

5th edition

# Headway

**Advanced** Teacher's Guide

Liz & John Soars • Paul Hancock • Richard Storton

with photocopiable activities by Penny & Robert McLarty



# Contents

Welcome to *Headway* 5th edition.

*Headway* and its award-winning authors are names that have become synonymous with English Language Teaching and learning. The 5th edition balances *Headway's* world-renowned methodology with innovative and flexible new material.

This Teacher's Guide has been created for you, with all the lesson preparation, in-class support and resources you need to teach in today's classroom.

## Introduction

Course overview	6
Student's Book contents	8
Why do teachers trust <i>Headway</i> ?	12
Delving deeper into language	13
Professional Development support	14

## Unit 1

What makes us human?	15
----------------------	----

## Unit 2

In so many words	27
------------------	----

## Unit 3

Enough is enough?	39
-------------------	----

## Unit 4

Not all it seems	53
------------------	----

## Unit 5

Culture clashes	68
-----------------	----

## Unit 6

Fruits of war	80
---------------	----

## Unit 7

Lighten up!	92
-------------	----

## Unit 8

Gender matters?	104
-----------------	-----

## Unit 9

The sound of music	118
--------------------	-----

## Unit 10

Body and mind	130
---------------	-----

## Unit 11

Our high-tech world	142
---------------------	-----

## Unit 12

Turning points	155
----------------	-----

## Photocopiable activities

168
-----

# Introduction

## The *Headway* series

*Headway* has made a significant contribution to English Language Teaching for more than 30 years.

The *Headway* series has always championed a blend of methodologies:

- traditional methodology: a grammar syllabus with controlled practice, systematic vocabulary work, and reading and writing activities
- a communicative approach: a functional/situational syllabus; personalized practice; real language work in real situations; activities to encourage genuine communication inside and outside the classroom; development of all four skills – especially listening and speaking.

This blend of approaches has proved an excellent combination for English language learning, and has now become a standard for, and indeed expected of, today's ELT coursebooks.

## Key features of the Advanced Student's Book

### Starter

Each unit begins with a *Starter* section which presents the theme of the unit through inspiring images, and questions which generate discussion and encourage students to express their opinions. They can also watch a video introduction to each unit by going to [headwayonline.com](http://headwayonline.com).

### Language focus

The upfront, systematic, and effective treatment of grammar is a hallmark of *Headway*. At the Advanced level, there is an in-depth treatment of grammar, which encourages a deeper analysis of the language. The language focus areas include:

- Revision of the tense system
- Adverbs and adjectives
- Verb patterns
- Modal auxiliary verbs
- Ways to avoid repetition
- Ways of adding emphasis
- Real and unreal tense usage
- Discourse markers
- Distancing the facts
- The future
- Linking devices

The language boxes in the Language focus sections explore the language of the unit further, and include questions to answer and short exercises. These are cross-referenced to the Grammar reference section at the back of the Student's Book.

Students are encouraged to go to [headwayonline.com](http://headwayonline.com) for further grammar practice.

## Vocabulary

*Headway* has always attached great importance to the acquisition of vocabulary, and there is a strong emphasis on vocabulary throughout the Advanced level.

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 to do with the body, synonyms and antonyms, and metaphorical language.

Students are encouraged to go to [headwayonline.com](http://headwayonline.com) for further vocabulary practice.

### Practice

This section contains a wide variety of activities using all skills. Many exercises are personalized, with students working in pairs to swap information about themselves.

## Skills development – Reading and Listening

The Reading and Listening sections are taken from a wide variety of sources, and have a range of comprehension tasks, providing opportunities for students to talk about themselves and express their thoughts and opinions on a variety of topics.

Texts and scripts are sourced from popular newspapers and magazines, literature, biographies, and reference sources, and interviews with people from a range of backgrounds, ages, professions, experiences, and nationalities. There are a number of authentic radio interviews included at Advanced level.

Students are encouraged to go to [headwayonline.com](http://headwayonline.com) for further skills practice.

## Skills development – 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 react to a text or listening extract.

## Skills development – Writing

Writing is primarily practised in a separate section at the back of the Student's Book. This comprises 12 complete writing lessons cued from the units, which can be used at the teacher's discretion. The writing syllabus provides models for students to analyse 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:

- Expressions with reflexives
- Expressions with modals
- Finding things in common
- Expressions with *If*
- Rhyming expressions
- How we use *stuff*
- Emphatic expressions with *do/does/did*

## The last word

This section mainly focuses on spoken phrases, including: expressing emotion, workplace jargon, softening a message. It also looks at other areas, including: British and American English, talking in clichés, the music of English.

## Workbook

The Workbook is an important component as it practises, revises, and reinforces the language presented in the Student's Book. It also features revision and extension of phrasal verbs, prepositions, and pronunciation. There are also reading texts as well as an exam-style review after every four units.

## Teacher's Guide

The Teacher's Guide offers the teacher full support both for lesson preparation and in the classroom. It includes:

- Full teaching notes for each section, with answers and audioscripts in the main body of the notes. There are plenty of suggestions and ideas for extending the Student's Book material.
- Background notes for the Reading and Listening sections, with information about the people profiled in the texts, historical and geographical notes, and brief explanations about features of the English-speaking world.
- Cross-references to relevant exercises in the Workbook.
- Photocopiable activities to accompany units with extra pairwork, group work, and vocabulary revision.

## Headway Online

### For students

*Headway Online Practice* is directly linked to each Student's Book unit, and students and teachers are directed to it throughout the unit. Students can access **headwayonline.com** for the first time via the code on the Access Card in their Student's Book. Here they can **Look again** at Student's Book activities that they missed in class or want to review, do extra **Practice** activities, and **Check progress** on what they have learned so far. They can also get instant feedback on their progress. Students can additionally download all the course audio and video material, and other resources, such as a Language Portfolio.

In **Look again** students can:

- Review every lesson
- Try activities from the unit again
- Watch the videos as many times as they like.

In **Practice** students can:

- Extend their knowledge with extra Reading, Writing, Listening, and Speaking skills practice.

In **Check your progress** students can:

- Test themselves on the main language from the unit and get instant feedback
- Try an extra challenge.

## For teachers

Teachers can use the Access Card in this Teacher's Guide to access the Teacher's Resource Centre in *Online Practice*. In addition to all the students' resources, teachers can access students' work, track their progress and scores in exercises and tests, show/hide tasks, and compare different classes.

As well as getting feedback on progress and practice tasks, students can submit their writing to teachers and record their speaking, e.g. long turns, for assessment and/or comment.

Teachers are also able to access a wide range of resources and materials to support their lessons in the Teacher's Resource Centre. These include:

- Audio files for the Student's Book and Workbook
- Video files
- Full Teacher's Notes and Answer keys
- Photocopiable activities.

Complete tests, with answers and audio:

- Entry test for the whole course
- Unit tests 1–12, in two versions covering the main grammar, vocabulary, and *Last word* syllabus for each Student's Book unit
- Stop and check tests, in two versions, revising Units 1–4, 5–8, and 9–12
- Progress tests for mid-year and end-of-year assessment
- Skills tests covering the four skills of reading, listening, writing, and speaking
- Optional listening tests 1–12
- Editable audioscripts from the Student's Book and Workbook
- Wordlists from the Student's Book with write-in lines for translations
- CEFR guide for teachers
- Collated answer key.

## Finally!

Good luck in your teaching. We hope this new edition helps you prepare and execute your lessons, and that you and your students find it not only useful to learn and practise your language skills, but enjoyable and thought-provoking.

**John and Liz Soars**

# Course overview

## For students

Welcome to **Headway 5th edition**. Here's how you can link learning in the classroom with meaningful preparation and practice outside.



### Student's Book

All the language and skills your students need to improve their English, with grammar, vocabulary and skills work in every unit. Also available as an e-book.



### Workbook

Exclusive practice to match the Student's Book, extending the grammar and vocabulary sections for each unit. Students can use their Workbook for homework or for self-study to give them new input and practice.

ACTIVITIES AUDIO VIDEO WORDLISTS



### Online Practice

Extend students' independent learning. They can **Look again** at Student's Book activities, do extra **Practice** activities, and **Check progress** with instant feedback.



[headwayonline.com](http://headwayonline.com)



# For teachers

## Teacher's Guide

Prepare lessons with full teaching notes and photocopiable activities for each unit. Get ideas on how to adapt and extend the Student's Book material, and how to deal with potential problems.



ACTIVITIES TESTS TRACKING RESOURCES



## Teacher's Resource Centre

All your *Headway* resources, stored in one place to save you time. Resources include: Student's Book and Workbook audio, videos, audioscripts, answer keys, photocopiable activities, CEFR correlations, teaching notes, tests, wordlists, and more.

Use the Learning Management System to track your students' progress.



To log in for the first time, teachers use the Access Card in the back of the Teacher's Guide for the Teacher's Resource Centre, and students use the Access Card in the back of the Student's Book for *Online Practice*.

## Classroom Presentation Tool

Use in class to deliver heads-up lessons and to engage students. Class audio, video, and answer keys are available online or offline, and updated across your devices.

## Class Audio



Full course audio is available on the Teacher's Resource Centre, and on audio CDs.

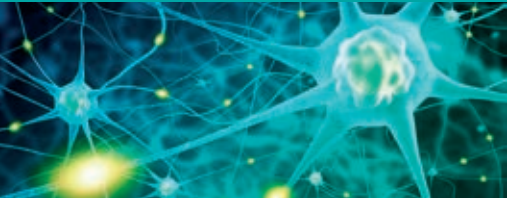
# Student's Book contents: Units 1–6

Unit	Language focus	Vocabulary
<b>1 What makes us human?</b> ➔ p9 	<b>Tense review</b> p12 <ul style="list-style-type: none"> <li>Active and passive</li> <li>Simple and continuous</li> <li>Perfect and non-perfect</li> </ul> <b>Reflexive pronouns</b> p13 <b>Spoken English</b> p13 <ul style="list-style-type: none"> <li>Expressions with reflexives: <i>Don't put yourself down</i></li> </ul>	<b>The Seven Ages of Man</b> p14 <ul style="list-style-type: none"> <li>Synonyms: <i>characteristic, trait</i></li> <li>Stages of life: <i>having a tantrum, settling down, getting promoted</i></li> </ul>
<b>2 In so many words</b> ➔ p17 	<b>Adverbs and adjectives</b> p20 <ul style="list-style-type: none"> <li>Adverb collocations</li> <li>Adverbs with two forms</li> </ul> <b>Adjective order</b> p21 <b>Spoken English</b> p22 <ul style="list-style-type: none"> <li>Expressions with <i>word</i>: <i>to eat your words</i></li> </ul>	<b>Phrasal verbs</b> p19 <ul style="list-style-type: none"> <li><i>go over, jot down</i></li> </ul> <b>Just say the word!</b> p22 <ul style="list-style-type: none"> <li>Dictionary entries with <i>word</i>: <i>word for word, by word of mouth, a man of few words</i></li> </ul>
<b>3 Enough is enough?</b> ➔ p25 	<b>Verb patterns</b> p27 <ul style="list-style-type: none"> <li>Infinitive and/or <i>-ing</i>: <i>keep improving, start to happen</i></li> </ul> <b>Spoken English</b> p31 <ul style="list-style-type: none"> <li><i>up and down</i>: <i>run down, lighten up, cheer up!</i></li> </ul>	<b>Describing trends</b> p30 <ul style="list-style-type: none"> <li><i>fall dramatically, rise sharply, a slight decrease</i></li> </ul> <b>Phrasal verbs with up and down</b> p31 <ul style="list-style-type: none"> <li><i>speed up, stand down</i></li> </ul>
<b>4 Not all it seems</b> ➔ p33 	<b>Modal auxiliary verbs</b> p34 <ul style="list-style-type: none"> <li>Speculation, present and past</li> </ul> <b>Modal verbs: other meanings</b> p36 <ul style="list-style-type: none"> <li><i>wouldn't believe, wouldn't accept, mustn't ask</i></li> </ul> <b>Spoken English</b> p37 <ul style="list-style-type: none"> <li>Expressions with modals: <i>You really shouldn't have!, I should think so!</i></li> </ul>	<b>Idiomatic collocations</b> p40 <ul style="list-style-type: none"> <li>Adjective + noun combinations: <i>level playing field, foregone conclusion</i></li> </ul> <b>Synonyms</b> p40 <ul style="list-style-type: none"> <li><i>to deceive, to delude</i></li> </ul>
<b>5 Culture clashes</b> ➔ p43 	<b>Ways to avoid repetition</b> p46–47 <ul style="list-style-type: none"> <li>Missing words out</li> <li>Reduced infinitives</li> <li>Synonyms in context: <i>'Were they worried?' 'They were a bit anxious.'</i></li> </ul> <b>Spoken English</b> p47 <ul style="list-style-type: none"> <li>Finding things in common: <i>... so have I, ... neither do I</i></li> </ul>	<b>Synonyms</b> p47 <ul style="list-style-type: none"> <li>Using a thesaurus: <i>leader, chief, head, captain, boss</i></li> </ul> <b>Nationality words</b> p49 <ul style="list-style-type: none"> <li><i>Britain, British, a Brit, the British, English</i></li> <li>British and American English: <i>biscuit/cookie, pavement/sidewalk</i></li> </ul>
<b>6 Fruits of war</b> ➔ p51 	<b>Ways of adding emphasis</b> p54–55 <ul style="list-style-type: none"> <li>Structures which add emphasis</li> <li>Negative inversion</li> <li>Emphatic <i>do/does/did</i></li> </ul> <b>Spoken English</b> p55 <ul style="list-style-type: none"> <li>Pronunciation: using stress to emphasize</li> </ul>	<b>Nouns formed from phrasal verbs</b> p57 <ul style="list-style-type: none"> <li>Verb + preposition combinations: <i>slip-up, outlook, downfall</i></li> </ul>



Reading	Listening	Speaking	Writing
<p><b>10 things that make us human</b> p10</p> <ul style="list-style-type: none"> <li>An article about 10 key features that make us distinct from other species</li> </ul>	<p><b>Experiences and feelings</b> p9</p> <ul style="list-style-type: none"> <li>A conversation about a school reunion</li> </ul> <p><b>The Seven Ages of Man</b> p14</p> <ul style="list-style-type: none"> <li>A speech from Shakespeare's <i>As You Like It</i></li> <li>People of different ages describe themselves</li> </ul>	<p><b>In your own words</b> p10</p> <p><b>What do you think?</b> p10, 14</p> <p><b>The last word</b> p16</p> <ul style="list-style-type: none"> <li>We all get emotional! <i>I'm absolutely gutted!</i> <i>We're thrilled to bits!</i></li> </ul>	<p><b>Introducing yourself</b> p109</p> <ul style="list-style-type: none"> <li>A personal profile</li> </ul>
<p><b>Pygmalion</b> p18</p> <ul style="list-style-type: none"> <li>Act II Scene 1 of the play by George Bernard Shaw</li> </ul> <p><b>Jemima J</b> p21</p> <ul style="list-style-type: none"> <li>An extract from a modern romantic novel</li> </ul>	<p><b>George Bernard Shaw</b> p18</p> <ul style="list-style-type: none"> <li>Biography</li> <li>Pygmalion Act II Scene 2 and Act III Scene 1</li> </ul>	<p><b>What do you think?</b> p19</p> <p><b>Creating a horror story</b> p23</p> <p><b>The last word</b> p24</p> <ul style="list-style-type: none"> <li>Breaking the rules of English</li> </ul>	<p><b>Narrative writing</b> p110</p> <ul style="list-style-type: none"> <li>Different genres</li> </ul>
<p><b>The billionaire who wasn't</b> p28</p> <ul style="list-style-type: none"> <li>A profile of Chuck Feeney, a philanthropist who has given away billions of dollars anonymously</li> </ul>	<p><b>Limits to growth</b> p26</p> <ul style="list-style-type: none"> <li>A radio discussion about economic growth</li> </ul> <p><b>Describing trends</b> p30</p> <p><b>Buzzword Bingo!</b> p32</p> <p><b>Workplace jargon</b> p32</p>	<p><b>In your own words</b> p26</p> <p><b>What do you think?</b> p26, 28</p> <p><b>Describing trends</b> p30</p> <p><b>The last word</b> p32</p> <ul style="list-style-type: none"> <li>Workplace jargon</li> </ul>	<p><b>Report writing</b> p112</p> <ul style="list-style-type: none"> <li>Using graphs</li> </ul>
<p><b>The mystic and the sceptic</b> p38</p> <ul style="list-style-type: none"> <li>Sir Arthur Conan Doyle and Harry Houdini, two of the most famous celebrities of the 20th century</li> </ul>	<p><b>In the jeweller's</b> p34</p> <ul style="list-style-type: none"> <li>Witnessing a crime</li> </ul> <p><b>Can we trust our memory?</b> p36</p> <ul style="list-style-type: none"> <li>The reliability of eyewitnesses</li> </ul> <p><b>An unlikely friendship</b> p40</p> <p><b>The unbelievable truth</b> p41</p> <ul style="list-style-type: none"> <li>A BBC Comedy radio show</li> </ul>	<p><b>Test your memory!</b> p35</p> <ul style="list-style-type: none"> <li>Giving a witness statement</li> </ul> <p><b>What do you think?</b> p39, 40</p> <p><b>In your own words</b> p41</p> <p><b>The unbelievable truth</b> p41</p> <p><b>The last word</b> p42</p> <ul style="list-style-type: none"> <li>Softening the message: <i>I wonder if you could possibly ...</i></li> </ul>	<p><b>A formal email</b> p114</p> <ul style="list-style-type: none"> <li>An apology</li> </ul>
<p><b>Worlds of difference</b> p44</p> <ul style="list-style-type: none"> <li>An article about a visit to the UK by members of a tribe from Papua New Guinea</li> </ul>	<p><b>Don't log off</b> p48</p> <ul style="list-style-type: none"> <li>An online romance – a real life story on BBC radio</li> </ul> <p><b>Nationalities and stereotypes</b> p49</p> <ul style="list-style-type: none"> <li>Four people talk about living abroad</li> </ul>	<p><b>In your own words</b> p44</p> <p><b>What do you think?</b> p44, 48</p> <p><b>Talking about stereotypes</b> p49</p> <p><b>The last word</b> p50</p> <ul style="list-style-type: none"> <li>British and American English</li> </ul>	<p><b>Describing similarities and differences</b> p115</p> <ul style="list-style-type: none"> <li>Comparing two countries</li> </ul>
<p><b>When good comes from bad</b> p52</p> <ul style="list-style-type: none"> <li>Lasting legacies – the impact of World War 1 on our lives today</li> </ul>	<p><b>Quotations about war</b> p51</p> <p><b>Peace and goodwill</b> p56</p> <ul style="list-style-type: none"> <li>Extract from the play <i>Oh, What a Lovely War!</i></li> <li>An interview with two World War 1 veterans about the Christmas Truce</li> </ul>	<p><b>What do you think?</b> p52, 56</p> <p><b>Talking about you</b> p55</p> <ul style="list-style-type: none"> <li>Using emphatic structures</li> </ul> <p><b>In your own words</b> p56</p> <p><b>The last word</b> p58</p> <ul style="list-style-type: none"> <li>Keeping the peace</li> </ul>	<p><b>Writing for talking</b> p116</p> <ul style="list-style-type: none"> <li>Researching a period in history</li> </ul>

# Student's Book contents: Units 7–12

Unit	Language focus	Vocabulary
<b>7 Lighten up!</b> ➔ p59 	<b>Real and unreal tenses</b> p62–63 <ul style="list-style-type: none"> <li>Mixed conditionals</li> <li>Uses of <i>would</i>: <i>I wouldn't use that milk if I were you.</i></li> </ul> <b>Spoken English</b> p63 <ul style="list-style-type: none"> <li>Expressions with <i>if</i>: <i>As if, If so, ..., If not, ...</i></li> </ul>	<b>Phrasal verbs with on and off</b> p65 <ul style="list-style-type: none"> <li><i>go on and on, sneak up on, wear off, log off</i></li> </ul>
<b>8 Gender matters?</b> ➔ p67 	<b>Relatives and participles</b> p70–71 <ul style="list-style-type: none"> <li>Relative clauses (defining and non-defining)</li> <li>Participles (<i>-ed</i> and <i>-ing</i> forms)</li> </ul> <b>Spoken English</b> p72 <ul style="list-style-type: none"> <li>Expressions with <i>just</i>: <i>I was just terrified! Just listen to me!</i></li> </ul>	<b>Vocabulary in context</b> p68 <ul style="list-style-type: none"> <li><i>domestic issues, breadwinner</i></li> </ul> <b>Homonyms, homophones, homographs</b> p73 <ul style="list-style-type: none"> <li><i>bow /bau/ and bow /bəu/, fort/fought, caught/court, horse/hoarse</i></li> </ul>
<b>9 The sound of music</b> ➔ p75 	<b>Discourse markers</b> p77 <ul style="list-style-type: none"> <li>Attitude adverbs: <i>quite honestly, unfortunately</i></li> <li>Connectors: <i>Mind you, After all</i></li> </ul> <b>Spoken English</b> p79 <ul style="list-style-type: none"> <li>Rhyming expressions: <i>meet and greet, name and shame</i></li> </ul>	<b>Verb phrases</b> p76 <ul style="list-style-type: none"> <li><i>play a role, go haywire</i></li> </ul> <b>Song, rhyme and rhythm</b> p78 <ul style="list-style-type: none"> <li><i>The Night I Heard Caruso Sing</i></li> <li>Rhyming words: <i>knows/rose, suit/route</i></li> </ul>
<b>10 Body and mind</b> ➔ p83 	<b>Distancing the facts</b> p86 <ul style="list-style-type: none"> <li>Passive constructions and reporting</li> <li><i>Seem</i> and <i>appear</i>: <i>This road seems to go nowhere. We appear to have taken a wrong turn.</i></li> </ul> <b>Spoken English</b> p88 <ul style="list-style-type: none"> <li>Meanings of <i>quite</i>: <i>I was quite comfortable. That's quite amazing!</i></li> </ul>	<b>Compound nouns</b> p84 <ul style="list-style-type: none"> <li><i>drug trial, brain scan</i></li> </ul> <b>Words to do with the body</b> p89 <ul style="list-style-type: none"> <li>Nouns and verbs: <i>nostril, palm, knuckle, tickle, swallow, squeeze</i></li> </ul>
<b>11 Our high-tech world</b> ➔ p91 	<b>The future</b> p93 <ul style="list-style-type: none"> <li>Future forms</li> <li>Future in the past</li> </ul> <b>Spoken English</b> p92 <ul style="list-style-type: none"> <li>How we use <i>stuff</i>: <i>I'm made of strong stuff. That's the stuff of nightmares.</i></li> </ul>	<b>Synonyms and antonyms</b> p97 <ul style="list-style-type: none"> <li><i>machines/appliances, ancient/up-to-date</i></li> </ul>
<b>12 Turning points</b> ➔ p99 	<b>Linking devices</b> p102 <ul style="list-style-type: none"> <li><i>thus, furthermore, meanwhile, nevertheless</i></li> </ul> <b>Spoken English</b> p104 <ul style="list-style-type: none"> <li>Emphatic expressions with <i>do/does/did</i>: <i>Well, I did wonder. I do wish he wouldn't.</i></li> </ul>	<b>Metaphorical language</b> p101 <ul style="list-style-type: none"> <li><i>fuel the imagination, shining example, hot topic</i></li> </ul>

Writing ➔ p108

Extra material ➔ p168

Audioscripts ➔ p124

Irregular verbs ➔ p175

Grammar reference ➔ p148

Phonetic symbols ➔ p175

Reading	Listening	Speaking	Writing
<p><b>How to be happier</b> p60</p> <ul style="list-style-type: none"> <li>• <i>Seven ways to make yourself happier:</i> An article by positive psychology experts</li> </ul>	<p><b>The history of the smile</b> p64</p> <ul style="list-style-type: none"> <li>• A radio documentary about the role and social evolution of the smile</li> </ul>	<p><b>In your own words</b> p60, 64</p> <p><b>What do you think?</b> p60, 64</p> <p><b>The last word</b> p66</p> <ul style="list-style-type: none"> <li>• Look on the bright side: <i>Never mind! It could be worse!</i></li> </ul>	<p><b>Informal writing</b> p118</p> <ul style="list-style-type: none"> <li>• A letter to my younger self</li> </ul>
<p><b>Jobs for the boys ... or girls?</b> p68</p> <ul style="list-style-type: none"> <li>• Desperate Husbands</li> <li>• A slow take-off for Female Pilots</li> </ul>	<p><b>Male or Female?</b> p67</p> <ul style="list-style-type: none"> <li>• Couple discuss quiz about gender roles</li> </ul> <p><b>Gender-neutral parenting</b> p72</p> <ul style="list-style-type: none"> <li>• Parents who think girls and boys should be treated the same</li> </ul>	<p><b>In your own words</b> p68</p> <p><b>What do you think?</b> p68, 72</p> <p><b>The last word</b> p74</p> <ul style="list-style-type: none"> <li>• Talking in clichés: <i>It takes all sorts.</i> <i>Better late than never!</i></li> </ul>	<p><b>Adding style and cohesion</b> p119</p> <ul style="list-style-type: none"> <li>• A folk tale</li> </ul>
<p><b>Hélène Grimaud</b> p80</p> <ul style="list-style-type: none"> <li>• A life of music and wolves: The remarkable life of the world-famous pianist and conservationist</li> </ul>	<p><b>You are the music</b> p76, 78</p> <ul style="list-style-type: none"> <li>• A radio discussion of a book about the role of music in our lives</li> <li>• Song: <i>The Night I Heard Caruso Sing</i> by Everything But the Girl</li> </ul>	<p><b>In your own words</b> p76</p> <p><b>What do you think?</b> p76, 78, 80</p> <p><b>The last word</b> p82</p> <ul style="list-style-type: none"> <li>• The music of English – stress and intonation</li> </ul>	<p><b>Giving an informal opinion</b> p120</p> <ul style="list-style-type: none"> <li>• A post on a comment thread</li> </ul>
<p><b>The power of placebo</b> p84</p> <ul style="list-style-type: none"> <li>• The placebo effect: An article about the effect the mind can have on medical treatments</li> </ul>	<p><b>How well do you know your body?</b> p83</p> <ul style="list-style-type: none"> <li>• Facts about the human body and health</li> </ul> <p><b>Down to earth with a bump</b> p88</p> <ul style="list-style-type: none"> <li>• A paraglider's survival story</li> </ul>	<p><b>What do you think?</b> p84</p> <p><b>Presenting a news bulletin</b> p87</p> <p><b>In your own words</b> p88</p> <p><b>The last word</b> p90</p> <ul style="list-style-type: none"> <li>• Question tags and same-way tags: <i>He does, does he?</i> <i>You're lazy, you are.</i></li> </ul>	<p><b>Debating an issue</b> p121</p> <ul style="list-style-type: none"> <li>• An opinion piece</li> </ul>
<p><b>Too much science?</b> p94</p> <ul style="list-style-type: none"> <li>• Are our household appliances getting too complicated? An article exploring the 'function inflation' of modern appliances</li> </ul>	<p><b>You and your tech!</b> p91</p> <ul style="list-style-type: none"> <li>• Pete's answers to the questionnaire</li> </ul> <p><b>The Internet of Things</b> p92</p> <ul style="list-style-type: none"> <li>• <i>You and Yours</i>, a BBC radio consumer programme</li> </ul> <p><b>Ten really bad predictions</b> p98</p> <ul style="list-style-type: none"> <li>• Margie's diary</li> </ul>	<p><b>What do you think?</b> p92, 94</p> <p><b>Asking questions about a radio programme</b> p92</p> <p><b>The last word</b> p98</p> <ul style="list-style-type: none"> <li>• Ten really bad predictions</li> </ul>	<p><b>Describing and evaluating</b> p122</p> <ul style="list-style-type: none"> <li>• An online product review</li> </ul>
<p><b>Life-changing experiences</b> p104–6</p> <ul style="list-style-type: none"> <li>• Running a marathon nearly killed me</li> <li>• Our plane was hijacked: Two first-person accounts</li> </ul>	<p><b>The fall of the twin towers</b> p99</p> <ul style="list-style-type: none"> <li>• An eyewitness account</li> </ul> <p><b>When man first saw the Earth</b> p100</p> <ul style="list-style-type: none"> <li>• A BBC radio programme about the <i>Apollo 8</i> and <i>9</i> missions</li> </ul>	<p><b>In your own words</b> p104</p> <p><b>What do you think?</b> p100, 104</p> <p><b>The last word</b> p107</p> <ul style="list-style-type: none"> <li>• Word linking – the potato clock</li> </ul>	<p><b>Connecting ideas</b> p123</p> <ul style="list-style-type: none"> <li>• Writing a biography</li> </ul>



Go to [headwayonline.com](https://www.headwayonline.com) to download the Wordlist and full Audioscripts.

# Why do teachers trust *Headway*?

*Headway* has helped over 100 million students in 127 countries learn English.

## Teachers from around the world explain how they have been inspired by *Headway*:

“I’ve been using *Headway* my whole life because I started learning English with *Headway* as a learner and I now work with *Headway* as a teacher! What I love about *Headway* is that it is so authentic and real.”  
**Karina Vardanyan, Germany**



“It is very consistent and you can easily proceed from one level to another. It’s completely flexible.”  
**Zdenka Macháčová, Czech Republic**



“*Headway* is so interesting. It provides us with different topics for discussion that speak to all students whatever their interests and professions are.”  
**Maria Šćekić, Croatia**



“*Headway* has helped me to overcome the challenge of implementing technology in the classroom. It has so many digital components that it can really engage your students in different ways.”  
**Julieta Ayub, Argentina**



“*Headway* is a reliable companion for teachers and students. It is engaging, motivating and well-structured.”  
**Silvia Risetti Alcock, Italy**



“The interesting, engaging and latest topic units to practise the four skills set *Headway* apart!”  
**Louise Maluda, Malaysia**



“The teachers’ resources set *Headway* apart from other course materials. I personally love all the worksheets, teaching guidelines, answer keys, explanations, videos and activities for students.”  
**Cao Hong Phat, Viet Nam**



These teachers are all winners of the *Headway* Scholarship, an initiative set up by John and Liz Soars to give something back to teachers for the trust they have placed in *Headway*. Find out more at [oup.com/elt/headwayscholarship](http://oup.com/elt/headwayscholarship).

# Delving deeper into language

## The Advanced level

Students at this level can feel a certain amount of justifiable pride in their achievement. They have probably been studying for many years, and should have benefited from the wisdom of a variety of teachers. They can cope with most text-types, understand films, literature and media, and should be able to express themselves with an impressive fluency.

However, there is often a degree of frustration experienced by advanced level students. Whereas at lower levels progress can be rapid and visible, at the advanced level the opposite can be the case, when these students often realize that despite being relatively proficient in English, their abilities might be far below those of a native speaker, a goal which very few language learners achieve. Furthermore, advanced level students will have had the same grammatical areas presented and explained to them over and over again, and may feel like they have 'learned all the grammar'.

So a particular challenge for advanced level students and teachers is keeping up their motivation by providing beneficial language input and stimulating material and activities. Advanced students need to explore language in more detail, and need topical materials from which they can see further learning opportunities. This can be done by looking deeper into grammatical areas, the nuances of spoken English, and widening their already broad range of vocabulary.

*Headway* 5th edition Advanced retains the basic methodology and syllabus of the fourth edition. Its aims are:

- to encourage students to analyse the systems of language in use
- to extend their range of vocabulary
- to expose them to a variety of challenging and interesting text-types in reading and listening activities, drawing on authentic sources such as literature, films, plays, newspapers, and magazines
- to stimulate them to give their own opinions and participate in discussions and roleplays
- to develop their writing skills in a variety of genres.

## In-depth treatment of grammar

At advanced level, the focus on language needs to go beyond the presentation and practice which lower levels encounter. Advanced students benefit from conducting a deeper analysis of the language, discussing the rich subtleties and nuances of English. Grammar discussion activities allow students the chance to think about how slight differences in form can generate changes in meaning. In *Headway* 5th edition Advanced, there are many such discussion activities in which students are presented with pairs of sentences and discuss the differences in meaning. For example:

Unit 3: Verbs that can take both infinitive and *-ing* (SB p27)

If we *stop to think* about what makes us happiest ...

Adam Smith thought that our economies would *stop growing*.

Unit 4: Modal verbs: other meanings (SB p36)

She *may be* in her 90s.

She *may be* 92, but she's very sharp.

It is also important at advanced level to look in more depth at how native speakers use various language structures in different contexts to express themselves and convey meaning. This increases learners' motivation in that they are going beyond what they have previously learned and are looking at certain intricacies of grammar that native speakers are able to use naturally. For example, in *Headway* 5th edition Advanced, language focus sections include *Ways to avoid repetition* (such as elision and reduced infinitives, SB p46), *Ways of adding emphasis* (such as cleft sentences and negative inversion, SB p54), and *Distancing the facts* (using passive constructions and other distancing devices, SB p86).

## Spoken English

As most advanced learners want to become more proficient and native-speaker like, then it is important that we focus on the language of spoken English in the classroom. In *Headway* 5th edition Advanced we put a particular emphasis on spoken English throughout the book, and in particular in a highlighted section in each unit called *Spoken English*. These are contextualized by linking with the language in the unit. For example, expressions with *if* ('As if!'; 'If not ...' SB p63), expressions with *just* ('Tom couldn't come, so it's just me'; SB p72).

## Broadening advanced learners' vocabulary

Advanced learners will already have a wide range of vocabulary allowing them to communicate effectively in most situations. However, it is a wider choice of available vocabulary options and using collocations and phrases accurately and appropriately that will help them develop their proficiency in English. There is strong emphasis on developing vocabulary throughout *Headway* 5th edition Advanced with a lexical syllabus covering *idiomatic collocations* (SB p40), *homonyms, homophones, homographs* (SB p73), *synonyms and antonyms* (SB p96), *metaphorical language* (SB p101), and we place particular emphasis on phrasal verbs.

Phrasal verbs are extremely common in English, but can be complex and present challenges for learners of English at all levels. For example, many phrasal verbs have multiple meanings. Consider:

She *worked out* the plot of her book. (= devise, plan)

*Work out* how much I owe you. (= calculate)

I can't *work out* what the word is. (= understand)

Their marriage didn't *work out*. (= wasn't successful)

I'm sure you'll *work out* your differences. (= resolve)

She *works out* at the gym every day. (= exercises)

Another challenge is the grammar of phrasal verbs. There are four grammatical types of phrasal verb which learners need to study. A detailed breakdown of the four types of phrasal verb can be found on page 165–166 of the Student's Book.

It is clear that it is extremely important for advanced learners to widen their use and range of phrasal verbs in order to both broaden their vocabulary and to help them develop their proficiency, and the majority of units in *Headway* 5th edition Advanced across the Student's Book and Workbook have an explicit focus on phrasal verbs.

# Professional Development support

Would you like some extra tips and techniques to help your Advanced students make progress? Here are several useful books we have chosen to help you make the most of *Headway* in the Advanced classroom.

## Teaching at Advanced level

### Literature

Amos Paran and Pauline Robinson

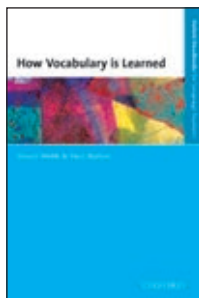
*Headway* 5th edition Advanced level draws on a range of authentic sources, including a selection of popular literature. This guide provides teachers with accessible pedagogy and practical advice for using literature in the classroom in learner-centred ways. Through practical ideas and activities, teachers are guided through implementing literature into their lessons.



### How Vocabulary is Learned

Stuart Webb and Paul Nation

This guide to vocabulary acquisition is essential reading for teachers of all levels. It presents the major ideas and principles that relate to the teaching and learning of vocabulary, and evaluates a wide range of practical activities. Key questions addressed include:

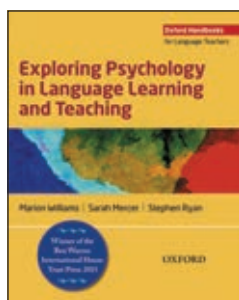


- How many words should students learn at a time, and how often?
- How much time should be spent teaching vocabulary?
- Why do some students make greater progress than others?

### Exploring Psychology in Language Learning and Teaching

Marion Williams, Sarah Mercer, and Stephen Ryan

This book explores key areas of educational and social psychology and considers their relevance to language teaching, using activities, and questions for reflection.



Topics include: exploring beliefs about learning, working and relating to others in groups, the role of the self and emotions in teaching and learning, and the motivation to persist with tasks.

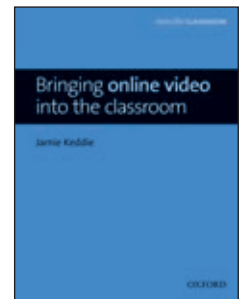
“This publication is not at all prescriptive but encourages teachers and practitioners to evaluate their own theories of teaching/learning and consider what is appropriate to their own settings. Verdict: a very worthwhile acquisition, accessible and thought-provoking.”  
Perspectives, TESOL Arabia

## Integrating technology

### Bringing online video into the classroom

Jamie Keddie

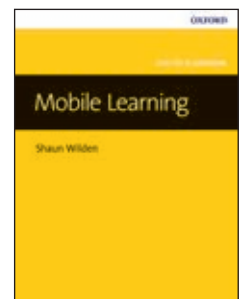
How can you make the most of the videos in *Headway*, and other video materials your students use outside the classroom? This step-by-step guide takes you through all aspects of online video, equipping you to use video creatively in the classroom and enhance your students' language learning.



### Mobile Learning

Shaun Wilden

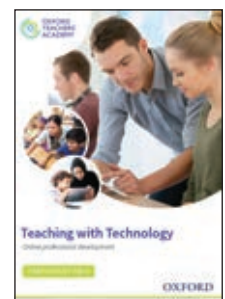
This practical guide provides clear guidance and essential support for teachers who want to use mobile devices in and outside the language classroom. It helps teachers get started with using mobile devices and apps in class. It shows how to make the most of in-built features, such as messaging, photos, and audio recording. It addresses issues such as acceptable use policies and staying safe.



### Teaching with Technology

#### Online Professional Development

This online, self-study professional development course aims to enhance the knowledge and skills needed to successfully implement technology in the classroom. It takes approximately 30 hours to complete and includes input on key concepts, approaches, video, animation and audio clips, discussions, practical tasks, opportunities for reflection, suggestions for further study, and ideas to try out in the classroom.



We hope these resources are useful to you as you use *Headway* with your Advanced students. To find out more about these titles, or additional Professional Development support, visit [oup.com/elt](http://oup.com/elt).

# 1

# What makes us human?

## Introduction to the unit

The theme of this unit is the uniqueness of the human experience and the everyday emotions that it entails. This theme is explored with 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 themes of the unit.

This is followed by the *Reading and speaking* section, which features an article about ten key characteristics that make us distinct from other species.

The *Language focus* of the unit provides a review of the main tenses, allowing you to assess students' strengths and weaknesses, and also looks at the use of reflexive pronouns.

