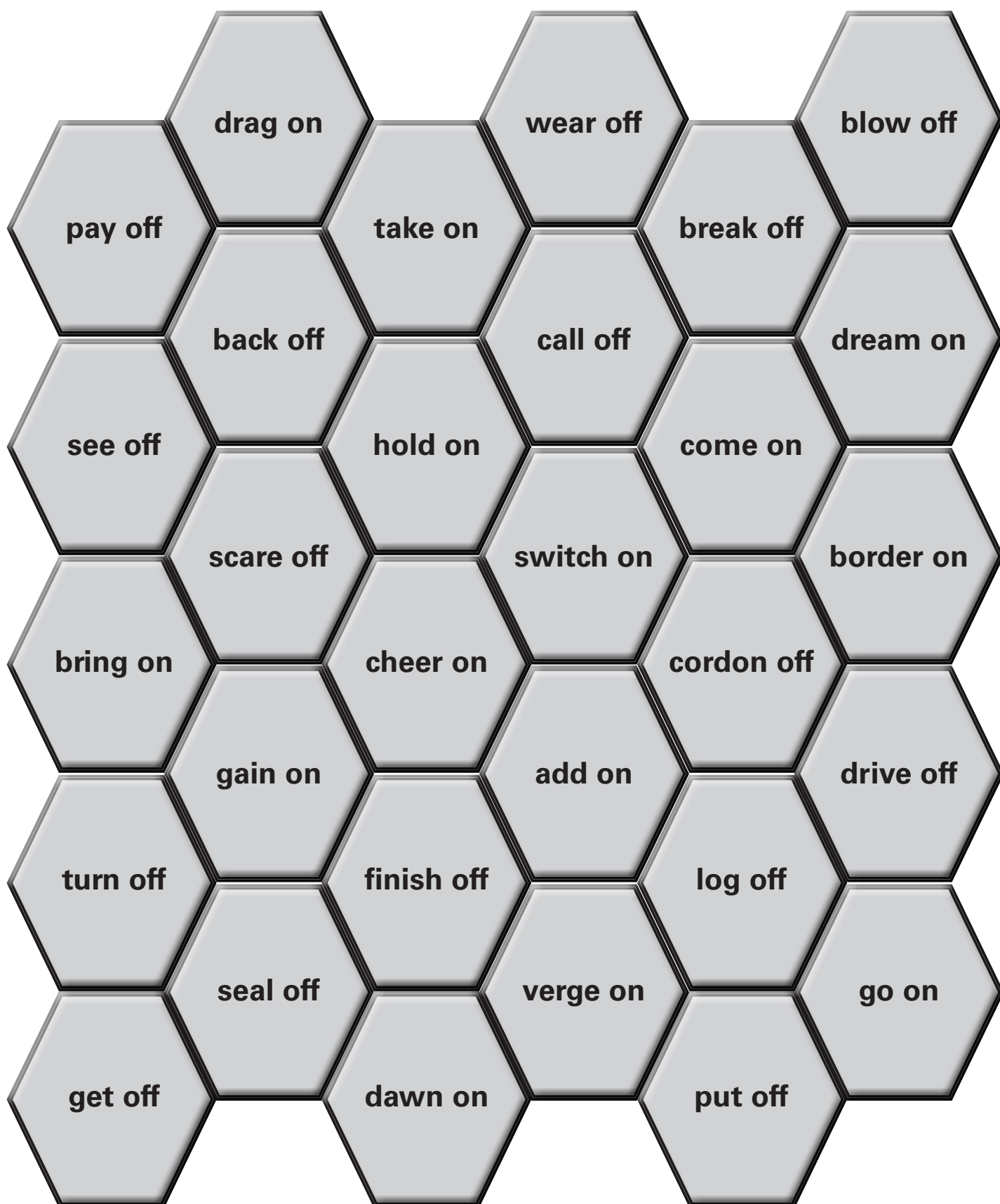
present perfect continuous

future perfect

past perfect continuous

future continuous

Question		Name
1	_____?	_____
2	_____?	_____
3	_____?	_____
4	_____?	_____
5	_____?	_____
6	_____?	_____
7	_____?	_____
8	_____?	_____
9	_____?	_____
10	_____?	_____



blushing confused crashing fighting huddled looking rushing tear-stained

A Brief Encounter

It was a perfect morning for a walk. I made my way along the rugged coastline, with a metallic-blue sea ¹_____ over the rocks below, and a fresh wind ²_____ past me. It was early and there weren't many people about, but as I was walking along the cliff top, I noticed a solitary figure ³_____ on a weathered bench, ⁴_____ out to sea. The person had a small backpack over one shoulder and seemed to be clutching a letter in one hand. There was something about the figure that made me feel uneasy. As I got closer, I could tell from the ⁵_____ face that the person had been crying. I put on a friendly smile and asked, "Everything all right?" The person nodded and immediately looked away. I hesitated, "Are you sure?" "I'm fine, really," the person said, ⁶_____ deeply and ⁷_____ back the tears. I hesitated briefly, ⁸_____ about what I should do next. I continued on with my walk, but couldn't help wondering – and worrying – about the lone figure. On the spur of the moment, I decided to go back ...

- 1 Do you think the narrator is male or female? Why?
- 2 How old do you think the narrator is? Why?
- 3 How would you describe the narrator: *protective, thoughtful, condescending, interfering, wary, impetuous, responsible*?
- 4 Who do you think the "solitary figure" is? Is it a man or a woman, a boy or a girl? Why?
- 5 Why do you think the figure was there? Why were they upset?
- 6 What do you think happened next?



blushing confused crashing fighting huddled looking rushing tear-stained

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- 6 What do you think happened next?

Woodstock Forever



Three days and nights of music deep in the countryside
Join 4,000 revellers for a three-day festival of folk, rock, and dance music

Friday 26th – Sunday 28th August

- ★ Live bands from 10 a.m. to midnight
- ★ Late night DJ sets
- ★ Local "battle of the bands" stage
- ★ Food stalls, craft tents, camping, and an on-site bakery

A You are the local mayor. Your job is to promote the town, encourage tourism, and keep the local residents happy – especially in an election year. Think of pros and cons of the proposed festival from your point of view. Write down your ideas and be prepared to discuss your views.

B You are the local police chief. You enjoy the peace and quiet of being a police officer in a rural area. Your job is to ensure public safety. Think of pros and cons of the proposed festival from your point of view. Write down your ideas and be prepared to discuss your views.

C You are a local hotel owner. You have spent the last few years, and a lot of money, developing your business into an exclusive vacation experience. Think of pros and cons of the proposed festival from your point of view. Write down your ideas and be prepared to discuss your views.

D You own the local music store. You have spent the last few years trying to keep your business alive, which has not been easy. You also play in a band and are a big music fan. Think of pros and cons of the proposed festival from your point of view. Write down your ideas and be prepared to discuss your views.

E You are a local farmer. A large area of your farm isn't being used right now. Your elderly parents, who own the farm, are very traditional, but you are eager to find new ways to earn money from your land. Think of pros and cons of the proposed festival from your point of view. Write down your ideas and be prepared to discuss your views.

F You are the head of the local parents' group. You feel that there needs to be more in the town to attract young people, but you are also concerned about losing the rural character of the town. Think of pros and cons of the proposed festival from your point of view. Write down your ideas and be prepared to discuss your views.

- 1 So you are the one who left their homework on the bus, are you?
- 2 My sister dug her toes in and refused to lend me her new dress.
- 3 The surgeon told us that the results of the mind scan appeared to be satisfactory and Sam would make a full recovery.
- 4 I don't know why they don't make performance enhancement drugs legal. It seems everyone takes them.
- 5 The government is reported to have dismissed the foreign minister alleged to have been involved in corruption.
- 6 People used to wear hats even for fairly informal occasions, didn't they?
- 7 She was really insulted by his comment, but he took it away the next day.
- 8 When the government talks about reducing poverty, they are really just paying mouth service.
- 9 Some women are really offended when male construction workers whistle at them.
- 10 The prisoners must have been released, haven't they?
- 11 Karen just can't stomach it when people make racist jokes.
- 12 Steven hates it when people start showing on their intellectual abilities.