The *Vocabulary and listening* section focuses on the seven ages of man and uses a listening extract from Shakespeare's play *As You Like It*, to highlight some of the challenges of the human condition.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on language used to express emotions.

The *Writing* section involves writing a personal profile.

## Language aims

### Language focus

#### Tense review SB p12

- Reviewing, identifying, and practising key tenses.

#### Reflexive pronouns SB p13

- Understanding and practising using reflexive pronouns.

### Vocabulary

- Finding synonyms for words and phrases in context. (SB p10)
- Identifying expressions associated with different stages of life. (SB p14)

### Spoken English

- Identifying and using expressions with reflexives used in everyday English. (SB p13)

### The last word

- Understanding and practising language used to express emotions; focusing on stress and intonation. (SB p16)

## Skills development

### Reading

#### What makes us human? SB p10

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

### Listening

#### The Seven Ages of Man SB p14

- Listening for gist and key information in a Shakespearean soliloquy.
- Listening for key information in four short monologues and inferring speaker's opinion from contextual clues.

### Speaking

- Discussing common human situations and providing personalized content. (SB p9)
- Summarizing and paraphrasing main ideas from the reading text. (SB p10)
- Discussing key abstract concepts linked to human experience. (SB p10)
- Discussing themes highlighted in the listening text. (SB p14)

### Writing

#### Introducing yourself – A personal profile SB p109

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

## Additional material

### Workbook

There is a text completion exercise and an error correction exercise to review tenses, as well as an activity in which students decide if the active or passive voice sounds better. There are vocabulary exercises on describing people, idioms of extreme emotion, and an overview of phrasal verbs. There is a reading text and comprehension questions about *Robots versus humans*.

### Photocopiable activities

There are photocopiable activities to review grammar (*Talking tenses*), vocabulary (*The game of life*), and communication (*Show some emotion!*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com).

The video features speakers from a variety of countries expressing their opinions about the unit theme.

You could ask your students to answer the same questions themselves in class to engage with the unit topic, or you could choose to use the video either within or at the end of the unit.

### STARTER SB p9

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

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

Refer students to the list of situations 1–10 on SB p9, and explain that these are common occurrences which people have to deal with. Read through the situations as a class, checking any new vocabulary for meaning and pronunciation. Ask students to work in pairs and discuss whether they have experienced similar situations. As students do this, go around the class, monitoring and assisting with vocabulary.

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

- 2 Ask students to work individually and then in groups, thinking of similar situations. As a prompt, suggest an example such as *taking a really long time to pay for shopping when you realize that the person behind you is impatient and wants to be served as quickly as possible*. Set a short time limit for the discussion. When the time limit is up, ask students to feed back their ideas to the other group or the class as a whole.
- 3 **1.1** Explain that students are going to listen to a couple of old friends, Bridget and Mark, discussing an event that Bridget has attended. Ask students to listen once and note down where Bridget has been. Play the recording again, this time encouraging students to note down which of the situations 1–10 Bridget has experienced. Give students some time to check their notes, then check answers as a class. As an extension, ask the class to decide if Bridget was justified in the way she behaved, e.g. was she just being human or do they think she was being unfair?

#### Answers

Bridget has been to a school reunion. She has experienced situations 1, 2, 8, 9, and 10.

### 1.1 The reunion

**B = Bridget, M = Mark**

- M** Hey, Bridget. Hey, how was your school reunion? Wasn't that last weekend?
- B** Yeah, yeah ... it was good. Well, it was OK – only that I didn't recognize quite a lot of the people and ...
- M** Well, it has been nearly 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 hadn't 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 sought me out.
- M** So?
- B** So, I'm like, 'Hello Judith, how are you?' Big mistake, because then of course I get it from her – 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 made redundant, etc, etc. Yeah, go on, quiz me about Judith! I could write her biography.
- M** I bet you promised to keep in touch though.
- B** Well, you have to, don't you?
- M** You hypocrite!
- B** Ah, but I managed to get away before giving my email address or mobile number.
- M** Oh, well done!
- B** Hey, did you get the group photo I texted?
- M** Yeah, yeah, I did, but I could only identify you – oh, and Brendan – he looked good – tall, handsome as ever, but a bit weary. 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 it got to mine, well, we were all looking a bit glum.
- M** It doesn't sound like a great success, this reunion.
- B** Oh, it was fine really. I mean, most people were lovely, but ... do you know the worst thing?
- M** No, 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 lovely, we can travel back together!'
- M** Oh no, not Judith!
- B** You got it in one. And after I'd spent an age saying a polite goodbye to her.

## Reading and speaking SB p10

### What makes us human?

#### About the text

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

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

The idea of 'symbolic thought' is derived from developmental psychology and refers to the representation of reality through the use of abstract concepts such as



words, gestures, and numbers. Symbolic thought is generally present in most children from the age of 18 months.

Students lead in to the topic by discussing the introduction, paragraph headings, and images used in the text. This helps to set the context, gain an overview of how the text is organized, and assist students in making predictions about the article's content. After reading and checking their predictions, students do a more detailed comprehension task. Students then go on to paraphrase the main ideas in the text before discussing some of the key issues it raises. Encourage students to use the context to assist with any new vocabulary. With weaker classes, or if you are short of time, you could pre-teach the following: *unique, empathy, morality, paradox, posture, originated, dexterity*. Note that the vocabulary which is highlighted in the text is the focus of a task on synonyms in exercise 4.

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

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

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

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

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

### Answers

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

### In your own words

*In your own words* is a feature that appears in each unit of *Headway* 5th edition Advanced. This provides advanced level students with the opportunity to paraphrase and reprocess key information from authentic texts as oral summaries.

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

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

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

### Vocabulary

**4** Read through the items in the box, checking for pronunciation. Explain to students that by focusing on synonyms they will extend their vocabulary range and be better equipped to process texts. After students have matched the items, ask them to work in pairs and decide 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	uses = functions
little evidence = few traces	live in = inhabit
achievements with = feats of	main = chief
perplexing = puzzling	desire = urge
forebears = ancestors	ties = bonds
flourish = thrive	

### What do you think?

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

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

note these on the board. If necessary, these may then be drilled for accurate pronunciation and intonation.

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

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

**VIDEO** In this unit students can watch a video about the similarities and differences between human and primate intelligence. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet, and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *What makes us human?*

#### For students

Online Practice – *Practice*

Workbook pp8–9, exercises 1–3

## Language focus SB p12

### Tense review

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

At the start of any new level of a course, it is important to gauge students' knowledge and understanding of the main tenses in English. Gaining an overview of students' ability will allow you to assess individual strengths and weaknesses, and determine which language areas need further attention.

At advanced level, students need to be able to express themselves naturally, using a broad range of structures. This initial stage provides an opportunity for contrastive analysis of tenses, highlighting the need for students to think about the differences in meaning between tenses. This process in turn should better prepare students to accurately choose the right tenses to convey their own ideas.

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

### Possible problems

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
- 1 Simple and/or continuous** The simple aspect describes whole, completed actions, whereas the continuous aspect describes activities that are in progress. Simple is about completion and permanence, whereas continuous is about duration and temporariness. For students of many nationalities, this distinction can be challenging, especially if their L1 does not have continuous forms. Present Simple forms are used in many Latin languages to express the future, where English uses the Present Continuous. To address any issues of L1 interference, ask students to apply the aspect rules across the tenses. This can be done by using concept questions such as *Is it completed or in progress? Is it temporary or permanent? Does it have a sense of duration?*
  - 2 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?*
  - 3 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 p148 looks at time, aspect, and how to choose the correct tense. It is a good idea to read this section carefully before teaching the *Language focus*. It is also worthwhile noting the L1 interference issues that might arise with your group of students, so these can be clearly explained.
- 1** Ask students, in pairs, to complete the chart with the verb forms in *italics*. Ask them to think of their own examples to complete the blank spaces in the chart. Note that in the answers chart below, suggested answers to complete the remaining blanks are in *italics* but note that students can use any main verb that fits these remaining gaps.

## Answers

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

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

Refer students to Grammar reference 1.1–1.5 on SB pp148–9.

### Simple and/or continuous

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

## Answers

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

- What do you do?/What are you doing?*  
The question in the Present Simple form asks about something that is always true. The most common context for this question is to ask someone what their permanent job is: *What do you do? I'm a dentist.* The question in the Present Continuous form asks about something that is happening now. It is temporary and has duration. The question *What are you doing?* often expresses puzzlement or annoyance. Note that you can ask someone, *What are you doing these days?* to ask about work or activities which are in progress in their lives at the moment.
- I see him every Wednesday./I'm seeing him every Wednesday.*  
The Present Simple form of the verb indicates a timetabled or scheduled event. A common context here would be a series of ongoing appointments, perhaps with a physiotherapist or other medical professional. The Present Continuous form uses a state verb *see*, in a continuous form. This use of a state verb is quite unusual, and indicates that the verb has changed in meaning to stress the repeated action. Students may have learned that state verbs should always be used in the simple form. However, note that state verbs can be used in the continuous form to signify a temporary (and often deliberate) mode of behaviour that is different from the norm or is presented as a new arrangement.
- 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.  
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 in this context.
- I'll take a taxi to the airport./I'll be taking a taxi to the airport.*  
The Future Simple form is used to express an intention made at the moment of speaking. Here the speaker is making a decision. The Future Continuous form, depending on the context, could either be describing something in progress at a particular time in the future, *What will you be doing at 7 a.m. tomorrow? I'll be taking a taxi to the airport,* or to describe an intention or decision that's already been made (with a similar meaning to *I'm going to take a taxi ...*).
- I've cut my finger./I've been cutting my finger.*  
In this context the Present Perfect Simple form is used to describe the present result of a past action – one action, completed before now, with a result now, which is that the finger is cut and it hurts. The Present Perfect Continuous is highly unlikely because the continuous aspect implies that the cutting action is repetitive and has duration. You could point out to students that you might use *cut* in a continuous form in other contexts, e.g. *I've been cutting wood for the fire. It really hurts./It's really hurting.*  
Both can be used, with little change in meaning.
- Dave always gives Pam expensive presents./Dave is always giving Pam expensive presents.*  
Using the Present Simple form expresses a habitual action and is neutral in tone. Using the Present Continuous form expresses a habitual action, but also conveys the speaker's attitude. This depends on context. It could express annoyance – in that the speaker is annoyed that Dave spends all his money on Pam.

- 7 *When I popped round to see her, she baked a cake./When I was popping round to see her, she was baking a cake.*  
We use the Past Simple to describe finished past actions. *I popped round to see her* describes a single event. We use the Past Continuous to describe something in progress at a time in the past.  
Due to the idea of duration suggested by the Continuous form, the sentences could have multiple meanings:  
*When I popped round to see her, she baked a cake.*  
= I arrived, she decided to bake a cake.  
*When I popped round to see her, she was baking a cake.*  
= I interrupted her baking with my visit.  
*When I was popping round to see her, she was baking a cake.*  
= as I was going to her house, she was baking (these actions occurred at the same time, and had a similar duration).
- 8 *I've been checking my emails./I've checked my emails.*  
Both forms refer to a past event with present results. If the Present Perfect Simple is used, it means that the action is completed, and the main result that is emphasized is a logical result of the completion – the emails are now checked, so I can do something else. If the Continuous form is used, it does not say whether all the emails have been checked or not. The emphasis will therefore be on an incidental result of the activity: *I've been checking my emails. That's why I'm late. I've received loads./I've been receiving loads.*  
Again, both forms refer to a past event with present results. The Present Perfect Continuous form signifies a temporary and perhaps unusual situation which might be reflected in the speaker's attitude, e.g. *I've been receiving loads lately, and I'm not very happy about it. There must be a problem with my anti-spam software.*
- 9 *The train leaves in five minutes./The train is leaving in five minutes.*  
We use the Present Simple to talk about an impersonal, timetabled future. We use the Present Continuous to refer to a personal, diary future. So the Present Simple might be used in a train announcement, whereas the harassed parent might shout *Come on, kids! The train is leaving in five minutes.*
- 10 *they'd been staying at the Ritz/they'd stayed at the Ritz*  
We use the Past Perfect Continuous form to express the duration of the situation or activity, e.g. how long the residence at the Ritz was, whereas the Past Perfect form suggests a short periodic event – perhaps the stay was for one night only.
- 11 *is interviewed by Sky News/is being interviewed by Sky News*  
The first sentence is in the Present Simple passive. We use this form to describe something that is always a true occurrence – it's a fact that the winner will be interviewed. The second sentence is in the Present Continuous passive, describing an event happening now, at the moment of speaking.

### Perfect and non-perfect

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

#### Answers

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

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

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

### Active and passive

- 4 Ask students to work in pairs, correcting the sentences. Remind students that self-correction and proofreading are important strategies at advanced level, as any error can have an 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 because 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 as he's broken his arm*.

- 1 Write the following sentences on the board:  
*He was walking along, talking to him.*  
*He was walking along, talking to himself.*  
Ask students to point out the difference between the sentences. Elicit that in the first sentence the subject and object are different, whereas in the second sentence the

subject and object are the same. Explain that in such situations a reflexive is often used. Ask students to discuss the sentences in pairs. When they have completed the task, ask students to provide their ideas in a whole-class discussion. Then refer them to the Grammar reference on SB p149.

### Suggested answers

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

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

*The person I asked was another customer like myself.*

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

*We learn from each other.*

Some verbs describe actions in which two or more people do the same thing to the other(s). In this situation we use a reciprocal pronoun instead of a reflexive to show that the learning comes from another individual within our group, not from us. *We learn from ourselves* would mean that the knowledge doesn't come from an external source.

*... long after they themselves can have children.*

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

- 2 Elicit the difference between the sentences in number 1 as an example. Put students in pairs to compare the meaning of the rest of the sentences. Encourage students to provide context for the sentences, as often this enables them to accurately focus on the appropriate use of reflexives. Monitor, checking for accurate understanding. Once students have discussed 1–6, check the answers as a whole class.

### Answers

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

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

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

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

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

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

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

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

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

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

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


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

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

### Answer

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

### SPOKEN ENGLISH Expressions with reflexives

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

### Answers and audioscript

#### 1.2 Expressions with reflexives

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

#### Possible answers

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

- 9 Maybe. I feel I'm being selfish when I try to have things my way.
- 10 Well, you can only beat the opponent who's in front of you!
- 3 **1.3** Play the recording and ask students to identify the situations and note the expressions with reflexives. Ask them to compare answers in pairs before checking with the whole class.

### Answers

- Two people shopping for clothes; 'Go on, treat yourself!', 'Tell yourself that you deserve it.'
- Two friends talking about the end of a relationship one of them was in; 'Stop deluding yourself.', 'You're only making a fool of yourself.'
- Friends/family members – one of them has just started a teaching job; 'You're going to have to learn to pace yourself.', 'I don't want to let myself or the kids down.', 'Yes, but it's not worth killing yourself.'
- Friends talking about the financial situation of one of them; 'I keep asking myself the same question.', 'Now you've got yourself into a right mess.', 'And I've only got myself to blame.'

### 1.3 Expressions with reflexives

- 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!
- A You've got to get over it. Move on in your life!

B I can't. I think she's starting to realize she's made a big mistake.

A Stop deluding yourself. It's over.

B I don't know. Maybe I'll just give her a call.

A Believe me. You're only making a fool of yourself.
- A How's it going?

B It's a challenge, a real challenge. I'm up planning lessons until midnight most nights.

A You must be exhausted. You're going to have to learn to pace yourself or you'll be ill.

B I can't. I gave up the prospect of a good job in banking to do this and I don't want to let myself or the kids down.

A Yes, but it's not worth killing yourself. You won't be any use to anyone.
- A Why did you do it?

B Oh, believe me, I keep asking myself the same question.

A You knew you'd never be able to pay it back. Now you've got yourself into a right mess.

B I know, I know. And I've only got myself to blame.

A What now?

B I suppose it'll have to be the bank of mum 'n' dad!

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

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Talking tenses* pp168–9

#### For students

Online Practice – *Look again*

Workbook pp6–8, exercises 1–4

## Writing SB p109

### Introducing yourself – A personal profile

This writing section looks at the style and structure of personal profiles. Personal profile statements are becoming increasingly common elements of modern CVs, as job applicants seek to differentiate themselves. They are also a vital part of the UK university and college application process. As many students have the same exam grades when applying for a course, the personal profile statement gives university tutors the opportunity to assess why they should offer a particular student a place. In the UK, students apply to university through the Universities and Colleges Admissions Service (UCAS). UCAS statements are a maximum of 4,000 characters (including spaces) and 47 lines of text (including blank lines).

- Lead in by asking students the following questions: *Have you ever needed a personal profile for a job or university application? What information did you include? What style did you write in?*  
Ask students to read the profile quickly and answer the questions.

### Answers

It's from a student at a school in Birmingham. It's for an application to study English Literature at university.

- 1.8** Ask students to read through the tips, checking for understanding. Elicit a definition of the idiomatic phrases *over the top* and *big-headed*. Ask students to read and listen to Jack's personal profile, then evaluate it in terms of the tips. Once students have completed their discussion, ask them if they agree with the tips, or could add any of their own which might help somebody preparing a personal profile.

### 1.8 See SB p109.

- Ask students to quickly read through the text again, and elicit the style it is written in, e.g. *Is it formal or informal?* (formal). Ask students to provide any reasons the personal statement should be formal, and note these on the board for reference, e.g. *formal style allows for a broader range of grammar and vocabulary, feels more professional, etc.*

### Answers

- I am a diligent and conscientious student, and have attained Grade As in all my subjects in recent exams.
- I also try to give my utmost to other aspects of school life.
- I enjoy reading books from a wide range of genres.
- In addition to my love of reading, I really enjoy drama and acting.
- I look forward to getting involved in any drama groups at university.
- I have seen numerous interesting plays.
- I follow the blog of respected film critic Mark Kermode, which has given me an insight into the film industry.
- I am a keen sportsman and I have represented my school in football, cricket, basketball, and athletics.
- Looking ahead, I would really like to go into a career in the media, either in television and film, or journalism.
- I know that a degree in English Literature will be the springboard to success in these fields.

- Read through the writing plan carefully with the class. As you look at each paragraph, elicit the tenses students

are most likely going to need (Paragraph 1: mainly Present Simple, Present Continuous to discuss current and ongoing responsibilities; Paragraph 2: mainly Past Simple, Past Continuous and Present Perfect to discuss experiences and their current relevance; Paragraph 3: mainly Present Simple and Present Perfect to connect current leisure activities to any past experiences, and draw attention to their relevance today, and Present Perfect Continuous to indicate the duration of current interests; Paragraph 4: a range of future tenses and modals to indicate possibility).

Get students to plan their profile carefully, ideally in class so that you can monitor and assist where required. Remind them to try to include some of the structures and techniques given in the example text.

Give students time to write their profile in class or set the task for homework. Remind students to check their work carefully to ensure it is accurate, cohesive, and dynamic.

**SUGGESTION** Depending upon the purpose of their writing (for a job/university application), once students have written their profiles, you could write some jobs, or academic courses, on the board, e.g. *tour guide, teacher, Business Studies, Psychology, etc.*

Pass the profiles around the class, or put them on the wall for students to read, and ask students to decide which class member is best suited for each job or course, and why.

### Additional material

#### For students

Online Practice – *Practice*

## Vocabulary and listening SB p14

### The Seven Ages of Man

#### About the text

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

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

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

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

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

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

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

#### Possible answers

**Infancy:** crawling, having a tantrum, riding in a buggy, nappies  
**Childhood:** grazing your knee, a satchel, colouring in, playdates, sleepovers

**Teenagers and young adult:** swotting for an exam, playing truant, going clubbing, teetering on high heels, working out, having a lie-in

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

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

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

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

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

For question 3, ask students to close their books and think about how they would divide a life into seven distinct

stages. Ask students to form groups, exchanging ideas and giving reasons for their choices. Once the discussions have ended, and each group has a list of seven ages, share these lists as a class. You could then ask students to open their books and compare their lists with Shakespeare's.

### Answers

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

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

### Answers

- 1 The infant: he is a helpless baby and knows little.
- 2 The whining schoolboy: he begins to go to school, but is unwilling to leave the protected environment of his home. He lacks confidence.
- 3 The lover: he is always expressing his love in a fatuous manner. He makes himself ridiculous while trying to express his feelings.
- 4 The soldier: he is irrational and often short-tempered. He is focused on making a reputation for himself, however short-lived it may be. He'll take risks to do this.
- 5 The justice (judge): 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.

### 1.4 See SB p15.

- 5 Ask students to read through each description, noting down the key words that highlight negative traits. Ask them to then read the speech again, matching these traits to one of the ages mentioned in the text.

### Answers

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

### What do you think?

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

Highlight one of Shakespeare's descriptions, e.g. *the lover* representing a lovelorn teenager who writes terrible poetry and feels very sensitive about the world. Draw parallels with

modern-day teenagers, e.g. those who post their emotional outpourings on social media, and feel that the world doesn't properly understand them. Ask students to think of further examples that match this description, and examples that match the other ages outlined in the speech.

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

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

## Listening

### About the text

The aim is to get students to listen for key information in short monologues and to infer speakers' opinions from contextual clues. Students are required to identify the age of the speakers based on evidence, and decide whether they view their lives positively or negatively.

It is important for students to be able to pick out the main information from the recordings, but some vocabulary may be new. Be prepared to pre-teach/check some of the following items depending upon your students' level: *fat cats*, *redundancy*, *job-share* (n), *away with the fairies*, *optometrist*.

- 6 **1.5** Lead in by referring to the list of positives and negatives students have associated with each of the ages described in Shakespeare's *The Seven Ages of Man* speech. Elicit from students some of the possible benefits and challenges that each 'age' or situation could pose, e.g. you may have greater financial stability, but your financial commitments might be much larger. Collate these ideas on the board.

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

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

### Answers

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



### 1.5 How old are they?

- 1 When I'm asked what I do for a living, I often hesitate a moment before answering because I'm never sure how people will react these days. Some just think we're fat cats who make fast, easy money like gamblers. 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 till 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 redundancy loads of 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 job-share – 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 mum and dad there and all my friends make fun of me. I don't mind playdates after school or something. Freddie was at mine today and we played Wii sports until Mum threw us outside into the garden. 'Stop squabbling,' she said, 'Go get some fresh air and play football for real!' But I did beat Freddie 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 lovely there. And I had a door in my room that opened onto the garden. I'd go out on a nice day and walk, with my frame of course, to a bench under a laburnum tree. I don't even have a nice view from my room here and the door's so narrow I can't get my frame 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 telly on all the time and people sitting around, falling asleep and snoring. I still have a good brain, you see – some of them out there are away with the fairies.
- 4 I get called a nerd. If I'm honest, I do mind a bit, but not too much. Most of my classmates seem to take pride in being under-achievers. The thing is I like good times, too – you know, clubbing and stuff – erm, parties, when I'm invited. But there's something I really want to aim for. You see, I've had a weekend 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 dull? My friends think so, but I'm dead keen and I've got a place at Manchester University to study optometry if I get three As. I'm determined to do it. Everyone else hasn't a clue what they want to do, so maybe I'm the lucky one.

#### Additional material

##### For teachers

Photocopiable activity – Vocabulary: *The game of life* pp170–1

##### For students

Online Practice – *Look again*

Workbook p11, exercises 1–3

Online Practice – *Practice*

### The last word SB p16

#### We all get emotional!

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

- 1 **1.6** As a lead-in, ask students to work in pairs, describing the last time they got emotional. If necessary, provide an example as a model, e.g. *I was desperately disappointed when my team were beaten in the FA Cup*. Ask students to read 1–15 and listen to the recording. After each line, ask students, in pairs, to discuss who might

be speaking and what the situation might be. Conduct whole-class feedback.

#### Possible answers

- 1 Football fan describing what happened at a match.
- 2 Lover on a special day such as an anniversary or wedding day.
- 3 Girlfriend/boyfriend receiving a lavish gift.
- 4 Someone who socializes a lot on being asked if they are free one evening.
- 5 Nosy person trying to get a secret out of somebody.
- 6 Homeowner explaining their response to a cold-caller.
- 7 Close friend/parent responding to someone's statement of the important role they have at work.
- 8 Husband/wife/parent on seeing their spouse/child walk in, very late.
- 9 Parent telling people about their child's exam performance.
- 10 Hero responding to praise for doing something brave.
- 11 Parent encouraging a child who has come third in a race.
- 12 Parent consoling a child who has fallen over.
- 13 Someone finding themselves in a nightclub or pub with lots of aggressive-looking people.
- 14 Someone reacting to being criticized for being lazy.
- 15 Wife/husband on the way home after their spouse has criticized them in front of friends.

#### 1.6 See SB p16.

- 2 Ask students to work in pairs and read the sentences again, this time focusing on the highlighted words and phrases. Explain that these are all fairly informal terms or idiomatic expressions. Ask students to go through each sentence and think of a synonym for the highlighted phrase which will ensure the sentence retains the same meaning.

#### Answers

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


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

#### Answers

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

- 4 **1.6** Ask students to work in pairs and practise saying the lines. Select various pairs of students to perform their lines using the emotion they have chosen. Ask the rest of the class to identify which emotion the pair has

chosen, based on their performance. Play the recording again, encouraging students to compare their stress and intonation to that on the recording.

- 5  **1.7** Play the recording, pausing after each example to give students time to speculate on the emotion expressed in each example. You could get students to repeat the lines in order to get a feeling of the emotion being expressed. Ask students to discuss their answers in pairs, then conduct whole-class feedback.

#### Answers

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

- 
-  **1.7** See SB p16.
- 

#### Additional material

##### For teachers

Photocopiable activity – Communication: *Show some emotion!* pp172–3

##### For students

Online Practice – *Look again*

Workbook p10, exercises 1–2

Online Practice – *Check your progress*

# 2

## In so many words

### Introduction to the unit

The theme of this unit is literature – including a focus on literary genres, literary characters, and the art of storytelling. This theme is explored with 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 themes of the unit.

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 *Language focus* of the unit provides a review of the form and meaning of adverbs and adjectives.

The *Vocabulary* section focuses on dictionary work.

In the *Speaking* section, students work in groups to devise a horror story.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on rules of language use and their exceptions.

The *Writing* section focuses on narrative writing and different genres.

## Language aims

### Language focus

#### Adverbs and adjectives SB p20

- Reviewing form and meaning of adverbs and adjectives.

### Vocabulary

- Identifying phrasal verbs used for informal register. (SB p19)
- Identifying accurate adverb and adjective use in a text. (SB p21)
- Understanding and practising high-frequency expressions and idioms. (SB p22)

### Spoken English

- Identifying and using expressions with *word*. (SB p22)

### The last word

- Discussing rules of language use and their exceptions, reflecting on intercultural difference in language use. (SB p24)

## Skills development

### Reading

#### *Pygmalion* SB p18

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

### Listening

#### *Pygmalion* SB p18

- Listening for specific information.

### Speaking

- Discussing common literature and providing personalized content. (SB p18)
- Discussing key themes in a piece of literature. (SB p19)
- Generating a story using plot features. (SB p23)

### Writing

#### Narrative writing – Different genres SB p110

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

## Additional material

### Workbook

There is a set of exercises to practise adverb collocations, as well as an activity in which students decide which adverb with two forms is appropriate. There are vocabulary exercises on adjectives with positive and negative meanings, adjective order, adding drama, and prepositions. There is a reading text *Writers talk about their writing* and comprehension questions about it.

### Photocopiable activities

There are photocopiable activities to review grammar (*Absolutely fabulous*), vocabulary (*In other words*), and communication (*Rules are there to be broken*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p17

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

1 With books closed, write the word *book* on the board. Divide the class into small groups, and set a time limit of two minutes. Ask students to think of as many different genres of books that they can within this limit, e.g. *autobiography*, *self-help*. Ask students to collate their list and write it up on the board as a class. Divide the class into groups, and allocate each a board marker. Explain that students now have an additional three minutes to write up one title for each genre of book on the board. Explain that the title has to be in English, and that when a group has taken a title, it can't be reused. This kind of activity helps students to relax, and can build on confidence, as even the quietest student has to raise their voice to be heard.

Ask students to work in small groups, discussing the questions. Remind them that at advanced level it is important to maintain a conversation by asking follow-up questions. If necessary, brainstorm a selection of these on the board as prompts for weaker students, e.g. *What did you think of it? Would you recommend anything else by the same author? What's your favourite book in that genre?*

2 Refer students to extracts 1–6, and explain that they are all popular examples of each genre. Read through the extracts as a class, checking any new vocabulary for meaning and pronunciation. Ask students to work in pairs, selecting each genre, and noting their reasons for their selection.

### Answers

- 1 a biography (*America's Queen: The Life of Jacqueline Kennedy Onassis* by Sarah Bradford)
- 2 a children's book (*James and the Giant Peach* by Roald Dahl)
- 3 a classic romantic novel (*Pride and Prejudice* by Jane Austen)
- 4 a psychological thriller (*The Almost Moon* by Alice Sebold)
- 5 a historical novel (*The Other Boleyn Girl* by Philippa Gregory)
- 6 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 However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.
  - 4 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.
  - 5 I had been at this court for more than a year and attended hundreds of festivities, but never one like this.
  - 6 Half an hour to go of my lunch break. Half an hour in which to drool over the latest edition of my favourite magazine.
- 4 Ask students to work in small groups, sharing their ideas on the questions, and building on the interaction with follow-up questions. Set a time limit of around five minutes. Once the discussion has come to an end, conduct a whole-class feedback session.

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

**EXTRA IDEA** You could further consolidate the language of the lesson by asking students to work in groups devising a literary 'mash-up'. Explain that this term, coined in 2009 by Seth Graham-Smith, author of *Pride and Prejudice and Zombies*, is when two genres are joined together to make a version of a story that draws on features of each, but is less serious. Ask students to look at extracts 1–6 on p17 of the Student's Book and select another genre from the Student's Book or from their own list to generate a mash-up version. Set a reasonable time limit for your class, and ask students to work together to write the next paragraph of the book. As an example, you could read the following:

*When all is said and done, killing my mother came easily. Dementia as it descends, has a way of revealing the core of the person affected by it. My mother's core was rotten like the brackish water at the bottom of a weeks-old vase of flowers. Flowers. Only flowers. But what flowers they had been. Glorious blooms that glowed in the late summer sun. And stood proud there in the hospital room. Beside the bed where I first set my eyes on Doctor Taylor. Tall, dark, brave Dr Taylor. The kind of man whose gaze smouldered and made you the centre of everything, the kind of man you couldn't forget. Unless you were my mother. Of course.*

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

## Reading and listening SB p18

### Pygmalion

#### About the text

The text in this section is an extract from the play *Pygmalion* by George Bernard Shaw. *Pygmalion* (1912) features a professor of phonetics, Henry Higgins, who bets that he

can teach a working-class girl, Eliza Doolittle, to speak with an impeccable accent, and therefore be passed off as a duchess. The play is a critique of the British class system, a commentary on women's rights and independence, and ridicules the once popular notion that speaking 'properly' meant the speaker was a better person. In the early part of the play, Eliza uses a considerable amount of informal language and the cockney dialect. Cockney English originated in London's East End, and has a range of pronunciation, grammar and vocabulary features that differ from standard English.

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

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

- 1 2.1 Lead in by asking students what, if anything, they know about the playwright George Bernard Shaw. Explain that they are going to listen to several extracts from his most famous play, and discuss some of the themes that it explores. Explain that, before listening to the play itself, students are going to hear some brief biographical data. Explain that the focus in this stage is on close listening, and 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 audioscript

#### 2.1 George Bernard Shaw – The correct facts

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

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

### Answers

Professor Higgins – a professor of phonology  
Colonel Pickering – a language expert  
Mrs Pearce – a housekeeper  
Eliza Doolittle – a flower seller  
Higgins was interested in the features of her Cockney accent. A Cockney describes a person who comes from London's East End – traditionally, someone born within the sound of the Bow Bells of St Mary-le-Bow in Cheapside. Cockneys typically speak a dialect of English, the pronunciation, grammar and vocabulary of which differs from standard English.

- 3 2.2 Before reading and listening to the extract, elicit from students some of the additional challenges caused by listening to an extract of a play, e.g. the number of speakers; the variations in accents; the mix of male and female voices; socio-historical features such as grammar or vocabulary that no longer has a high-frequency use. Explain that by being aware of these potential challenges, students are more likely to successfully cope with them.
- Read through the list of characters in exercise 2 again, and ask students to work in pairs, describing what they think each character will be like, e.g. what age, what kind of accent, what type of grammar and vocabulary will they use, which style they will use – formal/informal, etc. Read the questions through as a class and deal with any vocabulary queries. Tell students that the recording is quite long, but they only have to listen for key information to answer the questions. Play the recording once, and check the answer to question 1. Give students time to answer the rest of the questions, and then let them compare answers in pairs. Play the recording again to let students check/complete their answers. Check answers as a whole class.

### Answers

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

### 2.2 See SB p18.

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

### Answer

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

### 2.3 *Pygmalion: Act II Scene 2*

- 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 – Ahyee, 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 Ahyee, beyee, ceyee, deyee. Say 'A, B, C, D'.

**Eliza** But I'm saying it. 'Ahyee, beyee, ceyee --'

**Higgins** Stop! Say 'a cup of tea'.

**Evliza** 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'e, 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 2.4 Ask students to read through the questions, noting down the focus of each, then play the recording. For weaker students, you could pause the recording after each topic shift.

### Answers

- 1 Freddy.
- 2 The weather and her family.
- 3 Because of her 'lower social standing' and poverty, it is presumed that she will be forced to walk, not pay for a taxi.

### 2.4 Act III Scene 1 Mrs Higgins' drawing room

**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 hat-pin, 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 might like to ask students to read through the extract and underline any of the informal phrases, 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 you! Why should she die of influenza? She recovered all right from diphtheria the previous year. It caused her skin to turn completely blue. They all thought she was dead; but my father kept giving her gin until she came round suddenly and bit the end of the spoon off. Why would a woman who was so strong die of influenza? What became of her straw hat that was intended to be passed on to me? Someone stole it; and my opinion is that whoever stole it also killed her. The people she lived with would have killed her for the price of a small item like a hat-pin, never mind a hat. Hey! What are you laughing at?

### What do you think?

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

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

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

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

### Vocabulary – Phrasal verbs

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

### Answers

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

**VIDEO** In this unit students can watch a video about the role of the backstage team at one of the UK's most prestigious theatres. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Behind the scenes*

#### For students

Online Practice – *Practice*

Workbook pp14–15, exercises 1–3

## Language focus SB p20

### Adverbs and adjectives

#### Possible problems

- 1 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*.
- 2 Adverbs with two forms 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.
- 3 At intermediate levels, a common student error is to get the position of adjectives wrong: *\*He drives a red amazing car*. By advanced level, students should be more aware of the general rule that value adjectives expressing personal opinion, judgement and attitude come before other attributive adjective forms. This is covered in more detail in the Grammar reference section.

#### Adverb collocations

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

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

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


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

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

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

Refer students to Grammar reference 2.1–2.4 on SB p149.

This can be used in a variety of ways:

- You can refer students to the reference section during the lesson. One advantage of this is that students are already beginning to think about the specific language area and are ready for deeper analysis. You can direct students to salient points, and quickly identify areas of difficulty for your specific group of students.
  - You can ask students to study the reference section at home before they do the relevant Workbook exercise for homework. The advantage of this approach is that students will have more time to explore the point independently. To ensure that they are clear on the point, you could ask selected students to orally summarize the area of focus in the following lesson.
  - You can ask students to read the relevant section before you deal with it in class. An advantage here is that students will be more prepared during the classroom lesson, leaving more time for tasks that build on spoken fluency and accuracy. If you approach the reference section in this way, encourage students to note down any particular areas of interest, or challenges, so that these can be covered in a peer-learning session at the beginning of the lesson. Set these up by asking students to work in small grammar discussion groups with one student taking charge to note any ongoing concerns for whole-class attention.
- 1  **2.5** Ask students in pairs to complete the sentences with adverbs from the box. Play the recording and check their answers on completion of the activity.

### Answers and audioscript

#### **2.5 Adverb collocations**

- 1 Poor Eliza was **shabbily** dressed in a tatty old coat and hat.
- 2 The return of the actor Daniel Craig to the London stage is **eagerly** awaited.
- 3 She was **bitterly** disappointed when she didn't get the part.
- 4 I work with a **highly**-motivated sales team. We all work hard.
- 5 It's **virtually** impossible to get seats for the match with Chelsea.
- 6 I **desperately** need a holiday. I haven't had a break for three years.
- 7 Bad weather has **severely** affected the roads this weekend. Driving conditions are treacherous.
- 8 Don't you get it? It's **blindingly** obvious that he's in love with you.
- 9 I hate this cold climate. I'm **sorely** tempted to emigrate.
- 10 I **distinctly** remember telling you not to phone me after ten o'clock.
- 11 Two people survived the crash with serious injuries, but unfortunately one man was **fatally** injured.
- 12 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. Do the example with the class. Once students have matched the items, ask them to make sentences using the collocation appropriately.

### Possible answers

Josie **cares passionately** about what happens in the poorest countries.

Nick **worked conscientiously** because his exams were approaching in two months' time.

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

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

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

### Adverbs with two forms

Ask students to look at the examples of adverbs with two forms in the box. Ask if they can think of any more examples, and make sentences using them. If necessary, refer students to Grammar reference 2.5 on SB p150.

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

### Answers

- 1 We all worked extremely **hard**. (*with a lot of effort*)  
Some countries can **hardly** feed their own people. (*almost not*)
- 2 Chelsea won the match **easily**. (*with no difficulty*)  
Relax! Take it **easy**! (*in a relaxed way*)
- 3 I hate it when people arrive **late**. (*not on time*)  
What have you been doing **lately**? (*recently*)
- 4 'Can you lend me some money?' '**Sure!**' (*of course*)  
**Surely** you can see that your plan just wouldn't work? (*tell me I'm right*)
- 5 He was **wrongly** accused of being a spy. (*incorrectly*)  
At first everything was great, but then it all went **wrong**. (*badly*)
- 6 What do you like **most** about him? (*more than anything else*)  
She worked wherever she could, **mostly** as a waitress. (*principally*)
- 7 She has travelled **widely** in Europe and the Far East. (*extensively*)  
When I got to their house, the door was **wide** open. (*completely*)

### Adjective order

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



## Answers

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

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

### Answers and audioscript

#### 2.6 Adjective order

- 1 **A** You must have some breakfast. You'll be starving by lunchtime.  
**B** I have had breakfast! **I had some delicious, brown, wholemeal bread** with honey.
- 2 **A** There's been a break-in at the National Gallery.  
**B** Did they get much?  
**A** I don't think so. It just says here, **'Thieves stole a priceless, 19th-century, Impressionist painting'** – but it doesn't say which one.
- 3 **A** Whoah! Did you see what happened to Camilla?  
**B** No, I didn't. What happened to dear Camilla?  
**A** Well, **she was wearing some divine, white, cropped, designer jeans** and the waiter spilled red wine all over them. She was absolutely livid!  
**B** I bet.
- 4 **A** Don't you think it's time we got a new car? This one's clapped out.  
**B** Listen! **I like my little, old, second-hand Mini** and it's not clapped out – yet!
- 5 **A** You look wet and cold.  
**B** Well, **we went on an exhausting, six-mile, coastal walk** in the rain. Worth it, though – the views were stunning.  
**A** Hmm! My idea of hell.
- 6 **A** How come you turned him down?  
**B** Where do I begin? First off – **he smokes revolting, fat, smelly, Havana cigars**. Need I say more?
- 7 **A** I've never heard of Philippa Gregory.  
**B** Really! **She's just written a great, new, historical novel** and loads of her stuff is adapted for TV.  
**A** I guess historical novels just aren't my kind of thing.
- 8 **A** Did you go round to meet the new neighbours?  
**B** I did. They're settling in well. **They've just bought an amazing, massive, HD TV**. It almost fills one wall and it turns itself on when you speak to it.  
**A** What? How on earth does it do that?