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Unit 11 High or low tech TB p. 148

Read the presentation and fill in the blanks with phrases a–k.

- a will outline b To summarize c Secondly d Let's start by looking at
e investment f Firstly g anyone has any questions h are covered
i a gap in the market j manufacturing k am responsible for

Good afternoon, and thank you for coming to this presentation. My name's Mark Wilson and I
1 _____ research and development at Lefties Inc. 2 _____ why there's room
for more products for left-handed people and why we need 3 _____ from people like you.
4 _____, although many areas of difficulty for left-handers 5 _____ by other
companies, there is still 6 _____ for our new invention of spiral notebooks with the spiral
and the margins on the right rather than the left. 15% of children are left-handed and have difficulty when
writing and taking notes in conventional notebooks. 7 _____, in the developing world there
is no other company 8 _____ these products. We could therefore corner the market in such
regions, not only for the notebooks but also for other products such as left-handed scissors and potato
peelers. Now I 9 _____ the costs involved and the timescale for development. I propose a 20%
increase in investment over the next eighteen months. 10 _____, we have the ideas and the
technology, and what we need is your investment. If 11 _____, I'll be pleased to answer them.



A A self-locking bike (a bike that can be bent to tie itself to a post, so it is impossible to steal)

- Description of the invention
- Why it is needed/benefits to society
- How many people would buy it
- How much it would approximately cost to develop and produce
- Reason why investors should take it on



B A see-through doorknob (a glass doorknob which allows you to see inside the room)

- Description of the invention
- Why it is needed/benefits to society
- How many people would buy it
- How much it would approximately cost to develop and produce
- Reason why investors should take it on



C A worrier's app (an app which lets you check that you have locked the door, fed the cat, turned off the iron, etc.)

- Description of the invention
- Why it is needed/benefits to society
- How many people would buy it
- How much it would approximately cost to develop and produce
- Reason why investors should take it on



START

1 How will the world be different in a hundred years?

2 Name eight emotions.

3 Name six genres of books.

4 Miss a turn

5 Give six expressions that use reflexive pronouns.

10 Miss a turn

9 My biggest culture clash

8 Give three phrasal verbs with *up* and three with *down*.

7 The pros and cons of giving to charity

6 Give six adverb and adjective collocations.

11 My most unexpected friendship

12 Stereotypes

13 Why I hate reality TV

14 Give three phrasal verbs with *on* and three with *off*.

15 What reasons are there for going to war?

20 Why might people have cosmetic surgery?

19 Define *a level playing field*, *a gray area* and *a fine line*.

18 Give three workplace jargon expressions.

17 What differentiates humans from animals?

16 Miss a turn

21 Miss a turn

22 Name six modal auxiliary verbs.

23 Give three expressions for *looking on the bright side*.

24 The placebo effect

25 Miss a turn

30 A topic of your choice

29 Give six nouns made from phrasal verbs.

28 Miss a turn

27 The most important historical event of the 20th or 21st century

26 My worst travel experience

END

Workbook Answer Key

Unit 1

- 1
 - 2 didn't think
 - 3 've been thinking / was thinking / 'm thinking / think, do ... think
 - 4 would think / was thinking / was going to think
 - 5 haven't seen
 - 6 'm seeing / 'm going to see
 - 7 Did ... see
 - 8 was seen / had been seen
 - 9 do ... feel / are ... feeling / have ... been feeling
 - 10 haven't felt / haven't been feeling
 - 11 is felt
 - 12 's feeling / feels / 'll be feeling
 - 13 've spent
 - 14 are you going to spend / will you spend / will you be spending
 - 15 has spent
 - 16 will have been spent
 - 17 did ... find
 - 18 found
 - 19 was found
 - 20 'll find / 're going to find / 'll be finding
 - 21 was saying
 - 22 is said / has been said
 - 23 'll say / say / 'm going to say, 've said
 - 24 to be said
- 2
 - 1 Humans are unique among primates in that they **walk** upright.
 - 2 What have you been doing since **I last saw you?** / What have you been doing since **I saw you last?**
 - 3 I hated school. Maybe I would have liked it if I **had been** more popular.
 - 4 Why **didn't you tell** me that you don't like fruit cake?
 - 5 I was going to go to the theater last night, but then I heard that the performance **was canceled / had been canceled**.
 - 6 The forecast said scattered showers, so take your umbrella in case **it rains**.
 - 7 His mother **put** him to bed early because he had been feeling sick.
 - 8 **I'm visiting / I'm going to visit** my grandmother in Arizona.
 - 9 If you're hanging out with Jane this weekend, **will / could you invite** her to my party, please?
- 3
 - 10 He wasn't going to celebrate his retirement, but he's now **decided** it's a good idea.
 - 3
 - 1 (better in the passive) This bridge was built in 1897.
 - 2 (better in the passive) My grandfather has been invited to the White House to meet the president.
 - 3 (fine as an active sentence)
 - 4 (better in the passive) Reference books must not be taken from the library.
 - 5 (fine as an active sentence – the focus here is on the person rather than the invention)
 - 6 (better in the passive) A Bulgarian scientist is said to have discovered a drug that prevents aging.
 - 7 (better in the passive) You're wanted in the lab. You'll be told what it's about.
 - 8 (better in the passive) Eight people were buried by an avalanche in Colorado.
 - 9 (better in the passive) He is known to be a very good judge of character.
 - 10 (better in the passive if the focus is on the robber) The violent robber, who has been on the run for a week, has finally been recaptured. (or fine in the active if the focus is on the police)
 - 4
 - 2 behave yourselves
 - 3 help yourself / yourselves
 - 4 applied herself
 - 5 content ourselves
 - 6 busied themselves
 - 7 injured herself
 - 8 kick myself
 - 5
 - 1 b
 - 2
 - 1 To be our faithful servants – to do the things that we couldn't or didn't want to do ourselves.
 - 2 A computer program that is able to create / compose music.
 - 3 Experiments in Musical Intelligence. They were outraged because it took their work and used it to create new music using their style / technique. Composers presumably felt that EMI was demeaning their creative talent and just copying their style.
- 4 It reads the newspaper.
- 5 "The Painting Fool's" co-creator. He wants "The Painting Fool" to be recognized as an artist.
- 6 No. Eve is another robot who is in development.
- 7 Because they make us question what it is to be human.
- 3
 - 1 accept, perform
 - 2 broke into, flaw
 - 3 fed raw data into
 - 4 contemporary, controversial
 - 5 won't, in a very bad mood
 - 6 confined, collaborated
 - 7 out of hand, pull the plug on
- 6
 - 1
 - 1 Her father
 - 2 Her mom
 - 3 His mom
 - 4 Her ex-husband
 - 5 From himself
 - 6 Her grandmother
 - 7 His grandmother
 - 8 An actor friend
 - 2
 - 1 love, home, and work
 - 2 paddle your own canoe
 - 3 follow your heart, freedom
 - 4 three strikes
 - 5 go shopping, are hungry
 - 6 will pass
 - 7 WP, willpower
 - 8 off, worry about it
 - 3

2 Fiona	6 Chris
3 Arianna	7 Justin
4 Elaine	8 Charlie
5 Sue	
- 7
 - 1 ~~X~~ He works out daily.
 - 2 ~~X~~ I took to her right away.
 - 3 ☒
 - 4 ~~X~~ ... I couldn't get through to you.
 - 5 ~~X~~ ... I'd easily pick it up living in Mexico City, ...
 - 6 ☒
 - 7 ~~X~~ Their plans fell through.
 - 8 ~~X~~ ... they are looking into it.
 - 9 ☒
 - 10 ~~X~~ ... settle down together.
- 8
 - 2 supportive / encouraging
 - 3 bubbly / energetic
 - 4 patronizing / condescending
 - 5 outraged / indignant
 - 6 offended / distraught

- 9 1 was absolutely devastated
2 was completely blown away
3 were beside themselves
4 was bored stiff
5 'm thrilled to pieces
6 making such a fuss
7 totally lost it
- 10 1 original
2 curiosity, curious
3 energy, energetic
4 collaborate, collaboration
5 influence, influential
- 2 ●● = outraged, upright, naked
●● = distraught, success
●●● = gratitude
●●● = indignant, offended, inhabit
●●● = interrupt, reproduce
●●●● = patronizing, ultimately
●●●● = embarrassment, incompetent, insomnia
●●●● = evolution, controversial, generation