### Contexts

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

### 'Chick lit'

#### About the text

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

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

- 6 Ask students to quickly read through the text, focusing on the opening lines from *Jemima J* by Jane Green on Student's Book p21, 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 **2.7** 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 audioscript

#### 2.7 *Jemima J.* by Jane Green

##### Chapter 1

God, I wish I were thin. I wish I were thin, gorgeous, and could get any man I want. You probably think I'm crazy, I mean here I am, sitting at work on my own with a massive double-decker club sandwich in front of me, but I'm allowed to dream, aren't I? Half an hour to go of my lunch break. I finish my sandwich and look **furtively** around the office to see whether anyone is looking. It's okay, the coast is **clear**, so I can pull open my top drawer and sneak out the slab of chocolate.

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

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

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

#### Additional material

##### For teachers

Photocopiable activity – Grammar: *Absolutely fabulous* pp174–5

##### For students

Online Practice – *Look again*

Workbook pp12–13, exercise 1–4

## Vocabulary and dictionaries SB p22

### Just say the word!

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

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

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

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

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

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

Ask students to identify the abbreviations, and note the differences in pronunciation.

#### Answers

BrE = British English

NAmE = North American English

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

#### Answers

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

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

household word: a name that has become very well known

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

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

#### Answer

Can I have a word with you?

4 Ask students to work in pairs, discussing ideas.

### Answer

These nouns are only used in the singular.

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

### Answers

a 3 b 1 c 2 d 4

6 Encourage students to work in pairs, discussing the connotation of sentences a–f, and if possible come up with their own ideas of idioms that may match. Once students have completed the task, ask them if there are any similar idiomatic expressions in their own language that use variations on *word*. Ask students to think of English translations for these, and note them on the board. As a whole class, read through the examples and decide if there is an appropriate equivalent in English, perhaps using other phrases.

### Answers

IDM means 'idiom'.

- a from the word go
- b by word of mouth
- c too stupid for words
- d has a good word to say about her
- e give me the word
- f put in a good word for me

### SPOKEN ENGLISH Expressions with word

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

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

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

### Answers and audioscript

#### 2.8 Expressions with word

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

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

Definition 1:

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

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

Definition 2:

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

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

Definition 3:

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

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

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

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

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

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *In other words* pp176–7

#### For students

Online Practice – *Look again*

Workbook pp16–17, exercises 1–4

Online Practice – *Practice*

## Speaking SB p23

### Creating a horror story

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

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

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

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

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

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

Ask students to form groups of between four and six, and work together developing a story, using a selection of ingredients. Appoint one student as a note-taker, and ensure that everyone is contributing throughout. Set a

time limit that is suitable for your class (no more than ten minutes). Give students two further minutes to check through their story notes, making any revisions.

### In your own words

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

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

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

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

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

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

### Additional material

#### For students

Online Practice – *Practice*

## Writing SB p110

### Narrative writing – Different genres

This *Writing* section extends the *Starter* section of Unit 2 in requiring students to analyse a number of short fictional texts and establish their genre based on contextual clues. This focus on identifying genre is particularly important in terms of students developing their own response to texts, and building on awareness of patterns of textual organization.

Despite often sharing a common narrative structure (from exposition, to rising action, to climax, and falling action), stories in different genres very frequently demonstrate

varying patterns of textual organization. As students become more familiar with these patterns, they will become more accomplished at confidently using them in their own writing.

- 1 Lead in by asking students to note down their three favourite novels or short stories, and then to write a quick plot summary in no more than two minutes. Students should then exchange these with a partner, who has no more than two minutes to write an opening sentence for each of their partner's choices. Once the time limit is up, students should exchange sentences and discuss their reasons for writing them in the way they have. If students have access to the Internet, allow them to check the openings online, and compare the sentences for style. Ask students to read opening paragraphs A, B and C and answer the question. Let them discuss their ideas in pairs, before discussing as a whole class.
- 2 Ask students to read the opening paragraphs again and answer questions 1–4. Ask students to initially work in small groups, then open out the answer session as a whole class.

### Answers

- 1 The opening lines of the story are fairly short. They engage the reader's attention because they immediately take us to the critical point in each story. The events leading up to this point are described later in the paragraph. In story A, the opening creates an atmosphere of monotony, depression and loneliness through the weather, the empty gardens, and the two birds. Explain to students that using inanimate objects or nature to reflect a character's inner state of mind is a common literary device known as 'pathetic fallacy'. In stories B and C, the openings create tension and a certain amount of fear/anxiety, through the adjectives and adverbs used, through the actions of the main characters, and the deserted locations.
- 2 Narrative tenses are used in the stories. Direct speech is used in story C for dramatic effect, varying the pace of the narrative.
- 3 Story A: Joyce and her (possibly dead) husband; story B: Hannah and her (possible) boyfriend Peter; story C: Jes and his school friend Luis.
- 4 Joyce is old, probably in her 70s or 80s. We know this because she has a 'wisp of white hair', she has pictures as 'companions' and very few Christmas cards. Hannah and Pete are probably students in their 20s. They're backpacking around India because they don't have much money. Jes and Luis are probably teenagers, as they mention finishing school, and the raid sounds like a dare.

### Brainstorming ideas

- 3 Ask students to work in pairs initially and read through the bullet points, answering the questions. Encourage students to provide as much information as possible to justify their opinions, and ask and answer follow-up questions to maintain the discussion as naturally as possible. Once students have discussed each point, ask them to feed back their ideas on possible endings for each story. Note examples of these on the board, then ask the class as a whole to vote on their favourite proposed ending, giving reasons for their selection.
- 4 Ask students to read the rest of the first story, adding the adverbs.

### Answers

- |                     |                 |
|---------------------|-----------------|
| 1 slowly, carefully | 5 strangely     |
| 2 gently, softly    | 6 slowly        |
| 3 instinctively     | 7 encouragingly |
| 4 carefully, gently |                 |

- 5 Ask students to work in pairs, discussing and comparing story endings. Ask students to vote on which ending they preferred and why.
- 6 Ask students to read through the advice in the bullet points, and plan their own stories. This planning could be done in pairs, with the writing being done independently at home.

**SUGGESTION** As a follow-up task, if students are happy at this stage for their peers to read their writing, you could ask students to evaluate each other's work. This could be done more formally, using the advice list as a checklist to ensure all criteria have been met, or less formally by having students read through for pleasure.

### Additional material

#### For students

Online Practice – *Practice*

### The last word SB p24

#### Breaking the rules of English

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

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

#### Answer

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

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

#### Answers

- 1 A preposition is a terrible word with which to end a sentence. (*with* is a preposition)
- 2 Remember never to split an infinitive. (not *to never split*, as this splits *to* + base form)
- 3 Don't use any double negatives. (*Don't* and *no* are both negatives)
- 4 Do not ever use contractions. (*Don't* is a contraction)
- 5 Never start a sentence with a conjunction. (*And* is a conjunction)
- 6 The words *anciently* and *weird* break this rule.
- 7 Foreign words and phrases are not fashionable/trendy. (*chic* is a French word)
- 8 Avoid the passive where possible. (*to be avoided* is a passive construction)

- 9 A rhetorical question, as here, is one that doesn't need an answer.
- 10 Reserve the apostrophe for its proper use and omit it when it's not necessary. (not *it's proper use*; *it's* = it is)
- 11 ... Fewer and fewer people do. (not *less people*, as *people* is countable)
- 12 ... to see if you miss any words out. (the word *miss* was missed out)
- 13 John and I are careful to use subject pronouns correctly. (*me* is an object pronoun)
- 14 Verbs have to agree with their subjects. (not *has to*)
- 15 You've done well to use adverbs correctly. (*good* is an adjective)
- 16 If any word is incorrect at the end of a sentence, it is an auxiliary verb. (not *is* at the end of the sentence)
- 17 Steer clear of incorrect verb forms that have sneaked into the language. (*snuck* is an irregular past participle of *sneak* in American English)
- 18 Take the bull by the horns and avoid mixing your idioms. (this idiom is mixed with *A bird in the hand* ...)
- 19 Tell the rule about *whom* to whom you like. (*whom* is used as an object pronoun)
- 20 Ultimately, avoid clichés completely. (*At the end of the day* and *like the plague* are both clichés)

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

### Answers

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

The other rules are more dubious:

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

- 4 Discuss these ideas initially in pairs, then open up to a whole-class discussion to establish whether there is consensus or any similarity/difference in opinion. When students discuss their own language, encourage them to provide examples (which could be noted on the board).

### Additional material

#### For teachers

Photocopiable activity – Communication: *Rules are there to be broken* pp178–9

#### For students

Online Practice – *Look again*

Workbook p17, exercise 5

Online Practice – *Check your progress*

# 3

## Enough is enough?

### Introduction to the unit

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 notions of ongoing economic growth and how this concept impacts on society and individuals.

The unit begins with a *Starter* section, which provides an opportunity for extensive spoken interaction based on the themes of the unit.

This is followed by the *Listening and speaking* section, which features extracts from a radio debate on economic growth and its social effects.

The *Language focus* on the difference in meaning created by changing verb patterns from the infinitive to the *-ing* form.

This is followed by the *Reading and speaking* section, which looks at how a wealthy person can choose to live with less and engage in philanthropy.

Change is then addressed again in the *Speaking* section, as students look at changing trends, and a range of ways of expressing these in short presentations.

The focus in the *Vocabulary* section is on phrasal verbs with *up* and *down*.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on discussing discourse and common workplace phrases.

The *Writing* section involves writing a report based on graphical data.

## Language aims

### Language focus

#### Verb patterns SB p27

- Reviewing form and meaning of verb patterns.

### Vocabulary

- Identifying high-frequency phrases used in describing trends and change. (SB p30)
- Understanding and practising high-frequency phrasal verbs. (SB p31)

### Spoken English

- Identifying and using phrases with *up* and *down*. (SB p31)

### The last word

- Discussing discourse and common workplace expressions, evaluating the impact language can have on users. (SB p32)

## Skills development

### Reading

#### The billionaire who wasn't SB p28

- An extract from a profile of a wealthy philanthropist.

### Listening

#### Limits to growth SB p26

- An extract from a radio debate on economic growth and its social effects.

### Speaking

- Discussing social problems and their impact on individuals. (SB p26)
- Discussing key themes highlighted in a listening text. (SB p26)
- Discussing key themes from a text and personally responding to content. (SB p28)
- Presenting visual data. (SB p30)

### Writing

#### Report writing – Using graphs SB p112

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

## Additional material

### Workbook

There is a sentence completion exercise and an error correction exercise to review verb patterns, as well as a sentence transformation activity and a text completion. There are vocabulary exercises on describing trends, and an overview of phrasal verbs. There is a reading text and comprehension questions about *Was this a president for our times?*

### Photocopiable activities

There are photocopiable activities to review grammar (*Place your bets*), vocabulary (*Up or down?*), and communication (*Touching base*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p25

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

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

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

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

#### Possible answers


overpopulation  
inequality and the poverty gap  
urbanization

2 Refer students to the World watch quiz, and explain that this focuses on statistics surrounding some of the global problems which they have been discussing. Most of the questions in the quiz come from a similar quiz devised by an organization called Gapminder,

the purpose of which was to show the gap between common perceptions of the state of the world and the statistical reality. Very few people who do the quiz get the answers right, so the answers should come as somewhat uplifting news to most of the students!

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

Ask students to work in pairs, completing the quiz.

3  3.1 Play the recording and ask students to note down the answers to each question. If necessary, to support weaker students, pause the recording after each question to ensure that students are clear on the answers given.

After they have checked their answers, 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.

#### Answers

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

#### 3.1 World watch quiz

- 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.
- 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 twenty. This will not cause faster population growth, as women are more likely to limit the size of their families when child mortality drops.
- 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.
- 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.
- 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.
- 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.
- During the first 12 years of this century, the average level of debt per adult increased by 45%. In some countries, the UK for example, it doubled.
- 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.

**EXTRA IDEA** You could further consolidate the language of the lesson by asking students to work in groups, devising their own quiz, using statistics from a range of authentic online sources, e.g. the CIA *World Factbook*. You could encourage students to look for facts and statistics that are



surprisingly positive, as was often the case in the quiz on SB p25.

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

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

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

## Listening and speaking SB p26

### Limits to growth

#### About the text

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

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

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

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

- 1 Lead in by asking students to vote on whether they feel the global economic situation is getting better or worse. Separate students into two groups based on their answer

and ask them to work together to discuss the reasons for their choice. To ensure that the discussion is focused, ask students to consider the economic situation for the population as a whole, and then for young people (e.g. those under 30). Once students have exchanged their ideas, pair them with students from the opposing side, and ask them to discuss their views, if possible persuading the other student to change their opinion.

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

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

#### Answers

- 1 Economic growth is the increase in the market value of the goods and services produced by an economy over time. To maintain living standards, the economy has to grow as fast as the population. Most of the global progress featured in the quiz on p25 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 **3.2** Explain to students that during this stage, they are listening for detail, then correcting any errors. Highlight that there is a difference between 'true' as in *universally understood*, and 'true' as in *true in the text*. Remind students that if they are listening to a speaker's opinion, they may be asked to identify material that is 'True according to the speaker'. Again, there may be a difference between this and the student's understanding of what is true.

#### Answers

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

### 3.2 Limits to growth – Part 1

P = Presenter, T = Tony Adams, H = Helen Armitage

- P 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 Surrey writes: 'It's disappointing to hear the economy has grown less than expected. But why do economies need to keep on growing?' And David Adams from Newcastle says: 'Politicians are always promising to get the economy back to "normal growth rates", but surely our economy can't carry on growing forever?' Well, I'm pleased to say we've got two people in today who are well placed to discuss this issue. Tony Adams is head of the Centre for Economic Policy.
- T Hello.
- P And Helen Armitage works for a think tank called Alternative Economies.
- H Hello.
- P Tony, can you make the case for economic growth?
- T Well, em, 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.
- H 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 slice of the cake. Of course, the people at the top are keen to avoid that, so they just keep trying to make the cake bigger and bigger.
- P Right, 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.
- P Is that true, Helen, that growth keeps everyone happy?
- H 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 Oh well, it 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 live in middle income countries.
- H 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.
- P 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, they always will. You see lots of relatively well-off people doing the lottery – why's that?
- H 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 adverts 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 in the countryside with a friend. Try watching a sunset one day this week. Organize a ball game with some friends in the park.
- T 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.
- H Do gadgets really do that, though?

- 3 3.3 Before listening to the recording, ask students to work in pairs, summarizing what they know about the two speakers, Tony and Helen, based on Part 1 of the listening. As a whole class, compare ideas, and then summarize on the board the main argument of each speaker. Read through statements 1–6 as a class, checking and defining any new vocabulary. Explain that the statements are examples and explanations which could be used to support a main argument. As a class, or in groups, ask the students to match the statements to Tony or Helen's main argument. Draw attention to question 6, and ask students if they can remember from Unit 2 what stylistic feature of a discussion this is (*a rhetorical question*). Play the recording so students can check their answers, and ask them which of the speakers they most agree with and why.

### Answers

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

### 3.3 Limits to growth – Part 2

- P So, Helen, are you saying that we need to have less growth, or no growth at all?
- H 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 carry on 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?
- P 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.
- H 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 the 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.
- P Yes, well, perhaps you should say something about the alternative, Helen.
- H 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.
- H No, it doesn't mean being unemployed. There would be less work available, but it can be shared out, so we all do fewer hours a week. And as I said, the extra time can bring us much greater happiness.
- P But people would have much less income.
- H 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.
- H 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.
- P You see managing without economic growth as a positive challenge, then?
- H Yes. We can't go back to the growth rates of recent decades, but it needn't 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.
- P Well, thank you both. That is definitely an issue that isn't going to go away.

### In your own words

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

### What do you think?

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

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

**VIDEO** In this unit students can watch a video about the *Information is Beautiful Studio* and how it is showcasing the current trend for data visualization. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

#### Additional material

##### For teachers

Photocopiable activity – Video worksheet: *Data visualization*

##### For students

Online Practice – *Practice*

## Language focus SB p27

### Verb patterns

#### Possible problems

Verb patterns can cause students problems because there are few rules – forms have to be learned, practised and used to ensure that the patterns are remembered. These areas are considered in greater detail in Grammar reference 3.1–3.2 on SB p151.

#### Infinitive or -ing

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

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

After verbs of perception (*hear, listen, see, watch*) + object, we usually prefer to use an infinitive to talk about complete actions, and an *-ing* form to talk about actions in progress: *We watched him get out of the car and head into the pub.*

*I glanced out of the window and saw Rob crossing the road.*

#### Infinitive or -ing

- 1 Ask students to complete the sentences using the verb pattern rules. If they can't remember which verb is missing, ask them to guess. Once students have completed the task, refer them to audiocript 3.2 on p126, and ask them to underline examples of verb patterns and categorize them in their notebooks. At this stage, you could ask stronger students to think of any additional examples which they could add to the list.

#### Answers

Inequality has continued **to increase**.

People think buying more stuff will make them **feel** happier.

We want to keep **improving** living standards.

It's what our society encourages us **to believe**.

People at the top are keen **to avoid** income redistribution.

No growth means less money to spend on **protecting** the environment.

### Verbs that can take both infinitive and -ing

#### Possible problems

Again, these forms have to be learned, practised and used to ensure that the patterns are remembered. This area is considered in greater detail in Grammar reference 3.4–3.5 on SB p151.

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

*I like travelling by train.* (general truth)

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

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

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

- 2 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 p151. In addition to the examples given there, students might have problems with the following:  
*mean + infinitive = intend vs mean + -ing form = involve*  
*I didn't mean to wake you up.*  
*Getting a degree at Oxford University will mean studying hard.*
- 3 The infinitive is always used with *would like/prefer*, etc.  
*I'd like to travel by train next time we visit.* (one particular occasion)

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

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

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

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

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

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

### Possible answers

- 1 a *trying to make* the cake bigger: this is something that is difficult to do, and it may or may not be successful  
 b *Try watching* a sunset one day this week: this isn't difficult to do – you do it as an experiment to see if it is effective
- 2 a *stop to think* about what makes us happiest: you stop doing some *other* activity (i.e. living your life as normal) in order to think about what makes us happiest  
 b *stop growing*: here it is the *growing* which stops
- 3 a *meant to create*: intended to create  
 b *means getting things repaired*: involves getting things repaired
- 4 a *We need to give* everyone: this is an active use of *need*, with *we* as the subject and *everyone* as the object  
 b *the environment needs protecting*: this is a passive use of *need*; the environment needs protecting by us, but the agent is only implied
- 5 a *We've seen* our economies *grow*: this is a completed action, as we've seen this growth from start to finish  
 b *You see* lots of well-off people *doing* the lottery: this suggests an action in progress, i.e. you may see some well-off person in a shop in the middle of completing a lottery ticket, but you may not necessarily see them complete the task

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

### Answers

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

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

### Answers

- 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 flat.
- Did you see him collect the children from school?

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

### Answers

- 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.
- We are trying to sell our flat.  
We had better sell our flat.
- Did you remind him to collect the children from school?  
Did you remember to collect the children from school?

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

Ask students to compare ideas with a partner.

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

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Place your bets* pp180–1

#### For students

Online Practice – *Look again*

Workbook pp18–19, exercises 1–4

## Reading and speaking SB p28

### The billionaire who wasn't

#### About the text

The reading text in this section is an example of a factual profile of a famous or interesting person. Often such profiles

have quite a literary feel, despite being factual accounts, as the feature writer hopes to draw the reader into a compelling story, rather than providing a dry biography full of names and dates.

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

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

- 1 Lead in by writing *billionaire* on the board. Ask students to provide as many examples as they can. As they do this, encourage them to provide information on why the people are wealthy and what they do with their wealth. Then ask them to evaluate whether the wealthy people that they have mentioned contribute positively to society or not. Write the word *secret* in front of *billionaire* and elicit from students any reasons why somebody with so much money would want to keep this quiet (e.g. to pay less tax). Ask students to open their books and draw their attention to the questions. Ask them to note down their own ideas, with supporting examples and explanations, before discussing them in small groups. Monitor this stage, assisting with grammar and vocabulary, and noting any interesting examples. Feed back as a whole class. If you note any persistent errors with vocabulary or grammar, use this opportunity for a delayed error-correction stage.

#### Possible answers

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

- 2 Before students do exercise 2, ask them to look at the initial paragraph on SB p28. This should give them a better understanding of what the text is about. Ask them to use their understanding of this paragraph to make predictions based on content, the title, and any further headings. Reading the initial paragraph quickly in this way mirrors a common approach to analysing texts, and helps to activate any areas of knowledge required for more detailed understanding.

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

#### Possible answers

- Making it big – being successful
- Keeping it real – acting like a normal person
- Giving it all away – giving all your money away
- Keeping it quiet – not looking for any public recognition
- Giving while living – donating money while you're alive, rather than after you have died

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

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

#### Answers

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

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

#### Possible answers

- Get out the door, do things yourself.*  
Be independent of your parents and make your own life.
- I set out to work hard, not to get rich.*  
He never particularly wanted to be rich; it was just a by-product of working hard.
- I felt there was an element of payback.*  
He likes to donate to educational projects because he benefitted from education and wanted to feel that he was paying something back.
- People need it today, not tomorrow.*  
Many organizations and individuals have an urgent need for money, and there is no reason to make them wait until your death before they can benefit from your generosity.
- You can only wear one pair of shoes at a time.*  
This is literally true, of course, but also refers to the fact that, for him, there is not much point in spending a lot of money on things like shoes and clothes, which he treats as purely functional items.

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

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

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

### Answers

Wealth: make a fortune, rags to riches, well-off, extravagant, affluent, spoilt, get rich, prosperous  
 Poverty: careful with money, fallen on hard times, Depression, simple life, hardship, have it tough, modest budget

### What do you think?

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

### Additional material

#### For students

Online Practice – Practice

Workbook pp20–1, exercises 1–4

## Speaking SB p30

### Describing trends

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

**1** You could lead in by previewing students' ability to describe trends. Write on the board: *house prices, inflation, the price of technology, the cost of going out, the cost of living*. Ask students in pairs to tell each other whether these things are going up or down. Ask them to use as many phrases as they can for expressing these ideas. Conduct a brief whole-class feedback.

Ask students to look at the headlines. Elicit the verbs used in each headline and write them on the board under two headings, *going up* and *going down*, to check their meaning. Point out that 'fluctuate' and 'remain broadly stable' mean 'go up and down' and 'don't move much'.

### Answers

**going up:** Inflation soars ..., House prices set to rocket ..., Growth rate picks up ..., Household debt shoots up ...  
**going down:** ... plummet, ... spending collapses, Applications ... plunge

**2** Draw attention to the verbs and adverbs in the boxes and check the meaning and pronunciation of each. Note that the rate of rise or fall ranges from a small amount (*slight*) to a large amount (*substantial*). Point out that the stress in *dramatically* and *substantially* is on the second syllable. Ask students in pairs to practise using combinations of the phrases to describe each of the situations outlined in the headlines. Monitor and check.

### Possible answers

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

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

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

### 3.4 Spending on new cars

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

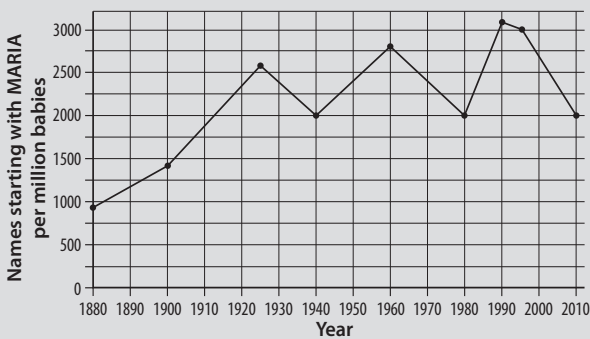
**4** Ask students to close their books. Write *happiness* and *favourite colours* on the board. Explain that students are going to look at two pieces of visual data which describe changing trends in these areas throughout life. Ask students to work in pairs and predict how both areas might change and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

5 **3.5** 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

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



### 3.5 The popularity of the name Maria

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

The popularity of the name fluctuated over the next five decades, going up to 2,800 in 1960 and dropping again to 2,000 in 1980. There was then a sharp increase up to over 3,000 between 1980 and 1990. There was a slight decrease to 3,000 during the 1990s, and the number of babies given the name Maria then plunged back to 2,000 by the end of the first decade of the 21st century. It is currently ranked as the 92nd most popular name for girls.

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

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

### Additional material

#### For students

Online Practice – Practice

## Writing SB p112

### Report writing – Using graphs

This writing section extends the focus of the Speaking section by having students use visual data as source material for reports.

1 Lead in by asking students to work in pairs, deciding on the typical features of report writing. These could be as follows: *aims are stated in the introduction, headings are used for each section, facts are presented rather than opinions, the passive voice is commonly used, recommendations are given based on the report findings.*

Direct students to the pie chart and ask them to answer the questions.

### Answers

The chart shows the main way in which different people watch TV. It might have been part of a report commissioned by a TV company or other media outlet.

2 Ask students to work in pairs, discussing their ideas. As they share ideas, encourage them to give reasons for their choices.  
3 Students check their ideas against the data in the graph.

### Answers

Older viewers (55 and older) mainly watch live TV. Younger viewers (24 and younger) 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. Elicit/Explain that discourse markers are used to help sequence a piece of writing, or provide signals on the development of ideas. Explain that recognizing and understanding the way that discourse markers are used will assist students in more readily accessing texts and working out their patterns of textual organization. Note that this should help students to more quickly follow arguments within a text, and locate any shifts in meaning.

Ask students to read the report again, selecting an appropriate discourse marker for each gap. Once students have completed the text, ask them to check in pairs, before discussing answers as a whole class.

### Answers

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

- 6 Ask students to work in pairs, exchanging ideas, before opening up to whole-class feedback.

### Answers

- 1 That live TV is most popular with older viewers and streaming is most popular with younger viewers.
- 2 Online streaming figures are likely to rise in the immediate future. This will depend on how quickly superfast broadband is made available.
- 3 To help advertisers seeking to target appropriate age ranges.
- 4 Students' own answers.

- 7 Draw attention to the prepositions in the box. Explain to students that much of the language used in report writing is formulaic, depending on fixed phrases and a large number of high-frequency collocations to express ideas. Ask students to read through the list of prepositions and identify which are dependent prepositions that frequently occur with a specific verb, e.g. *aimed at*, *accounts for*. Once students have identified these items, ask them to focus on lexical chunks which feature prepositions, e.g. *a large proportion of ...*. Ask students to check their answers in pairs, before whole-class feedback.

Once students have checked their answers, select individual students to generate sentences using the phrases given. This will provide a useful opportunity for contextualization, and if conducted as a speaking task, a further opportunity to build on accuracy and fluency.

### Answers

- 1 at 2 of 3 for 4 with 5 on 6 to 7 in 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 how often people shopped online in the previous year. It was done as a survey to establish the online shopping habits for various age groups.

- 9 Ask students to read through the paragraph plan, and use it to help plan their own reports. This planning could be done in pairs, with the writing being done independently at home.

### Answers

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

### Additional material

#### For students

Online Practice – *Practice*

## Vocabulary SB p31

### Phrasal verbs with *up* and *down*

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

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

### Answers

- 1 They were at a lower position in the table.
- 2 He was looking straight ahead.
- 3 The subject was leaning forward or back in their chair.
- 4 The subject was standing up.
- 5 Her lips were in a normal position, showing no emotion, or a smile.
- 6 The speaker was standing, or sitting, and feeling extremely tired.

- 2 3.6 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, then listen and check their answers.

### Answers

- 1 The volume of the music in the car is increasing.
- 2 The noise the children are making needs to decrease.
- 3 The amount of money available to buy a car needs to increase.
- 4 The amount of work I've been given to do has been decreased.
- 5 The speed of the car can increase.
- 6 The speed of walking or running needs to decrease because of fatigue.

### 3.6 Phrasal verbs with *up* and *down*

- 1 A This music's great, isn't it?  
B Turn it up – I can't hear it!
- 2 A Kids, quieten down!  
B Oh Jeff, let them be. 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 got taken over?  
B They've cut down my hours.
- 5 A Speed up – it's a 70 miles an hour 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 get a move on!

- 3 Ask students to look at the arrows showing *Better* and *Worse* and ask them why *up* is most commonly equated with *better* and *down* with *worse*.  
Ask them to look at the illustrations and example sentences. Ask why the house needed *doing up*, and what it means (renovating/redecorating). Ask how and why the man's colleagues *wore him down*, and what effect this had on him at work (it made him feel worse about work, after being initially very enthusiastic).  
Ask them to read the example sentences and discuss the questions in pairs or small groups. Monitor this stage, assisting with grammar and vocabulary as required.

#### Possible answers

- The latest model.
- Yes, there are so many reality TV programmes on now.
- For a party, a wedding or an official function.
- 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 Ask students to look at the pictures of the sun rising and setting and say how this relates to the meaning of *start* and *end* (obviously, when the sun comes up the day starts, and when it goes down, it ends).  
Ask them to work in pairs, discussing the meaning of the sentences, then ask them to answer the question. Check answers as a class.

#### Answers

- Somebody who is frustrated working for a company, or becomes unemployed, decides to start a business of their own.
- He/She is no longer able to lead the country, perhaps because of a scandal or due to a lack of political support.
- It's a nice, sunny day, and there is a lot of enthusiasm to get the barbecue started in the garden.
- There were serious and irreparable problems in the relationship, so the marriage ended.
- There may be something wrong with the computer, or it is short of memory.
- It can't have been doing enough business, as it's closed permanently.

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

#### Answers

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

### 🔊 3.7 Phrasal verbs with *up* and *down*

- A What will you do if you get made redundant?  
B I'll set up my own business!
- A What happened after the scandal broke?  
B The president stood down.
- A It's such a lovely day. What shall we do this afternoon?  
B Let's fire up the barbecue!
- A What effect did it have on you, having to spend so much time abroad?  
B My marriage broke down.
- A My laptop's so slow to boot up.  
B Try uninstalling programs that you never use.
- A The chemist'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 rubbish in the bins in the picture can increase any further (no) and establish that this is where the progression with *up* from *start*, through gradual *increase*, reaches its completion. Similarly, establish with the second picture that once the robber has been tracked *down*, the hunt has come to an end.  
Ask students to read through the examples, and work in pairs, discussing the situations and deciding whether they come to completion well or badly. Check answers as a class.

#### Answers

- The ability to stay healthy despite taking risks has reached its limit.
- Harry's ability to avoid me and commit to a definite decision on something has reached its limit.
- The number of tickets available for sale has reached its limit.
- My restless searchings and wanderings have reached their limit now that I've found the partner, job and home I was looking for.
- The time I can take off work for holidays has reached its limit.
- In this example, the limit hasn't actually been reached because there doesn't appear to be one. If you do manage to *live something down*, the ridicule you receive for this difficult or embarrassing experience eventually reaches its limit, but more commonly we talk about *not* being able to live something down.

### SPOKEN ENGLISH *up* and *down*

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

- 🔊 3.8 Play the recording and ask students to check their answers. Ask students to clarify the meanings of the expressions, or think of other ways to express the same idea. Ask students to identify what was said to prompt the response. Once you are satisfied that students are clear on the context of the statements, you could ask students to work in pairs to generate two more lines in each dialogue. Once students have done this, encourage them to practise the dialogues together, focusing on intonation and pronunciation. If you feel your students are confident enough, you could ask them to roleplay their complete dialogues in front of the class.

## Answers

- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.

### 3.8 Up and down

- A I’m not talking to you until you say sorry.  
B Oh, grow up and stop acting like a child!
- 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.
- A I’ve been ill, but I couldn’t take much time off work.  
B Ah. You do look a bit run down.
- A Thank you all for coming in your lunch break. I want to talk to you about the ...  
B Speak up! We can’t hear at the back!
- A I’m going to lose again. It’s so depressing.  
B Oh lighten up, will you! It’s just a game!
- 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!
- A Have you worked 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?
- A You promised you would get this report done by today.  
B I know. I’m sorry. I’ve let you down.
- 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!
- A Have you heard 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 is bad news.

## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Up or down?* pp182–3

### For students

Online Practice – *Look again*

Workbook p23, exercises 4–5

## The last word SB p32

### Workplace jargon

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

- Write *jargon* (special words or expressions used by a profession or group that are difficult for others to understand) and *buzzword* (a word or phrase, often an item of jargon, that is fashionable at a particular time or in a particular context) on the board. Elicit possible meanings from the students, along with any useful examples that they can think of from a range of different contexts, e.g. computing, social media, sport, the military, fashion, etc. Ask students to open their books. Draw attention to the cartoon which highlights the fact that many people feel that buzzwords and jargon are something to be ridiculed. Direct students to the questions and ask them to work in pairs, discussing their ideas. Once students have completed the discussion, open up to a whole-class discussion to check if you are all in agreement.

### Possible answers

Buzzwords and jargon have become more common largely because ‘management speak’ has entered the general vocabulary, as more and more people have been trained in management techniques. Financiers, consultants and marketeers 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 **3.9** Explain to students that they are going to listen to four short extracts of people using workplace jargon. Ask them to read through items 1–4, checking for pronunciation. Ask students to work in pairs and predict what each phrase could mean. If students have seen or heard the phrases previously, ask them to discuss where and when the phrases were used, and how they made them feel.

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

### Answers

- 1 a in the future  
b expand (and increase profits)  
2 a to ask somebody to do something  
b to do  
3 a vital to the business  
b the most effective way of working  
4 a to have an effect on something  
b a situation where everybody gains

### 3.9 Workplace jargon

- 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 in 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 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

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

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

### Buzzword Bingo!

- 5 **3.10** 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.

### 3.10 Buzzword Bingo!

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

### Listening

- 6 **3.11** 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

*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.

### 3.11 Sara and Danny

Sara

It's the macho action hero ones that get on my nerves most. 'Don't worry, it's on my radar'. Er, actually, no, you don't have a radar because you're not a fighter pilot, and the upcoming presentation at the sales conference isn't really a potentially mortal threat. And before you tell me this is 'mission-critical', we sell photocopier paper, and don't tend to go on my 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 all right, though. I quite like that image, because it's great when it does feel like that when you start a new project. And 'go the extra mile' is something I often do for my customers, and I'm fine with it being described like that. Things like that, and 'bring you up to speed', sound like perfectly normal language to me. The danger with all of them is that if you hear someone say exactly the same thing many, many times, you switch off.

Danny

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

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

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

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

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

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

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

#### Additional material

##### For teachers

Photocopiable activity – Communication: *Touching base* pp184–5

##### For students

Online Practice – *Look again*

Workbook p22, exercises 1–3

Online Practice – *Check your progress*

# 4

## Not all it seems

### Introduction to the unit

The theme of this unit is the fact that appearances can be deceptive. This theme is explored with the integrated skills work, which also introduces the vocabulary syllabus. Students are encouraged to speculate on what is true, and why people believe certain things, in a variety of text types and situations.

The unit begins with a *Starter* section, which provides an opportunity for extensive spoken interaction based on the themes of the unit.

There are two *Language focus* sections in this unit. The focus in the first is on the use of modal verbs to speculate on situations which are possible or probable. The second focuses on other meanings of modal verbs.

This is followed by the *Reading and speaking* section, which features extracts from the biographies of two historical figures.

The *Listening and speaking* sections feature extracts from two radio programmes, one on the unlikely friendship between Sir Arthur Conan Doyle and Harry Houdini, and the other a game show where contestants make untrue statements in an attempt to fool their fellow contestants.

The *Vocabulary* section focuses on idiomatic collocations. Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on identifying functional language used to express polite suggestions, offers and advice, and analysing how intonation changes meaning.

The *Writing* section looks at formal emails of apology.

### Language aims

#### Language focus

##### Modal auxiliary verbs SB p34

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

##### Modal verbs: other meanings SB p36

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

#### Vocabulary

- Identifying and defining idiomatic collocations using learner-generated content. (SB p40)

#### Spoken English

- Identifying and using a range of modal auxiliaries. (SB p37)

### The last word

- Identifying functional language used to express polite suggestions, offers and advice; analysing how intonation changes meaning. (SB p42)

## Skills development

### Reading

#### The mystic and the sceptic SB p38

- Extracts from biographies of two historical figures.

### Listening

#### When Arthur met Harry: an unlikely friendship SB p40

- Identifying key information in an extensive radio documentary.

#### The Unbelievable Truth SB p41

- Identifying and correcting factual mistakes.

### Speaking

- Discussing images which may have been manipulated, and speculating on the reason for this. (SB p34)
- Recalling the details of a recent event. (SB p35)
- Discussing the themes of the reading text. (SB p39)
- Explaining collocations. (SB p41)
- Delivering a short talk containing factual and false information. (SB p41)

### Writing

#### Writing a formal email – An apology SB p114

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

### Additional materials

#### Workbook

There is a sentence completion exercise and matching exercise to review modal verbs for speculation, as well as an activity in which students choose the correct options in a text. There are exercises to review other meanings of modals and set expressions with modals. There are vocabulary exercises on idiomatic collocations, onomatopoeic verbs, and verb-preposition combinations. There is a reading text and comprehension questions about *Modern-day magic*.

#### Photocopiable activities

There are photocopiable activities to review grammar (*Strange, but true*), vocabulary (*Collocations dominoes*), and communication (*Hard or soft?*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p33

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

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

Ask students to open their books and direct them to photos 1–8. Ask students to first work individually, deciding where they think the photos come from (e.g. online, print, etc.), what they depict, and whether the photo is completely real (i.e. what was captured on camera in the natural course of events), photoshopped (i.e. digitally manipulated) or real, but staged (i.e. set up for the purpose of taking the photograph). Once students have completed their notes, ask them to work in small groups, discussing their ideas and giving reasons for their choices. At this stage, prompt students to use modal verbs for speculating on the past and present, monitor carefully, and note down any areas which need further attention

### Answers

- 1 Real. It shows the 'Rainbow Mountains' in the Zhangye Danxia Landform Geological Park in China, where layers of different coloured rock have been brought to the surface.
- 2 Real. Rubber Duck is a 'floating sculpture' by the Dutch artist Florentijn Hofman, which toured the world.
- 3 Real. The beach, only metres away from the runway on the island of St Maarten is a popular spot for planewatchers.
- 4 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.
- 5 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 210 metres off the ground.

- 6 Photoshopped. It was widely circulated on the Internet as real (with the heading 'And you thought you had a hard day at work!'), and was claimed to be National Geographic Photo of the Year. *National Geographic* went public to deny it.
  - 7 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.
  - 8 Real. This holiday couple really did set up their camera on a timer for a selfie, and find themselves upstaged by an inquisitive squirrel.
- 2 Set a reasonable time limit and ask students to work in pairs, noting down as many reasons as they can that people might fake a photo, 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 a photo. Once students have voted, ask them if they have ever manipulated a photo of themselves, for example, changing colours or contrast on social media profile pictures, or cropping a person out of a photo. Elicit any examples, and as much detail as you can from students, without causing any personal embarrassment.

### Possible answers

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

**EXTRA IDEA** If you have online access in your class, ask students to go online and search for the history of tampering photos. If they find some suitable photos, ask them to select one which they will then research in greater detail. Explain that students should find out as much as possible about the photo they have chosen. 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 photo, 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 p34

### Modal auxiliary verbs

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

## Possible problems

### Modal verbs for speculation – present and future

#### 1 *must* and *can't*

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

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

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

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

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

#### 2 *will*

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

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

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

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

NOT *\*May the company go bankrupt?*

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

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

*May* is not possible with *if* + past:

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

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

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

#### 4 *should*

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

- Note that some students, especially students from an Arabic background, may be used to creating modal forms by adding *to* + infinitive. In other languages, such as Turkish, modality is generated by adding a suffix to verbs.
- The aim here is to build awareness and get students familiar with manipulating the forms. To this extent, it is worthwhile making sure that students get as much opportunity as possible to use these forms in Speaking activities.
- Grammar reference 4.1 on SB p152 looks in more detail at the areas of meaning expressed by modal auxiliary verbs. It is a good idea for you to go through the notes and examples before teaching the grammatical section of this unit.

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

#### Answers

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

Refer students to Grammar reference 4.1 on SB p152.

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

#### Possible answers

The woman in the fur coat must be a customer. She could be looking for a present.  
The man in the green jacket might be her husband. He might be waiting for her.  
The woman in the green cardigan must be a shop assistant. She must be showing the customer some items of jewellery.  
The woman behind the counter will be another shop assistant. She could be putting some jewellery back in the display cabinet. She may be wondering what the man in the suit is doing.  
The man in the suit could be the shop owner or he might be a store detective. He may even be waiting for the woman in the fur coat.

- 2 Explain to students that they are going to listen to part of a telephone conversation between Karen, the employee of the jeweller's shown in the picture, and one of her friends. Before students listen to the conversation, ask them to look at pictures 1–5 and decide what has happened.  
🎧 4.1 Once students have discussed their own ideas, in pairs and as a class, play the recording and check as a whole class.

#### Possible answers

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

#### 🎧 4.1 Karen's story

K = Karen, B = Beth

- K Hey, Beth, you won't believe what happened in my jewellery shop this morning!
- B What?
- K We had a woman in, buying a diamond necklace, and, and Jenny, the other assistant was serving her, and when she was paying for it, this bloke, who I'd thought was just another customer, but I have to say, I had noticed he was behaving a bit oddly, well, he turned out to be a policeman, 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 shop who were actually plain-clothes policemen. They'd been following her 'cos she

was part of a gang they'd been trailing for weeks – they were all buying stuff with counterfeit money, so they arrested her when she was paying with it.

- B** Wow! That's all a bit dramatic! 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 in a jeweller'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 you shouldn't say it, but it is kind of exciting, isn't it?  
**K** Yeah, I know what you mean. It wouldn't have been exciting if she'd got away with it, though. I'm not sure my manager would've been very understanding if he'd found out we'd been taken in.

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

## Possible problems

### Modal verbs for speculation – past

- 1** 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).*
- 2** They are also used to talk about possible situations when we are not sure what (has) happened:  
*I may have left my mobile here. Have you seen it?*  
*'Where's Tony?' 'He could have missed the train.'*  
*They're not here. They might have gone away this weekend.*
- 3 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 p153.

- 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** **4.2** Explain that students are going to hear another extract from a telephone conversation. Play the recording and elicit a summary from the students of what really happened. Tell them that this story is based on a real scam that has actually been carried out by criminals (it was featured in a BBC programme called *The Real Hustle*, where the scam was carried out for real and filmed, though of course the jewellery was returned to the shop when the scam was revealed). Ask students the three questions in the bullet points, and use the second question to

get students' opinions on how clever this scam is, and whether they would have fallen for it themselves. You could also ask if anyone knows of any other similar scams.

## Answers

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

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

### 4.2 Karen's update

- K** Oh, Beth, I'm so upset ...  
**B** What's wrong?  
**K** You know I said those policemen were coming back to the shop 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 policemen – 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 clever ... I guess you were so grateful when they told you they were policemen, and what they were doing, you were hardly going to question them. Did you not ask for their ID, though?  
**K** We didn't need to, they held it up when they arrested the woman, but they must have been fake police badges – 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 a bit, well, in shock, really. I am kicking myself about that now, though. I mean, why would they've needed to take it away as evidence?  
**B** Oh, don't beat yourself up about it. I'd have fallen for it, I know. So, ... what now? The real police are looking for all three of them, I suppose?  
**K** Yeah. And they're trying to get statements from any eyewitnesses. We've got some security camera footage, but apparently one of the cameras wasn't working properly. Oh, what a horrible, horrible day!

## Additional material

### For teachers

Photocopiable activity – Grammar: *Strange, but true* pp186–7

### For students

Online Practice – *Look again*

Workbook p24, exercises 1–2

## Speaking

### Test your memory!

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



should consider surrounding context to help determine the most appropriate form.

### Answers

- |                             |                       |
|-----------------------------|-----------------------|
| 1 can be fooled             | 4 must/will be having |
| 2 must/may have been trying | 5 can't have seen     |
| 3 could/might have been     | 6 will be closed      |

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

**VIDEO** In this unit students can watch a video about eyewitness behaviour and the impact of forensic psychology on criminal investigation procedures. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Eyewitness*

#### For students

Online Practice – *Practice*

## Language focus 2 SB p36

### Can we trust our memory?

#### About the text

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 p35. 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 p36 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 photo. 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 photo, noting any similarities or differences. Open this up to a whole-class discussion of the questions given in the book.

### Answer

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

**SUGGESTION** Write the following statement on the board: *People should be convicted of crimes purely on the basis of eyewitness statements.* Divide the class into two groups, A and B, and allocate them a side to the argument (either *for* or *against*).

Set a time limit of around four minutes and ask students from each group to work individually, noting down reasons for or against the statement. Then ask students to share their ideas, and provide examples and supporting evidence. Monitor this stage, assisting where required.

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

2 **4.3** Read through questions 1–4 as a class, checking for meaning. Ask students to work in pairs, making predictions before listening.

Play the recording and check answers as a whole class.

### Answers

- 1 In the past, eyewitness statements were taken as fact and it was common for people to be convicted purely on the basis of these statements.
- 2 We typically think of memory as an accurate and permanent record of events. In reality, memory can be unreliable and we often change our memories by filling in new details.
- 3 Leading questions lead people to remember events and answer questions in a certain way. The examples given are: *What colour hat was the man wearing? What speed were the cars going when they smashed into each other?* Leading questions are often used in surveys in order to get the answers that the people carrying out the survey wish to hear.
- 4 Professor Loftus's 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.

### 4.3 Professor Loftus's work on eyewitness evidence

Up until the 1970s, courts would often convict people of serious crimes purely on the basis of eyewitness evidence. Defence 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 colour 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 mustn't 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.

## Modal verbs: other meanings

### Possible problems

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

The grammar of modal verbs is special in several ways:

- the third person singular present has no -s.  
*It must be lunchtime, I'm starving.* NOT \**It musts ...*
- questions and negatives are made without *do*.  
*Should she?* NOT \**Does she should?*
- after modals (except *ought*) we use infinitive without *to*.  
*I can't sing.* NOT \**I can't to sing.*
- modals have no infinitives or participles. Instead we use forms of other expressions such as *be able to*, *have to* or *be allowed to*.  
*I want to be able to travel.* NOT \**I want to can travel ...*

### Ability

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

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

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

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

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

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

*I can meet you tomorrow.*

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

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

### Permission

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

*'Can/Could I start late tomorrow?' 'Of course you can.'*

NOT \**'Of course you could.'*

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

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

### Obligation

*Must* and *have (got)* to express necessity and obligation.

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

*I must have a shave, I look scruffy.*

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

### Habit

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

### Refusal

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

*I won't agree to your plans.*

### Advice

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

*You should study at Manchester University.*

*You ought to buy a smartphone.*

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

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

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

### Answers

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

- 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.

### Answers

Ability: can't, could

Permission: may, could, might, can't

Obligation: must, don't have to, needn't

Habit: won't

Refusal: won't

Advice: ought to

Refer students to Grammar reference 4.3 on SB p153.

- 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 *Didn't need to* is used when we didn't need to do something but we may or may not have done it, *needn't have* is used when we didn't need to do something that we actually did.
- 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 clever.'
- 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 wilfully and deliberately, just like people!

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

## Possible answers

- 2 (He) should have scored!
  - 3 will/'ll have been
  - 4 needn't have given me a lift; didn't need to give me a lift
  - 5 might have been talking
  - 6 wouldn't help me
- 5 This exercise provides a good summary of the range of contexts in which modal verbs are used, and the variety of meanings they can express. Ask students to do it in pairs, and then check the answers as a class, getting students to read out their answers with appropriate stress and intonation.

## Answers

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

## SPOKEN ENGLISH Expressions with modals

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

### 4.4 Expressions with modals

- 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, otherwise someone must have stolen it.
- 3 A Was Jake's party good?  
B It was OK. I got all dressed up, but I needn't have bothered! No one else had 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 Er, you might want to check your shirt's buttoned up properly.  
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 can talk! You were the one who asked them why they'd paid so much for the house!
- 7 A [whistling]  
B Must you 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, too! 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

### For students

Online Practice – Look again

Workbook pp25–6, exercises 3–6

## Writing **SB p114**

### Writing a formal email – An apology

- 1 Explain to students that although we tend to think of email as an informal medium, emails can often serve as the equivalent of a formal letter. Ask students to work in pairs, discussing what kinds of emails they usually send, and then once they have a list of these, categorizing which are formal and which are informal. Ask students to share their list as a class and discuss who the recipients of these formal emails tend to be, e.g. are they work colleagues, parents, teachers, etc.?

Ask students to open their books and look at the options provided in the box. Ask them to individually complete the options, before checking with a partner. As a whole class, discuss the three bullet points in the Tips section. Ask students if they agree with these statements, and if the same is true when writing emails in their own language.

### Answers

- |             |              |
|-------------|--------------|
| 1 Mrs       | 5 faithfully |
| 2 Madam     | 6 informal   |
| 3 Tony      | 7 formal     |
| 4 sincerely |              |

- 2 Explain that students are going to hear two friends discussing a clash of dates. Before listening to the recording, ask students if they have ever had a problem with clashing dates. How did they try to resolve the problem?

④ 4.12 Once students have discussed their ideas, feed back as a whole class, then play the recording.

### Answers

The problem is that Peter has arranged his wedding on the same day as his best man (Martin) is giving a presentation at an international conference. A possible solution suggested is for Martin to ask for his presentation to be moved to the next day.

### ④ 4.12

M = Martin, P = Peter

M Hi, Peter!

P Hey, Martin – good news, I've finally done 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 quite soon!

M When's the wedding then?

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've got an annual international conference in London that weekend, and I'm booked to give a presentation. You can't have arranged anything yet – couldn't you shift the wedding to another weekend in October?

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

M Not really. It's booked, and it's all in the programmes they've 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 Ooooh, I dunno ...

- 3 Ask students to read through the email, checking for meaning. Explain/Elicit 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.

### Answer

He suggests moving his presentation to the Sunday or briefing a colleague to give the presentation in his place.

- 4 Explain that this activity looks at paraphrasing and the use of synonyms, and highlights the importance of being able

to use a range of language in written texts to demonstrate grammatical range and accuracy, as well as being able to switch between formal and informal styles, dependent upon audience (the definitions are informal equivalents of the formal phrases used in the email). Ask students to match the words and phrases, before checking as a whole class. Once you have checked answers, select students to generate their own sentences using phrases 1–10.

### Answers

- |                            |                   |
|----------------------------|-------------------|
| 1 outlining                | 6 brief           |
| 2 attend                   | 7 deliver         |
| 3 inconvenience            | 8 well acquainted |
| 4 unforeseen circumstances | 9 option          |
| 5 more than adequate       | 10 practicable    |

- 5 Highlight that this task consolidates the language focus of the unit by drawing on other examples of functional language using a range of modal expressions. Ask students to complete the sentences, then decide which function is being expressed in each. Check answers as a whole class.

### Answers

- I would like to express my deepest regret for my behaviour. (apology)
- I can only apologize wholeheartedly for having wasted your time. (apology)
- Please accept my sincere apologies for any inconvenience 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 through the bullet points, and plan their own emails. This planning could be done in pairs, with the writing being done independently at home.

### Additional material

#### For students

Online Practice – Practice

## Reading and speaking SB p38

### The mystic and the sceptic

#### About the text

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

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

Refer students to the 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 straitjackets (photo on right).

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

### Answers

#### Sir Arthur Conan Doyle

- 1 He used his middle name, Conan, as part of his surname.
- 2 His father became an alcoholic.
- 3 A teacher at university, Dr Joseph Bell, made a big impression on him. He was able to diagnose patients purely by making logical deductions from their appearance.
- 4 There was a huge public outcry when he killed off Sherlock Holmes in one of his books.
- 5 He was a very good sportsman, playing first class cricket and amateur football.
- 6 Doyle first became interested in mediums after he suffered depression following the death of his father and also due to the fact his wife had a terminal illness. He became desperate to contact his son after his death in World War I. Doyle's second wife became a medium. He believed in supernatural phenomena and mediumship.
- 7 He was taken in by the 'Cottingley fairies' hoax, in which two young women claimed to have taken genuine photographs of fairies.
- 8 He had heart problems before the tour and afterwards was bedridden until his death.
- 9 He died on July 7, 1930. His last words were, 'You are wonderful', addressed to his wife.
- 10 A large, public séance was held six days after his death at the Royal Albert Hall in London.

#### Harry Houdini

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

- 5 He was a keen amateur athlete, boxer, swimmer, and cyclist.
- 6 He took an interest in mediums after the death of his mother. He didn't dismiss the possibility of communicating with spirits, but he claimed never to have met anyone who could actually do it.
- 7 He was sceptical about the supernatural and spent much of his life exposing the tricks that so-called mediums used.
- 8 He had broken his ankle before the tour. During the tour he was attacked by a fan keen to test his ability to withstand any punch. This led to him developing acute appendicitis and a high fever, until finally he collapsed.
- 9 He died on October 31, 1926. His last words were, 'I'm tired of fighting.'
- 10 Houdini's wife held séances for ten years, trying to get him to communicate from beyond the grave.

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

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

### Possible answers

Conan Doyle was a man of science, whose famous character Sherlock Holmes was a supremely rational and logical thinker, yet he believed in the supernatural.  
Harry Houdini used magic and illusion in his performances, but he was very sceptical about the supernatural.  
The quote from Sherlock Holmes perhaps applies to Conan Doyle's belief in fairies, where he believed he had eliminated the impossible and what remained, however unlikely, was the 'fact' of the existence of fairies.  
The quote also applies quite aptly to when Houdini performed tricks which seemed almost impossible at first sight.

### Vocabulary

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

### Answers

#### Conan Doyle text

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

### Harry Houdini text

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

### What do you think?

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

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

### Additional material

#### For students

Online Practice – *Practice*

Workbook pp28–9, exercises 1–3

## Listening and speaking SB p40


### When Arthur met Harry: an unlikely friendship

#### About the text

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

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

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

- 2  4.5 Read through the questions as a class, noting ideas. Once students have a list of notes ready, play the recording.

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

### Answers

They became friends because Houdini had ambitions to be a writer and was keen to meet a highly intelligent man who believed in the supernatural. Conan Doyle thought that Houdini's tricks could offer proof of supernatural powers. Houdini performed the trick for Conan Doyle in order to demonstrate that such things relied on trickery and not supernatural powers.

Conan Doyle held a séance for Houdini in order to convince him that not all mediums were fakes.

Houdini and Conan Doyle fell out when Conan Doyle wrote newspaper articles claiming that Houdini had received messages from his dead mother. Houdini responded by attacking Conan Doyle in public.

In Houdini's trick, a message written secretly by Conan Doyle was, apparently, written on a slate by a ball soaked in ink.

Conan Doyle was absolutely amazed by the trick.

Jean Doyle wrote messages, in English, claiming them to be from Houdini's mother (who only communicated in German).

Houdini knew that the séance was a sham.

### 4.5 When Arthur met Harry

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 Houdini 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 séance 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 séance 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 séance 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 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.*

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

### Answers

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

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

### Answers

to encounter – to meet  
to offend – to hurt  
eager – keen  
sham – fake  
to expose – to reveal  
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, feed back ideas for a whole-class discussion.

### Possible answers

Houdini was being more honest because he was willing to admit that his illusions were done by trickery. Doyle couldn’t take Houdini’s advice about supernatural phenomena because he wasn’t willing to question his own belief systems. He considered his belief in the supernatural to be a matter of fact.

### Additional material

#### For students

Online Practice – Practice

### Vocabulary SB p40

#### Idiomatic collocations

The aim of this section is to extend students’ lexical range by highlighting the frequency of idiomatic collocations in examples of authentic English, and the importance

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

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

### Answers

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

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

The word class in each case is adjective + noun.

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

### Answers

A	B
grey area	sore point
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 practised as regularly as possible.

### In your own words

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

### Answers

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

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

### NOTE

There are several audio passages such as this one in *Headway 5th edition Advanced*, which require students to use language in response to audio prompts. They are ideal for revising the language at a later date. For example, at the beginning of the next lesson, or in a later one, playing this recording again and asking students to respond is a quick way for you to revise these useful items.

### Answers and audioscript

#### 4.6 Collocations

- 1 A I don't think she left him just because he forgot their anniversary.  
B No, but I think it might have been the **final straw**.
- 2 A Dan got back from travelling round Asia two months ago and I think he's already thinking about another trip.  
B Yeah, he seems to have **itchy feet** again.
- 3 A I avoid using my credit card when I'm shopping for clothes – it's difficult to stop once I've started.  
B Yes, it is a **slippery slope**.
- 4 A Is Sue not sure any more about applying for that job?  
B No, she's having **second thoughts** about it.
- 5 A I can't believe she's going to a faith healer to try and get rid of her headaches. I guess she's tried so many other things.  
B Mmm, I think it was a **last resort**.
- 6 A I noticed you changed the subject when David started talking to Jane about house prices.  
B Yes, it's a **sore point** for her at the moment.
- 7 A So you don't think it's worth me spending any more money trying to get this car back on the road?  
B No, I think it's a **lost cause**.
- 8 A It's not fair! My sister got to go to New York for her birthday, and I just had a day in London.  
B Yes, it sounds like you got a **raw deal** there.
- 9 A Do you think Suzanne really has a chance of getting into the Royal College of Music? She only started the piano three years ago.  
B No, it's just **wishful thinking**.
- 10 A I can never understand the rules about which future tense to use.  
B To be honest, not many people can. It really is a **grey area**.



## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Collocations dominoes* pp188–9

### For students

Online Practice – *Look again*

Workbook p27, exercises 1–2

## Speaking and listening SB p41

### The Unbelievable Truth

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

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

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

### Answer

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

- 2 Draw attention to the pictures of items mentioned in the listening, as knowing these terms will lighten the vocabulary load while listening.

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

## Answers

hand grenade 6      specimen beaker 2      bishop 5  
straitjacket 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

### 4.7 The Unbelievable Truth

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 theatre, 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 'cos 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. Er, 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 pp129–30 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.

### Answer

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

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

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

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

### Additional material

#### For students

Online Practice – *Practice*

## The last word SB p42

### Softening the message

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

the meaning behind words. This is also important in terms of spoken production, where using wrong patterns of intonation can occasionally make students seem aggressive or rude.

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

### Possible answer

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

- 2** Ask students to read through the conversation, checking for meaning. Once students are clear on the context (*an art gallery*) and why Margaret is confused (*she thought he was one of the exhibits*), ask them to read through the conversation again, selecting the most appropriate phrases. Ask students to check in pairs, discussing the reasons for their choice.

- 4.8** Play the recording and check as a whole class.

### Answers and audioscript

#### 4.8 Ted and Margaret

**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 **all right**?

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

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

**A** Oh, we don't allow flash photography.

**M** I **thought** I might take it without flash. **Would** that be 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 bit to the left, **would** you?

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

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

### Answers

**1** suggesting something

**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** Ask students to work in pairs using the language that they have recently analysed to create conversations, using the prompts as a guide. Explain that prompts like this can offer useful support when planning a conversation – students can predict responses and plan further turns accordingly. Remind students that this approach can be

useful when using English on the telephone. However, stress the importance of being able to digress from the script when required.

④ **4.9** Once students have planned and practised their own conversation, play the recording. Stress that this is a model, and the functional language featured here can be used in a variety of ways to express the same meaning. Ask students to act out the conversation again, either with the same partner, to build on fluency work, or with a new partner if the focus is on greater accuracy.

### Answers and audioscript

#### ④ 4.9 Ways of being polite

- A Excuse me, is there any chance I could have a look at your iPad? I was thinking I might buy one of those.
- B Yes, of course. I'm really happy with it.
- A Thank you. Do you think I could have a go at typing on it? I was wondering if the keyboard would be big enough for my fingers.
- B Sure, go ahead. My fingers are quite big and I don't have a problem typing on it.
- A Mmm. It's nice. Would you mind telling me how much you paid for it?
- B £340. You might want to have a look in PC World. They've got a sale on at the moment.
- A Oh, thanks very much, I think I might do that.

- 5 ④ **4.10** Draw attention to the expressions, and ask students to think of how they could complete each, and how polite or impolite the final utterance would be. Ask students to think about the language which is being used, and draw attention to the way in which it could be used. Draw attention to differences in meaning by modelling sentence 1 with varying sentence stress patterns. Play the recording and ask students to work in pairs, sharing their ideas, before opening up to a whole-class discussion.

### Answers and audioscript

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

#### ④ 4.10 How polite are these?

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

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

④ **4.11** Play the recording, asking students to identify context.

#### ④ 4.11 What are the situations?

- 1 Excuse me, would you **mind** speaking more **quietly**?  
Excuse me, would you **mind** speaking more **quietly**?
- 2 Perhaps **you'd** like to **explain** this?  
Perhaps **you'd** like to **explain** this?
- 3 **I'm** afraid this isn't good enough.  
**I'm** afraid this **isn't** good enough.

- 4 Close the **door**, will you?  
Close the **door**, will you?
- 5 Could you **possibly** move your **car**?  
Could you **possibly** move your **car**?
- 6 Would you **mind** not making that **noise**?  
Would you **mind** not making that **noise**?

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

### Additional material

#### For teachers

Photocopiable activity – Communication: *Hard or soft?*  
pp190–1

#### For students

Online Practice – *Look again*

Workbook p29, exercise 4

Workbook pp30–1, Exam Practice, Units 1–4

Online Practice – *Check your progress*

# 5

## Culture clashes

### Introduction to the unit

The theme of this unit is cultural differences, and the way that cultures can meet and exchange ideas. This theme is explored with 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 themes of the unit.

This is followed by the *Reading and speaking* section, which looks at a visit to the UK of members of a tribe from Papua New Guinea.

The *Language focus* of the unit reviews, identifies and discusses ways to avoid repetition in English.

The *Listening and speaking* section addresses the way people from different cultures can meet using the Internet.

The *Vocabulary and speaking* lesson addresses nationalities and cultural differences.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on different pronunciation and vocabulary in British and American English.

The *Writing* section focuses on describing similarities and differences, comparing two countries.

## Language aims

### Language focus

#### Ways to avoid repetition SB p46

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

### Vocabulary

- Identifying vocabulary used to describe nationalities and cultures. (SB p49)

### Spoken English

- Using structures to express things which are or aren't in common. (SB p47)

### The last word

- Different pronunciation and vocabulary in British and American English. (SB p50)

## Skills development

### Reading

#### Worlds of difference SB p44

- A newspaper text about cultural differences.

### Listening

#### Found in translation SB p48

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

### Speaking

- Paraphrasing a reading text using prompts. (SB p44)
- Discussing themes highlighted in the reading text. (SB p44)
- Predicting how a listening text will develop. (SB p48)
- Discussing themes highlighted in the listening text. (SB p48)
- Discussing how good a language learner students are. (SB p48)
- Discussing national stereotypes and their assumptions. (SB p49)

### Writing

#### Describing similarities and differences – Comparing two countries SB p115

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

### Additional material

#### Workbook

There is a text completion exercise to review using auxiliaries to avoid repetition, as well as activities in which students complete sentences with reduced infinitives. There are vocabulary exercises on synonyms in context, and an overview of phrasal verbs. There is a reading text and comprehension questions about *Two ways of travelling*.

#### Photocopiable activities

There are photocopiable activities to review grammar (*No repetition!*), vocabulary (*Where was I?*), and communication (*Spot the stateside English*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p43

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

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

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

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

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

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

### Answers

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

3 5.1 Explain that students are going to hear six short conversations, featuring people discussing some of the signs 1–12. Ask students to note which of the signs is being discussed, and what the possible context of the exchange is (e.g. Where are the people? Who are they? What's their relationship? Why is the sign important to their conversation?).

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

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

### Answers

- |           |           |
|-----------|-----------|
| 1 sign 6  | 4 sign 7  |
| 2 sign 11 | 5 sign 3  |
| 3 sign 8  | 6 sign 12 |

### 5.1 Which sign is it?

- 1 A 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 they only eat people in wheelchairs.  
A Weird. Well, we'll see.
- 2 A You're holding everyone up!  
B Look, I'm new to this. I can't see how to ...  
A Read the sign!  
B I can't make sense of it. How can I hold my poles and do that at the same time? It's not possible.  
A Well, everyone else can manage it.  
B Ouch! Ow! I give up. I'm going up on the cable car.  
A Good idea. You do that.
- 3 A Ow! Careful! It's a built-up area! You're going too fast!  
B I am not.  
A You are! We've just gone over another one. I nearly hit my head on the roof. Take 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 States!  
A OK, OK. I told you it wasn't a good idea to set out in the rush hour.  
B Don't 'I-told-you-so' me! Just tell me which 'line' to join.  
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 believe it's addictive and carcinogenic and it makes your teeth red.  
A Eurghh!  
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 must have bleeding gums and just needed a trip to the dentist.

Refer students to the audioscripts on SB p130 and ask them to practise the conversations in pairs, paying particular attention to sentence stress and intonation.

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

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

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

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

## Reading and speaking SB p44

### Worlds of difference

#### About the text

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

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

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

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

**1** Lead in by writing the word *tribe* on the board. Set a time limit of two minutes and ask students to note down as many associated words as possible. Ask students to work in pairs, comparing their ideas and giving reasons for their choices.

Elicit a range of ideas, and note these on the board. Ask students if they are familiar with the names of any tribes from around the world, and how their lives might be different from our own.

Ask students to look at the map of Papua New Guinea, and, in pairs, answer the questions about its location. Elicit

from the whole class any information that they know about the country or its culture.

Read through the fact file as a whole class, checking for any new vocabulary. Ask students to decide which of the options best fit in the fact file, and whether they think the facts are true or not.

**5.2** Play the recording, asking students to check answers and note any additional information.

Discuss answers as a whole class.

#### Answers

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

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

#### 5.2 Facts about Papua New Guinea

Papua New Guinea is located in the south-west 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.

82% of its people live in rural areas with few or no facilities or influences of modern life. Cannibalism and head-hunting were widely practised 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 neighbour, 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 whole class.

#### Answers

They are at the author's home.

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

Donal MacIntyre, the author, splattered.

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

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

#### In your own words

**3** Ask students to read Part 1 of the article, then take turns in pairs summarizing and paraphrasing the article using the prompts as a guide. Monitor this stage, checking for accuracy, and to ensure students are using their own ideas.

**4** Ask students to individually think of two questions that they would like to be answered about the tribespeople's trip to London. If necessary, provide an example as a prompt: *What was the Swagup Six's reaction to the huge number of people in a modern city?* Once students have

generated two questions each, ask them to work as a class deciding on, and if necessary refining, the best questions. Explain that students should read their questions aloud, and the rest of the class should vote on whether that question is added to a list of six best questions.

Once students have collated a list, ask them to read the rest of the article to see if their questions are answered. Note that a full version of the article is available on the *Daily Mail* website archive if you feel students would like to check their questions against the whole text.

- 5 Read through statements 1–8 as a whole class, checking for meaning. Ask students to decide whether they are true or false, correcting the false statements.

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

### Answers

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

### Vocabulary from context

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

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

### Answers

gambits – things that somebody does, or things that somebody says at the beginning of a situation or conversation  
 frisson – a sudden strong feeling, especially of excitement or fear  
 stalk – to move slowly and quietly towards an animal or a person, in order to kill, catch or harm it or them  
 ever-encroaching – slowly beginning to cover or intrude on more and more of an area  
 robustly – strongly, with determination  
 concession – the act of giving something or allowing something  
 bombarded – attacked somebody with a lot of questions, criticisms, etc. or by giving them too much information  
 kin – family or relatives  
 stamping ground – a place that somebody likes and where they often go to enjoy themselves  
 ventured forth – went bravely into an unknown situation which might have been dangerous  
 diminutive stature – small size  
 pinpoint accuracy – with perfect aim  
 jaded – tired and bored, usually because you have had too much of something  
 renouncing – stating publicly that you no longer have a particular belief or that you will no longer behave in a particular way

### What do you think?

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

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

**EXTRA IDEA** To extend the focus on cultural difference, and build on students' accuracy of form, you could ask them to write a short diary extract for one of the tribespeople during their trip to the UK. Using the information in the text, and inferences about the Swagup Six's attitudes to British culture, students should try to write a 100-word diary entry. Monitor, assisting with language where required.

Once students have completed their diary entries, encourage them to check and revise their work before reading it out in small group, or to the class as a whole.

### Additional material

#### For students

Online Practice – *Practice*

Workbook pp34–5, exercises 1–4

### Language focus SB p46

#### Ways to avoid repetition

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

#### Possible problems

##### Form and meaning

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

##### Tense shifts when using hypothesis

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

help raise awareness and encourage students to transfer use into their own speech.

The Grammar reference on SB p154 looks in greater detail at the forms covered here. It is a good idea for you to read this carefully before teaching the language focus section.

### 1 Missing words out

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

#### Answers

curious  
enjoy the view  
bought/got a present for me

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

### 2 Reduced infinitives

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

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

#### Answers

advise them  
meet them  
come for dinner

### 3 Synonyms in context

Ask students in pairs to read the examples, then think of synonyms for the words. Brainstorm suggestions and write them on the board. Encourage students to provide more than one synonym for each word if possible. Once you have a list of synonyms on the board, ask students if they can think of any reason why a writer or speaker might select one synonym over another. Elicit that context and levels of formality have an impact on word choice, as does audience.

#### Possible answers

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

Refer students to Grammar reference 5.1–5.2 on SB p154.

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

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

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

#### Answers and audioscript

##### 5.3 Missing words out

- 1 I tried to repair my car, but I couldn't. It needs a mechanic.
- 2 A You look awful. Why don't you see a doctor?  
B I **did**. He just gave me some pills and told me to take things easy.
- 3 A Have you read this report?  
B No, I **haven't**, but I **will**.
- 4 My car's being serviced at the moment. If it **wasn't**, I'd give you a lift. Sorry.
- 5 I'm so glad you told Sue exactly what you thought of her, because if you **hadn't**, I certainly **would have**!
- 6 A I think I'll give Rob a ring.  
B You **should**. You haven't been in touch with him for ages.
- 7 I went to a party last night, but I wish I hadn't. It was awful.
- 8 My boyfriend insists on doing all the cooking, but I wish he **wouldn't** – it's inedible!
- 9 A Aren't you going to Portugal for your holidays?  
B Well, we **might**, but we're still not sure.
- 10 A Andy got drunk at Anne's party and started insulting everyone.  
B He **didn't**! That's so typical of him.

- 2 5.4 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 note down or shout out the auxiliary verb which completes the sentence.

Once you have completed all the sentences, refer students to the audioscript on p131. Ask students to work in pairs practising the conversations.

#### Answers and audioscript

##### 5.4 Auxiliary verbs

- 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. Take care on the motorway.  
B Don't worry. We **will**.
- 3 A Come on, John! It's time you were getting 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 call off the tennis 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 Read through the example as a class, then ask students to complete the exercise. Let them check their answers in pairs before playing the recording.

5.5 Play the recording so that students can check their answers. Ask students to practise the conversations, mimicking the stress and intonation of the speakers in the recording. Note that, generally, the intonation rises on the verb, then falls on *to*.



## Answers and audioscript

### 5.5 Reduced infinitives

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

## Synonyms

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

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

## Possible answers

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

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

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

## Possible answers

*beautiful* – attractive, pretty, handsome, good-looking

That girl is really attractive – I'm going to ask her out.

My niece looked great in her pretty, new party dress.

Her husband is still quite handsome, even though he's over 50.

There aren't many good-looking men in this town.

*laugh* – chuckle, giggle, snigger

Mark chuckled to himself when they told him what type of car they had bought.

The children seemed to be giggling at some private joke.

Joe sniggered when he saw the old clothes Julie was wearing.

*hate* – loathe, detest, dislike, despise

Her cousin was so spiteful that she loathed the sight of him.

I detest people who only care about money.

Sara disliked any kind of deliberate rudeness.

I'm so sorry, I despise myself for the terrible way I've treated you.

*argument* – quarrel, disagreement, dispute

Jake and his older brother had a quarrel at the cinema about which film to see.

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

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

*enemy* – opponent, foe, rival

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

Tania never really trusted anyone, friend or foe.

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

## SPOKEN ENGLISH Finding things in common

- 1 Ask students to read the phrases in the *Things in common* box. Check understanding by asking *Which phrases agree with a positive statement?* (the first two), and *Which phrases agree with a negative statement?* (the last three). Then ask students to read the phrases 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.

- 5.6 Play the recording, and then drill the sentences chorally and individually to ensure accurate pronunciation and intonation.

### 5.6 See SB p47.

- 2 Ask students in pairs to read through the prompts, and give them four minutes to think of questions to ask. Then give them five minutes to ask and answer as many questions as they can.
- 3 Ask students to prepare to tell the class what they have found out about their partner, using the phrases highlighted in the box. Students may feel that this activity is easy, but insist that they use the full range of short answers, with correct pronunciation, sentence stress, and intonation.

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

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

### Additional material

#### For teachers

Photocopiable activity – Grammar: *No repetition!*  
pp192–3

#### For students

Online Practice – *Look again*

Workbook pp32–3, exercises 1–4

## Listening and speaking SB p48

### Found in translation

#### About the text

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

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

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

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

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

#### Answers

He gets the stories from online profiles on Facebook. 'Don't log off' refers to the fact that the stories are sourced from the Internet, and encourages listeners to stay tuned in to the programme. A couple are featured in this programme – Bryan from the US and Anna from Russia. They met online.

- Explain that in the radio programme format, Alan speaks to the contributors, but also makes asides to the audience, providing a commentary on what is happening. This is his way of expressing his feelings and reflecting on ongoing events.

Read through asides 1–6 as a class, then play the recording, asking students to note down brief answers to each question.

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

Play the recording again to check answers to questions.

#### Answers

- They couldn't speak each other's language. They communicate using Google Translate.
- He says that the physical, spiritual and mental connection with Anna was exactly as he'd imagined.
- 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.
- He's waiting for Anna to arrive. He's a little bit nervous. Anna asks Bryan to get off the phone.
- He decides that he should go and visit Anna and Bryan in the US, and attend the wedding.
- Students' own answers.

### 5.7 BBC Radio 4 *Don't Log Off* 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 through 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 that it all was 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 aeroplane 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, er, ... that would be, 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 **5.8** Play the recording. Ask students this time to focus on whether their predictions were correct, and to note down answers for questions 2–5.

### Answers

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

### 5.8 BBC Radio 4 *Don't Log Off Part 2*

- 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. Erm, it's big news.
- B It's a little bit difficult but, er ...
- 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 halfway 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, er, things may not be as nice as she'd imagined, you know ...
- 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. Fifteen 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, feed back ideas for a whole-class discussion.

- 4 Ask students to work in small groups, predicting how they think the story will end. Monitor this stage, noting any interesting or common ideas. Discuss these in a whole-class feedback.

- 5.9** Play the recording so students can check their predictions.

Ask students to work in pairs describing the events of Part 3 in their own words. Ask Student A to explain how the story ends, and Student B to explain Alan's surprise.

Monitor this stage, checking for accuracy and that students are paraphrasing.

### Answers

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

### 5.9 BBC Radio 4 *Don't Log Off Part 3*

- 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, my 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, feed back ideas for a whole-class discussion.

### A language quiz

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

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

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

### Additional material

#### For students

Online Practice – Practice

## Vocabulary and speaking SB p49

### Nationalities and stereotypes

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

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

Note that the Swedish football fan is dressed in a Viking helmet, ironically celebrating the Scandinavian culture which dominated northern Europe between the 8th and 11th centuries. 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	Nation	Language(s)
Scotland	Scottish	a Scot	the Scottish/ the Scots	English, Gaelic
Switzerland	Swiss	a Swiss man/ woman	the Swiss	German, Italian, French
The Netherlands	Dutch	a Dutchman/ Dutchwoman	the Dutch	Dutch
Belgium	Belgian	a Belgian	the Belgians	Dutch, French, German
Sweden	Swedish	a Swede	the Swedish	Swedish
Denmark	Danish	a Dane	the Danish	Danish
Poland	Polish	a Pole	the Polish	Polish
Finland	Finnish	a Finn	the Finnish	Finnish
Iceland	Icelandic	an Icelander	the Icelanders	Icelandic
Spain	Spanish	a Spaniard	the Spanish	Spanish
Turkey	Turkish	a Turk	the Turkish/ Turks	Turkish
New Zealand	New Zealand	a New Zealander	the New Zealanders	English, Maori
Afghanistan	Afghan	an Afghan	the Afghans	Pashto, Dari
Argentina	Argentine/ Argentinian	an Argentine/ Argentinian	the Argentines/ Argentines	Spanish
Peru	Peruvian	a Peruvian	the Peruvians	Spanish, Quechua, Aymara

- 5.10 Explain that in this section students are going to focus on some of the intercultural differences caused by living in another country.

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

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

#### Answers

- 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
- French; London; not so many bakeries in England, far more crisps in England, the English obsession with house prices, houses are quantified by the number of bedrooms instead of by actual size, doctors in England don't always give out prescriptions
- Australian; Burma; ancient taxis with no health and safety regulations

### 5.10 Living abroad

#### Pete

I'm from Oxford, 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, er, I came to this butcher's shop, and I casually glanced at the special offers board on the pavement 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've no 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, er, I wasn't sure what perturbed me the most; the idea of eating zebra or the fact it was so cheap. Sixty-five crowns was about one pound twenty five – that's a kilo of zebra meat for less than a copy of a Sunday newspaper.