Unit 2

- 1 1 c 2 a 3 b 4 e 5 d 6 g
7 i 8 h 9 j 10 f
- 2 1 sincerely hope
2 fully understand
3 virtually impossible
4 eagerly await
5 highly unlikely
6 distinctly remember
7 bitterly disappointed
8 perfectly clear
9 sorely tempted
10 deeply regret
- 3 1 absolutely 6 perfectly
2 completely 7 strongly
3 entirely 8 fully
4 wildly 9 firmly
5 safely 10 greatly
- 2 1 late 6 hard
2 easy 7 Surely
3 hardly 8 rightly
4 lately 9 easily
5 right 10 sure
- 3 1 1 T
2 F His working class background meant that his parents wanted him to aspire to a profession, e.g., being an accountant, a lawyer, a dentist, or a doctor.
3 F Her caregiver was interested in her desire to become a writer, as was Somerset Maugham because he replied to a letter her caregiver had sent to him about her and advised her what she should do to become a writer.
4 F He joked around like other kids, but didn't write jokes.
- 5 T
6 F She writes even when she has only a little bit of time. It might not be good writing, but it's better than not writing anything.
7 F He "shakes" (= rereads) what he has written, and if it still works, he's had a good day.
- 2 1 Michael Holroyd, because he is a biographer.
2 Jodi Picoult, because when she writes, she just sits down and does it.
3 Wendy Cope, because she is a poet.
4 Michael Morpurgo, because he writes children's books.
5 Penelope Lively, because she already had advice from Somerset Maugham.
6 Ian Rankin, because he changed his mind about his career and followed his dream.
7 Stephen King, because he asks "What if?" when he combines two ideas in new and interesting ways.
- 3 1 Ian Rankin, an epiphany
2 Wendy Cope, agenda
3 Michael Morpurgo, triggered
4 Penelope Lively, aspiration
5 Ian Rankin's, standard of living
6 Michael Holroyd, come apart
7 Stephen King, boiled down to
8 Jodi Picoult, blocked
- 4 1 western China, George Robertson (friend), the conductor, the engine driver, a Chinese woman
2 built = constructed
valley = pass
a good idea = nifty
totally isolated = extremely remote
wilderness = sand dunes and nothing
water tank = water tower
take a walk = stretch my legs
baking = blazing
practically perfect = pretty impeccable
beauty = loveliness
gorgeous = beautiful
rather serious = slightly unsmiling
- 3 1 To see how much time she had before the train left.
2 Have you ever read the works of Anthony Trollope? It surprised him because he didn't expect her to know about this writer.
3 It's the title of the book that the woman wants to discuss with him.
4 Simon struggled through the conversation because he couldn't remember a lot about the book she wanted to discuss. He scribbled his name so that the woman could keep in contact with him.
5 The woman scrabbled on the ground to pick up the card with his information on it as the train pulled away so that she could keep it and contact him again.
- 6 Because Simon told her that he loved her and wanted to marry her after only a short conversation with her.
- 4 1 T
2 F She regularly rides her bike 30 miles across the desert to meet the train.
3 T
4 F There have been migrant workers on the train who she can speak to in English.
5 F They're the best of friends and have been for years.
- 5 1 Positive: famous, firm, frank, assertive, self-confident, frugal, eloquent
Negative: notorious, authoritarian, tactless, aggressive, cocky, stingy, long-winded
- 2 1 stingy, frugal
2 tactless, frank
3 self-confident, cocky
4 eloquent, long-winded
5 famous, notorious
6 aggressive, assertive
7 firm, authoritarian
- 6 1 noisy, crowded, downtown
2 ✓
3 cool, dark, peaceful
4 beautiful, old, wooden
5 ✓
6 large, deep
7 long, black, bamboo
8 ✓
9 interesting young
10 pale blue cotton
11 long, cold
12 ✓
- 7 1 massive 11 cascading
2 swung back 12 refused
3 marched 13 account for
4 demanding to know 14 swung round
5 caught sight of 15 fury
6 ornate 16 crimson
7 momentarily 17 all at once
8 resplendent 18 drooped
9 turquoise 19 desperately
10 gown 20 forlorn
- 8 1 on, l 7 for, d
2 of, f 8 to, e
3 to, a 9 with, j
4 from, h 10 of, g
5 for, b 11 on, i
6 about, c 12 with, k
- 9 1 1 e 2 c 3 b 4 a 5 d
2 and 3 Listen to the audio to compare and check your answers.

- 4 2 heard, herd 7 bear, bare
 3 meat, meet 8 pear, pair
 4 suite, sweet 9 rose, rows
 5 here, hear 10 choose, chews
 6 dear, deer
 5 flower, flour
 witch, which
 wear, where
 flew, flu
 sores, soars
 ate, eight
 male, mail
 peace, piece

Unit 3

- 1 2 being, spoiling
 3 helping, (to) clean out
 4 to play, being taken care
 5 know, to be kept
 6 being, go
 7 seeing, to be moved
 8 not to make, to leave
 9 to persuade, to change, getting
 10 to pay, doing
- 2 1 X to forget 7 ✓
 2 ✓ 8 X to become
 3 ✓ 9 X examining
 4 X writing 10 ✓
 5 ✓ 11 X having
 6 X to charge 12 ✓
- 3 2 Sandra has stopped eating meat.
 3 I'm Edward, but I'd / would rather be called Ted.
 4 I felt bad calling Maria in the middle of the night.
 5 Donna reminded me to bring my swimsuit.
 6 They can't force you to work overtime.
 7 We don't mind sharing a taxi with you.
 8 Why won't you admit to cheating on the exam?
 9 Babis suggested we stay at Hotel Maistrali.
 10 The travel agent said we'd better book early.
- 4 2 playing 14 to get
 3 helping 15 to take
 4 to have 16 stop
 5 to start 17 being able to
 6 to visit 18 to donate
 7 having 19 selling / to sell
 8 to show 20 to grow /
 9 describe growing
 10 facing 21 missing
 11 saying 22 spending
 12 realize 23 seeing / to see
 13 to help 24 to do

- 5 1 a drove an old Volkswagen Beetle
 b a small farmhouse
 c more
 2 a 5 b 3 c 4 d 7 e 2 f 1
 g 6
 3 1 ... donates the vast bulk of his salary to social projects
 2 "If I asked people to live as I live, they would kill me."
 3 ... reaffirmed Uruguay as the most socially liberal country in South America.
 4 ... spent 14 years in a military prison, much of it in dungeon-like conditions.
 5 Mujica cuts an impressively unpolished figure.
 6 "I'm just sick of the way things are."
 7 "We're in an age in which we can't live without accepting the logic of the market." "What we have left is the automatization of doing what the market tells us."
 8 "We can almost recycle everything now. If we lived within our means – by being prudent – the seven billion people in the world could have everything they needed."
- 4 2 pragmatism 7 austerity
 3 notorious 8 sustainable
 4 grudgingly 9 tag
 5 folly 10 mattress
 6 bulk
- 6 1 a rise steadily b shoot up
 c peak d pick up
 e fluctuate f level off
 2 a remain stable b decrease gradually
 c plummet d fall slightly
 e bottom out
 3 1 rose steadily
 2 shot up
 3 peaked
 4 fell slightly
 5 leveling off
 6 gradual decrease
 7 picked up
 8 fell slightly
 9 remained stable
 10 rising steadily / picking up
- 7 1 Because they arrived in Britain with only £5 and went on to make a fortune through their businesses.
 2 1 a 2 a 3 b 4 b 5 a 6 b
 3 1 F Both brothers have received a business award.
 2 T
 3 F They have the same friends they had when they were younger.
 4 T
 5 T
 6 T

- 4 1 provide employment
 2 Speaking for myself
 3 would like to think that
 4 in terms of, indulge
 5 philanthropic, waste money
 6 distractions, go for it
 7 touch, is done
 5 1 d 2 f 3 e 4 g 5 a 6 h
 7 c 8 b
- 8 1 1 -down 6 down
 2 up 7 down
 3 up 8 down
 4 up 9 up
 5 up
 2 1 slow down / will slow down, speed up
 2 cutting down, save up
 3 dumbed down, lighten up
 4 run down, do / fixed ... up
 5 shut down / boot up
 6 stand up, bring down
 7 had been bought up / would have been bought up, track down
 8 wound up, live down
- 9 2 2 Interest, average
 3 preference, familiar
 4 favorite, restaurant
 5 awfully, comfortable
 6 vegetables, chocolate
 7 reasonable, factories
 8 different, corporate

Unit 4

- 1 1 must
 2 will / must / should
 3 should / might / may / could
 4 can't
 5 can
 6 might / may / could
 7 won't / can't
 8 should / must
- 2 2 d can't have gone
 3 g must / should have finished
 4 e won't have told
 5 b could / might I have put
 6 a could / might have been
 7 c should / could have called
- 3 1 we wasted \$15
 2 as a child
 3 I'm putting on too much weight
 4 often take me camping
 5 be really hot
 6 But it would be nice if you did
- 4 1 will
 2 can't
 3 might
 4 will / may
 5 must not
 6 can

- 7 could
8 wouldn't
9 had to
10 must have
11 will have
12 ought not to have worried
13 may have
14 should
15 must not
16 didn't have to be
17 must have been
18 may have
19 should have
20 could
- 5 1 1 b must 9 h 'll
2 c must 10 l can't
3 a must 11 j can't
4 f should 12 k can
5 d should 13 n might
6 e should 14 m might
7 i 'll 15 o might
8 g will
- 2 1 I might have guessed
2 I can't be bothered
3 I should know better.
4 I must say,
5 You might as well ask!
6 I should hope not!
7 how should I know?
8 You can say that again!
9 We might as well
10 we'll see
- 6 1 1 = sneakers, baggy jeans, bomber jacket, baseball cap
2 = lapel, sequins, make-up
3 = shiny dinner jacket, bow tie, top hat, magic wand
a = 1 b = 3 c = 2
- 2 Photo 1 shows Dynamo.
1 a minority interest
2 his public completely confused
3 read people's minds
4 he developed a health problem
5 didn't fit in there
6 was lent some money
7 Internet clips
8 modest nature
9 latecomer to
10 different
- 3 1 d 2 f 3 e 4 g 5 a 6 c
7 b
- 7 1 1 Location
2 Parking
3 Front yard
4 Condition of house
5 Living room
6 Kitchen
7 Dining room
8 Backyard
9 Price

- 2 2 are within walking distance
3 regular bus service
4 ideal for the DIY enthusiast, of paint certainly wouldn't go without notice
5 is in need of some attention
6 on the old side perhaps, Ideal for
7 not exactly enormous
8 isn't the brightest room in the house
9 very mature and well-established
10 exactly cheap
- 3 2 World Cup level
3 the most exciting
4 on the watery side
5 exactly welcoming
6 go without notice
7 ample room
8 the best curry
- 4 A 6 B 2 C 8 D 5 E 4 F 3
G 7 H 1
- 8 1 long shot
2 sore spot
3 foregone conclusion
4 last resort
5 saving grace
6 fine line
7 raw deal
8 wishful thinking
9 itchy feet
10 slippery slope
- 9 1 yap 9 roared
2 sizzling 10 buzzing
3 roared 11 whining
4 rumbling 12 sizzling
5 cracked 13 cracking
6 squealed 14 squealed
7 buzzing 15 rumbled /
8 whine / been rumbling
whining 16 yapping
- 10 2 2 He might have told me what was going on. b
He might have told me what was going on. a
3 Do you have to work all evening? b
Do you have to work all evening? a
4 You could have hit him. a
You could have hit him. b
5 I might go out this evening. b
I might go out this evening. a
6 I could hardly walk home. a
I could hardly walk home. b
7 Jason would keep singing. b
Jason would keep singing. a
8 You could close the door. a
You could close the door. b
- 11 1 to 6 to
2 against 7 as
3 into 8 for
4 to 9 on / about
5 on 10 at

Unit 5

- 1 2 is 10 have
3 do 11 won't
4 did 12 will
5 have 13 was
6 do 14 could
7 wouldn't 15 can
8 did 16 will
9 didn't 17 Would
- 2 1 2 persuaded ... to
3 used to
4 're not allowed to
5 tried to
6 won't be able to
2 The translator and the audience.
3 1 had to
2 learned to
3 don't have to
4 tried to
5 expected ... to
6 pretended to
7 told ... to
- 3 1 ridiculous
2 1 buddies
2 companion
3 colleagues
4 adores, worships
5 've been into
6 fell for
7 gossip
8 had a word, 'll let ... know
9 chatting
10 are ... giggling
11 snickers
12 guffaws
13 chuckling
14 journey
15 cruise
16 trip
17 voyages
18 stride
19 staggering
20 dawdling
21 waddle
- 4 1 autobiographical
2 1 T
2 F Felipe and Liz are lifelong travelers.
3 F The incompatibility between them is how differently they travel.
4 T
5 T
6 F Liz doesn't mind the various discomforts of travel, but Felipe hates strange bathrooms, dirty restaurants, uncomfortable trains, and foreign beds.
7 F He wanted to stay in Laos because it reminded him of Brazil thirty years ago.

- 8 F She wants to settle down eventually, when the time comes.
- 3 1 Liz = southern New York State, the more rural sections of central New Jersey, northwestern Connecticut, and bits of eastern Pennsylvania. Felipe = at the time when the text was written, it would be Laos, but this may change.
- 2 Felipe. He is the best because he can fit in and settle down anywhere. He learns the language, befriends the locals, etc. But he is also the worst because he hates the discomforts that go hand in hand with traveling.
- 3 She is restless and curious. She wants to see lots of different places, but always wants to move on and doesn't want to settle anywhere except in the US near her family. She is also able to handle the discomforts of traveling very well.
- 4 When you settle down and live in one of the places you were visiting.
- 5 It doesn't matter to Felipe where he is in the world. He can always make a home for himself, whereas for Liz, she enjoys traveling and moving all around.
- 4 1 create a familiar habitat, reassuringly
2 renders him peerless
3 infinitely patient, infinitely curious
4 mishaps and minor disasters
5 instantly, utterly
6 blanched, indefinitely
7 dilettantish
- 5 1 Martine is French, Jaap is Dutch. They met in Provence, in France.
2 1 J 2 J 3 M 4 M / J 5 J 6 M
3 1 traveling around
2 with a friend
3 wake up
4 seasonal changes
5 instantly
6 scientific
4 1 the mountains in Provence
2 the hiking trails
3 the changing view of the mountain
4 how Remi and Jaap felt after hiking from the summit of Mount Ventoux
5 Remi
6 the type of man that Martine's friends thought she would marry
- 6 1 1 e tolerate
2 d assimilates
3 c offended
4 b compensated for
5 a improving
6 h pretending
7 f abolishing
8 g extracted

- 2 1 blow up 5 stuck up for
2 threw up 6 chewed me out
3 assaulting 7 restored
4 surrender 8 Keeping up
- 7 2 1 car 5 civilization
2 center 6 new
3 tomato 7 ham
4 stop 8 agile
3 2 BE 3 AE 4 BE 5 BE 6 AE
7 AE 8 BE
4 1 adult (AE), adult (BE)
2 brochure (AE), brochure (BE)
3 laboratory (AE), laboratory (BE)
4 inquiry (AE), inquiry (BE)
5 ballet (AE), ballet (BE)
6 garage (AE), garage (BE)
7 donate (AE), donate (BE)
8 debut (AE), debut (BE)