Anyway, I got to my work and 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, er, 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 said, '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, er, 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, erm, 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.'

#### Marie

I find it's not at all exotic to be French here in London, but being English in Paris is still quite exotic, I think. And ... what are some of the cultural differences I've found living here? Well, quite a few – the usual food differences – there's not a baker on every corner, and OK, I like crisps, but in the supermarkets there are aisles of them in every flavour imaginable – prawn, vinegar, chicken, chilli ... on and on. Who needs them all? Oh, and the English obsession with house prices. Yes – they have endless conversations about the prices of houses – everyone wants to own a house, and what's weird to me is the way that they quantify the size of a house by giving the number of bedrooms and bathrooms, not its actual size in square feet or metres. Oh, and something else – I find it odd to leave a doctor's surgery without a prescription as long as your arm or with nothing at all – that was a first for me.

#### 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, er, 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 quite 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 straight through it. Quick as a flash I pulled them back inside and positioned them firmly either 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 could elicit areas where differences are often seen as the greatest, e.g. food, language, culture, bureaucracy, social attitudes.

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

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

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

#### Talking about stereotypes

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

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

#### Useful phrases

They are supposed to be/have ...

They come across as being ...

They have a reputation for ...

They give the impression of being ...

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

Actually, I've found that ...

It's just a myth because ...

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

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

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

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

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

**VIDEO** In this unit students can watch a video about migration in which people reflect on how it has impacted them. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet, and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

#### Additional material

##### For teachers

Photocopiable activity – Vocabulary: *Where was I?*  
pp194–5

Photocopiable activity – Video worksheet: *Across cultures*

##### For students

Online Practice – *Look again*

Workbook p36, exercises 1–2

Online Practice – *Practice*

#### Writing **SB p115**

##### Describing similarities and differences – Comparing two countries

**1** Divide the class into two groups. Set a time limit of two minutes and ask Group A to write down as many things as they can about the United States and Group B about Canada.

Once the time limit is up, ask students to work with a partner from the other group comparing the amount of information that they managed to note down. Ask which group had the most information and for students to reflect on why this might be the case.

As a follow-up task, in pairs, ask students to categorize their notes, e.g. facts about people, culture, major cities, geography, etc. Explain that this process of categorization will help them when they come to organize their ideas in the writing task.

- 2 Ask students to read through the text with their partner, checking for facts which they have already listed, and any new information.

Elicit from the class as a whole any new information, and whether what they have learned surprises them. Ask students to provide reasons for their opinions.

- 3 Explain that this task looks at vocabulary in context. Ask students to read the text again, and try to work out the meaning of each highlighted word from the surrounding context.

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

Ask students to note down phrases which are used to compare the two countries. Again, give students time to check in pairs before checking as a whole class.

### Answers

paltry – too small to be considered as important or useful  
respectively – in the same order as the people or things already mentioned

surge – a sudden increase in the amount or number of something

foremost in the popularity stakes – the most popular things

predominant – most obvious, common, or noticeable

poke fun at – to say unkind things about somebody/something in order to make other people laugh at them

self-opinionated – believing that your own opinions are always right and refusing to listen to those of other people

weird – very strange or unusual and difficult to explain

quantify – to describe or express something as an amount or a number

ranked – gave somebody/something a particular position on a scale according to quality, importance, success, etc.

*In neither country is ... While both countries ... , ... on the other hand ...*

*Both countries ... However, ...*

*Although they ...*

- 4 Ask students to read through the text again, noting information which pertains to sentence beginnings 1–8. Once they have identified the key information, ask students to use the lines to write sentences using comparative structures. If necessary, do the first to get students started.

Monitor, assisting with grammar and vocabulary where required. Explain to students that there are no right or wrong answers in this task, but the content of the text, and the sentence beginnings, should provide a clear guide.

Give students time to compare their answers in pairs before checking as a whole class. Where students have different answers, encourage them to discuss the reasons for their choice of vocabulary, etc.

### Possible answers

- 1 share the longest international border/share the Niagara Falls
- 2 greater than the capital cities of the two countries
- 3 the US has a presidential system
- 4 speak French and Spanish
- 5 being such close neighbours
- 6 favour football, baseball, and basketball
- 7 they like to poke fun at each other
- 8 don't much think about Canadians

- 5 Get students to plan their composition carefully, ideally in class so that you can monitor and assist.

Remind them to organize their notes according to theme. Elicit the range of tenses that students may need to use, and draw attention to other structures covered in the Student's Book which they could incorporate, e.g. adjectival order, verb patterns.

Give students time to write their composition in class or set the task as homework. Remind them to check their work for accuracy and cohesion, paying particular attention to their use of linking devices showing comparison and contrast.

Once students have written their compositions, ask them to circulate them around the class, or read them out.

### Additional material

#### For students

Online Practice – *Practice*

## The last word SB p50


### British and American English

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

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

### Answer

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

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

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

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

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

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

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

5.11 See SB p50.

3 5.12 Play the recording. Ask students in pairs to write the conversations in British English. You could do the first as a whole class to get the task started.

5.12 See SB p50.

4 5.13 Play the recording. Ask students to compare their ideas. In the feedback, discuss how students' conversations were different from those on the recording. Ask different pairs to act out their conversations with either British or American accents.

### Answers and audioscript

#### 5.13 British English

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

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

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

#### Answers

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

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

Each pair should read out one lexical item from their own list of American words or expressions. The other group has

to make a sentence using the British equivalent to show that they understand the word, and can create a meaningful context. Each correct sentence gets a point.

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

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

#### Additional material

##### For teachers

Photocopiable activity – Communication: *Spot the stateside English* pp196–7

##### For students

Online Practice – *Look again*

Workbook P37, exercises 3–4

Online Practice – *Check your progress*

# 6

## Fruits of war

### Introduction to the unit

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 unit begins with a *Starter* section, which provides an opportunity for extensive spoken interaction based on the themes of the unit.

This is followed by the *Reading and speaking* section, which features an article about the good things that can come out of war.

The *Language focus* of the unit 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 practise accurate sentence stress before utilizing it in arguments.

The *Listening and speaking* section provides the opportunity to engage with information-rich authentic texts.

The *Vocabulary* section focuses on nouns formed from phrasal verbs.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on understanding and practising language used to express agreement, disagreement, and compromise.

The *Writing* section involves researching a period in history.

### Language aims

#### Language focus

##### Ways of adding emphasis SB p54

- Reviewing, identifying and practising structures which add emphasis.

##### Tense review SB p56

- Reviewing narrative tenses in the active and passive voice.

#### Vocabulary

- Understanding and practising nouns formed from phrasal verbs. (SB p57)

#### Spoken English

- Pronunciation: using stress to emphasize. (SB p55)

#### The last word

- Understanding and practising language used to express agreement, disagreement, and compromise. (SB p58)

### Skills development

#### Reading

##### When good comes from bad SB p52

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

#### Listening

##### Peace and goodwill SB p56

- Listening for gist and key information in an extract from a play.
- Listening for key information in short dialogues, and identifying factual information in a monologue.

#### Speaking

- Discussing the numbers referenced in the reading text. (SB p52)
- Discussing the impact of war. (SB p52)
- Paraphrasing a listening text using prompts. (SB p56)
- Discussing themes highlighted in the listening text. (SB p56)

#### Writing

##### Writing for talking – Researching a period in history SB p116

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

### Additional material

#### Workbook

There are sentence completion exercises to review structures which add emphasis, as well as a sentence transformation activity in which students rewrite using negative inversion. There are exercises on the use of *-ever* for emphasis. There are vocabulary exercises on verbs to nouns, and an overview of compound nouns formed with prepositions, as well as a pronunciation section about adding emphasis with stress. There is a reading text and comprehension questions about *Land Girls*.

#### Photocopiable activities

There are photocopiable activities to review grammar (*I stress; you guess*), vocabulary (*Break-up or breakdown*), and communication (*Agree to disagree*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.



## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p51

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.

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

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

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

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

2 As a brief lead-in to this section, ask students to look at the photos and, working in pairs, match them to the sources. Note that not all of the sources are depicted. Ask students to quickly read through the list of sources, brainstorming in a small group what they know about each. Ask students to note down their main ideas, and once you are satisfied that all the

sources have been discussed to some extent, open this up to a whole-class discussion.

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

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

### Answers and audioscript

#### 6.1 Famous war quotations

- 1 'I came, I saw, I conquered' was said by **Julius Caesar** (100 BC–44 BC).  
He was a Roman general who sent the famous message 'veni, vidi, vici' to the Roman senate in 47 BC, after a great military victory in Asia Minor, now known as Turkey.
- 2 'Happiness lies in conquering one's enemies, in driving them in front of oneself, in taking their property, in savouring their despair, in outraging their wives and daughters.' This was said by **Genghis Khan** (1162–1227). He was the emperor and founder of the Mongol Empire. After his death, this became the largest empire in history.
- 3 'You shall show no mercy: life for life, eye for eye, tooth for tooth.' This is from the Old Testament in **the Bible** – the Book of Deuteronomy, chapter 19, verse 21.
- 4 'Resist not evil: but whosoever shall strike thee on thy right cheek, turn to him the other.' This is from the New Testament in **the Bible** – Matthew's gospel, chapter 5, verse 38.
- 5 'War does not determine who is right, only who is left.' Said by **Bertrand Russell** (1872–1970). Russell was a British philosopher, mathematician, historian, and pacifist. He won the Nobel Prize for Literature in 1950.
- 6 'The tragedy of modern war is that the young men die fighting each other – instead of their real enemies back home in the capitals.' Said by **Edward Abbey** (1927–1989). Abbey was an American author, essayist and anarchist, noted for his advocacy of environmental issues.
- 7 'No one is born hating another person because of the colour of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love.' This was said by **Nelson Mandela** (1918–2013). Mandela was a South African anti-apartheid revolutionary, politician, and philanthropist. In 1962, he was arrested and sentenced to life imprisonment. He served over 27 years in prison. He was finally released in 1990 following an international campaign. He then served as President of South Africa from 1994 to 1999.
- 8 'I know not with what weapons World War III will be fought, but World War IV will be fought with sticks and stones.' Said by **Albert Einstein** (1879–1955). He was a German-born physicist who developed the general theory of relativity. In 1921, he received the Nobel Prize in Physics.
- 9 'In war, truth is the first casualty.' First said by **Aeschylus** (525–456 BC). He was a Greek tragic dramatist. He is often described as the father of tragedy, being the first of the three ancient Greek tragedians whose plays are still read or performed, the others being Sophocles and Euripides.

**10** 'Mankind must put an end to war before war puts an end to mankind.' Said by **John F. Kennedy** (1917–1963), the 35th President of the US. It was part of a speech to the United Nations General Assembly on September 25, 1961.

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

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

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

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

**SUGGESTION** Write the following statement on the board: *Violence can never solve conflicts.* Elicit from students what this means, and then ask them to provide any brief examples that could support or contest the statement. Divide the class into groups of between four and six, and allocate each group a role, *for* or *against*. Explain that students have eight minutes to note down as many ideas as they can supporting their position. Monitor this stage, assisting with ideas, grammar and vocabulary where necessary. Set up the debate, allocating an appropriate time limit for your students. Monitor, noting interesting ideas to discuss as a whole class. Depending upon size, you could have students debate as a whole class.

## Reading and speaking SB p52

### When good comes from bad

#### About the text

The text in this section is an example of a piece of historical feature writing based on an authentic text from *The Guardian* newspaper. Feature stories tend to be human interest articles that focus on people, places, or events. They are usually an in-depth look at a subject which is deemed relevant at the time of publication (for example, the text here was published close to the centenary commemoration of the start of World War I), and are researched, extensive and full of detail. The article in *The Guardian* was a collaboration between journalists from the main European newspapers, and as such reflects a broad perspective on the impact of war.

Students lead in to the topic by discussing the main theme, and identifying key information connected with paragraph headings. Close-reading skills are then further developed with comprehension questions, and a focus on identifying the relevance of statistics and numerical information in a text. Students then go on to discuss the key themes and ideas raised.

Encourage students to use the context to assist with any new vocabulary. With weaker classes, or if you are short of time, you could pre-teach the following: *sophisticated,*

*aerial bombardment, unassuming, clotting, blood transfusion, screened for disease, wrangle over, liberated, flew in the face of, peculiar, proximity, affliction, automatically assured, conscription, humble, intervention, maimed and mutilated, plight, reintegration.* Note: there is a suggestion below on a peer-learning approach to new vocabulary which could decrease the lexical load imposed by so many potentially new words.

- 1 With books closed, read the opening part of the rubric to students, i.e. *War may be violent and destructive, but it can also generate some things that are worthwhile.* Ask students whether they agree with this statement or not, giving reasons to support this. Note any key themes on the board, e.g. *political stability, opportunities for improved human rights, freedom of oppressed people, inventions and innovation.* If this last category is not given, elicit or explain, providing an example drawn from the texts. Ask students to open their books and read through the heading of each section only. Check for meaning, eliciting or explaining the phrases: *blood bank, women's emancipation, and the decline of aristocracy.* Draw attention to the categories listed in the box, and ask students to use the headings and categories to generate a list of things which war has helped to come about.
- 2 Ask students to read through the text, comparing their ideas from exercise 1 with the ideas presented in the text. Encourage students to use the categories in 1 as headings to note down key ideas. Explain that categorizing ideas under thematic headings is a useful way of organizing content and provides a useful reference when using reading material as the source for a follow-up discussion or writing activity. Once students have completed their notes, ask them to exchange ideas in their group.

**SUGGESTION** Divide the class into groups of six. Allocate each student one section of the text, and ask them to first read through their text, working out the meaning of the following words and phrases from context (or using a dictionary).

Barbed wire and other technology: *sophisticated, aerial bombardment, unassuming*

Women's emancipation: *wrangle over, liberated, flew in the face of*

Blood banks: *clotting, blood transfusion, screen for disease*  
'Broken faces' – the first plastic surgery: *intervention, maimed, mutilated and disfigured, plight of their reintegration*

The decline of aristocracy: *automatically assured, conscription, humble*

Recognition of PTSD or 'shell shock': *peculiar, proximity, affliction*

Then ask students to read through the text again, noting any examples which match the categories given in exercise 1.

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

- 3 Ask students to read through the box, and predict which heading the words are associated with. Ask them to read the text again (or the whole text for the first time if you used the suggestion above), and note what is said about each word.

## Answers

refrigerators – Blood banks. It was established, in 1914, that blood could be stored in refrigerators.

the horse – Barbed wire and other technology. Douglas Haig wrongly believed that the horse would continue to be a key element of battle strategy.

grafts – ‘Broken faces’ – the first plastic surgery. In plastic surgery, missing flesh and bone were covered up by skin grafts.

conscription – The decline of aristocracy. The introduction of conscription during World War I had turned a professional army into a civilian one.

twitches – Recognition of PTSD or ‘shell shock’. Soldiers traumatized by battle displayed a number of symptoms, including twitches.

dress codes – Women’s emancipation. As a result of the change of role of women during World War I, dress codes began to change and post-war women dressed in a way which often subverted pre-war feminine dress codes.

- 4 Deal with any vocabulary issues before giving students time to read the text more slowly and find the information to answer the questions. Ask students to first answer these individually, before comparing ideas with a partner. Check as a whole class.

## Answers

- 1 Adam Hochschild realized that using barbed wire limited the use of horses in battle, whereas Haig predicted that the horse would continue to be a key factor in warfare.
- 2 Doctors initially thought that shell shock was caused by physical factors, and could not understand why symptoms persisted for so long after the war.
- 3 An anti-clotting agent was discovered (sodium citrate), and it was discovered that blood could be stored in refrigerators. However, the death rate was still high as the importance of blood grouping was still not understood.
- 4 Many of the young aristocrats had been killed in the war, and there was a significant fall in those willing to work as servants.
- 5 Women were freer to engage in a wider variety of paid work and dress in a more masculine way. In many countries, they also obtained the right to vote. However, many women went back to their old jobs after the war, and in some countries like France they didn’t achieve the right to vote until 1944.
- 6 Trench warfare left many soldiers with head and face wounds which needed effective treatment.

## In your own words

- 5 Explain to students that the focus here is on reading for detail, and identifying statistics and numerical factual information. Note that newspaper articles often contain this kind of information, and that identifying it and understanding what it refers to can help provide a short overview of key information. Ask students to check answers with a partner before discussing as a class.
- As a follow-up activity to this exercise, and to further consolidate work on identifying factual information, you could ask students to work in groups of three. Allocate two sections of the text to each student and ask them to write a list of names taken from their texts, e.g. *Oswald Hope Robertson*. Students should then exchange lists, and explain who the people are, and why they are relevant in the text.

## Answers

There were 6.5 million injured soldiers in France by the end of the war.

In 1918 in Great Britain, women over the age of 30 were given the right to vote. In France, women were not given the right to vote until 1944.

The many thousands of emancipated women who were not prepared to abandon the possibility of social advancement. In 1901, in Vienna, three blood groups (A, B and O) were identified for the first time.

80,000 British soldiers were identified as suffering from ‘shell shock’ or PTSD.

Post-Traumatic Stress Disorder was first formally recognized in 1980.

## What do you think?

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.

**VIDEO** In this unit students can watch a video about the work of Bletchley Park’s Government Code and Cypher School during World War II and its lasting legacy. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher’s Resource Centre together with the video script, video worksheet, and accompanying teacher’s notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

## Additional material

### For teachers

Photocopiable activity – Video worksheet: *Bletchley Park*

### For students

Online Practice – *Practice*

Workbook pp40–1, exercises 1–5

## Language focus SB p54

### Ways of adding emphasis

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

- 1 Start by writing *Barbed wire prevented direct charges on men in the trenches* on the board. Elicit from students different ways of rephrasing the sentence in order to emphasize it. Suggestions include:  
*The thing barbed wire did was prevent direct charges on the men in the trenches.*  
*What barbed wire did was prevent direct charges on the men in the trenches.*  
*Barbed wire was what prevented direct charges on the men in the trenches.*  
*It was barbed wire which prevented direct charges on the men in the trenches.*

Put students in pairs and ask them to identify how the bulleted sentences 1–5 are expressed in *Lasting legacies* on pp52–3. Once students have noted down each example, ask them to compare the base sentence and decide on the effect of the difference.

## Answers

- 1 *What barbed wire did was prevent direct charges on the men in the trenches.* This sentence adds extra emphasis on the *what* ('prevent direct charges on the men').
- 2 *... what caused the peculiar symptoms exhibited by huge numbers of soldiers ... were emotional, not physical, stress factors.* This sentence adds extra emphasis on 'emotional, not physical, stress factors'.
- 3 *The thing doctors found baffling was that these symptoms persisted long after the war was finished.* This sentence adds extra emphasis on 'these symptoms persisted long after the war was finished'.
- 4 *... one vital thing they had overlooked was the importance of blood groupings ...* This sentence adds extra emphasis on 'the importance of blood groupings'.
- 5 *Something that historians still wrangle over is how much World War I liberated women.* This sentence adds extra emphasis on 'how much World War I liberated women'.

Draw students' attention to the structures which add emphasis, and read through as a class, drilling the base and cleft sentences both individually and chorally. Once you are satisfied that students can accurately express the emphasis of the sentences given, direct them back to sentences 1–5 in exercise 1. Ask students to work in pairs, noting down the different ways in which the sentences could be expressed, using your example as a model. Once students have noted down their different versions, ask them to work together, taking turns pronouncing the sentences. Open this stage up to the whole class to check on accuracy of both form and pronunciation.

## Possible problems

### Structures which add emphasis (1)

6.2 We add emphasis to a sentence in the following ways:

- by emphasizing different parts of the sentence: **What they said** was ...
- by emphasizing a whole clause of the sentence: **What happened was that he** ...
- by using negative inversion: **Never have I** ...
- by stressing the emphasized part of the sentence, and using an expressive tone range.

### Form

- Students will need lots of written accuracy practice, transforming base sentences to cleft sentences. However, once mastered, these forms are grammatically regular, so students should be expected to manipulate them to some extent in personalized fluency activities.
- Students often work through activities such as these, following form rules, without necessarily thinking about why certain words might be emphasized in the first place. To encourage a more reflective approach, ask students to contrast the three following sentences:  
*Kate moved to London.*  
*What Kate did was move to London.*  
*Where Kate moved to was London.*  
Highlight that in the second sentence, the word *was* comes before *move to London*, and so emphasizes that particular phrase as the answer to the question *What?* In the third sentence, *was* comes before *London* and so emphasizes *London* as the answer to the question *Where?* When students grasp this, the logic of related structures should become more apparent.

## Stress and intonation

The main stress is of course on the part of the sentence which is being emphasized. Students need to start their voice high and strongly stress key information as they produce the sentence.

The Grammar reference on SB p154 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.

### 6.2 Structures which add emphasis

- 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 6.3 Play the recording, and ask students to underline the words in each sentence which were stressed to give emphasis. Once students have discussed their ideas with a partner, ask them to work together adding emphasis to different words, and discussing the implied changes in meaning each shift of emphasis causes. If necessary, provide the following as a prompt *I can't stand Bruce. He's so full of himself.* (You can't stand Lisa, but I don't like Bruce).

## Answers and audioscript

### 6.3 How do they add emphasis?

- 1 The thing I can't stand about Bruce is the way he's **always** so full of himself.
- 2 It's his lack of **self-awareness** that **amazes** me.
- 3 What you don't appreciate is how **exhausting** travelling is.
- 4 Something that drives **me** mad is the number of security checks.
- 5 The thing that **upset** me was the way the **customs officer behaved**.
- 6 What I appreciated was the fact that all the nurses were so sympathetic.
- 7 Something that **really** annoys me is the way you're **always** late.
- 8 It's **Peter** who you should talk to.

- 3 The aim of this exercise is to practise shifting stress and intonation. Ask students in pairs to make the answer emphatic in six different ways.
- 4 6.4 Play the recording, then ask students in pairs to practise the conversations. A good way to do this is to play each question and response, pause the recording, and ask students what line prompted each particular response. Note that students can also refer to the audioscript on SB p133.

## Answers and audioscript

### 6.4 Emphatic responses

- 1 A What kind of holiday do you like?  
B **One** thing I like is touring historic sites.
- 2 A I like relaxing on a beach in the sun.  
B What **I** like doing is touring historic sites.
- 3 A **You** like adventure holidays, don't you?  
B No, no, touring historic sites is what **I** like.
- 4 A You like going on **cruises**, don't you?  
B No, it's touring historic **sites** that I like.
- 5 A I know you **hate** touring holidays.  
B Well, actually, touring historic sites is something I **like**.

- 6 A You **like** cultural holidays, don't you?  
 B Yes, there's **nothing** I like more than touring historic sites.

## Possible problems

### Structures which add emphasis (2)

#### 1 Negative inversion

Students will be familiar with the notion that in English, verbs tend to follow subjects. They may not be familiar with the concept of inversion, and may require a number of models to clarify the form. Point out that with negative inversion, a negative expression goes at the start of the sentence leading to the subject and auxiliary verb changing position:

*I'll never leave.* → *Never will I leave.*

Once students are familiar with the form, they may be tempted to use it regularly in written or spoken English. It is worth noting that negative inversion is predominantly used in written English and much less commonly in spoken forms, although there are some fairly high frequency expressions that use it, e.g. *Little did we realize that ...*

#### 2 Emphatic **do, does, did**

- Placing sufficient stress on the auxiliary to convey meaning.

This form is used in positive statements in the Present and Past Simple, and also in imperatives:

*He **does** like the house!* (You were wrong!)

*They **did** work hard, didn't they?*

- Do*

Note that *do* is used with affirmative verbs to show emphasis if there is no other auxiliary. Note also that it can be used with *be* in imperatives which warn or strongly advise:

***Do** be careful.*

Students may also be familiar with the use of *do* to show contrast between false and true, appearance and reality, as well as between what is expected and what happens:

*She thinks I don't like reading, but I **do**.*

*It looks easy, but it **does** need practice.*

*I said he'd score, and he **did**.*

- ④ 6.5 Play the recording so that students can model the sentences, before moving on to drill with different content. Provide a phrase such as 'seen bad goalkeeping' or 'taste delicious food' and select a student to complete a version of the sentence with negative inversion, e.g. *Never have I seen such bad goalkeeping*, *Rarely does one taste such delicious food*. To reduce the level of challenge, you could provide students with an appropriate sentence stem.

#### ④ 6.5 Structures which add emphasis (2)

Never in the field of human conflict was so much owed by so many to so few.

Never have I seen such courage.

Rarely does one find such clear explanations.

Had it not been for the war, women would not have got the vote.

Finally, the war did end.

- 5 Once you are satisfied that students are comfortable manipulating form to show negative inversion, ask them to read through sentences 1–8. Ask students to complete the sentences using emphasis, and then check their ideas with a partner. Follow up with a whole-class check, drilling sentences chorally and individually to build on fluency.

## Answers

- Rarely do you hear any good news in news bulletins.
- Not only was Churchill a strong wartime leader, but he was also a brilliant orator.
- Little did I know what he'd been up to.
- In no way will I allow this setback to discourage me.
- No sooner had the demonstration started than fighting broke out.
- Only now do I understand why you were so worried.
- Had I not seen it with my own eyes, I wouldn't have believed it.
- Nowhere will you find a better heart specialist.

## Talking about you

- 6 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.
- ④ 6.6 Play the recording so students can compare their answers.

#### ④ 6.6

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

**SUGGESTION** To extend the personalized practice of the emphatic structures, ask students to work in small groups, preparing their own content to complete the following sentence stems:

*The thing I love the most ...; The thing I hate the most ...; The person I admire the most ...; The book which I wish I'd never read ...; The film I've seen the most ...*

Ask students to note down each idea on a small square of paper. Once students have noted their ideas, ask them to pile the pieces of paper face down on the desk, and mix these up. Students should take turns selecting a piece of paper and read what is written on it, before guessing who wrote it, e.g.

**Anna** *Baseball.* *Ryu, I think the thing **you** love the most is baseball.*

**Ryu** *Actually, the thing **I** love the most is **football**.* *I think that **Tony** loves **baseball**.*

**Tony** *Yes. I **love** baseball.*

**EXTRA IDEA** Ask students to prepare a presentation on *The thing I love the most*. It could be anything they feel passionate about: their job, clothes, food, a hobby, or an area of study. Elicit from students any useful functional phrases which can be used for each stage of a presentation, e.g.

Introducing: *Today I'm going to talk about ...; In this presentation, I'd like to tell you about ...; Have you ever asked yourself why ...?*

Organizing: *The first thing to say about ... is ...; The main point to make about ... is ...; Now let's look at/turn to ...; Another interesting point is ...*

Providing a link: *similarly; in addition; whereas; it's worth noting that*

Finishing: *In conclusion ...; To sum up ...*

Ask one student to give a presentation at the start of each lesson. Give feedback and provide assistance with any errors.

### SPOKEN ENGLISH Pronunciation: using stress to emphasize

Ask students to read through the dialogues in pairs, discussing possible contexts for each exchange. Once students have agreed on who is speaking, why they are speaking, and what they are speaking about, ask them to select the main stressed word in B's replies.

🔊 6.7 Compare ideas as a whole class before playing the recording to check.

#### Answers and audioscript

#### 🔊 6.7 Pronunciation: using stress to emphasize

- A Peter hasn't told anybody.  
B He told **me**.
- A I hope you didn't tell Clara.  
B I didn't tell **anyone**.
- A I invited Anna, but she isn't coming.  
B I **told** you she wouldn't.
- A Who told Tim about it?  
B I've no idea. **I** didn't tell anyone.
- A John won't like it when you tell him.  
B **If** I tell him.
- A It's the worst film I've ever seen.  
B **Tell** me about it!
- A He dumped me.  
B I **told** you he would!
- A Have you heard the joke about the old man and his dog?  
B I told **you** it!

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

#### Additional material

##### For teachers

Photocopiable activity – Grammar: *I stress; you guess* pp198–9

##### For students

Online Practice – *Look again*

Workbook pp38–40, exercises 1–5; p43, exercises 5–6

## Listening and speaking SB p56

### Peace and goodwill

#### About the text

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.

- Lead in by asking students what they know about World War I (also referred to as 'the Great War'). *When was it? What were the reasons for it? Who fought in it?* Ask students to work in pairs or small groups, discussing the questions, then feed back as a whole class.

#### Possible answers

The First World War began in 1914 and ended in 1918. It was described as 'the war to end all wars', but of course many other wars followed, and another world war began in 1939. It is known for its high level of military casualties, mostly in trench warfare. Many consider World War I to have been avoidable and that large numbers of young men were sent to their death by foolish generals representing an uncaring elite.

- 🔊 6.8 Explain that students are going to listen to an extract from a play which is set during World War I. To check new vocabulary items, ask the following questions: *What do the following words refer to? – trench* (long, deep hole dug in the ground), *truce* (agreement to stop fighting), *rifle* (gun with a long barrel), *sentry duty* (period of time when a soldier is on guard), *the Western Front* (area of Belgium and France where the trench battles were fought). Elicit from students the kind of challenges they expect to have with the script, e.g. accents, old-fashioned vocabulary, short turns, inconsistent spoken grammar. Remind students that although these challenges are present, once they listen to the recording and answer the questions, they will have actively engaged with a challenging piece of authentic literary text.

Ask students to read through questions 1–4, then play the recording. Students should discuss their answers in pairs.

## Glossary

... *they're coppin' it* = they're under heavy attack

*Nah* = No

*innit* = isn't it

*Let's 'ear yer!* = let's hear you (sing louder)

*'E 'eard us!* = He heard us

*Fröhliche Weihnacht!* = Happy Christmas (in German)

## Answers

- 1 The British are fighting the Germans. The British nickname for the Germans was 'Jerry' and the German nickname for the British was 'Tommy'.
- 2 The soldiers are standing in the trenches. They hear the sound of fighting in a nearby trench, and singing coming from the German trenches.
- 3 The interaction seems friendly.
- 4 Students' own answers.

## 6.8 Part 1 *Oh, What a Lovely War!*

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 6.9 Explain that students are going to listen to interviews with two World War I veterans, where they describe their experiences on Christmas Eve 1914. Ask students to predict what kind of things both men will mention.

Play the recording, then ask students to discuss their answers in pairs.

## Answers

They refer to the singing coming from the German trenches and German soldiers calling out to them. 'No-man's land' is the area between the two opposing lines, which belongs to neither side.

## 6.9 Part 2 The Christmas truce

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, 'cos they were an hour ahead of us, lights began to appear all along the German trenches, and er ... 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 quietened 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 defences against them.

## In your own words

- 4 The focus of this stage is on summarizing and paraphrasing a listening script to check accuracy of comprehension. The prompts are a useful framework on which students can base their summaries, providing the necessary factual information. Encourage partners to assist with extra details, or suggest corrections where necessary. You could provide a list of functions on the board to assist with this, e.g. *What you said was ... but Harold said ...; What I think Graham meant was ...; You missed a bit, Harold said ...*, etc. Once they have summarized the experiences, direct students to the audioscript on SB p133 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 audioscript if necessary).

- 5 **6.10** Ask students to work in pairs discussing the questions before briefly opening to the whole class. Play the recording, and check.

### Answers

The truce lasted until New Year's Day in some areas, but in others it lasted for six weeks.

- 1 Sir John French (the Commander-in-Chief of the British Expeditionary Force) was an opponent of the truce.
- 2 The Württemberg Regiment agreed to send a warning signal of three rifle shots when they were to be replaced by the Prussian Guards.
- 3 Otto was a friend Harold Startin made during the truce, who subsequently visited him in England.

### 6.10 Part 3 How the truce ended

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

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

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session. At this point, it would be useful to note students' ideas on the differences between modern conflict and conflicts of the past. Ask students as a whole class what their answers say about the human condition,

and how people behave in times of great crisis. Elicit any other examples of similar behaviour in different conflicts that students know about, and ask them to provide details of what happened.

### Tense review

This section focuses on recognition and use of a range of narrative tenses in the active and passive voice. As students have been generating their own narratives in this lesson, and have had an audio model describing the events of Christmas Eve 1914, the focus should be on grammatical accuracy rather than meaning. This section can be used for revision purposes, providing an insight into areas of grammar which may require further attention. Once you have checked the answers as a whole class, you could direct students to the Grammar reference section on p148 of the SB to further focus on form.

Ask students to read through the summary, without referring to the verbs in the box. As they do this, encourage them to use context to predict a relevant verb, tense, and voice. Once they have taken notes on all the gaps, ask students to compare their ideas, discussing their choices. Now direct students to the verb box, and ask them to complete the text, before checking answers as a whole class.

### Answers

- |                   |                         |
|-------------------|-------------------------|
| 2 took place      | 12 were strengthened    |
| 3 were woken      | 13 had been             |
| 4 being sung      | 14 would, have happened |
| 5 joined in       | 15 lasted               |
| 6 were singing    | 16 has been             |
| 7 met             | 17 was visited          |
| 8 were made       | 18 is, believed         |
| 9 did, help       | 19 would be             |
| 10 were buried    | 20 is conducted         |
| 11 were, borrowed |                         |

### Additional material

#### For students

Online Practice – *Practice*

### Writing SB p116

#### Writing for talking – Researching a period in history

This writing section looks at researching and planning a talk. It provides a useful context illustrating a range of functional language for introducing topics and giving examples. As the entire script is given on page, students are presented with a model which can be mined for vocabulary, grammar and a range of useful phrases which can be transferred into their own written scripts. Many students at this level may not feel confident enough to deliver a 400-word talk without recourse to a detailed script, so on-page support is vital in building this confidence. Having a full script can also be useful in terms of planning spoken delivery and accurate intonation, as scripts can be broken into chunks of meaning and suitable places for emphasis and pauses can be identified.

- 1 With books closed, ask students to individually note down three interesting facts about their country's history, then compare ideas in a small group. Ask students to discuss which event is the most interesting, and which they would like to know more about. Open this stage



up to a whole-class discussion, and note any particularly interesting points on the board.

- 2 **6.12** Explain that students are going to hear a student giving a short talk on a period of British history. Ask them to listen, noting down which period she chose.

Ask students to open their books and read through the list of topics. In pairs, ask students to discuss which topics were covered, and any details which they can remember associated with the topic.

### Answers

1485 to 1603

Topics covered: education, food, health, homes, pastimes

- 6.12 See SB pp116–17.

- 3 **6.12** Read through the questions, checking for meaning. At this point you may wish to pre-teach or elicit: *to shed, cobbled, mansions, seldom, grammar school*. Ask students to work in their groups answering the questions before playing the recording again, and checking as a whole class.

### Answers

- 1 education – paragraph 4, food – paragraph 3, health – paragraph 2, homes – paragraph 3, pastimes – paragraph 5
  - 2 She used to spend holidays in her aunt's Tudor farmhouse.
  - 3 That everybody lived happy lives in big, beautiful houses.
  - 4 The facts about the lives of the poor – their living conditions and health problems, especially.
  - 5 Poor people lived in cramped conditions in filthy houses, surrounded by disease. The rich lived in large, comfortable mansions. The rich ate a diet of mostly meat, while the poor lived mainly on cabbages and turnips. The rich went hunting, and enjoyed fencing or jousting contests, while the poor watched bear fighting and played a kind of football. Both groups enjoyed the theatre.
  - 6 As you might imagine ... , As for education ... , For entertainment ...
- 4 Explain that students are now going to prepare their own talk, and will write out the whole script. Draw attention to the bullet points, and explain that the functional language provided in the lists is a useful way of signalling intention to your listener. Read through the exponents, drilling chorally and individually for accuracy of pronunciation and intonation. Remind students that the talk on 'Life in Tudor England' has a useful structure to follow, and students should look at how the ideas are developed and connected. Note that as this stage could be extremely detailed, and demand a great deal of additional research, initial planning could be done in class, with the writing being done independently at home.

**SUGGESTION** Having the whole script of a talk provides a useful opportunity to explore different techniques used for highlighting, pausing and stressing content to create effect.

### Sound scripting

Explain that students can develop their understanding of chunking speech and building on emphasis by 'sound scripting' their talks. Ask them to type out their full talk, then read the talk aloud, hitting the Return/Enter key on their computer every time they feel a natural pause. Note that long chunks can sound more fluent, whereas shorter chunks

can sound more emphatic. Once students have decided where to pause, ask them to place all the stressed words in bold, with any heavily stressed words (showing contrast or at the end of a chunk) placed in bold and capitals. Once they have scripted their talk in this way, ask students to practise reading it aloud, building on the pace of delivery. This should help the talk sound more fluent. Note that students may find it useful to record themselves as they practise chunking and then listen back, comparing what they hear with their sound script. At this stage, students can choose to modify their sound script if required.

- 5 Ask students to deliver their talk to the class, answering any questions at the end.

### Additional material

#### For students

Online Practice – Practice

## Vocabulary SB p57

### Nouns formed from phrasal verbs

This section looks at nouns formed from phrasal verbs by combining verb + preposition (e.g. *cutback*) or preposition + verb (e.g. *update*). Students will have the opportunity to recognize and practise using and defining phrasal verbs which are literal and idiomatic. Remind students that some phrasal verbs are intransitive, so don't have an object (e.g. *Look out*), whereas others are transitive and have objects (you can *break up* a fight). Note that phrasal verbs are often considered informal, but are used with high frequency in spoken English.

- 1–2 Ask students to read through the rules. Draw attention to the fact that the stress is on the first syllable of compound nouns, (*Can you give me an **update**?*), but usually on the second syllable in compound verbs (***Update** me later, I'm busy right now.*).
- 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 phrases from the phrases and verbs, and provide the meaning and stress pattern for each. Once students have generated their list, ask them to categorize the phrases 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 IDEA** Ask students to work in pairs extending the sentences into dialogues, with no less than three turns for each speaker. Encourage students to use additional examples of compound nouns from the *Language focus* box where possible, but to ensure that they keep the dialogue meaningful within the context. Remind students that they could use a range of emphasizing structures throughout their dialogues. Once students have completed the dialogues, ask them to practise reading them aloud. Remind students that this provides additional intonation practice, and will help them to build on fluency and greater awareness of stress patterns. Monitor this stage, assisting with grammar, vocabulary and pronunciation where required.

If your students are confident, ask a selection to perform their favourite dialogue in front of the class. Ask the listening students to note down the context, who is speaking, and their relationship (e.g. *are they friendly?*, *are they in agreement?*, etc.).

**2** Ask students to read through the definitions and sample sentences 1–12, checking for any new vocabulary and meaning. Ask students to work in pairs, discussing possible words to complete the gaps, and to refer to a dictionary when necessary to clarify or check meaning. Once students have completed all the sentences, check as a whole class. To further build on awareness of the stress patterns in phrasal verbs, either chorally drill the sentences by encouraging students to listen and repeat, or select individual students to read the sentences aloud.