Unit 6

- 1 1 2 he should do is avoid antagonizing the press
3 is the ambassador who antagonizes the press
4 the media did was exaggerate his role in the coup
5 nobody likes is being criticized
6 was the lies (that) she wrote that really annoyed me
7 is / was where she used to work
8 do know why she left Beirut
- 2 2 IBM is where he works now / It's IBM he works for now
3 What I'd like to know is why he left Amazon / Why he left Amazon is what I'd like to know / Something I'd like to know is why he left Amazon / The thing I'd like to know is why he left Amazon
4 the pay he did like / he did like the pay / the pay was something he did like
5 it's the skyscrapers they come to see / the thing they come to see is the skyscrapers / what they come to see are the skyscrapers
6 what's also very popular is the theater / something that's also very popular is the theater / the theater's also something that's very popular
7 The theater really does boost New York City's economy. / The theater is what really boosts New York City's economy. / The theater is something that really boosts New York City's economy.
8 something a lot of tourists don't realize is / what a lot of tourists don't realize is / the thing that a lot of tourists don't realize is

- 9 the thing I like to do is get out of the city / something I like to do is get out of the city / what I like to do is get out of the city
- 2 1 Never again will I allow myself to be deceived by him.
2 Seldom does one find someone with such integrity as Harold.
3 Nothing does he love more than counting all his money.
4 Little did he suspect what she was up to.
5 Never before has anyone / anybody spoken to me like that.
6 Nowhere will you find a nicer man.
7 Not only was she rude, (but) she was also really offensive.
8 In no way could her reaction be described as sympathetic.
9 No sooner had one war ended than the Ruritians started another one.
10 Not until she threatened to leave him did he realize the error of his ways.
- 3 1 1 c 2 a 3 b 4 d 5 b
2 1 However
2 Wherever, whatever
3 Wherever / Whenever
4 whoever
5 whenever
6 Whoever / Who on earth
7 However
8 whichever
- 4 1 Because of the war – the women couldn't go to war (only men did), but they were needed to work in the fields.
2 a 4 b 3 c 5 d 2 e 6 f 1
3 1 When the Women's Land Army was set up.
2 The minimum age to join the WLA.
3 The number of shillings they earned per week.
4 The time in the morning when the working day often started.
5 The number of hours they worked during the week in the winter and in the summer.
6 The number of WLA volunteers who had carried out their duties by the end of the war.
7 When the WLA was disbanded.
4 1 Because young men had left agricultural work for work in factories, and the men that did work on farms were joining the armed forces and going away to war.
2 They were suspicious and didn't think the girls would be able to do the work. They also didn't think it was the right place for decent young women to be.

- 3 They complained because the WLA girls had carried out their duties with dedication, skill, and enthusiasm.
- 4 Because they were desperate to escape city poverty.
- 5 The posters didn't show how hard the work would be and what the uniform would really look like.
- 6 They only received rudimentary training.
- 7 They received less money than the men for the same work, they were regarded with indifference and hostility by the farming community, and many felt that the Italian prisoners of war were treated better and given more food than them.
- 8 Many enjoyed the new way of life in the country, they made many lifelong friends, and the role of women on farms and elsewhere was changed forever.
- 5 1 hoe 2 livestock 3 scorn 4 was looming 5 cursory 6 indifference 7 disbanded 8 counterparts 9 felled 10 rudimentary
- 5 1 Year joined the WLA: 1942
Age upon joining the WLA: 16 ½
Place of birth: Liverpool
Place of work: Leominster
Length of service: 3
Subsequent career: in the RAF
Age at interview: 89
- 2 1 a ✓ b ✗ c ✓ d ✓
2 a ✓ b ✗ c ✓ d ✓
3 a ✗ b ✓ c ✓ d ✓
4 a ✗ b ✓ c ✓ d ✓
5 a ✓ b ✗ c ✓ d ✓
- 3 1 sickly
2 middle of nowhere, queasy
3 ravenous, forever, sufficient
4 thistles, clear
5 had enough, point blank
6 trickiest, dog-tired
7 boost, self-esteem
8 close
- 6 1 2 destruction 3 threaten 4 attack 5 assassinate 6 revolution 7 wound 8 survival 9 invade 10 demolition 11 pacify 12 complaint 13 terrorize 14 loss 15 injure
- 2 1 conquest, had ... invaded
2 Revolution, attacked
3 was ... wounded / injured, wounds / injuries
4 loss, complaint
5 destruction, be demolished

- 6 was assassinated, survival
7 Terrorists, threat
8 pacifists
- 7 1 fallout, fallback, spin-off, breakthrough, breakout, breakup, outcome, downpour, setback, setup, underground, outpatient, upshot, pileup, outcome, hangout, hang-up, offspring
- 2 1 underwear 2 underground 3 downpour 4 (across) 5 spin-off 6 upshot 7 outpatient 8 setback 9 breakthrough 10 outcome 11 fallout 12 hangout 13 pileup
- 8 1 1 You're kidding. I thought it was awful.
2 It was all special effects and no story.
3 You're telling me.
4 It was. I didn't understand a word.
5 I didn't know who was chasing who or why.
6 Not to me. What I need is a recognizable plot.
7 If you call noise and violence exciting.
8 I wouldn't recommend it to anyone.
9 Well, you know him better than I do.
10 If there is a next time.
- 2 1 b 2 c 3 a 4 e 5 f 6 d 7 i 8 g 9 h 10 k 11 l 12 j

Unit 7

- 1 3 you weren't so stubborn and (you) would listen to my advice (sometimes)
4 hasn't been painted / wasn't painted yellow
5 will never / won't ever admit he's wrong
6 we weren't working when the boss dropped by
7 he was / were an expert and had a degree in linguistics
8 'd been able to speak English and hadn't misunderstood me
9 Sally hadn't come
10 he'd had to go to prison and pay for his crimes / he'd gone to prison and paid for his crimes
- 2 2 had
3 would (past habit)
4 had
5 would, had (unreal situation)
6 would (past habit)
7 would (unreal situation)
8 would (future in the past)

- 3 4 didn't have to 5 're going 6 would 7 hadn't 8 'd never bought 9 didn't / doesn't know 10 was / is 11 took 12 'd prefer 13 did 14 wouldn't do 15 wouldn't mind 16 did 17 does 18 'd lighten up 19 would 20 was / were / 's 21 would guess / would have guessed 22 lives / lived 23 got / were getting 24 'm enjoying
- 4 1 e wouldn't be driving around
2 d going to suggest
3 g wouldn't play / wouldn't be playing
4 a wouldn't have been given
5 c wouldn't be having
6 b wasn't having / wasn't going to have
7 h didn't have
8 f would have offered
- 5 1 if ever I saw one 2 if not exactly 3 if ever 4 if any 5 If so 6 As if 7 If not
- 6 1 1 c 2 e 3 a 4 b 5 d 6 j 7 i 8 f 9 h 10 g
2 1 chirpy 2 elated 3 wistful 4 bitter 5 gleeful 6 an upbeat 7 out of sorts 8 despondent 9 down in the dumps 10 content
- 7 1 it lasted 2 in disguise 3 nothing gained 4 hang in, look back 5 is done, win 6 out alright 7 come, go 8 late, never 9 learn 10 mind, next time
- 8 1 The phrase "No, my dog doesn't bite." The speaker answered honestly that his dog doesn't bite. However, the dog the speaker is standing next to isn't his dog. That dog obviously bites.
2 2 e 3 i 4 h 5 f 6 b 7 c 8 a 9 d
3 1 F Readers rated the funniest joke from thousands sent in by other readers.
2 T
3 T
4 F The effect of laughter can be seen in many parts of the brain.
5 T
6 T
4 1 anticipate 2 register 3 immune 4 absurd 5 bonding 6 rebellious 7 offensive

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

- 3 1 Because bears can run faster than humans.
- 2 History teacher
- 3 sew
- 4 He sits at the back of the lecture hall and listens, wearing the chauffeur's uniform.
- 5 Astronomically, c
Horologically, a
Meteorologically, b

4 1 h, d 3 b, l 5 a, c
2 j, k 4 f, i 6 e, g
5 1 g 2 d 3 e 4 f 5 b 6 h
7 a 8 c

- 10 2 catching 7 cut
3 go 8 sneak up
4 Dream 9 wear
5 write 10 keep
6 verges

- 11 1 2 he hadn't insulted me, I wouldn't have avoided him
- 3 'd upgrade if they'd offered me a discount
- 4 he'd impressed me more at the interview, I'd have employed him
- 5 I'd enroll if the school had opened
- 6 you hadn't overcooked the vegetables, I'd have eaten them
- 7 you'd achieved as much as me, you'd earn the same salary
- 8 wouldn't have ignored you if you hadn't interrupted her
- 9 she hadn't annoyed me so much, I'd apologize
- 10 it'd occurred to me, I'd have asked them for a ride

Unit 8

1 1 2 D 3 ND 4 ND 5 D 6 ND
7 D 8 ND 9 D 10 D

- 2 b who come from Japan 1
c which I wasn't expecting 6
d who I've been wanting to introduce you to for a while 2
e when there were hardly any women politicians 9
f whose parents don't set behavioral boundaries 5
g who you saw me talking to 7
h who live in glass houses 10
i who is ten years younger than me 3
j whose brains are a little bit bigger than women's 8
- 2 The second sentence with *whose* is more formal.
- 1 There were hundreds of people at the

show, the majority of whom gave the actors a standing ovation.

- 2 I watched the whole program, parts of which were very boring.
- 3 He has over 500 friends on Facebook, only a few of whom he knows well.
- 4 I've collected hundreds of recipes, most of which my grandmother gave me.
- 5 He owns three houses, none of which he lives in.
- 6 She entered two races, neither of which she won.
- 7 I have two brothers, both of whose wives I get along well with.
- 8 I went to check on the tomato plants in the garden, three of which had been eaten by a deer.
- 3 1 which 5 which
2 where / when 6 when
3 which 7 which
4 why 8 whose
- 4 1 He fed the baby while talking to me on his phone. / While talking to me on his phone, he fed the baby.
- 2 By investing wisely, they made a fortune. / They made a fortune by investing wisely. / They made a fortune after investing wisely.
- 3 On arriving at the conference center, you need to register immediately.
- 4 Since having twins, she's had no time for herself. / She's had no time for herself since having twins.
- 5 After hearing a storm was coming, we decided not to go sailing. / We decided not to go sailing after hearing a storm was coming.
- 6 Turn on the burglar alarm before leaving the building. / Before leaving the building, turn on the burglar alarm.
- 5 1 currently working
2 that surprised her
3 While dropping off
4 being asked
5 to be addressed
6 totally unfazed
7 before pinning on
8 labeled
9 where other options
10 the extent to which
11 when describing
12 having been replaced
13 well-respected
14 which of these new pronouns
15 a passing fad
- 6 1 Because the women were wearing pants of some kind, rather than the dresses or skirts they would normally have worn.

Also, their outfits differed from those worn by male soccer players at the time.

- 2 1 Nellie Hudson: founded the British Ladies' Football Club.
Helen Matthews: a goalkeeper who founded the first female Scottish team before joining Nellie Hudson.
Nettie J. Honeyball: the name Nellie Hudson was known by.
Mrs. Graham: the name Helen Matthews played under.
Stuart Gibbs: helped compile the exhibition on the British Ladies' Football Club.
Colin Yates: historian and organizer of the exhibition.
- 2 "billowing" and "voluminous"; You can't see the bloomers because they are underwear.
- 3 1 F Female soccer players sparked riots and contributed to greater empowerment for women.
- 2 T
- 3 F Their soccer skills are described as "silly," not their clothes.
- 4 F It was thought that they would not want their own sisters or daughters "exhibiting themselves" by playing soccer.
- 5 T
- 6 T
- 7 F They were banned because of the riots that erupted after the games.
- 8 F She moved to England because of the ban in Scotland. She only joined Nellie later.
- 4 1 clashes, sparked
2 flocked, unladylike spectacle
3 dainty way
4 a furor
5 fixed resolve
6 compiled
- 5 But these are the members of Britain's first official female soccer teams – whose clashes on the field in the 1880s sparked riots off it, and ...
The pictures, uncovered as part of an exhibition charting the history of women's soccer, reveal the characters who tackled a man's world for the first time.
However, while thousands flocked to see their games, by 1895, when these photographs were taken, ... "The young women presented a pretty appearance on the field ... as well as the dainty way in which the women set them off."
Casting aside corsets in favor of voluminous knickerbockers and prim bonnets ...

... it is not surprising that the game was attended by a crowd numbering several thousands, very few of whom would like to have their own sisters or daughters exhibiting themselves on the soccer field.”

At the center of the furor was the British Ladies’ Football Club, which played dozens of games that year. Founded by the enigmatic Nellie Hudson, known as Nettie J. Honeyball, the club fielded teams called North and South, which played against each other. On the North team was Helen Matthews, a goalkeeper who played under the name of Mrs. Graham. Stuart Gibbs, 47, who helped compile the exhibition, said ...

“The games often caused anger from men who disliked women doing what, at the time, was a man’s job.”

- 7 1 1 knowledgeable
2 was shared by millions online
3 categorized, tricked
4 persuaded her to
5 boring and nerdy
6 absurdly
- 2 Riley Barry, 4, complained on YouTube™ about pink and blue packaging for toys Emma Owen, 7, wrote to Lego™ requesting more girl figures doing more exciting activities Gavyn Boscio, 4, didn’t want a Hasbro™ Easy-Bake Oven that was just marketed to girls McKenna Pope, 13, petitioned Hasbro™ to make an oven that was gender neutral
- 3 1 an online forum where people can discuss parenting issues
2 it’s possible to change things if enough people join together to do so
3 she didn’t want to be told what she could play with
4 approached Lego™ with an idea for new characters
5 was being sexist in its advertising for its toy oven
6 its new gender neutral toy display was financially successful
- 8 1 from 7 for
2 to 8 on
3 upon 9 with
4 with 10 on, on
5 of 11 into
6 with 12 into
- 9 2 distant, careless
3 difficult, awkward
4 overcast, guilty
5 close, recent
6 balanced, high

- 7 exorbitant, irrational
8 successful, unassuming
9 pale, timid
10 excitable, rough
- 10 1 1 My mom, whose cakes are the best in the world, never taught me to bake.
2 I was shown to my room, at which point I decided to look for another hotel.
3 (No punctuation needed.)
4 Her eldest daughter, who’s expecting a baby, lives nearby.
5 My grandchildren don’t play outdoors enough, which worries me.
6 (No punctuation needed.)
7 This gold watch, left to me by my grandfather, is my most valuable possession.
8 (No punctuation needed.)
- 2 /f/ social, delicious, technician, patience, pressure, chef, sufficient, option, session
/tʃ/ children, nurture, nature, creatures, research
/z/ Asia, measure, usual, pleasure
/dʒ/ gender, passengers, prejudice, huge, encouraged, energetic
- 3 1 Patience is a virtue.
2 The chef’s food was delicious, as usual.
3 That fish is huge.
4 Scientists haven’t done sufficient research yet.
5 Pressure at work isn’t a pleasure.
6 Which is more important – nature or nurture?

Unit 9

- 1 1 1 h Surely
3 d To be honest,
4 f At least
5 b Predictably,
6 c No doubt
7 a Admittedly,
8 e Surprisingly,
- 2 1 it was very hot and full of tourists.
2 your money will be losing value.
3 it would have been nice if it had rained a little bit less!
4 I don’t really care
5 he is our boss.
6 it has nothing to do with you.
7 commuting will be easier.
8 I’m looking forward to it!
- 2 1 1 American
2 No, he sang with a band.
3 18
4 Probably cancer since this is the charity his legacy supports.
- 2 1 Naturally, 8 besides,
2 Alarming, 9 given that
3 Tragically, 10 Unusually,
4 otherwise 11 inevitably,
5 Above all, 12 aptly enough
6 Apparently, 13 Actually,
7 at least 14 honestly
- 3 2 after all 9 Apparently
3 quite honestly 10 given that
4 Surely 11 Funnily enough
5 Bizarrely 12 To be fair
6 presumably 13 Anyway
7 unfortunately 14 clearly
8 Frankly 15 Still
- 4 1 2 songwriter R, composer C
3 lead guitarist R, first violinist C
4 percussionist C, drummer R
5 pianist C, keyboard player R
6 band R, ensemble C
7 choir C, background singers R
8 riff R, motif C
9 guitar legend R, maestro C
10 arrangement C, cover version R
11 quintet C, five-piece band R
12 session musician R, accompanist C
- 2 1 keyboard player
2 composer
3 background singers
4 lead guitarist
5 ensembles
6 riff
7 recital
8 cover version
9 choir
10 arrangement
- 5 1 A rare, heir, billionaire, prayer, swear
B view, taboo, blew, debut, through
C plea, flee, key, quay, debris
D dough, flow, sew, plateau, foe
- 2 b foe h sew
c plateau i quay
d debris j flow
e plea k heir
f debut l flee
g dough
- 6 1 Stanza 1: ashamed, lamp, chair, damp;
Stanza 2: window, floor, TV, door;
Stanza 3: closet, hall, bed, wall;
Stanza 4: ashamed, or, dear, familiar
- 2 Stanza 1: there, chair; Stanza 2: ski, TV;
Stanza 3: Ed, bed
- 7 1 a 7 b 6 c 1 g 2 h 8 i 4
d 5 e 3 f 9
- 2 1 F He didn’t come from a deprived background; his gritty sound came about after he bit off the tip of his tongue.
2 F He wanted to become a journalist or a politician.