### Answers

1 outcome	7 downloads
2 outfit	8 downfall
3 outlook	9 downpour
4 outlets	10 breakthroughs
5 takeaway	11 breakdown
6 takeovers	12 break-up

**SUGGESTION** Divide the class into groups of between six and eight students. Split each group in two and allocate each side a pair of words – *out* and *take* or *down* and *break*. Set a time limit of around five minutes and ask students to note down as many compound nouns as they can using their own words, e.g. *outback*, *take-off*, *downturn*, *break-in*. Once the time limit is up, ask students to read through their list and provide a brief definition for each compound noun.

Ask students to exchange lists in their group. Students should read through the lists and definitions given and decide whether they agree with them. If they disagree, encourage them to check in a dictionary.

Ask students to create sample sentences using the compound nouns within a time limit. The group with the most sentences at the end of this stage is the winner.

**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

*write-off* = a car that is too badly damaged to be repaired (the insurance company writes it off their books)

*offshoot* = a company, group or organization that has developed from a larger one

*comeback* = a return to success or fame

*drawback* = disadvantage

**SUGGESTION** To vary the dynamic in this final stage, you could type a list of compound nouns using a range of the prepositions given here. Photocopy the list (one for each group of four students), then cut each word out on a slip of paper. Distribute the cut up list to each group, and ask them to take turns selecting a word, and challenging another student in the group to make a sentence accurately using the compound noun. If the student challenged cannot make a sentence, the challenger has the opportunity to do so, and gets one point. If the challenged student makes an appropriate sentence, they are given two points. The game ends when there are no more words to select. The student with the most points is the winner.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *Break-up or breakdown* pp200–1

#### For students

Online Practice – *Look again*

Workbook p42, exercise 3–4

### The last word SB p58

#### Keeping the peace

This section extends students' lexical resource by introducing a range of words and phrases used in arguments. The focus here is on the functions of agreeing, disagreeing, and reaching a compromise. Students are encouraged to use context to assist with identifying meaning, and to recognize appropriate usage.

**1** Before they open their books, ask students who usually keeps the peace in their family. Elicit/Explain that keeping the peace means ensuring everyone lives alongside each other happily. Ask students to think about occasions in family life when the peace is broken, and why this happens. If necessary, provide some fairly light-hearted examples for discussion, e.g. *arguing about: washing up, loading/unloading the dishwasher, emptying bins, what to watch on TV, who ate the last piece*

of chocolate/finished all the milk/fruit juice/toilet roll, what music to play on car journeys. Give students a couple of minutes to make a list of their top five most common family arguments. Once they have individually prepared a list, ask them to work with a partner, comparing ideas and ranking and rating the combined list into a top five, providing reasons for their choices. Once students have agreed on a list, open up to a whole-class discussion to share ideas.

Refer students to conversations 1–4. Ask students to quickly read through them and decide on the context and relationship between the speakers. Ask students to compare their ideas with a partner before discussing as a whole class.

### Possible answers

- 1 They're arguing over what colour 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 through the expressions as a class, drilling chorally and individually for accurate pronunciation and intonation. Once you are happy that students can accurately reproduce the expressions, ask them to categorize the list. Check as a whole class.

### Answers

Disagreeing: 1, 3, 4, 7, 8  
Making peace: 2, 5, 6, 9

- 3 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.

**6.11** Play the recording and check answers. Ask students in pairs to practise the conversations, paying attention to emphasis and stress patterns.

If you feel that your students would like a slightly more controlled production stage before going on to create their own arguments in exercise 4, you could ask them to add at least two more lines to each conversation developing the argument. Once students have added these lines, and practised reading them aloud, ask a selection to perform their favourite for the rest of the class.

### Answers and audioscript

#### 6.11 Expressions for agreeing and disagreeing

- 1 A What colour do you call that?  
B It says 'pale sunlight' on the tin.  
A 'Pale sunlight'! It's more like 'dazzling daffodil'! I can't wake up to that every morning – it'd give me a headache.  
B I suppose it is a bit . . . er . . . yellow. Oh dear! I just wanted a kind of sunny glow in our bedroom.  
A Don't worry. **I'm sure we can find a happy medium.** Let's get some of those little trial pots from the paint shop.
- 2 A We should have turned left there.  
B Look! Who's driving this car? The satnav said 'right'.  
A I know these streets better than any satnav.  
B **You do not!** The satnav is never wrong.

A Huh! You don't believe that any more than I do.

B Well, I am not turning round.

A OK, OK. **Have it your own way.** But don't blame me if we're late.

- 3 A I haven't a clue who to vote for in the next election. They are all a load of . . .

B But you've got to vote. We can't let the other lot in.

A **That's not how I see it.** They're all as bad as each other.

B **I couldn't disagree more.** Let the other lot in and taxes will rocket and prices will . . .

A Come on! That happens with all of them. **Let's just agree to disagree,** shall we? You and I mustn't fall out over this.

- 4 A Put that thing down!

B Uh?

A You spend your life in front of a screen.

B Hey! Hang on a minute – **look who's talking!** You never go anywhere without your iPad and iPhone.

A Yeah, but I'm not always checking them. You've lost the art of conversation.

B I have not! **I really take offence at that.**

A Well, I've been telling you about my day and you haven't heard a word.

B Uh? Sorry – what did you say?

- 4 Ask students to choose a situation, and set an appropriate length of time for preparation. Monitor during this stage, assisting with any vocabulary, grammar, or pronunciation queries. Once students have planned and practised their arguments, encourage them to act them out for the whole class.

If you feel that your students are confident with the functions required for agreeing, disagreeing and making peace, you could suggest that they select a situation and begin their argument without first planning a script. In this instance, it could be useful for students to record their dialogue, then listen on completion. They could then evaluate their spoken production in terms of accuracy of functional language, the logical development of their argument, and how well they use emphasis.

**SUGGESTION** Ask students to work in groups of three. Explain that they need to think of a list of at least six opposing concepts, e.g. *cooking/buying fast food, summer/winter, studying at university/getting a job*. Once they have a list, students will take turns arguing. One student will argue for one of the concepts, e.g. *Buying fast food is better than cooking all the time because it leaves you with more time to do other things, and . . .* while the other student will argue against this. The third student should act as a judge, and decide (after a specified short time limit) who has won the argument. When the argument is over, students should change roles.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Agree to disagree* pp202–3

#### For students

Online Practice – *Look again*

Workbook p42, exercises 1–2

Online Practice – *Check your progress*

# 7

## Lighten up!

### Introduction to the unit

The theme of this unit is happiness, and how we reflect on hopes, regrets, ambitions, and past experiences. This theme is explored with 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 themes of the unit.

This is followed by the *Reading and speaking* section, which focuses on strategies for achieving happiness.

The *Language focus* of the unit is on real and unreal tense usage.

The *Listening and speaking* section looks at the cultural development of the smile as a way of expressing positive emotion.

The *Vocabulary* section further extends lexical range by introducing more phrasal verbs.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on understanding and practising language used to reassure others.

The *Writing* section also looks at personal happiness and achievements as students read, then write, a letter to a younger self.

## Language aims

### Language focus

#### Real and unreal tense usage SB p62

- Reviewing, identifying, and practising conditional structures, and other phrases which express unreal situations.

#### Uses of *would* SB p63

- Reviewing unreal and real usage and common patterns with *would*.

### Vocabulary

- Understanding and practising high-frequency phrasal verbs. (SB p65)

### Spoken English

- Identifying and using a range of expressions based on *if*. (SB p63)

### The last word

- Understanding and practising language used to reassure others. (SB p66)

## Skills development

### Reading

#### How to be happier SB p60

- 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 p64

- A radio documentary on the cultural evolution of the smile.

### Speaking

- Summarizing the main ideas of the reading text. (SB p60)
- Discussing themes highlighted in the reading text. (SB p60)
- Summarizing the main ideas of a radio documentary. (SB p64)
- Discussing themes highlighted in the listening text. (SB p64)

### Writing

#### Informal writing – A letter to my younger self

SB p118

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

## Additional material

### Workbook

There are exercises to review real and unreal tense usage. There are vocabulary exercises on expressions with *if*, synonyms for *happy* and *sad*, and expressions for looking on the bright side. There is an overview of phrasal verbs and a reading text and comprehension questions about *Why we laugh*.

### Photocopiable activities

There are photocopiable activities to review grammar (*I wish ...*), vocabulary (*Phrasal verbs with on and off*), and communication (*Every cloud ...*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p59

This section provides an opportunity for extensive spoken interaction, as students exchange ideas on examples of humorous graffiti, and then discuss the humour and message behind two pieces of large-scale graffiti by the artist Banksy. There is a suggested extra activity which extends discussion on the theme, and consolidates the functional language of arguments from *The Last Word* in Unit 6.

Exercise 1 may prove challenging for some students due to the understanding of multiple meanings required to 'get' the joke. It may be worthwhile explaining that understanding jokes in a foreign language is challenging, but highlight any success and provide praise and encouragement.

As a cultural note, it may be worthwhile highlighting that graffiti has existed since ancient times, with examples dating from Ancient Egypt, Ancient Greece, and the Roman Empire. Its status, as art or vandalism, has been debated for almost as long.

Banksy is a British graffiti artist, political activist, film-maker and satirist who has been actively 'making light' of serious situations through his artistic social commentary since 1992. Despite Banksy refusing to sell photographs or reproductions of his street graffiti, many works have been sold in auctions, and removed from their original location. Although Banksy has remained anonymous throughout his career, he was nominated Art's Greatest Living Briton in 2007. In 2011, his documentary, *Exit Through the Gift Shop*, was nominated for an Oscar at the 83rd Academy Awards in the US.

The artworks depicted in the Student's Book show a council worker in Bethnal Green, London who has become bored of painting yellow lines (which prohibit parking) and daubed a flower on the wall; and a street worker power-washing a cave drawing from a wall. The cave drawings, based on those found in the Lascaux caves in France, represent public art and cultural heritage which the state is slowly erasing.

1 As a lead-in, ask students to work in pairs, discussing whether they know of any examples of street art or graffiti where they come from, or where they are studying. Ask them if the graffiti is predominantly image- or word-based, and whether there is a specific message or meaning behind the piece.

Explain that in English-speaking cultures there has long been a tradition of graffiti which is written on signs, advertisements and notice boards, ridiculing the original message or author of that message. These pieces often display a surreal sense of humour which undermines the supposed seriousness of the original intention.

Elicit from the students what they know about Banksy, or provide a brief overview based on the culture notes in the first column. Ask students to look closely at the photos and say which one they prefer. Once they have decided on their favourite, ask them to look through them again and decide on the meaning of each, or the point the artist is making. Once students have noted down their ideas, ask them to work in groups of between four and six, sharing their ideas.

Encourage students to give reasons for their choices, but remind them that if they disagree, they should be willing to express this. Remind students that any disagreement should be substantiated with a counter-argument. If necessary, note on the board useful functions used to do this, e.g. *I disagree, I think what he's saying is ...; In my opinion, the piece means ...; No, that can't be right, he must be saying ...*, etc.

Monitor the discussion stage, assisting with language where required, and noting any interesting ideas for a whole-class feedback stage.

2 Ask students to read through signs 1–10 and work in pairs, identifying possible locations for each sign, before matching them with graffiti a–j. Once students have matched the signs, check as a whole class, if necessary explaining why the additional sign is humorous.

### Answers

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

**EXTRA IDEA** Write *Graffiti is a kind of art which should be preserved and not removed* on the board. Ask students if they agree or disagree with this statement, briefly noting down their reasons on the board. Divide the class into groups, *for* and *against*, and allow planning time where students further develop their ideas, and add examples where possible. Monitor this stage, assisting with grammar and vocabulary as necessary.

Elicit examples of language used to argue, noting functions for agreeing, disagreeing, and reaching a compromise on the board. Set groups up to debate the point for around six minutes. Monitor to ensure that turns are being taken by both sides, and that arguments are logically developed, or contested. Once the time limit is up, ask students which side had the strongest argument or if they reached an agreement of any kind. Complete the activity with a whole-class error correction stage.

## Reading and speaking SB p60

### How to be happier

#### About the text

The text in this section represents a popular style of magazine article, with a focus on self-help and personal improvement. These texts are often emotional, intellectual or economic in focus, and are written with the intention to instruct readers in overcoming personal problems. Texts providing advice on self-improvement have existed since classical antiquity, but the term *self-help* comes from the 19th-century Scottish author Samuel Smiles. His book influenced a great number of writers who have helped to make the self-improvement

industry become worth more than £6 billion globally. Most lifestyle magazines, with their focus on health, fitness and culture, have at least one self-help article in 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 of the article) was an American psychiatrist and best-selling author who wrote a number of books describing the attributes which make people fulfilled human beings. Students lead in to the topic by reflecting on personalized content, before analysing the supportive use of headings and images with a text. They then go on to match parts of the text with main ideas, before summarizing paragraphs using prompts. There is additional work on potentially new vocabulary before students have the opportunity to respond to the ideas in the text.

**1** Lead in by asking students to note down a list of five things which make them happy. Once they have their list, ask them to compare it with a partner, discussing the reasons for their choices. Once students have discussed their ideas, ask them to think about how they could categorize their ideas, e.g. are they to do with people, places, experiences, objects? Give students time to place their ideas, then open this to a whole-class discussion.

Ask students to work in pairs discussing the two questions. Monitor this stage, noting any interesting examples before asking students to present their ideas to the whole class.

#### Possible answers

There are many different causes of human unhappiness. The text mentions self-criticism, comparing oneself unfavourably with others, dissatisfaction about what we don't have, procrastination, worrying about the past and future instead of living in the moment, and being unrealistic about how easy or difficult life actually is.

One list suggests the ten most common causes of unhappiness are:

- 1 dissatisfaction with your job
- 2 money worries
- 3 lack of hobbies
- 4 a wandering mind
- 5 long-distance commuting
- 6 a belief that material consumption brings happiness
- 7 loneliness
- 8 not liking your town
- 9 not having pets
- 10 not liking yourself

**SUGGESTION** An alternative approach to the lead-in could be to provide a list of quotes about happiness as a hand-out or on the board. Ask students to read through the quotes, then discuss them in small groups. Students should decide if they agree or disagree with the quotes, and which, if any, they like.

Sample quotes:

*'The more you deliberately seek happiness, the more sure you are not to find it.'* Carl Jung

*'Be happy for this moment. This moment is your life.'* Omar Khayyam

*'Happiness is not something made. It comes from your own actions.'* The Dalai Lama

*'Happiness is good health and a bad memory.'*

Ingrid Bergman

- 2** Ask students to read the captions for pictures 1–7, and decide on what the focus of the accompanying text might be. Ask students to work in pairs, sharing their ideas, before reading the text quickly to confirm their hypotheses. Remind students that quotations, section headings and artwork can all provide useful clues to a text's meaning, and assist in focusing on key content.
- 3** Read through sections 1–6 as a whole class, checking for meaning. Explain that the focus here is on main ideas, while drawing on the use of paraphrase and synonym. If you wish to consolidate this focus, building on lexical and grammatical range, you could ask students to work in pairs rewriting the phrases. Explain that this will help them to recognize and identify synonyms used in the text, and quickly focus on the main ideas being expressed.

Ask students to read the text, matching the phrases, before checking answers as a whole class.

#### Answers

- |                     |             |
|---------------------|-------------|
| 1 section 1         | 4 section 5 |
| 2 section 3 (and 5) | 5 section 7 |
| 3 section 6         | 6 section 5 |

#### In your own words

- 4** The focus of this task is on reprocessing content. Ask students to cover the text on Student's Book pp60–1, and work in pairs, taking turns to paraphrase the sections. Once each section has been paraphrased, students could then check the text for accuracy.

Alternatively, this could be done after all summaries have been given. If possible, ask students to record their paragraph summaries, and use these recordings to check accuracy. The summaries could also be self- or peer-evaluated for range of grammar and vocabulary used.

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

- 5** Ask students to work individually, matching the definitions to words in the text.

**7.1** Play the recording. Give students time to compare ideas before checking as a whole class.

#### 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          |

To extend this section further, and focus on vocabulary development, you could ask students to think of at least two more synonyms for each word or phrase, before checking in a dictionary for pronunciation and accuracy. Students could then challenge other pairs to match the meanings to their new words.

## Answers

- 1 moan
- 2 nagging
- 3 get over
- 4 judge harshly
- 5 acknowledge
- 6 go on and on about your failings
- 7 sing your praises
- 8 agonizing over

### 7.1 Words from the text

- 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 gloomy.
- 2 Look, it really is 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 pass the university entrance exam, 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've made your point, maybe I did behave badly this evening.
- 6 I'm not very good at explaining things to people – I'm impatient, and I get very frustrated if they don't understand straight 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! I've hardly slept all night thinking about what to do. Do you really think I should take it?

### What do you think?

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.

### Additional material

#### For students

Online Practice – *Practice*

Workbook pp48–9, exercises 1–4

## Writing SB p118

### 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. The concept has been used widely and there are many Internet sites with collections of such letters, and they have been featured in magazines and books, often including examples written by celebrities. There is a focus on informal language and paraphrase, and using contrastive adverbials to counter beliefs which aren't true.

Before opening books, ask students if they were given lots of advice by older people when they were children and teenagers. Elicit what kinds of advice they were given, and who tended to give it the most.

Once students have provided their answers, ask them how they would feel if they could give their younger selves advice. What changes in behaviour would they recommend? Would they change any key decisions? Would they do things very differently, or keep them largely the same?

- 1 **7.13** Ask students to look at the photos of Tom Sutcliffe and say how old they think he is in the two photos. Establish that the letter is from his current 55-year-old self to his 19-year-old self and ask students to read and listen to it.

Ask students to answer the questions. Allow students to check in pairs before checking as a whole class.

## Answers

- 1 No, it isn't. Check whether students were fooled by the phrase 'I know all too well', which refers to how well he knows his younger self's life, not that he knows how well it is. 'Life's no picnic' means that things are difficult.
- 2 His life has been difficult, as his background and early events mean he hasn't exactly had an easy start in life. The 'not exactly' is euphemistic understatement, suggesting that there have been serious problems to deal with.
- 3 Because it would make him a different person than who he is now, and the older Tom thinks this may not be a good thing.
- 4 No, it isn't going to be 'a bed of roses' from here on, and there'll be no end of disappointments.
- 5 He had a girlfriend called Sara, who ended the relationship, and Tom hasn't got over it.
- 6 What impression he is making on other people, and what they think of him.
- 7 **appearance** He recommends shaving off his moustache, as he now thinks it looked ridiculous, and his current partner once admitted that it nearly put her off him at first.  
**working life** He should leave the job he will get packing frozen chickens as soon as possible.  
**finances** He should invest in a company whose name sounds like 10<sup>100</sup>. 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'.

- 1 **7.13** See SB p118.

- 2 Elicit from students some of the features which make an informal letter informal, e.g. *the layout, the register and styles, opening and closing formulae*. Ask students to identify aspects of Tom's letter which reflect this informality, e.g. short paragraphs, use of ellipsis to reflect a more conversational tone, use of informal words and phrases, contractions, exaggerations, and the use of exclamation marks.

Remind students that in extremely informal writing writers often use a lot of idiomatic language and slang. Ask students to read through words and phrases 1–8, and then work with a partner, identifying the informal equivalents in the letter. Encourage students to check meanings in dictionaries, before checking as a whole class.

## Answers

- |                    |                      |
|--------------------|----------------------|
| 1 life's no picnic | 5 drop-dead gorgeous |
| 2 a bed of roses   | 6 to let up          |
| 3 a stretch        | 7 'tache             |
| 4 to dump someone  | 8 to quit            |
- 3 This stage provides students with the opportunity to generate ideas for writing a letter to their younger self. Ask students to read through the options, and underline the parts of Tom Sutcliffe's letter which relate to each option. Note that these don't necessarily have to be serious concerns or regrets, and that students can approach them in a light-hearted manner if required.

Give students a few minutes' planning time, then ask them to discuss their ideas in pairs. Monitor this stage, assisting with grammar and vocabulary where required.

- 4 Draw attention to the phrases used for countering misconceptions. Explain that these are adverbial phrases which show contrast. Elicit/Explain that they mean: 'You think/thought that this is/was the case but it isn't/wasn't'. Practise accurate use of these phrases by asking students to generate sentences which you can note on the board. Provide an initial example, based on your earlier input, e.g. *My main advice is to stop wishing it had all been different. If it had, then you'd be different too, and, hard as it is to believe, you're actually just fine as you are.*

Ask students to read through Tom's letter, noting similar phrases. Remind students that these, and other useful phrases, can be taken from the letter and transferred into their own writing.

Ask students to read through the rubric and begin planning their own letters. This planning could be done in class, with the writing being done independently at home.

### Answers

Actually, In fact, truth be told

### Additional material

#### For students

Online Practice – Practice

## Language focus SB p62

### Real and unreal tense usage

This section contextualizes and practises ways of discussing real and unreal situations, including a focus on conditional forms with *if*, as well as forms such as *wish*, *suppose*, and *I'd rather*. The practice activities include controlled and freer practice of these complex structures, before moving on to address how structures with *would* also express real and unreal situations. Further lexico-grammatical input is provided by a *Spoken English* section featuring fixed expressions with *if*.

- 1 Ask students in pairs to look at the examples and discuss the questions.

### Answers

possible situations in the real world: a, b

unreal situations: c, d

- c The real situation is there is no gym near the speaker's house.  
d The real situation is that I was tired and I didn't go to the gym. Past Simple and Past Perfect tenses, as opposed to present tenses in the other examples, help to create the sense of unreality.

- 2 Ask students to read through the sentences, deciding which refer to real past time. Once students have provided their answers, work as a whole class to paraphrase the sentences. Approaching the forms in this way should help to consolidate meaning. If necessary, provide an example to begin, e.g. *What (would you think) if I decided to emigrate to Brazil?*

## Answers

Real past time: 2, 5, 9, 10

### 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.

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:  
NOT \**If I will speak good English, I will get a good job.*  
*If I speak good English, I will get a good job.*  
Note that *If ... will* can be used to express result or annoyance:  
*Open a window if it will help you sleep.*  
*If you will drink so much, you're bound to get hungover.*
- 2 Because the past form is used in the Second Conditional and with *wish*, students may think that the sentence refers to the past, and not an unreal present or future:  
NOT \**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 as *'d*, so students sometimes get confused about which one should be used and may put a contracted *'d* in both clauses:  
NOT \**I'd have told you if I'd have known.*

#### Problems with pronunciation

Conditional forms require use of contractions and weak forms. Students will need to practise *I'll/we'll* and *I'd/we'd*, as well as focusing on common Third Conditional phrases:

*I'd have* /aɪdəv/

*should have* /ʃʊdəv/

#### Past tense with present or future meaning

- After *I'd rather* and *it's time*, past verbs have a present or future meaning:  
*I'm busy today. I'd rather we had the meeting tomorrow.*  
NOT \**I'd rather we have*  
*It's time you went to the dentist.*  
NOT \**It's time you go ...*
- After *wish* and *if only*, past tenses express a present meaning. These structures are used to express functions like regret and wishes for unlikely or impossible things. The subjunctive *were* is possible instead of *was*, especially in more formal speech or writing.  
*I wish I was/were somewhere else right now.*  
*If only I had a bit more money.*  
Note that we use *would* in these forms to express dissatisfaction, annoyance, or criticism.  
*I wish this laptop would stop crashing.*  
*If only he would stop texting in class.*  
We use Past Perfect with these forms to express regrets about the past.  
*I wish I had studied harder at school.*  
*If only we'd left at six, we'd be there by now.*



The Grammar reference on SB pp155–7 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 to decide the 'reality' of each example of tense usage, then check with a partner.
- 2 They then discuss which tenses are used and decide on the correct use of *wish*.

### Answers

- 1 *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 ill?* (Reality: You're not ill now.)  
*It's time you got some health insurance.* (Reality: You haven't got health insurance.)  
*He talks as if he knew everything.* (Reality: He doesn't know everything.)  
*I'd rather Harry didn't come to my party.* (Reality: Harry has been invited.)  
Past Simple is used after *I wish*, *Suppose*, *It's time*, *as if* and *I'd rather*. Past Perfect is used after *If only*.
- 2 *I wish I had blonde hair.*, *I wish you would stop talking so much!* are correct uses.  
The other two sentences should be:  
*I wish you were taller.*  
*I wish I could find a better job.*

- 3 Ask students to carefully read through sentences 1–8, checking for accuracy. Remind students that this kind of close reading and analysis of form is useful as it can be transferred to their own written work during a proofread and self-edit stage. Emphasize how important grammatical accuracy is for expressing the meaning of real and unreal situations clearly. Allow students time to discuss their answers, and the reasons for their corrections, before checking as a whole class.

### Answers

- 1 I wish you had ...
- 2 Correct
- 3 If we had been warned about the flood, ...
- 4 I'd rather you hadn't ...
- 5 Correct
- 6 I wish you wouldn't ...
- 7 Correct
- 8 It's time you got ...

## Possible problems

### Mixed conditionals

Again, students may need some assistance with the form here, as it is quite complex. Note that mixed conditionals are used to express unreal situations, and take the following form:

We use a past tense in the *if* clause, and *would have* + past participle in the main clause:

*If Tony wasn't so slow, we would have got there ages ago.*

OR

Past Perfect in the *if* clause, and *would* + bare infinitive in the main clause:

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

Students may need the concept behind the forms clarifying, too. This is best approached by explaining that mixed conditionals usually talk about present and future situations

which are no longer possible because of the way things have happened.

- 4 Ask students to read through sentences 1–5 and decide on the time periods in each clause. Once students have checked answers, consolidate understanding by asking them to individually gloss over 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, past
- 3 past, present (and past)
- 4 future, past
- 5 past, future

- 5 **7.2** Ask students to read through sentences 1–6 and decide who is speaking, and who they might be speaking to. Ask students to work in pairs, checking context and the meaning of any new words. Ask students to complete the sentences using the correct tense or verb form before checking the recording as a class.

### Answers and audioscript

#### **7.2 Mixed conditionals**

- 1 I'd give Dave a lift again tomorrow if he **hadn't made** fun of my car this morning.
- 2 If you **hadn't been sitting** in that café when I walked in, we **wouldn't be** living together now.
- 3 If Karl **had been born** a week earlier, **he'd be** starting school next week!
- 4 We'd buy that house right now if the previous owner **hadn't painted** it pink!
- 5 If I **didn't have** bad eyesight, I **would have trained** as a pilot after I left college.
- 6 I **would have posted** Gilly's birthday present yesterday if I **wasn't going to visit** her next week.

- 6 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.  
**7.3** Play the recording so students can check answers. Ask students to practise the conversation, focusing on short forms and contractions.

### Answers and audioscript

#### **7.3 I wish we hadn't come here!**

Z = Zoe, W = Will

- Z Urgh! This hotel is horrible! I wish we **hadn't come** here. I've never seen such a dirty place in my life! It **wouldn't be** so bad if the bathroom **was** clean, but it's filthy. I **wouldn't even wash** my socks in it.
- W I know, but we'd been driving for hours and I **wanted** to stop. If we **hadn't**, there mightn't have been another hotel for miles, and we'd **still be driving**.
- Z I wish we'd **set off** earlier, so we **could have got** to Cornwall today. We **won't get** there till tomorrow lunchtime now. I told you we'd need to leave in the morning, but you **wouldn't listen!**
- W I had to finish some important work this morning. If I **hadn't**, we **could have left** earlier. Then we'd **be sitting** in a nice hotel on the coast instead of this dump in the middle of nowhere.

- Z Anyway, it's time we **had** something to eat. If it **wasn't** so late, I'd **suggest** looking for a pub that does food, but I guess we'll **have to** eat here. I wish we **didn't** – it'll **be** awful, I'm sure.
- W Oh, I wish you'd **stop** moaning!
- Z OK, I'm sorry. I guess we're both tired. Come on, let's start enjoying the weekend!

**SUGGESTION** To extend the focus on form, and further develop spoken fluency, you could ask students to build on the conversation given. Remind students of the functional language used in arguments from Unit 6. Elicit examples of language used to agree, disagree, and reach compromise. If necessary, drill these, and note useful exponents on the board for reference.

Explain to students that they will work in pairs, continuing the argument between Will and Zoe for at least three more exchanges. Ask students to either ignore the current final line in the conversation, or write a line where Will decides to extend the argument further. Once students have completed their conversations, ask them to practise these, checking stress, intonation, and short forms. You could ask confident students to act their conversations out in front of the whole class.

### Uses of *would*

This section focuses on the various uses and meanings of the modal auxiliary verb *would*. *Would* is also used to express real and unreal situations. In its real use, it can be used to express past habits, typical behaviour, future in the past and refusal on a past occasion. With reference to non-fact, it is used to help form Second, Third, and mixed conditionals. The *Language focus* section aims to make sure that students can recognize different uses, by getting them to analyse different sentences, then check their ability to use them in sentence completion and gapfill 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:

NOT \**When I was young I would live in a village.*

- Students may also tend to overstress *would* in spoken form. Remind them that *would* is often contracted in this use, and that when stressed it implies that the behaviour described is irritating:

*He would sit around playing the Xbox all day.*

#### Future in the past

- This use is quite formal, and most often appears in written form. In spoken English, *would* is very common to report words and thoughts:

*He told me he'd meet us later. I hoped you'd call.*

- When students are analysing *would* for real and unreal tense usage, the emphasis is on testing ability to recognize when past forms are referring to real time.

The Grammar reference on SB p157 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 p157.

- 7 Ask students in pairs to discuss which use of *would* is being expressed in each sentence.

In the feedback, check the form: *would/wouldn't* + infinitive without *to*. Point out that we tend to contract *would* to *'d*. Note that when we want to suggest irritation or criticism we stress *would* for past habits. Note also that sometimes we use *would* instead of *'d* after nouns to make it easier to say: e.g. *Kate would*, NOT \**Kate'd*. Highlight that to express refusal on a past occasion, *wouldn't* can be used to express the idea of a machine 'refusing' to work as well as a person refusing to do something.

### Answers

Real situations:

- |                              |                      |
|------------------------------|----------------------|
| 1 refusal on a past occasion | 6 past habit         |
| 3 past habit                 | 7 future in the past |
| 4 future in the past         |                      |

### SPOKEN ENGLISH Expressions with *if ...*

Ask students to read through the lines, checking for meaning. Ask students to work in pairs, matching the lines, and then taking turns to read out each line – again focusing on contractions, short forms and accurate intonation. If necessary, model the first sentence for students, and drill chorally or individually.

Before listening to the recording, you could elicit students' own ideas about what might be said in reply to each sentence. Note these down on the board, so students can compare ideas later, then use them as a source for drilled dialogues. To do this, select a student to read a line from the box, then ask another student to provide a meaningful and relevant response. As students provide their own generated material for the drill, encourage them to focus on accurate intonation and stress. Drilling these short exchanges repeatedly with individual students, or the whole class, can assist in building on more fluent speech.

- 7.4 Play the recording, asking students to note the replies. Let students compare their ideas with the responses, deciding which they think were best, and why.

### Answers and audioscript

#### 7.4 Expressions with *if ...*

- A There isn't very much, if any, chicken in this sandwich – it's all salad.  
B I know. Mine's the same. I'd have ordered the vegetarian option if I didn't want meat!
- A We rarely, if ever, watch reality TV shows.  
B We don't either. I find I get enough reality in everyday life.
- A He's a born loser if ever I saw one.  
B Oh, that's a dreadful thing to say. He's just going through a difficult period in life.
- A You should find my house easily. If not, give me a ring and I'll give you directions.  
B It's OK. I never find things easily myself, but my satnav usually does the job.

- 5 **A** Jo seemed interested in the idea, if not exactly enthusiastic.  
**B** Oh, I think she's very keen. She just doesn't show her feelings very much.
- 6 **A** See if that dress fits you. If so, you should definitely buy it.  
**B** You know, I think I might just do that. It's time I had some new clothes.
- 7 **A** Creepy Colin asked me for a date! As if!  
**B** Oh, come on! He's not that bad! I'd fancy him if he dressed a bit smarter.

**VIDEO** In this unit students can watch a video about a collective of artists who are changing lives through graffiti. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *I wish ...* pp204–5

Photocopiable activity – Video worksheet: *Graffiti life*

#### For students

Online Practice – *Look again*

Workbook pp44–5, exercises 1–4

## Listening and speaking SB p64

### Smile!

#### About the text

The listening is an extended extract from a BBC Radio documentary, where the historian and author Kate Williams explores the role and social evolution of the smile. In most contemporary cultures the smile plays an important role in communication – used to express delight, sell beauty products, or persuade us to trust a politician. However, the programme explores how this hasn't always been the case, and how open-mouthed smiling used to be considered undignified or a sign of madness. Through talking with a number of contributors, from art critics and photographers, to dentists, the presenter explores our changing relationship with smiles and the roles gender and culture play on the way we face the world.

It is worth explaining to students that these documentary-style programmes often feature a presenter delivering a narrative as a monologue, with additional input from professionals in the form of short monologues or dialogues with the presenter. Part 1 features two monologues – an academic's view interspersed with cues from the presenter. Parts 2 and 3 are dialogues.

- Lead in by asking students what makes them smile, and if anything has made them smile today. Note ideas on the board, and ask students to group these in terms of similarity. If your students are from different countries and cultures, discuss whether there are cultural differences in the kinds of things which make us smile, and why that might be.

Explain to students that they will shortly listen to extracts from a radio programme exploring the role and

development of smiles. Ask students to look at pictures a–j, deciding which smile they like the most and why. Ask students to discuss their selection in pairs, and extend their discussion by speculating on who or what is depicted, and how this might be covered in the listening task. Remind students that thinking about the content of a listening in advance can help with raising awareness of possible topic areas, and help with predicting the development of ideas.

- 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 phrases to the relevant picture. Allow students to check in pairs before checking as a whole class.

#### Answers

broad, beaming smile – i

grimace – d

fear face – a

fake smile – b

tight-lipped smile – c

grin – j

smirk – f

It's easy for a smile to go wrong because we can't control the muscles around the eyes, which give a smile its warmth.

- Read through questions 1–5 as a class, and elicit the key words which students should be focusing on to answer the questions. At this point, you may wish to explain that W.C. Fields was an American comedian renowned for his humorous one-liners. You could also point out that *The Laughing Cavalier* (e) and Madame Vigée-Lebrun (g) are the subjects of famous paintings. The former was painted by Dutch artist Frans Hals in 1624, and is regarded as one of the best examples of a Baroque portrait. Madame Vigée Le Brun is considered by many to be the most important European female painter of the 18th century. Her depiction of a smile caused a minor scandal in 1787, as she broke painting conventions which had existed since antiquity. Note that there are three speakers in the first part of the listening. Highlight that new speakers are introduced by name and title by the presenter.

**7.5** Play the recording, if necessary, pausing after each section which answers a question to give students time to note ideas. Once the recording has finished, give students time to compare ideas before playing again, or checking as a whole class.

#### Answers

- W.C. Fields said you should start the day with a smile and get it over with.
- 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.
- 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.
- Sugar caused teeth to rot, so the subjects of portraits tended to keep their mouths closed.
- Madame Vigée-Lebrun had an open-mouthed smile and good teeth. Many people found this pose to be quite shocking and disgraceful.

## 7.5 The history of the smile Part 1

P = Presenter, KW = Kate Williams, CJ = Colin Jones,  
LC = Laura Cumming

P The historian and author Kate Williams goes in search now of the modern winning smile.

KW W.C. Fields' 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 Elisabeth 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 is 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 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.

7.6 Play the recording, then give students time to compare ideas before checking as a whole class.

### Answers

- 1 The invention of photography.
- 2 The smile, in Hollywood, was considered to be a vital reflection of the person's charisma.
- 3 Crow's feet are lines, or wrinkles, around the eyes.
- 4 She gets her subjects to relax by imagining a time in their lives when they felt particularly happy.

## 7.6 The history of the smile 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 7.7 Ask students to read the questions, then make predictions with a partner.

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

## Answers

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

### 7.7 The history of the smile 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 travelling 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 sombre 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 programme. Remind students that they don't need to produce a word-for-word version of the text, but need to focus on key information surrounding the main ideas given. If you feel your students require additional support, you could refer them to the audioscripts on Student's Book pp134–5. In this case, remind students that they can refer to the scripts for ideas, but need to reprocess the content using their own words.

Monitor, assisting with language where required, and noting any persistent errors for a delayed error-correction stage.

### What do you think?

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

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

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session. At this point, it would be useful to note students' ideas on how smiles differ across cultures, and whether they feel that something as simple as smiling can have an impact on job success. You could mention that recent research published in the *Journal of Human Behaviour* suggested people were more willing to entrust their money to a person with a genuine smile.

## Possible answer

Smiling can be important for anyone in the public eye, e.g. models, actors, TV presenters, performers, and anyone dealing directly with members of the public.

## Additional material

### For students

Online Practice – Practice

## Vocabulary

SB p65

### 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 gapfills to check students' recognition of forms, and there is specific focus on meaning as students discuss and analyse common usage. In the final exercise, students have controlled spoken practice as they use common forms to respond to, and check against, audio cues. This provides a strong model for pronunciation and intonation. Note that the phrasal verbs presented here are grouped by meaning to better assist students in organizing new lexis.

**1** Ask students to read through the sentences for meaning before completing them with the correct phrasal verb.

## Answers

Try turning it off and on again. – a computer

It suddenly came on in the night! – a light, a washing machine, an alarm

Switch them off before take-off. – mobile phones

It went off after I burnt the toast! – a smoke alarm

- 1 catch on
- 2 finished off
- 3 Bring, on
- 4 Log off
- 5 put, on
- 6 paid off

**2** Ask students to work in pairs, reading through sentences 1–6 in the first column, discussing the meaning of the phrasal verbs in each situation outlined, and why a person might use the expression.

**7.8** Once students have discussed all the options, play the recording to check.

## Answers and audioscript

### 7.8 Phrasal verbs with *on* and *off*

- 1** **A** You look tired!  
**B** Well, I carried on reading that book till 2.00 in the morning! It was such a page turner, I just had to find out how it ended!
- 2** **A** Oh, no, I feel like I've heard this lecture before!  
**B** I know, it is dragging on a bit, isn't it? His voice is so monotonous, too!
- 3** **A** I finally managed to get away from Alan. He was going on and on about his new phone.  
**B** I know. He's been wanting one of those for ages though, so he's obviously excited about it.

- 4 A Are you going to the school sports day?  
B Of course I am! Sally might not win her race if I'm not there to cheer her on!
- 5 A I think there's a chance I'll get let off for speeding if I tell them I was late for a really important medical appointment.  
B Oh, yeah, dream on. You think they haven't heard that one before?
- 6 A Well, I guess we'd better crack on.  
B Absolutely. It's nearly three o'clock and we're only halfway through.

7.9 In this exercise, the focus is on identifying possible contexts in which these phrasal verbs might be used. Ask students to read through the examples 1–6 and establish the meanings as a class (*rained off* = cancelled because of rain; *wear off* = gradually lose its effect; *laid off* = made redundant; *broken off* = abruptly stopped; *called off* = cancelled; *go off* = stop liking). Ask students to work in pairs to discuss possible contexts, e.g. 1: a picnic, a tennis match, a barbecue, etc. Then compare answers as a class before comparing with the examples in the audio.