- 3 F They lost contact for a while when they went to different high schools.
 4 T
 5 F He left college early so he didn't graduate.
 6 T
 7 F They were the two major groups of the time.
 8 F The Queen wasn't there.
 3 1 d 2 g 3 e 4 f 5 h 6 a
 7 c 8 b

8 1 and 2

- 1 ✓ 2 ✓ 3 ✗ 4 ✗ 5 ✓ 6 ✗
 7 ✓ 8 ✓

- 3 1 No. He was expecting some pushback on it.
 2 Anesthesiologists
 3 It looks wrong to have an office full of people wearing headphones. They should wear earphones instead.
 4 Mechanical and repetitive work.
 5 Spare attention
 6 Classical

- 4 1 c 2 j 3 f 4 h 5 i 6 k 7 a
 8 d 9 l 10 e 11 b 12 g

- 9 2 feel up to 8 put up with
 3 filling in for 9 go in for
 4 face up to 10 pull out of
 5 talk ... out of 11 looks up to
 6 ended up with 12 keep up with
 7 be in for

- 10 2 2 I need to buy a new shirt to go with these pants.
 3 What time does the supermarket open?
 4 I think we should walk back to the hotel.
 5 Yes, I'd love to go out with you.
 6 I'd like a little more milk in my coffee.
 7 We've heard it's going to be fantastic!
 8 I wonder what the doctor said about Harry's shoulder?
 9 I think you need to be more open-minded.
 10 Would you like another piece of chocolate cake?
 3 1 Phenomenal! 6 Inconceivable!
 2 Unbelievable! 7 Astronomical!
 3 Ridiculous! 8 Fascinating!
 4 Revolutionary! 9 Unprecedented!
 5 Extraordinary! 10 Sensational!

Unit 10

- 1 2 is reported to have reached speeds of 27 miles per hour
 3 is assumed that his speed results from an unusually long stride
 4 is estimated / has been estimated that 90% of his energy is used combatting wind resistance
 5 is thought to be earning more than \$20 million a year from sponsorship deals
 6 is known to eat chicken nuggets before a big race
 7 is expected to end his career with a record number of Olympic gold medals
 8 is said to be a late riser, getting up at 10:00 a.m. most days
 9 is reported to have once considered playing for Manchester United
 10 is known to have also been an enthusiastic cricket player before turning to track and field.
 2 3 seemed that the winning cyclist had been using performance-enhancing drugs
 4 of the patients appeared to have been given placebos
 5 would appear that her knee has healed satisfactorily
 6 seems to be planning to retire soon
 7 antibiotics appear to be losing their effectiveness
 8 seems that his hearing is getting worse
 3 2 was thought to be suffering
 3 seemed to be
 4 was not expected to do
 5 was concluded that she was suffering / suffered
 6 was supposed to compete / was supposed to be competing
 7 appeared to be
 8 was judged to be
 9 was said to have had / is said to have had / was said to have / has been said to have had / has been said to have
 10 is considered to be
 11 is also alleged to have exaggerated / has also been alleged to have exaggerated
 12 appears to be
 13 is known to be / has been known to be
 14 are now believed to have been
 4 1 d 93.
 2 He has been happy with his health at the age of 13–39, in his 60s, and 86–93.
 3 1 60s 6 85
 2 40s 7 6–12
 3 13–39 8 40s
 4 86–93 9 86–93
 5 13–39 10 6–12

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

- 5 1 1 pinch 6 slapping
 2 winked 7 Squeeze
 3 shoved 8 rub
 4 nudged 9 patted
 5 stroked 10 munching
 2 2 mouth 8 toes
 3 feet 9 arms
 4 knees 10 heart
 5 lips 11 jaw
 6 neck 12 shoulder
 7 throat

- 6 1 shocked
 2 obvious
 3 hidden
 4 afraid
 5 pleasurable
 6 go without a plan
 7 respect
 8 wild
 9 ironic
 10 work hard
 11 remember
 12 confrontational

- 7 2 1 b 2 a 3 b 4 b 5 a 6 a
 7 b 8 a
 3 1 a lighter laptop
 2 a small light bulb
 3 never / when we die
 4 spatial awareness / face recognition / visual imagery
 5 left
 6 10%
 7 60%
 8 aerobic
 4 1 d 2 f 3 e 4 a 5 g 6 b
 7 c

- 8 1 1 h 2 g 3 e 4 i 5 j 6 d 7 a
 8 c 9 b 10 f
 2 2 be dealt with
 3 were warned / 'd been warned about
 4 be accused of
 5 be subjected to
 6 be forced into
 7 be involved in
 8 be charged for
 9 be congratulated on
 10 be held against

- 9 1 1 F 2 F 3 R 4 F 5 R 6 F
 7 R 8 F 9 R 10 R
 2 1 2 isn't it (F)
 3 is (F)
 4 does (F)
 5 doesn't it (F)
 2 1 wasn't (F)
 2 did (F)
 3 didn't they (F)
 4 isn't (R)

- 3 1 have (R)
- 2 didn't (F)
- 3 doesn't (R)
- 4 does (F)
- 4 1 isn't (F)
- 2 is (F)
- 3 does (R)
- 4 does (R)
- 5 do (F)

Unit 11

- 1 1 Simple Present / *will* + base form d
2 *going to* + base form b
3 *going to* + base form f
4 *will* + base form e
5 Present Continuous a
6 Future Continuous j
7 Future Continuous i
8 *will* + base form c
9 Future in the past h
10 Future Perfect g
- 2 1 will have exhibited
2 would defeat
3 will be able to
4 will have had to
5 have read, will be able to
6 is giving, Will you be going, I'm going, starts, I'll see, I'll give
- 3 1 a expected
b formal news report
c very close in time
- 2 a will arrive (according to the taxi company's prediction) / arrives (according to the schedule) / is going to (the taxi company has just told me) / will be arriving (that's the time arranged and they are always punctual)
b is making (less formal, it's been arranged) / will make (simple fact) / is going to make (it's been announced, but possibly not planned yet) / will be making (it's part of his regular visits)
c 'm going to lose (not as imminent)
- 3 2 is due to land, will land / is landing / lands
3 are to meet / are due to meet, are going to meet / will meet / will be meeting
4 is about to begin / is due to begin, is going to begin
5 are to be offered, will be offered / are going to be offered
6 'm about to lose, 'm going to lose
- 4 2 was going to give / was about to give
3 would get / was going to get
4 were about to move / were going to move

- 5 was due to arrive
6 was ... going to complain / was ... about to complain
7 were about to show / were going to show / were showing me
8 were coming / were going to come
- 5 2 1 B 2 C 3 A 4 B 5 A 6 A
7 C 8 A 9 B 10 A 11 A
12 C
- 3 1 T
2 F He believed that fresh food would travel in massive refrigerators.
3 T
4 F He believed that most people would live outside the city.
5 F She wrote adventure stories in which women took lead roles.
6 T
7 F She thought that technology would continue to free women from their traditionally restricted roles in society.
8 T
9 F They drew pictures of people on the moon.
10 T
- 4 1 innovations 5 little-known
2 springboard 6 fervently
3 quaintly 7 took to, dismay
4 any inkling 8 envisaged
- 6 1 a new fail-safe way of connecting by phone = B
monitoring our health = C
learning how to program for ourselves = D
using our bodies as passwords = A
- 2 1 b 2 c 3 d 4 a
- 3 1 Because it is only yours and would only work for you.
2 It was named after the Italian philosopher, Giovanni Pico, who had an extraordinary memory. It would stop working outside your aura field.
3 Because connections can be passed down a line like a bucket of water in a fire.
4 If regular telecom systems failed.
5 They will be implanted.
6 Sensors will predict illnesses so that they can be treated early, before the treatment becomes more expensive.
7 It allows us to control our technology.
8 We can be in control of our own destinies.
- 4 1 come up with
2 junk
3 to get through to
4 have gone down / have failed
5 commonplace
6 spiraled

- 7 keep up with
8 didn't take to
- 7 1 go down 8 got through
2 get through 9 went down
3 stood up for 10 come up with
4 keep up with 11 saw through
5 came up with 12 Stand up for
6 see through 13 taken to
7 Take ... to 14 keep up with
- 8 1 f 2 h 3 b 4 i 5 j 6 a 7 c
8 e 9 d 10 g
- 2 1 is a well-oiled machine
2 are on the same wavelength
3 firing on all cylinders
4 not rocket science
5 throw a wrench in the works
6 light years ahead
7 got our wires crossed
8 blew a fuse
9 reinventing the wheel
10 push the panic button
- 9 1 It's about a spelling checker. A lot of words are spelled incorrectly – using a word that sounds the same but has a different meaning. Because the words exist, the spelling checker won't identify with them as wrong because it can't understand the context of sentences.
- 2 /aɪ hæv ə spellɪŋ tʃekər
ɪt keɪm wɪ. maɪ pɪsi
ɪt sɪks tə faɪnd fɔr maɪ rɪvju
mɪstɪks aɪ kænət si/
/aɪ straɪk ə ki ən taɪp ə wɜrd
ənd weɪt fɔr ɪt tu seɪ
weðər aɪ æm rɔŋ ɔr raɪt
ɪt fəʊz mi raɪt əweɪ/
/əz sʌn əz ə mɪsteɪk ɪz meɪd
ɪt nəʊz bɪfɔr tu lɔŋ
ənd aɪ kən pʊt ði ɛrər raɪt
ɪts ɪn nəʊ weɪ ɛvər rɔŋ/
/aɪ hæv rʌn ðɪs pəʊəm θru ɪt/
aɪ æm fɔr ɹɔr plɪzd tə nəʊ
ɪts letər pɜrfɪkt ɪn ɪts weɪ
maɪ tʃekər təʊld mi sɔu/
3 It came with my PC
It seeks to find for my review
Mistakes I cannot see
I strike a key and type a word
And wait for it to say
Whether I am wrong or right
It shows me right away
As soon as a mistake is made
It knows before too long
And I can put the error right
It's in no way ever wrong
I have run this poem through it
I am sure you're pleased to know
It's letter-perfect in its way
My checker told me so.

4 aloud, allowed
groan, grown
morning, mourning
jeans, genes
mussels, muscles
berry, bury

5 1 mourning 4 groan
2 genes 5 allowed
3 muscles 6 bury

Unit 12

- 1 1 as a result 11 while
2 until 12 when
3 through 13 Whereas
4 owing to 14 While
5 as well as 15 otherwise
6 As a 16 in order to
consequence, 17 once
7 all the same, 18 In the end,
8 so 19 though
9 Even though 20 Nevertheless,
10 as soon as
- 2 2 Despite having gone / going bankrupt in his 30s, Jeff now runs a very successful online business. / Jeff now runs a very successful online business, despite having gone / going bankrupt in his 30s.
- 3 I tend to be lazy, whereas my sister Monika is always busy – she can't keep still for a minute. / Whereas I tend to be lazy, my sister Monika is always busy – she can't keep still for a minute.
- 4 My grandfather can describe in great detail events that took place 50 years ago. However he often can't remember what he had for breakfast.
- 5 Sue is not very well off. Even so, she gives generously to various charities.
- 6 Much as I admire her, I find her difficult to get along with.
- 7 While I don't agree with some of her policies, I think she'd make a good president.
- 8 Buying that house should be a good investment. On the other hand, Sergio has to remember that the housing market could collapse.
- 9 Although I don't believe in miracles, his recovery seems to defy medical explanation. / I don't believe in miracles, although his recovery does seem to defy medical explanation.
- 10 It's bittersweet for Gio and Liv to leave Boston. All the same, they are looking forward to living in San Diego. / They are looking forward to leaving Boston all same.
- 3 1 X I'm frozen. I've been working outside.

- 2 X The experiment went wrong and had to be terminated.
- 3 ✓
- 4 ✓
- 5 X I know the traffic noise makes it difficult, but please try to pay attention.
- 6 ✓
- 7 X It may / might not be warm and sunny tomorrow, so bring something warm to wear.
- 8 ✓
- 9 X I'm not enjoying this work trip much. Then again, I wasn't expecting to.
- 10 X Rarely have I encountered such rude staff in a four-star hotel.
- 11 ✓
- 12 X We'd rather you hadn't brought Jo along last night.
- 13 ✓
- 14 X As I was walking over the bridge, my camera fell in the river.
- 15 X You should go to Ganema Beach when you visit Serifos. Mind you, it's not easy to find!
- 16 X Have you heard about Christine? Apparently, / Surprisingly, / Predictably, she's going to work in South Korea!
- 17 ✓
- 18 X It has been alleged that he took money in return for political favours. / He is alleged to have taken money in return for political favors.
- 19 X I'm about to get really angry!
- 20 ✓
- 4 1 1 by 2 with 3 out of 4 in 5 at
- 2 1 regret, turn
2 chance, design
3 ease, place
4 advance, a disadvantage
5 time, glance
6 tears, common
7 sight, luck
8 reach
- 5 1 1 bitten 6 dawned
2 foggiest 7 booming
3 overshadowed 8 cooking
4 sparked 9 tightened
5 flooded 10 keeping
- 6 1 clockwork 7 horse
2 book 8 light, log
3 wildfire 9 a house on fire
4 glove 10 hot cakes
5 leaf 11 sore thumb
6 a sieve 12 charm
- 7 1 mule 5 pancake
2 sheet 6 gold
3 bone 7 shoe leather
4 fiddle 8 clockwork

9 mud 10 feather

- 8 1 1 c 2 b 3 a
- 2 1 F Men often wear similar kinds of clothes in their 40s to the ones they wore in their 20s, but in a larger size, so they are not actually the same clothes.
- 2 T
- 3 T
- 4 T
- 5 F In their 30s, people reevaluate their career options.
- 6 F They make jokes if men attempt to take care of their appearance after the age of 40.
- 7 T
- 8 F Nowadays, leading an active and healthy lifestyle is common at the age of the typical midlife crisis.
- 3 1 e 2 k 3 h 4 j 5 i 6 d 7 a
8 g 9 b 10 c 11 f
- 9 3 We think of our current era as the /y/ apex of outstanding advances in science, so /w/ it may come as a surprise that the decade in which the most revolutionary /y/ and far-reaching advances occurred was over fifty years ago – the 1960s.
- Between 1960 /y/ and 1970, astronomers understood that the universe had a beginning, when it exploded in the Big Bang, so /w/ it was also true /w/ it could end one day. In the same decade, geologists found evidence for the theory /y/ of continental drift, which explained how the /y/ Earth's landmasses were shaped as they moved around and crashed into /w/ each other.
- Finally, /y/ it was in 1962 that a communications satellite was first launched into space. Before Telstar, images for TV had to be sent by plane across the globe before viewers could see them. The /y/ arrival of satellite communication changed everything. By 1963, viewers around the world could watch in horror the /y/ assassination of President Kennedy, almost as it happened, and the /y/ era of the global village had arrived.
- 10 3 1 b 2 c 3 b
- 4 1 tricky
- 2 Don't follow everyone else; be brave enough to take your own direction in life.
- 3 How wonderful things might have been, if only ...
- 4 He finally made the decision to enlist as a soldier in WWI (in 1916).

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