### Answers and audioscript

#### 7.9 Phrasal verbs with *on* and *off*

- 1 Oh, it was such a drag that your **barbecue** got rained off. I was really looking forward to it.
- 2 These **drugs** really help my migraines, but they wear off after about four hours, and I don't want to keep taking more of them.
- 3 About a third of our **workers** were laid off in the company restructure.
- 4 I can't believe Denise has broken off her **engagement**. She seemed so keen on Jason.
- 5 The fire service **strike** was called off at the last minute after industrial negotiations.
- 6 I went off **meat** for a while after visiting a factory farm on our school trip. It's enough to put anyone off.
- 3 Ask students to read through sentences 1–8 for meaning before choosing an appropriate particle to complete the phrasal verb. Once they have completed the sentences, consolidate meaning by asking students to explain what the phrasal verb means in each case. Monitor, checking for accuracy. When you are satisfied that students have explained the meanings, check answers as a whole class. This stage could be extended by asking students to build the lines into a short dialogue. You could ask students to work in pairs, adding at least two lines to each sentence, and incorporating at least one more phrasal verb. You could provide the following as a model which could be drilled to practise accurate intonation and pronunciation:
- A *We all went to the airport to see Dan off.*  
B *Is he heading off somewhere nice?*  
A *He's off to Rio – the lucky thing.*

#### Answers

- |       |       |
|-------|-------|
| 1 off | 5 off |
| 2 off | 6 on  |
| 3 on  | 7 off |
| 4 on  | 8 off |

- 4 Ask students to look at sentences 1–4 and select the appropriate particle to convey either connection or

separation. Once students have chosen an option, ask them to check in pairs.

#### Answers

- |           |            |
|-----------|------------|
| 1 on, off | 3 off, off |
| 2 on, on  | 4 on, off  |

- 5 7.10 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 twelve statements, covering a range of different situations. After each sentence, they should think of a suitable response, using a phrasal verb made with the verbs and particles given. As students will be generating their own content, in a fairly spontaneous fashion, this could prove quite challenging.

Direct students to the example on-page, and play the beginning of the recording to model the task. Note that students are free to generate their own answers, as long as they are meaningful, but that they may differ from the responses given on the recording. For students who need more work on intonation practice, you could play the recording once for students to guess the correct phrasal verb, then play it again to allow students to listen and repeat accurate phrasal verbs in context.

### Answers and audioscript

#### 7.10 Phrasal verbs with *on* and *off*

- 1 A So there isn't going to be a train strike now?  
B No, it's been **called off**.
- 2 A A lot of people are eating quinoa now, aren't they?  
B Yes, it really seems to have **caught on**.
- 3 A These painkillers don't work for very long, do they?  
B No, they **wear off** after about three hours.
- 4 A I thought you liked blue cheese?  
B I did, but I've **gone off** it.
- 5 A Do you fancy a cup of tea?  
B Yes, I'll **put** the kettle **on**.
- 6 A When does the heating start working?  
B It **comes on** at nine o'clock.
- 7 A Was it too wet to finish your tennis match?  
B Yes, it got **rained off**.
- 8 A How come you lost your job?  
B I got **laid off**.
- 9 A Are you taking Suzie to the airport?  
B Yes, I'm going to **see** her **off**.
- 10 A Have you still not written that essay?  
B No, I keep **putting it off**.
- 11 A Oh, I thought that lecture would never end! It was so dull.  
B Yes, it did **drag on** a bit.
- 12 A Why can't you drive down the High Street? Is it because of that awful traffic accident?  
B Yes, the police have **sealed off** the area.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: On *and* off pp206–7

#### For students


Online Practice – *Look again*

Workbook p47, exercise 5

## The last word SB p66


### Look on the bright side

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


- 1  **7.11** Tell students to listen carefully and complete the sentence.

#### Answer

could be worse

-  **7.11** See SB p66.

- 2 Ask students to read through 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.

 **7.12** Play the recording to check answers. Once you have done this, ask students to work in pairs, discussing which phrases are similar to ones used in their own language. Once students have noted these, discuss as a whole class, building up a list and discussing any differences in focus between languages.

#### Answers and audioscript

##### 7.12 Responses to bad news

- 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 all right in the **end**.
- 2 A I'm so disappointed I didn't get the contract for that stadium. They've given it to another firm of architects.  
B You can't **win** 'em all. And you **could** always get a job with the other firm. If you can't **beat** 'em, join 'em!
- 3 A I don't think I'm ever going to make it as an actor. I failed another audition this morning.  
B It's not the end of the world. **Hang** on in there and **stay** positive.
- 4 A I can't believe what I've done! I sent an email moaning about my boss to her by mistake!  
B Don't dwell on it. What's done is **done**. And it'll all be **forgotten** in a few days.
- 5 A I'd just had the plaster taken off my leg, and now I've broken one of my fingers!  
B **Keep** your chin up! Some day you'll **look** back on all this and laugh!
- 6 A We'll have to be more careful – we've spent most of that lottery money already.  
B Oh well, easy come, **easy** go. It was **good** while it lasted.
- 7 A If only I'd never asked Lucy out. She said 'no', and it's really awkward working with her now.  
B You'll soon get over it. And at least you **tried** – you know, nothing **ventured**, nothing **gained**.
- 8 A I'm still gutted about being made redundant.  
B Perhaps it's for the **best**. You never did like that job – 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 respond. Then play the response, and ask students to repeat it. Once you have gone through this process for each exchange,

select pairs of students to read the short dialogues aloud. Use this stage to assist them in accurately modelling the intonation, and encourage whole-class input to discuss where stress should fall and why.

**SUGGESTION** You could use this opportunity for students to explore the origins of the expressions in italics, by dividing the class into groups, and allocating each group two sentences. Explain that you would like students to use any available reference books, dictionaries or online resources to find out when and where the expressions were first used, e.g. '*what's done is done*' first appears in Shakespeare's play *Macbeth* (1611). Set a time limit appropriate for your class, and once this is up, ask students to report their findings to the rest of the class.

- 3 Ask students to note down their ideas. Monitor this stage to assist with vocabulary where required. Once students have noted three situations, ask them to work in pairs discussing what has happened, and using a range of expressions from exercise 2.
- 4 Ask students to work in pairs and discuss the meanings of the four expressions in the box, and possible situations which they could be used in. Once students have generated a range of ideas, open this stage up to a whole-class discussion and note ideas on the board. Ask students to work in pairs, selecting a situation, or creating their own, and then writing a short dialogue ending with a chosen expression. Encourage students to write at least four lines per speaker. Set a time limit and monitor as they note down their ideas. Once the time limit is up, encourage students to practise their dialogue by reading it aloud, before inviting students to read their version to the whole class.

#### Additional material

##### For teachers

Photocopiable activity – Communication: *Every cloud ...* pp208–9

##### For students

Online Practice – *Look again*

Workbook pp46–7, exercises 1–4

Online Practice – *Check your progress*

# 8

## Gender matters?

### Introduction to the unit

The theme of this unit is gender, and how it is reflected in typical behaviour, career choices, and approaches to parenting. This theme is explored with 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 themes of the unit.

This is followed by the *Reading and speaking* section, which features authentic newspaper texts, where male and female roles in society are discussed.

The *Language focus* of the unit is on relative clauses and participles.

The *Listening and speaking* section explores how we assign gender. In this section, students respond to a range of views on gender-neutral parenting.

The *Vocabulary and pronunciation* section focuses on identifying and defining examples of homonyms, homophones, and homographs.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on understanding and practising high-frequency expressions.

The *Writing* section involves identifying the features and language used in improving the style of a folk tale.

## Language aims

### Language focus

#### Relatives and participles SB p70

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

#### Vocabulary

- Identifying and defining examples of homonyms, homophones, and homographs. (SB p73)

#### Spoken English

- Identifying and using a range of expressions based on *just*. (SB p72)

#### The last word

- Understanding and practising high-frequency expressions. (SB p74)

## Skills development

### Reading

#### Jobs for the boys ... or girls? SB p68

- 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 p72

- Identifying opinions and evaluating arguments.

### Speaking

- Asking and answering questions about people in the text. (SB p68)
- Discussing themes highlighted in the reading text. (SB p68)
- Discussing themes highlighted in the listening text. (SB p70)

### Writing

#### Adding style and cohesion – A folk tale SB p119

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

## Additional material

### Workbook

There are exercises to review defining and non-defining relative clauses, as well as a sentence transformation activity to review expressions of quantity + *of* + a relative pronoun. There are exercises to review common phrases with relative pronouns, participle clauses, and gender-neutral pronouns and participles. There are vocabulary exercises on opposite adjectives and verb + preposition, and a revision crossword. There is a reading text and comprehension questions about *Meet the first female footballers*.

### Photocopiable activities

There are photocopiable activities to review grammar (*A brief encounter*), vocabulary (*A minute is minute*), and communication (*Better late than sorry*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.



## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p67

This section provides an opportunity for extensive spoken interaction, as students exchange ideas about typical gender traits and behaviours by responding to the content of a quiz. Students then listen to a couple discussing their answers to the quiz questions and have the opportunity to compare ideas before going on to generate their own statements which they feel could help identify gender traits.

The quiz is an example of 'pop psychology', often found in lifestyle magazines. Pop psychology (short for 'popular psychology') refers to concepts and theories about the human mind which are designed for mass consumption. These are in many ways related to self-help texts mentioned in the Reading section in Unit 7. While pop psychology questionnaires may be based on more rigorous psychological studies that statistically assess behaviour, they are often presented in a light-hearted fashion.

The photos which accompany the quiz illustrate various facets of gender roles, and illustrate some of society's assumptions based on these.

- 1 Lead in by writing *men* and *women* on the board. Set a time limit of around two minutes and ask students to individually note down as many words as they can associate with each word. As a prompt, you could suggest the words *sensitive* and *decisive*. Ask students which gender they would place each word in, i.e. either *men* or *women*, and why.

Ask students to work in pairs, exchanging their ideas. Elicit any factors that could have influenced their choices, e.g. *Are gender roles traditional in your culture? Do they reflect the views of people your age?*

Ask students to look at the photos and decide on the message about gender roles in each. Give students time to compare ideas in pairs before discussing as a whole class.

At this stage, it may be useful to get an insight into any cultural differences within your class by asking students if these kinds of images would be commonplace in their own culture, and whether they view the people depicted positively or negatively.

### Possible answers

(from top to bottom)


A young girl, in a traditional pink, frilly outfit, doing a very 'masculine' job – checking the wheels on a car.

A man knitting, which is generally regarded as an untypical male activity.

A woman, dressed in a typical working man's outfit, doing a traditionally masculine job of driving a digger on a building site.

- 2 Read through statements 1–12 as a whole class, checking for meaning and pronunciation. Elicit/Explain that *gender typical traits* means characteristics of behaviour which people consider masculine or feminine. Ask students to complete the quiz for themselves, before checking results with a partner.

Ask students to work in pairs discussing whether they associate each statement with either a male or female gender trait, and why.

- 3  8.1 Explain that students are going to listen to a couple checking their own answers to the quiz. Play the recording and ask them to identify whether the speakers are typically male or female in their behaviour. Check answers as a whole class before asking students to work in pairs discussing how typical they are, and whether they agree with the answers given in the audioscript.

### Answers

The man is quite typical. He loves gadgets, he often forgets birthdays and people's names, he sends texts rather than calling, he's good at maths, he's hopeless at multitasking, he spends a lot of time talking about sport, he likes working alone, he keeps problems to himself and prefers to read non-fiction. However, he also has lots of male friends, and is a good linguist.

The woman is also quite typical. She has lots of female friends, she's good at remembering birthdays and names, she has difficulty navigating, she's sympathetic to others, she shares problems with others, she's good at languages and she prefers reading fiction. However, she's good at maths, and she doesn't like working in a team.

### 8.1 Are you a typical male or female?

G = Girlfriend, B = Boyfriend

- G Let's see – er ... number 1 – oh yes definitely female – that's so totally me. I have loads of fabulous girlfriends – friends I've had since school.
- B But I do, too – all my school and uni male friends go back years.
- G Yeah, but you can't call you and your mates typical, can you? All that male-bonding is kind of rare, don't you think?
- B Huh!
- G What about number 2 – oh, now that is 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 ... er, the next two – er, 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 chat on the phone more than you. There's nothing like a really good chat.
- B If you say so! What's next – number 6? Ah, yes! I'm definitely good with numbers. I never have a problem working out percentages.
- G Me neither – I'm the one who studied maths, remember!
- B Huh! You never let me forget.
- G Mm – and ... – er, 7 and 8 – oh, spot on! 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 sport rather a lot.
- G Rather a lot?! You and your mates never stop, you go on and on and ...
- B OK, OK – so we like our sport. Let's look at number 9. Now come on – you've got to admit you are a lousy navigator. That is surely typical for many females.
- G I'm not that bad. Anyway, who needs maps? Everyone has satnav these days. And ... moving on, number 10 ... yeah, definitely, I'm sympathetic to others and their feelings so 10 is spot on.
- 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 in a team. But then I do too actually, I'm not happy in a team and if I am in a team, I like to lead. Now, er, 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 out all my troubles – a typical bloke I suppose.
- G** Yeah – your mum complains to me that you keep too much to yourself. Anyway, let's add up. How typical are we?

**EXTRA IDEA** To extend the task, and allow for an additional stage of spoken interaction, you could ask students to debate the following point: 'There is no such thing as a typical male or female.'

Ask students to work in two groups, allocating one side of the argument to each.

Set an appropriate time limit for the students to prepare arguments and any examples or supporting evidence.

Once the time limit is up, ask one spokesperson for each group to present the argument for or against. Encourage students to ask any follow-up questions. Monitor, ensuring all students get the opportunity to express their ideas, and that no one student takes control of the discussion.

## Reading and speaking SB p68

### Jobs for the boys ... or girls?

#### About the text

The theme of gender roles and employment is contextualized in two articles about people who have taken on jobs which fall outside society's expectations: female pilots and house husbands. The texts are exploited as a jigsaw reading. Although students will be familiar with the jigsaw reading technique, it is worth setting up the activity carefully to ensure students get maximum practice.

In recent years, there has been a good deal of discussion and debate about people choosing gender-stereotypical careers. A 2011 study by OFSTED (the Office of Standards for Education) found that less than 10% of work placements organized by British schools placed girls in 'unconventional' jobs. The majority were offered roles as hairdressers, beauty therapists, or other supposedly 'female' jobs. Research into childhood job preferences has also shown that from an early age, girls often hold a conventionally stereotypical view about jobs for men and women. These views are often reflected in course choices in tertiary education. While women have made considerable progress in the UK workforce, there are still very large gender divides in many professions. According to ONS (the Office of National Statistics), in 2014, over 80% of science, research, engineering and technology professionals were male. By contrast, around 80% of workers in caring and leisure services, or administrative and secretarial roles were female. The people in the articles have broken gender stereotypes, but still face many challenges in pursuing a career that doesn't conform to societal expectations.

Students lead in to the topic by discussing jobs that are typically associated with each gender, and those that are commonly done by both.

In the tasks, students read one of the articles and answer the questions, before exchanging information with a partner

in the jigsaw reading. In the final stages, students do some independent vocabulary work on understanding key words in context, and then discuss their responses to points arising from the articles.

As students are encouraged to explain new vocabulary to their partner using their own ideas and surrounding context, it is probably best to avoid pre-teaching vocabulary.

- 1 Lead in by asking students to work in pairs listing jobs that are typically done by males or females. Elicit a range of opinions from the class in a brief feedback session. Ask students if they think a job can ever be defined by gender, and why.

**SUGGESTION** Divide the class into groups, and ask students to write the letters A–Z on a sheet of paper. Explain that students have two minutes to try to note down one job for every letter of the alphabet.

Once the time limit is up, ask groups to compare their lists. Explain that they get one point for each correctly spelled job, and two points for any job that no other group has listed. Ask students to provide definitions for one another, and monitor, assisting with pronunciation.

As a follow-up, ask students to work in pairs deciding which gender would typically do each job, and whether this differs in any cultures they are familiar with.

- 2 Ask students to look at the photos and article titles. Elicit possible meanings for each title and note these on the board.

Read through the words and phrases in the box as a whole class, drilling individually and chorally for accurate pronunciation and intonation.

Ask students to work in pairs, and to decide which text each word or phrase might be found in, giving reasons for their choices.

#### Answers

'Desperate husbands' refers to the difficulties men have when faced with playing the role of 'house husband', i.e. staying at home to look after the house and children. The title is a playful reference to the American TV drama series *Desperate Housewives*. 'A slow take-off for female pilots' refers to the difficulties women have had in establishing themselves in the occupation of pilot, where there are still relatively few women employed.

- 3 Put students in two groups, A and B. (With larger classes, you may need to have multiple sets of the two groups.) Assign a text to each group and remind students to read only their text:

Group A – Desperate husbands

Group B – A slow take-off for female pilots

Get students to read their text quite quickly to look for the words from exercise 2. They can ask others in their group for help with vocabulary or use a dictionary if required. Monitor and help as necessary.

#### Answers

Desperate husbands: had to pull my weight, household chores, steep learning curve, lost in admiration, swap the boardroom, the breadwinner, tank-like buggy

A slow take-off for female pilots: flight deck, domestic issues, slightly taken aback, turbulent weather, air traffic controller, career path, exhibited prejudice, hostile to the idea

- 4 Students work in their groups and answer the questions about their text, noting down the answers to each one. Monitor and help as necessary. The answers for each group are provided below for reference, but don't check these with the whole class at this stage.

### Answers

#### Group A (House husband)

- 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.
- He lost his job, so presumably it was not his choice to be a house husband.
- He was confident and convinced that he had a way with children.
- The flat was very small, he had to deal with twins, which involved an exhausting routine with a very early start.
- The mums at the local playgroup were excited to see a man.
- No evidence.
- Susie, his wife, is a fashion consultant. An ultrasound technician gave them the news about having twins. Job Centre officials hurry Hugo through the signing-on procedure because he has two loud, hysterical children with him. Hugo's relationship with his mother has improved and he admires her greatly for bringing up five children.

#### Group B (Female pilots)

- 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.
- Cliodhna and Aoife's mother was a flight attendant and their father was an airline pilot, so they grew up around a flying club. Aoife followed her older sister's career path.
- Cliodhna didn't see any problem in being a woman pilot.
- Passengers sometimes create problems, e.g. one man took one look at Aoife and her female co-pilot and got straight off the plane.
- A man said to Aoife that he didn't know there were any women pilots.
- 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%.
- The six-year-old girl was invited by Aoife to visit the flight deck on one of her flights. Yvonne Sintes was Britain's first female commercial airline pilot. Captain Dave Thomas is British Airways' head of training. Aoife and Cliodhna's mother (a flight attendant) and father (a pilot) are both mentioned in the article.

### In your own words

- 5 Re-group the students into pairs, making sure there is an A and a B student in each pair. Demonstrate the activity by getting a pair of students to answer the first question. Encourage them to use their own words and not read directly from the text.

Students continue exchanging the information from their article. Monitor and help as necessary. Note down any common errors for correction after the information exchange. Bring the whole class together to conduct the feedback.

Remind students that as they explain any new vocabulary they should focus on pronunciation, provide a brief definition, and, if possible, their own example sentence to contextualize meaning.

### What do you think?

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 four groups and ask each group to sit together. Allocate one bulleted discussion point to each group, and have a smartphone with a recording device on each table.

Ask students to read the discussion point, and provide them with a couple of minutes to prepare their ideas. Then ask students to begin recording their discussion. After three minutes, ask each group to pause the recording, and move on to the next table, and discussion topic. This process should be repeated until each group has discussed all four bullet points.

Ask students to move to their final table. This time the focus is on listening to opinions. Ask students to play the recording of their classmates discussing the topic, and note down arguments which are recurrent, strong, or particularly well-supported.

Once students have listened to the recording, each group should present their summary to the whole class.

**VIDEO** In this unit students can watch a video about Ruth Shackleton, the team manager of the world's most famous aerobatic display team, the Red Arrows. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Ruth Shackleton – a life less ordinary*

#### For students

Online Practice – *Practice*

Workbook pp52–3, exercises 1–5

### Language focus SB p70

#### Relatives and participles

This section contextualizes and practises relative clauses and participles. The practice activities focus on recognizing the difference in meaning and form in defining and non-defining relative clauses, giving students the opportunity to express their knowledge and understanding. There is also a series of exercises on forming longer, complex sentences using relative clauses and participles, and student-generated content. Possible answers are given as listening models so students have the opportunity to check pronunciation and intonation when using the forms, and to note the effect punctuation has on this.

- Ask students in pairs to underline the relative clauses in the sentences.

## Answers

- a It was the passengers who exhibited prejudice.
- b According to Aoife and her sister, who is also a pilot, reactions are more likely to come from passengers.
- c It's a cultural problem which needs to be tackled at an early age.
- d Their two-bedroom flat, which has no garden, felt terribly poky.
- e The mum who he was talking to invited him to the pub.
- f Officials hurried him through what is normally a long and tedious procedure.

## Possible problems

### Defining and non-defining relative clauses

#### Form and use

In terms of form and use, there is a lot for students to grasp:

- A defining relative clause is essential to the meaning of the sentence.
- A non-defining relative clause adds extra information.
- We use *who* for people and *which* for objects.
- The pronoun we use depends on whether it is replacing subject or object, person or thing.
- *What* means 'the thing that'.
- Relative clauses are often very complex sentences.

A defining relative clause is essential to the meaning of the sentence: *The lady who lives next door is a pilot.* (it tells us *which* neighbour). A non-defining relative clause adds extra, non-essential information. It is mainly found in written English. The clause comes after the comma, and can be omitted without affecting the meaning of the main clause: *My other neighbour, who has three children, works in publishing.* (My neighbour works in publishing – and incidentally has three children.)

A common error that students make when manipulating these forms is to define a noun which is already completely identified, for example, *\*My best friend who lives in London is coming at the weekend.* Students may think that the clause here is defining the friend, but it isn't (the word *best* has already told us which friend it is). As the clause is adding extra information, the form should be *My best friend, who ...* Compare *the man who lives next door* (needs defining), with *my brother, who studies in Glasgow ...* (we already know who is being talked about).

#### Manipulating relative pronouns

In English, we use *who* for people and *which* for objects, but other languages use the same pronoun for both, changing the form depending on the gender of the noun. Watch out for errors such as *the people which ...*, whether it is replacing subject or object, person or thing, can make this area of language tricky. Students often avoid omitting the pronoun when it defines the object of a clause, and say, for example, *the place which I went to ...*, which is correct, but not the most natural spoken usage.

Many languages avoid putting a preposition at the end of a sentence. As a result, students may generate sentences such as, *the school at which I studied*, rather than *the school I studied at*. This may feel wrong to them, but is much more natural spoken English.

#### what

When *what* is used in relative clauses it means 'the thing that' and is not synonymous with *that*, which repeats the meaning of the noun that comes before it. In some languages, *that* and *what* are used in the same way. Watch out for errors such as *\*Everything what you told me is wrong.*

The Grammar reference on SB pp157–8 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 to answer the questions. Give students time to compare with a partner before checking as a whole class.

## Answers

- 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.
- 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.
- Sentence e. It can be dropped because it is the object of the clause.
- Sentence e. *The mum to whom he was talking invited him to the pub.* It becomes more formal.

- 2 8.2 Ask students to work in pairs, taking turns reading sentences a–f aloud. Ask them to note the effect of the commas.

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

## Answer

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

## 8.2 Defining and non-defining relative clauses

- 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 which 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 flat, which has no garden, felt terribly poky.  
B I bet it did, especially with twins.
- e A The mum who he was talking to invited him to the pub.  
B Did she? What would his wife say?
- f A Officials hurried him through what's normally a long and tedious 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.

## Discussing grammar

- 2 Ask students in pairs to discuss the differences 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.

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

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

### Answers

- 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

### 8.3 Completing sentences

- 1 I don't like children who always interrupt their parents' conversations and whose parents never tell them to be more polite.
- 2 The journey from work to home, which is always a nightmare, took over three hours yesterday. I'm going to have to change job or move house.
- 3 Politicians who make impossible promises just to get elected aren't worth listening to.
- 4 The Taj Mahal, which took 22 years to complete, is built from exquisitely carved white marble.
- 5 These are the photographs my grandma gave me of when she was a young girl with her grandma – so that's my great-great-grandma. Apparently, she was called Rosemary.
- 6 We docked at the small port on the coast of East Africa, where my parents lived 25 years ago, and where both my brother and I were born.
- 7 My cousin, who's afraid of heights, went paragliding at the weekend. I thought he was mad, but he said it was fine – not the same as being on a cliff or at the top of a tall building.
- 8 We went on a cycling holiday in Wales, which I really wasn't keen to do, but in fact I had a great time, despite the rain.

### Possible problems

Participles (*-ed* and *-ing* forms)

#### Reduced relative clauses

- When participles come immediately after a noun in order to identify or define the noun, they are often reduced.
- We often leave out *who/which/that + is/are/was/were* before participles, e.g.  
*Who is that girl waving at us?* ('who is waving ...')

*Most of the guests invited didn't reply.* ('who were invited ...')

This can also happen with prepositional phrases and some adjectives (*possible, available*):

*Can you pass me those files on that desk?* ('... that are on that desk?')

*Thursday is the only date possible for the meeting.* ('... that is possible.')

- Note that *who/which/that + have* cannot be left out in the same way:

*We need to discuss some problems which have arisen.*

NOT \**We need to discuss some problems arisen.*

#### Participles as adjectives

- Present participles are used to describe actions still happening:  
*They watched the setting sun.*
- Past participles are used to describe actions that have happened:  
*I picked up the broken plate.*
- You may need to remind students that there are key differences between pairs of commonly used adjectives, e.g. *amazed – amazing, bored – boring, excited – exciting, surprised – surprising*, etc. When we use these adjectives to describe how someone feels about something, the *-ing* form describes the *something* (e.g. *a surprising decision*) and the *-ed* form describes the *someone* (e.g. *I was surprised*). Compare: *I'm pleased with the result. / It's a pleasing result.*

#### Participle clauses with adverbial meanings

- We can use the *-ing* or *-ed* form of a verb or the past participle in a clause which has an adverbial meaning. A clause like this often gives information about time, reasons or results:  
*Opening her eyes, she could see bright sunlight.*  
(When she opened her eyes ...)  
*Faced with a fine of £40,000, he sold his house.*  
(Because he was faced ...)  
The clauses have similar meanings to non-defining relative clauses with *which, who, or that*:  
*Feeling tired, James went to bed.* (or *James, who was feeling tired, went to bed.*)  
*Formed 100 years ago, the company is celebrating its success.* (or *The company, which was formed 100 years ago, is celebrating its success.*)
- Note that there are various uses of participle clauses to give information about variation in time:  
*Glancing over his shoulder, he saw a policeman.*  
(As he glanced ...)  
*Having completed the job, he went home.*  
(After he completed the job ...)  
The *-ing* clause suggests something taking place at the same time or very close in time to the action of the main verb.

*Having + past participle* is often used when the length of action described is comparatively longer than the one in the main clause:

*Having driven for several hours to the meeting, we were told it was cancelled.*

- In general, using an *-ing*, past participle or *being + past participle* clause, instead of a clause beginning with a conjunction (*when, because*, etc.) or a non-defining relative clause, makes what we say or write more formal. Clauses like this are particularly found in formal or literary writing.

## Use

Using these structures correctly is complex and demanding, and requires a lot of practice. The key problem to look out for is making sure that the subject of the main verb clause and participle clause are the same:

*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. / NOT \*Looking through the window, the hotel appeared very grand. (Here it seems as if the hotel was looking through the window!)*

As this is a complex area, you could read through the Grammar reference on SB pp158–9 before this lesson as a reminder of the key points. You can also refer students to the Grammar reference throughout the exercises.

- 4 Ask students, in pairs, to discuss the ideas expressed by the participles in the sentences.

## Answers

- 1 After finishing reading
- 2 Because I had read
- 3 when I opened
- 4 which is believed to be
- 5 If it is cooked
- 6 Because she knew
- 7 Because he was taken
- 8 When I was browsing

- 5 **8.4** Ask students in pairs to complete the sentences. Play the recording to check their ideas.

## Answers and audioscript

### **8.4 Present and past participles**

- 1 a Flights **booked** one month in advance have a 10% discount.  
b **Booking** your flight in advance gives you a better deal.
  - 2 a The new uniforms **worn** by the pilots looked very smart.  
b Visitors **wearing** sleeveless tops will be denied entry.
  - 3 a We took a shortcut, **saving** an hour on our journey time.  
b With the money **saved** from giving up smoking, I'm buying a bike.
  - 4 a **Taking** all things into account, I've decided to resign.  
b **Taken** three times a day, these tablets will help your allergy.
  - 5 a I fell on the ice, **injuring** my wrist.  
b The boy **injured** in the car accident is in hospital.
  - 6 a **Breaking** promises leads to lack of trust.  
b **Broken** promises lead to lack of trust.
  - 7 a **Giving** away secrets won't win you any friends.  
b **Given** the chance, I'd love to work in New York.
  - 8 a **Growing** up in the countryside is healthy for young kids.  
b Strawberries **grown** under polythene ripen more quickly.
- 6 Ask students to work in pairs, looking at the cartoons and reading the captions before discussing the potential unusual meanings. If necessary, read through the first example and elicit the two possible meanings, e.g. *When he was aged five, his mother remarried. / His mother remarried when he was aged five.* Ask students to identify the most likely sentence. Encourage students to write out versions of each of the remaining sentences, and then choose the least ambiguous version.
- Ask pairs to read each other's sentences and evaluate how clear and accurate they are.

## Possible answers

- 1 When he was aged five, his mother remarried.
- 2 As I was coming out of the market, the bananas fell on the pavement.
- 3 As I was riding along on my bike, a dog ran into me.
- 4 While I was skiing down the mountain, my hat flew off in the wind.
- 5 Once we had eaten our main courses, the waitress showed us the dessert menu.

## Additional material

### For teachers

Photocopiable activity – Grammar: *A brief encounter* pp210–11

### For students

Online Practice – *Look again*

Workbook pp50–1, exercises 1–6

## Writing **SB p119**

### 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 folk tale best known through the Brothers Grimm version – traditionally this appears as the first story in their collected works. Jacob and Wilhelm Grimm collected and published folklore in the early 19th century. The popularity of these stories persists, with many being made into animated films by Walt Disney studios.

There are numerous versions of the story found around the world – leading the tale to be classified in the Aarne-Thompson tale type index. This index identifies common ideas or images in folk narratives, and shows how the forms of a story vary across cultures and through history.

- 1 As a lead-in, elicit from your students the definition of a *folk tale*. Ask students in pairs to discuss common features of these tales (reminding them of the discussions of narratives in Unit 2). Elicit students' ideas, and note these on the board.

Set a time limit appropriate for your class and ask students to work in small groups, discussing the questions. Monitor this stage, assisting with grammar and vocabulary where required. Note any interesting examples or persistent errors for a delayed error-correction stage.

Ask one spokesperson from each group to summarize their discussion to the whole class.

**SUGGESTION** If you have students from a range of different nationalities and cultures, this stage might provide an interesting opportunity to explore similarity and difference in oral folk tales.

Ask students to note down three famous folk tales from their own country, giving a brief outline.

Ask students to form small groups of between four and six. Students then exchange their lists, and read through the notes. They should identify whether there are any similar stories from their own countries, and how these differ in terms of characters or endings. Encourage students to discuss their ideas, and offer reasons for why the similar folk tales might have differences in focus.

**2** Ask students to read the outline of the story, then work in pairs discussing what happens next. Open this up to a whole-class discussion.

Ask students to read through the text again, noting any features which are common, e.g. repetition, short sentences.

**3** Read through the instructions as a class. Ask students to work in pairs, noting some of the different features which are used to make the text more interesting, e.g. longer sentences, more complex adjectives, relative clauses, participles to set the scene. Ask students to also note examples of writing style and word choice that suits a traditional tale. Students should also reflect on how participles are used.

Explain that, as well as being more descriptive, an interesting text also needs to have cohesion. Elicit what this means – *there needs to be a strong link between different parts of a text*. Explain that most texts provide examples of lexical and grammatical cohesion. Note that lexical cohesion in this text is illustrated by repetition of words (*ball*), or lexical sets (*pool, pond, depths, water*); grammatical cohesion is illustrated by articles (*a princess, the princess*) and pronouns (*her, she, I*).

Ask students to circle examples of grammatical reference, and connect these with lines. Then ask students to highlight examples of lexical cohesion in the text.

Ask students to notice how these connections make parts of the text relate to one another.

### Answers

The language is much more descriptive and flowery.  
The following language is particularly suited to a traditional tale:  
'grand rooms of the palace'  
'happened upon'  
'a shady pool'  
'glint in the evening sunlight'  
'began to weep'  
'Alas!' she lamented  
Participles are used as reduced relative clauses: 'feeling bored and lonely'; and in adverbial clauses: 'dazzled by the brightness of the sun' and 'looking down into the black depths'.

**4** Read through the words in the box as a class, checking for pronunciation. Ask students to work in pairs, discussing synonyms for each word. Once students have agreed on synonyms, ask them to match the words to those highlighted in the text.

### Answers

extremely sad – distraught  
blinded by light – dazzled  
throw – toss  
shine – glint  
sob – weep  
moaned – lamented  
jumped – leapt  
came across – happened upon  
lazily – idly  
emerged – popped up

**5** Ask students to read through the outline for the rest of the story. Elicit from the class the moral.

### Answer

There are many interpretations put on this story, but the essential moral seems to be that you should honour your promises (and you will be rewarded for doing so).

**6** This stage provides students with the opportunity to write their own versions of a familiar folk tale, using a range of stylistic features to improve the outline. Prompt this by writing the first sentence on the board and encouraging students to use relative clauses, participles or examples of descriptive language to make it more interesting, e.g. *The princess, who found the idea of a talking amphibian repellent, shared her story with the frog.*

Set a time limit of around eight minutes and monitor, assisting with language and ideas where required. Direct students to the suggested vocabulary if needed.

Once the time limit is up, give students two more minutes to read over their story, correcting any errors and making any improvements. At this point, you could suggest that students read their story aloud to check how coherent and cohesive it sounds.

Ask students to read their story to the class. Hold a class vote to decide whose story was best.

**7**  **8.11** Play the recording, comparing versions.

### 8.11 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 wood. 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 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 centre 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 dived 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 the 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.

*'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.

'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 honourable 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, till 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 fairy 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 fairy'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 could be done in class, with the writing being done independently at home.

### Additional material

#### For students

Online Practice – Practice

## Listening and speaking SB p72

### Gender-neutral parenting

#### About the text

The main listening is a conversation between two parents discussing a couple of high-profile cases of gender-neutral parenting which were covered by many different media outlets. 'Gender-neutral parenting' means raising a child as neither male or female, allowing exposure to experiences, toys and clothing for both genders to ensure that no one gender is given prominence over the other. The gender-neutral parenting movement has grown in popularity in North America and parts of Scandinavia, where a gender-neutral pronoun has been introduced into the language to ensure children don't have to be referred to as 'he' or 'she'.

Max Price's parents chose to raise their son in a gender-neutral way as a response to research that indicates that gender stereotypes encourage boys to be aggressive and dominant over women. They believe a gender-neutral approach will ensure that these traits are minimized.

Storm, the Canadian child mentioned in the listening extract, was born in 2011. Storm's parents only shared the baby's sex with a handful of people, and since then have refused to share his or her gender with the general public. This decision was considered controversial by many, and led to accusations of social experimentation and psychological abuse. Storm's mother, Kathy Witterick, has since contributed to academic studies on parenting practices. She believes Storm should be viewed as a child, rather than a gender, and be free to make decisions about his or her future without any gender bias.

Students initially listen to the conversation, make inferences about people mentioned in the script, and note opinions. Following this, they listen for detail, checking a selection of statements for accuracy.

There is a second listening text outlining a child psychiatrist's views on the case of baby Storm. Students are asked to listen for detail, completing his views, before evaluating them and giving reasons for their evaluation.

You may need to elicit or pre-teach the following vocabulary: *poor wee mite* (an expression of sympathy meaning *unfortunate small child*), *tutu, frock, to pour scorn, radical, bolshy, and a guinea pig* (someone used to test a theory, drug, or medical procedure).

- 1 Ask students to work in groups, discussing what they liked and disliked about their upbringing, and whether their parents had set ideas. To provide prompts at this stage, you could elicit a number of categories that parents may have had an influence over, e.g. clothes, food, friends, bedtimes, books, music, films, hobbies, ways of speaking to you. To get the discussion started, you could provide an example, e.g. *I really didn't like the way my mum called me 'darling' in front of my friends; it was embarrassing.* Monitor this stage, assisting with grammar and vocabulary, and note down any interesting examples for whole-class feedback.

**SUGGESTION** Explain that in most western cultures there are four main conventional approaches to parenting recognized by most child psychologists. Note these on the board: *Authoritarian, Authoritative, Permissive, and Uninvolved*



*parenting*. Elicit/Explain the meaning of these adjectives, and ask students to work in groups, discussing what they think each approach might mean in terms of raising a child.

Authoritarian parenting: children follow strict rules; failure to follow rules is punished; parents have high demands.

Possible effect: children usually obedient and proficient, but rank lower in happiness and self-esteem.

Authoritative parenting: parents establish rules and guidelines, but these are more democratic and responsive to questioning; parents monitor and set clear standards; discipline is supportive rather than punitive; children encouraged to be assertive and socially responsible.

Possible effect: children tend to be happy, capable, and successful.

Permissive parenting: parents make few demands and rarely discipline children; parents avoid confrontation; parents are generally nurturing and communicative, often taking the status of friend.

Possible effect: children tend to lack self-regulation and experience problems with authority.

Uninvolved parenting: parents make few demands, rarely communicate or respond to children.

Possible effect: children tend to lack self-control and self-esteem.

Ask students if they can match any of their experiences to the parenting styles, or whether they agree or disagree with the suggested effects, and why.

2 Explain that *gender-neutral parenting* is an unconventional approach to raising a child. Ask students to work in pairs, discussing what it might mean. Refer students to the pictures to provide visual context.

Select pairs to summarize their ideas in a whole-class discussion, and collate a class definition on the board.

Ask students if they know of any other examples of gender-neutral parenting, and how it would be considered in their culture.

### Answer

Gender-neutral parenting is a child-rearing technique aimed at treating boys and girls exactly the same to avoid gender stereotyping.

3 **8.5** Elicit/Explain the meaning of *scathing* (extremely critical of something), and ask students to listen to the recording, noting down Ali and Luke's views. Explain that a useful note-taking strategy for this kind of task is to divide their notes into two columns – each headed with a speaker's name. This should ensure that transferring information is more efficient. Ask students to use contextual clues to work out who the people that Ali and Luke refer to are.

### Answers

Ali is more scathing about gender-neutral parenting, describing it as 'a ludicrous idea'. Sam is Ali and Luke's son. Emma is his older sister. Storm is the child of a Canadian couple who are practising gender-neutral parenting.

## 8.5 Bringing up Max

A = Ali, L = Luke, S = Sam

- A Have you seen this? Poor wee mite!
- L What? Who's a 'poor wee mite'?
- A This poor kid – he's just a toddler, one year old ... How can they do this to him?
- L For goodness sake – who are 'they' and what on earth have they done?
- A Just look at these pictures!
- L Er – yes – so ... what are you bothered about? He looks really cute, don't you think? I like his checked lumberjack shirt – and he's got his big sister's pink tutu on. Bless him! I remember when our Sam wanted a bow in his hair like Emma and he loved wearing all those frocks she had for dressing up, 'specially the Cinderella one. Remember, we thought it was funny but Emma poured scorn on him.
- A Yeah, that's what big sisters do. But this is different – Max, he's called Max, he hasn't got a sister. And it seems the pink tutu was bought specially for him. It says here that wearing frocks 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. Whatever 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, she's called Lisa, says ... 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 bringing up our Sam.
- L 'Gender stereotyping', eh? Well, I suppose there could just be a point to that.
- A So ... you think our son is aggressive!?
- L No, 'course not. Didn't say that. Sam's a smashing kid – he's full of life. He's your typical, happy, energetic, bolshy 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 just keen for him to wear girls' clothes, but they also want him to play with conventionally female toys ... as well as boys' toys. I mean, they're delighted if he wants to wear a pink tutu and fairy wings. And ... if he decides not to play football and wants to paint his fingernails with glittery polish, they will view it as a form of 'cute self-expression' – it says here.
- L Why are they doing all this?
- A They believe it will help boost his confidence.
- L But how on earth is wearing a tutu a boost to a boy's confidence? But look, you know as well as I do, all toddlers will have a go at anything that takes their fancy – 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 that – 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, I remember that as well, don't you? You know, that Canadian couple a while back, they made the 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 Uh, 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, quote, 'a tribute to freedom and choice'.
- A Whose choice? Their choice – 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 home educating Max so that he won't have to wear gender-specific clothes when he starts school.
- A No surprise there. Don't you think he's in danger of growing up to be a rather lonely, confused little boy?
- L Eh ... that remains to be seen. How long can his parents keep this up, though? And those Canadian parents, I can't believe they can carry on calling their child 'it' forever. I'd like to see into the future – what will these kids be like in ten years' time?

- 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 on the kids.  
 S Hi, Mum! Hi, Dad! We won again! And I'm starving.  
 L Ah – there's our flawless offspring! To the kitchen, woman! Feed the boy!  
 S Huh? What's up with you two?

4 Read through statements 1–8 as a class, checking for meaning. Ask students to work in pairs, paraphrasing the statements. Explain that this approach should help them to identify possible phrases that will carry meaning.

8.5 Ask students to listen to the recording again, noting whether the statements are true or false. Ask students to correct the false statements before checking as a class.

### Answers

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

### What do you think?

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

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

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session.

5 Ask students to turn to p173 and read how Storm's mother reacted to criticism of their ideas. Ask students to answer the questions before checking as a whole class.

### Answers

- 1 The strength and speed of the reaction from other people shocked her.
  - 2 Students' own answers.
  - 3 She believes the child has been given freedom and choice by being raised in a gender-neutral way.
  - 4 The experts applaud the parents for trying to raise their child in a way that is free of the constraints of gender stereotyping. They deplore the fact that the methods the parents have used amount to a psychological experiment carried out on their child.
- 6 Read the instructions as a class. Ask students whether they think that Dr Beresin is likely to be supportive or unsupportive of gender-neutral parenting. Ask students to provide reasons for their choice.
- Ask students to read through the text, and then, working in pairs, discuss possible words to complete Dr Beresin's opinion. Remind students to use context to provide clues – e.g. *is the connotation negative or positive?* – and sentence structure to determine which part of speech is appropriate.

8.6 Play the recording to check answers. Ask students to work in small groups, discussing Dr Beresin's views and establishing which, if any, of these they agree with and giving reasons why.

Ask each group to join another, summarizing their discussion, before opening up to a whole-class feedback.

### Answers and audioscript

#### 8.6 Dr Eugene Beresin

To raise a child not as a boy or a girl is creating, in some sense, a **freak**. The Canadian couple's approach is a terrible idea because identity formation is really **critical** for every human being and part of that is gender. There are many **cultural** and social forces at play. Since the sexual **revolution** of the 1970s, child development experts have embraced a more flexible view of gender. Before that, the stereotypes of boys were that they were self-sufficient, non-empathetic, **tough**, and good at war. Girls were trained to be empathetic and **caring**, and more nurturing. But since then, women have become more **competitive**, aggressive, and independent, and by the same token, men are allowed to cry. We often see hulking football players who are **bawling**.

### SPOKEN ENGLISH Expressions with *just*

1 Ask students in pairs to discuss the meaning of *just* in each sentence, using context to help them. Check as a whole class.

#### Answers

- only  
exactly
- 2 Ask students in pairs to read through sentences 1–8, and the meanings in the box, matching them. Ask them to then work together, deciding on an appropriate context for each sentence.

8.7 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

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

#### 8.7 Expressions with *just*

- 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 Not to worry. Tea will do.  
B Actually ...
- 4 A Where are you? I expected you hours ago.  
B I'm just leaving now. I got held up with a conference call. See you soon.
- 5 A I come in shattered from work 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 ring the doctor, and ...

- 6 A Did you see that film *Fargo* on TV last night?  
 B I couldn't watch it after the first few minutes. I was just terrified!
- 7 A I've just heard the news. You got that job after all!  
 B I know. I'm thrilled. I didn't hear back for so long 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 dear. You two haven't fallen out again, have you?

### Additional material

#### For students

Online Practice – *Practice*

## Vocabulary and pronunciation SB p73

### Homonyms, homophones, homographs

The aim here is to introduce students to a common feature of English: the way the same word can have a variety of meanings, or a variety of pronunciations. It gets students to think about the non-phonemic spelling of words, and includes dictionary work. If students don't have access to their own dictionary in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

**Homonym:** same pronunciation, same spelling, different meaning

**Homophone:** same pronunciation, different spelling, different meaning

**Homograph:** different pronunciation, same spelling, different meaning

- 1 Model the pronunciation of *bow* /baʊ/ and *bow* /bəʊ/. Ask students to listen and repeat.  
 Then ask students in pairs to look at the examples and read the sentences aloud to each other.
- 2 Read as a class, and point out the pronunciation of *bow* /baʊ/ and *bough* /baʊ/. Ask if anyone knows what *bough* means.

#### Answer

bough – a large branch of a tree

- 3 Tell students to look at the picture and find examples of the highlighted words in exercises 1 and 2.

#### Answer

*bow* /baʊ/ (greeting), *bow* /baʊ/ (front of a ship), *bow* /bəʊ/ (hair), *bow* /bəʊ/ (and arrow), *bow* /bəʊ/ (violin), *bough* /baʊ/ (tree)

### Homonyms

- 1 Ask students in pairs to find and check the homonyms. Encourage them to guess meaning from context before checking in their dictionaries.

#### Answer

- 1 deck of cards – pack; flight deck – area where the pilot sits  
 2 drinks at the bar – place where you can buy alcoholic drinks; gender as a bar – a thing that stops somebody from doing something

- 2 Ask students in pairs to identify the homonyms, and write their own sentences.

### Possible answers

- 1 company – the fact of being with somebody, a group of people; branches – part of a tree that grows out from the main stem  
 2 spotted – covered in spots; rare – lightly cooked  
 3 rash – an area of red spots on a person's skin  
 4 scrap – things that are not wanted, but have some value in the material they are made of; rubbish – things that you throw away because you no longer want or need them  
 5 rambling – walking for pleasure, especially in the countryside; point – the sharp, thin end of something

### Homophones

- 3 Ask students in pairs to say the words, and think of homophones.

### Answers

whale	sight
world	higher
fought	court
air	saw

- 4 Ask students in pairs to choose the correct word.

### Answers

- |          |         |
|----------|---------|
| 1 hoarse | 5 haul  |
| 2 coarse | 6 bury  |
| 3 buoy   | 7 veil  |
| 4 lone   | 8 draft |

### Homographs

- 5 **8.8** Play the recording. Ask students to listen and write the homograph they hear and note the different pronunciations.

### Answers and audioscript

#### 8.8 What did you hear?

- 1 We're sitting at the back, in **row** 102. /rəʊ/  
 We've had another **row** about our finances. /raʊ/
- 2 That was never him singing **live**. He was miming. /laɪv/  
 'Live and let **live**' is my philosophy. /lɪv/
- 3 **Close** that window! There's one helluva draught. /kləʊz/  
 You're not **close** to getting the answer. /kləʊs/
- 4 I soon got **used** to working the late night shift. /ju:st/  
 I don't trust **used**-car dealers. I'd never buy a car from one. /ju:zd/
- 5 It's impossible to **tear** open this packet. Give me a knife. /teə/  
 A single **tear** ran silently down her cheek as she waved goodbye. /tɪə/
- 6 He always looks so **content** with his lot. /kən'tent/  
 The **content** of your essay was excellent, but there were rather a lot of spelling mistakes. /'kɒntent/
- 7 The head teacher complained to the parents about their son's **conduct** in class. /'kɒndʌkt/  
 Simon Rattle is going to **conduct** the BBC Symphony Orchestra this evening. /kən'dʌkt/
- 8 Could you **record** the next episode for me? I'm out that night. /rɪ'kɔ:d/  
 He's broken the Olympic world **record** for the 100 metres. /'rekɔ:d/

- 6 Divide the class into Groups A and B. There should be no more than four or five students in a group.

Ask each group to look up their words in their dictionaries, find the two different pronunciations, and write sentences. Note that this means students need to look at the phonemic script representation of each word, not just the meaning. Go round monitoring and helping as necessary.

When students are ready, mix them up so there are some Group A students and Group B students together, then ask them to read out their sentences, and teach each other the homographs.

In the feedback, point out that the change in pronunciation is often due to shifting word stress. Note that nouns tend to stress the first syllable, e.g. /'refju:z/ while verbs tend to be stressed on the second syllable /rɪ'fju:z/.

### Possible answers

- A** The wind blew softly through the trees in the garden.  
When you finish flying the kite, will you wind the string back up?  
I refuse to believe that they didn't know about the firm closing.  
There's a pile of smelly old refuse in the back garden.  
Ivan tried to defect from Russia to France during the Cold War.  
There's a serious defect with the brakes on this car.
- B** He wound down the window and began to talk to the reporters.  
Klaus received a serious head wound during the war.  
Asian elephants can live for up to 80 years.  
I saw Lady Gaga perform live – she was brilliant!  
If you wait just a minute, I'll be ready.  
Minute particles of dust can cause breathing problems.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *A minute is minute* pp212–13

#### For students

Online Practice – *Look again*

## The last word SB p74

### 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 phrases helps students to better process authentic everyday speech.

Students are encouraged to use context to determine meaning, before going on to practise using the phrases in personalized situations.

- 1 Read the definition of 'a cliché' as a class. Ask students if they can think of any English clichés.
  - ▶ **8.9** 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.

#### ▶ 8.9 See SB p74.

- 2 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.

- ▶ **8.10** Play the recording so that students can check their answers. Ask students to provide the next line in the conversation.

### Answers and notes

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

'A blast from the past' means something or somebody who surprises you because you had almost forgotten about it or them.  
'These things come in threes' refers to the superstition that we often experience three bad things close together.  
'Like father, like son' means that sons often follow in the footsteps of their fathers, showing the same abilities or interests or following the same career.  
'Damned if you do and damned if you don't' means that you may be criticized equally whether you follow a particular course of action or don't follow it.  
'Better late than never' means that doing something late is better than not doing it at all.  
'The final straw' is the last in a series of unpleasant events which finally makes you feel that you cannot continue to accept a bad situation.  
'Just what the doctor ordered' means exactly what is required, especially for your health or comfort.  
'No pain, no gain' means you won't achieve anything without a lot of hard work, or going through some difficult times.  
'Better safe than sorry' means it's wiser to be cautious and careful than to be hasty or rash and do something you may later regret.  
'It doesn't bear thinking about' means that something is too shocking or unpleasant to contemplate.  
'It takes all sorts' is a statement to emphasize that people have different characters, opinions and abilities and that we should accept this.

#### ▶ 8.10 The next line

- 1 **A** I just came across my very first girlfriend on Facebook.  
**B** I bet that was a blast from the past. Are you going to 'friend' her?  
**A** Mmm – I'm not sure. Looks like she's changed quite a lot.
- 2 **A** Larry's failed his exams, Amy's got the chickenpox. Whatever next?  
**B** Oh dear! Watch out! They say these things come in threes.  
**A** I don't want to know that.
- 3 **A** Dad, I've been picked for the school football team, first eleven!  
**B** That's my boy! Like father, like son.  
**A** What do you mean? You only ever made the second eleven!
- 4 **A** If I offer to pay, she'll say I'm old-fashioned. If I don't, she'll say I'm mean.  
**B** Poor you! You'll be damned if you do, and damned if you don't.  
**A** Yeah, it's a tricky situation.
- 5 **A** I got a card from Jerry one week after my birthday.  
**B** Oh, well. Better late than never.  
**A** Humph! You think so? I'm afraid it's the final straw.
- 6 **A** We're having a complete break. A fortnight in the Caribbean, St Lucia.  
**B** Sounds like just what the doctor ordered.  
**A** In fact, the doctor did. He said Bill would have a breakdown if we didn't take some time off.

- 7 A It took me ten years to build up my business. It nearly killed me.  
 B Well, you know what they say, 'No pain, no gain.'  
 A Yes, but nothing is worth ruining your health for.
- 8 A I just need to go back in the house and make sure I've turned off the oven.  
 B Good idea. **Better safe than sorry.**  
 A Yeah, otherwise I'd be worrying all the way through the film.
- 9 A They've got ten kids! Goodness knows what their house is like.  
 B The mind boggles. **It doesn't bear thinking about.**  
 A Yeah, I've only got two and it's chaos most of the time.
- 10 A Bob's a weird bloke. He's going to live alone on a remote Scottish island for a year.  
 B **It takes all sorts.**  
 A You can say that again.

3 Read through the clichés in the box, drilling chorally and individually for accurate pronunciation and intonation. Ask students to work in pairs, discussing the meanings of the clichés. Ask pairs to check their ideas with another pair before looking up the clichés in a dictionary, or checking as a whole class.

Ask students to work in pairs, generating a short conversation for each cliché, or if possible, incorporating at least two clichés into one exchange. Give students time to practise their conversation, focusing on accurate pronunciation and intonation, before asking them to perform one of their exchanges in front of the whole class.

### Answers

'Accidents will happen' means that however careful you try to be, it is inevitable that some unfortunate or unforeseen events will occur.

'Actions speak louder than words' means that doing something is more powerful and effective than just talking about it.

'A fate worse than death' is something that you do not want to experience because it is so unpleasant.

'Behind every great man there's a great woman' refers to the traditional role of women, to support their husbands, and the fact that frequently a man's success is dependent on this, often unacknowledged, support.

'A man (or woman) after my own heart' is an expression used to compliment someone for having the same tastes and preferences as oneself.

'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.

'You can't have your cake and eat it' means you can't have two incompatible things at the same time, or you can't have it both ways.

'It's as clear as mud' means that something is confusing, not clear at all.

4 Ask students to work in small groups, discussing whether they have similar clichés in their own language. If you have a multilingual class, ask students to provide direct translations of the expressions from their language, and if possible, explain the origins.

Once students have discussed their ideas, share these in a whole-class feedback.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Better late than sorry* pp214–15

#### For students

Online Practice – *Look again*

Workbook pp54–5

Workbook pp56–7, Exam Practice, Units 5–8

Online Practice – *Check your progress*

# 9

## The sound of music

### Introduction to the unit

The theme of this unit is the power of music, in terms of how it can help create a narrative, impact on emotional and psychological development, and give people a sense of purpose. This theme is explored with 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 themes of the unit.

The *Listening and speaking* section features an extract from a radio programme about a book about how music reveals what it means to be human.

The *Language focus* of the unit is on discourse markers and how these assist in structuring a text or expressing a speaker's attitude.

The *Vocabulary and pronunciation* section explores the 'musicality' of English, and focuses on rhythm and rhyme within a popular song.

This is followed by the *Reading and vocabulary* section, which features a biographical text on H el ene Grimaud, a renowned musician.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on understanding and practising stress and intonation.

The *Writing* section provides students with the opportunity to consolidate the *Language focus* section.

The title of the unit is a reference to the 1965 film musical *The Sound of Music* which has the theme of music bringing people together to overcome loneliness or adversity.

### Language aims

#### Language focus

##### Discourse markers SB p77

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

#### Vocabulary

- Identifying rhyme, rhythm and their role in song. (SB p78)

#### Spoken English

- Identifying and defining rhyming expressions. (SB p79)

#### The last word

- Understanding and practising stress and intonation. (SB p82)

### Skills development

#### Reading

##### H el ene Grimaud SB p80

- 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 p76

- Listening for detail, note-taking, and summarizing a podcast.

#### Speaking

- Using notes to discuss the listening topic. (SB p76)
- Discussing themes highlighted in the listening text. (SB p76)
- Discussing song lyrics and the singer. (SB p78)
- Discussing themes highlighted in the reading text. (SB p80)

#### Writing

##### Giving an informal opinion – A post on a comment thread SB p120

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

### Additional material

#### Workbook

There are exercises to review discourse markers. There is a vocabulary exercise on music vocabulary and an overview of phrasal verbs. There is a pronunciation section on rhyming words and cockney rhyming slang. There is a reading text and comprehension questions about *Mick Jagger*.

#### Photocopiable activities

There are photocopiable activities to review grammar (*Frankly speaking*), vocabulary (*There once was a ...*) and communication (*Music festival*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p75

This section provides an opportunity for extensive spoken interaction, as students exchange ideas about music selections for six imaginary movies. Students work in groups, matching various musical genres with descriptions of scenes, before describing their own scene based on a musical excerpt.

In the early days of cinema, silent film was often accompanied by pieces of classical music unrelated to the onscreen context. In 1908, French composer Camille Saint-Saëns was commissioned to write a short musical score for the film *The Assassination of the Duke of Guise*. This was the first time that music and narrative were deliberately connected. Since then, soundtracks have become much more prominent aspects of cinema, playing an important role in highlighting changes in dramatic tension, and making scenes more emotional.

**1** Lead in by asking students to work in pairs, discussing the last film they saw, and what they can remember about the soundtrack – *What genre of music was it? Did it use any popular songs, or was the soundtrack all original music? Did you feel the music added to the atmosphere? Why or why not?* Monitor, assisting with vocabulary where required.

Open up to a whole-class discussion. Ask the class whether they feel music is an important part of cinema, and why.

Ask students to read through the details of scenes A–F, checking for meaning. Elicit or explain definitions for: *a contact, put in a trance, uncover a conspiracy, quirky, indie and closing credits*.

Ask students to individually decide which genre and mood of music they would use as a soundtrack for each scene A–F. Once students have noted their ideas, ask them to work in pairs comparing answers.

You could brainstorm musical genres as a class, to build options such as: *indie rock, new wave, punk, rap, blues, soul, country, orchestral, electronic, trance, folk, jazz, reggae*.

**9.1** Ask students to work in pairs. Play the recording and ask students to decide which music clip could go with each scene. Emphasize that this activity should partly show the unmistakable character of some types of music, but that their choices here will often be subjective.

**2** **9.1** Play the recording for a second time, and ask students as a whole class to give their answers. As they do this, ask them to provide reasons for their choices, and say which choices were easiest.

**3** Explain to students that they are going to imagine their own film scene to go with a piece of music. Explain that they will have to decide on the genre of the film and what kind of scene is going on. Draw attention

to the genres mentioned in exercise 1, and elicit any further useful genres, e.g. *animation, crime, fantasy, war, western*, etc.

**9.2** Play the recording, encouraging students to close their eyes in order to picture a scene more easily, and allow them to note down ways of describing their ideas, before describing their scene to the whole class.

Ask students to decide which scene description was best, and why.

## Listening and speaking SB p76

### You are the music

#### About the text

The theme of the listening is the role and importance of music in psychological development. The format of the listening is based on the BBC Radio 4 programme *A Good Read*, where guests discuss books which they have enjoyed, and their cultural significance. *You Are the Music*, published in 2014, was written by music psychology lecturer and researcher Victoria Williamson. Williamson, who holds academic posts in the UK and Switzerland, is an expert on the impact of music on human behaviour, and hosts a popular educational blog.

Students lead in to the listening by predicting content based on a number of pictures related to the main topics mentioned in the discussion.

In the tasks, students initially listen for detail, noting down answers to a series of comprehension questions. There is then an information transfer stage where students are encouraged to take notes independently under key headings. Students are then asked to discuss points arising in the listening, based on the content of their notes.

To assist with understanding, you could pre-teach or elicit the following items: *tone deaf, neurological, haywire, and crave*.

**1** Lead in by writing the following lines on the board: *'You are the music, while the music lasts.'* Explain that these lines are taken from T.S. Eliot's 1941 poem, *The Dry Salvages*. Ask students to work in pairs discussing what they think the quote means (*that our lives are like music, playing in the instruments of our bodies, which stops playing when we die*), and how important (or not) music is to them. Ask them to think about the role of music in their personal lives, and whether it plays a significant role in their culture, opening this up to a whole-class discussion.

Explain that students are going to listen to a radio discussion based around a book which one of the contributors has recently read. Ask students to look at the cover of the recommended read, and use the pictures to predict the topics it contains.

Ask students to share their ideas in pairs before checking as a whole class. You can guide them to the actual answers by asking: *Why are the people dressed in this way?* (heavy metal fans copying their favourite band's style); *Does music have an effect on babies?* (soothing, relaxing); *Why does the boy look cross?* (the girl is singing out of tune); *What happens with old people when they listen to music from their younger lives?* (brings back memories);

In what way do you think the mother is talking to her baby? (baby talk, with exaggerated intonation).

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

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

🎧 9.3 Play the recording, pausing if necessary to allow students time to note down answers. Ask students to compare answers before checking as a whole class. Encourage students to give examples of 'baby talk' when checking question 5, and get them to repeat the two ways of saying 'Brilliant!' (enthusiastic, and sarcastic) for question 6.

### Answers

- 1 She doesn't consider herself to be very musical.
- 2 An amusic is somebody who is tone deaf. Nearly 20% of the population think they are 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.

### 🎧 9.3 Recommended Reads Part 1

H = Host, Clive Morrison, R = Rosie Garnett, M = Matt Davis

H Welcome to *Recommended Reads*. I'm Clive 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 programme, 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 aimed at 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 believe that. But it's unlikely to be true – less than 4% of people actually are tone deaf – they're called 'amusics' and 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 she reckons that a few singing lessons would sort most people out. 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, and 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 – Mummy'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 'Brilliant!' and 'Brilliant!'

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

Ask students to read through the headings in the chart, and in pairs briefly make some predictions about what they will hear.

🎧 9.4 Play the recording and ask students to make notes.

If you feel that your students may require additional support, you could play the first part of the excerpt, focusing on life memories, and check notes as a whole class. Alternatively, to reduce the level of cognitive challenge, you could pause the recording after each topic has been discussed.

### Answers

**Life memories:** music becomes soundtrack to lives

**Music and identity in adolescence:** big role, teenage girls, regulate moods, defines individuality, gives sense of belonging

**Montreal:** classical music, stopped young people hanging round underground

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

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

**Film music:** powerful, affects emotions

**Musical instruments:** never too late to learn

### 🎧 9.4 Recommended Reads Part 2

H = Host, Clive 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 quite tribal, and most teenagers can't bear the 'wrong' type of music. I love the fact that in Montreal, the authorities were trying to stop large groups of young people hanging around in underground stations, and they eventually hit upon the solution of playing classical music!
- H Oh, brilliant!
- 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 bit 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 film music is so powerful – it can make you cry or feel scared in a way that the film scenes wouldn't do on their own. And after all, someone did once say that essentially music is recorded emotion.
- H So has it changed your attitude to music, Rosie, reading this book?
- R Er, 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 ...

### In your own words

- 4 This section provides students with the opportunity to utilize their notes from the listening in a discussion task. Explain that this stage of reprocessing information from listening to speaking plays an important role in developing language ability. Encourage students to refer to their notes, but use paraphrase as much as possible. Explain that by expressing the ideas in their own words they are more likely to extend and improve their grammatical and lexical range and accuracy.

### Vocabulary

- 5 Explain that the focus here is on verb phrases from the programme. Ask students to match verbs in A with the phrases in B, noting any collocations.
- 9.4 Play the recording, asking students to check their answers, and identify what each phrase refers to in the podcast.

### Answers

take sb back to a period of their life – Rosie describes how certain songs remind her of different periods of her life.  
 play a role – She describes how music plays a very big role in the life of adolescents.

go haywire – This refers to the emotions of teenage girls which tend to 'go haywire' (go out of control).  
 hang around in underground stations – This refers to the experiment in Montreal where they played classical music to discourage teenagers from hanging around in underground stations.  
 hit upon a solution – The authorities hit on the solution of playing classical music (found it by accident).  
 suffer from dementia – Even people suffering from dementia are deeply affected by music.  
 come to life – Rosie describes how one man in a nursing home comes to life when he hears music from his past.  
 change your attitude to music – Rosie says the book has changed her attitude to music.  
 feel less self-conscious – Rosie says that reading the book has made her feel less self-conscious about not knowing much about music (doesn't feel as uncomfortable).

### What do you think?

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

Following the group discussion, open up the discussion to create a list of most popular songs, pieces of music or musical genres as soundtracks to students' lives. At this point, if you are teaching in a multicultural class, it might be worthwhile exploring any difference in significance of selections across different cultures. For monocultural classes, it might be interesting to look at any differences in selection across different ages, e.g. *Is classical music a more popular genre with older students? Do students of a certain age all associate one particular piece of music with a specific historical event?*

**SUGGESTION** Ask students to think about a book they have read and enjoyed recently. Ask them to note down brief information about the author, and three key themes or topics which were explored in the book. Ask students to also think about why they would recommend the book to someone else.

Elicit some examples of persuasive language that students can use in their discussion, e.g. *You really should read ... because ...; I can't recommend ... enough; Everyone should pick up a copy of ... because ...; If I were you, I'd pick up a copy of ...; etc.*

Ask students to work in small groups, taking turns to discuss their recommended read, and trying to persuade the other members of the group to read it.

Once the discussions have come to a close, ask students to decide which book in their group sounds the most interesting.

**VIDEO** In this unit students can watch a video about the world-renowned silent film accompanist, John Sweeney, talking about film music in the era of the silent film. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

## Additional material

### For teachers

Photocopiable activity – Video worksheet:  
*Silent film music*

### For students

Online Practice – *Practice*

## Language focus SB p77

### Discourse markers

This section contextualizes and practises a range of high-frequency discourse markers. Discourse markers are words and phrases that show how a piece of discourse is constructed. English has a large number of discourse markers – some used in formal writing, and others mainly in informal speech. Most discourse markers are adverbs or adverbial expressions, but others are connectors (or ‘conjunctions’).

The practice activities focus on recognizing differences in meaning, giving students the opportunity to express their knowledge and understanding.

### Possible problems

#### Varied function and meaning

- Discourse markers are used to show a speaker’s attitude, and to connect what is being said now to what has been said, or is about to be said. Both of these areas are covered in the *Language focus* section.
- Discourse markers which show the speaker’s attitude are adverbial. Adverbs make meaning connections, but they do not make grammatical connections – they do not join clauses into sentences. In terms of punctuation, and therefore sentence stress, note that when an adverb comes between two clauses there is normally a full stop or a semi-colon used before it.
- Discourse markers which connect pieces of information are connectors. These connectors (also referred to as *conjunctions* in many grammar books) make grammatical and meaning connections – they join clauses into sentences and show the relationship between them. When a connector comes between two clauses there is normally no punctuation or a comma.

#### Sentence position

- The position of discourse markers in a sentence can also cause problems. Connectors always begin clauses, but adverbs can often go in different places in a clause (although not between the verb and the object). If an adverb interrupts the normal word order of a clause, it is usually separated by two commas. In spoken English, these affect the intonation of a sentence.

#### Differences in discourse marker use in students’ L1

- Discourse markers in English rarely equate with discourse markers in the learner’s L1. If you and your students all share the same first language, it is worth considering which phrases translate easily, and which don’t.
- Discourse markers are a great source of false friends, for example, in German *also* and *natürlich* are used differently from *also* and *naturally* in English. Similarly, the Italian *almeno* is not used in exactly the same way as the English *at least*.

The Grammar reference on SB p159 looks in greater detail at these structures, and provides more detail on usual sentence position and meaning of particular forms. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 1 Ask students to read through the extract, explaining that this is a version with discourse markers removed. Ask students to read the extract and use the surrounding context to help them select appropriate discourse markers. Students then compare ideas, giving reasons for their choice.

▶ **9.5** Play the recording to allow students to check their answers. Ask students to work in pairs, discussing the meaning of each discourse marker used, and the function of each in terms of structuring the discourse.

As a prompt, you may need to analyse the first example as a whole class. Once students have exchanged ideas, check as a whole class.

### Answers and audioscript

#### ▶ 9.5 *Recommended Reads* - extract

R = Rosie Garnett, C = Clive Morrison

R **To be honest**, this book is an unexpected choice for me, **given that** I don’t consider myself a very musical person.

C **Presumably** it’s not for music specialists, then?

R No, it’s **basically** aimed at the general public, and **besides**, she makes the point that we’re all far more musical than we might realize. I’m **actually** one of those people she talks about who claim to be tone deaf – **apparently** nearly a fifth of the population believe that.

- 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.

### 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 p159, where there is a glossary of the meanings of discourse markers that students often have problems using.

- 2 ▶ **9.6** Set the context by asking students if they’ve watched any singing or talent contests on TV, and what they think of them. Ask them to complete the conversation about such a programme with the appropriate attitude adverbs. Let them check their answers in pairs, before playing the recording. Once students have checked answers, ask them to work in pairs, practising reading the conversation aloud.

## Answers and audioscript

### 9.6 Star Voices

- A Have you been watching Star Voices?  
B Well, **funnily enough**, I've just got into it. I caught last week's show, and, **predictably**, I'm hooked.  
A So did you see the semi-final last night?  
B No, **unfortunately** I was out, but I've recorded it. Was it good?  
A Well, **actually** I was a bit disappointed. **Bizarrely**, Anna, the blonde girl, didn't get through to the final, even though she was **obviously** the best by far. **Surprisingly**, she seemed fine about it, though.  
B Oh, she was my favourite, too! Well, **no doubt** she'll get a recording contract anyway. **Amazingly**, her performance from last week has had over a million *YouTube* hits.

- 3 9.7 This task focuses on students' ability to recognize what these discourse markers mean in context. This is often done, as in exercise 2, by asking students to choose the correct discourse marker. Here the students have to deduce the appropriate information that would follow the discourse markers that are given, which requires a good understanding of them (and many of the items used here are often misunderstood). Ask students to select an appropriate phrase, before checking answers in pairs. Play the recording and confirm answers as a whole class. Discuss any alternative forms which could be used to express similar ideas in the feedback stage. At this point, it might be useful to highlight that discourse markers have range of formality, meaning some are more suitable for spoken and some for written English. As a whole class, look at item 1, and discuss a more formal version that could be used in writing (*however*).

## Answers and audioscript

### 9.7 Discourse markers

- I'd thoroughly recommend that new pizzeria – the pizzas are amazing! Mind you, **it's expensive**.
- I can't go skiing so soon after my accident – it's too much of a risk. Besides, **I can't really afford it**.
- 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**.
- A Tina must be upset about not getting promoted.  
B Actually, **she doesn't seem to care that much**.
- The builders have done the job pretty quickly, given that **the weather's been poor**.
- I think you expect too much of Amy – you need to be realistic about her behaviour. After all, **she's still a teenager**.
- Guess what? Simon's finally got a new girlfriend! Apparently, **he met her at a conference**.
- So I reckon that's why Petra's looking so happy these days. Anyway, **I guess I'd better be going**.
- It would be great if you got into drama school. By the way, **have you heard about Robin's plan to move abroad?**
- We didn't see a single whale or dolphin on our whale-watching cruise! Still, at least **the weather was good**.

- 4 Set the context by asking what kind of conversation the people in the picture are having. Check *gossip* and ask if anyone enjoys engaging in this. Ask students to complete the conversation with discourse markers or a suitable phrase that follows the discourse markers given. Let them check their answers in pairs, before checking with the whole class.

- 9.8 Play the recording so that students can compare their answers, before practising the conversation in pairs.

## Answers and audioscript

### 9.8 Have you heard?

L = Lisa, M = Matt

- L Have you heard that Jan is thinking of marrying Simon?  
M **Surely** not? She's only known him three months! And quite honestly, **I'm not sure what she sees in him**.  
L I know what you mean. **Mind you**, the money must help – after all, he **is a millionaire**. Where did he get his money from?  
M **Apparently**, he made a fortune from an app he created – that's what I heard.  
L I'm surprised he wants to get married, **given that** he's been married three times before.  
M **Actually**, I think it's just twice.  
L Well, you'd think that was enough. **Presumably**, they'll have a huge wedding.  
M Of course **they will**. Still, good luck to them. **By the way**, did you hear that Sara and Jeff had a car accident?  
L Oh no! What happened?  
M It wasn't too serious. They skidded into a tree, but **luckily** they weren't going fast. The car's a write-off, but at least **neither of them was injured**.  
L Thank goodness for that. I should get in touch with Sara, but I haven't got her new email address.  
M I can give it to you. As a matter of fact, **I've got it on my phone** – let me have a look. Yes, here it is. I'll forward it to you.  
L Thanks. **Anyway**, I must be going. Nice to talk to you.  
M And you. Bye.

- 5 This is another opportunity to check whether students have fully understood the meaning of some of these discourse markers, and the audio format also gives them useful practice in using them when speaking. Students are required to come up with spontaneous answers after hearing the prompts, but for the first one, you could ask students to look at the written example and think of several different ways of following the discourse marker 'Actually, ...' in this context.

- 9.9 Play the recording and pause it after each prompt (there is a pause in the audio), asking different students to provide a suitable way of completing it. You can then continue the audio and compare. After having gone through all ten examples, for a fast and challenging exercise you could play the audio again, without pausing it yourself, and point to different students as each example begins to play. Students must try to fit their response in before the model comes on the audio (their responses don't have to match the models). This is also a good way to revise these discourse markers at the beginning of a later lesson.

## Answers and audioscript

### 9.9

- A Hello. Your face looks familiar. Have we met before?  
B Actually, **I don't think we have**.
- 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**.
- We forgot to take the satnav with us and didn't have a road map in the car, and inevitably, **we got completely lost**.
- Yes, it was one of the best matches I've seen, and they deserved to win it. By the way, **are you going to Jeff's leaving do on Friday?**

- 5 A Why has Susan split up with Peter?  
 B Well, basically, **she was fed up with him working all the time.**
- 6 A That was such a good film, wasn't it?  
 B To tell you the truth, **I didn't really enjoy it. It was too long, and I thought the plot was pretty implausible.**
- 7 I've just had my blood pressure checked. Alarming, **it's way higher than it should be.**
- 8 You can't really make judgements about Maria's work performance at this point. After all, **she's only been in the job for a month.**
- 9 I can't believe that Colin is thinking of buying your old heap of a car! Surely **he's not that stupid**
- 10 I'm not keen to go away on holiday next month. I'd like to do some work on the house, and I don't want to be too far away from my parents at the moment. Besides, **I can't afford it.**

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Frankly speaking*  
 pp216–17

#### For students

Online Practice – *Look again*

Workbook pp58–60, exercises 1–5

## Writing SB p120

### Giving an informal opinion – A post on a comment thread

This section looks at the use of informal discourse markers and emotive and colourful language in online exchanges. The context for the writing is a comment thread following an article. Most blogs and online newspapers allow the general public to contribute to a discussion by leaving comments. These comment threads usually contain fairly lively exchanges, examples of humour and occasional abuse. However, most content is moderated to ensure that views are kept relevant and appropriate.

- 1 As a lead-in, ask students about the last time they were in a public place where there was music playing. Ask them whether the music added to the experience or annoyed them.

Ask students how they feel about music being played in public spaces.

#### Answer

The music is supposed to relax people, and perhaps encourage them to spend more money.

- 2 Draw students' attention to the short extract from an online article, and ask what song the title refers to. Ask what they think the writer will say about music in shops. (The writer will probably complain about the fact that shops sound like parties, with very loud music playing.)

#### Answer

The Hills Are Alive With The Sound of Music. (From the film *The Sound of Music*.)

- 3 Ask students to read the comments which came after the article and answer the questions. Check answers as a whole class.

#### Answer

The comments imply that the writer of the article:

- says that shops play music to entertain people, but end up exasperating them
- whinges about music being played in shops
- says that music in shops can be obnoxious
- thinks that music is simply noise if it's not wanted.

- 4 Ask students to read through the text again, selecting the most appropriate linker 1–7. Highlight that both can be used in their current position in terms of their meaning, but only one of the options sounds appropriate in this informal context. It is useful for advanced students to be reminded that using impressively formal expressions does not necessarily show a good command of the language – if the context is informal, then simpler and more everyday expressions will make a better impression.

#### Answers

- |                |                             |
|----------------|-----------------------------|
| 1 For a start  | 5 And let's not forget that |
| 2 What's more  | 6 And it's not just that    |
| 3 Then there's | 7 On top of that,           |
| 4 apart from   |                             |

- 5 Ask students to read through 1–8 and then read through the comments, noting the informal, emotive and colourful language used for the phrases in italics.

#### Answers

- |                            |              |
|----------------------------|--------------|
| 1 wilfully exasperate      | 5 ridiculous |
| 2 rattles along            | 6 deserted   |
| 3 it's pointless whingeing | 7 cheesy     |
| 4 obnoxious                | 8 is a pain  |

- 6 Ask students to read through the instructions in bullet points, and begin planning their own comments for the thread. This planning could be done in pairs, with the writing being done independently at home.

Alternatively, ask students to write the first post in class, and the second one at home.

**EXTRA IDEA** As a follow-up task, if students are happy at this stage for their peers to read their writing, you could ask students to exchange posts. Ask students to read through the post, noting the main ideas, before responding to it. Students can then exchange posts again, read the response and discuss whether they agree or disagree on points raised, giving reasons why.

### Additional material

#### For students

Online Practice – *Practice*

## Vocabulary and pronunciation SB p78

### Song, rhyme, and rhythm

#### About the text

The lyrics presented here as a gapfill 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 p79 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  9.10 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.

 9.10 See SB p79.

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  9.10 Play the recording again to check answers.

#### Answers

knows, hills, mind, corn, thing, wild, train

#### NOTE

The 'white train' refers to the train, painted white in parts, which was used to transport nuclear weapons to the base where they were loaded onto the nuclear submarines.

#### What do you think?

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

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

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session.

#### Possible answers

Ben Watt's father came from Scotland.

He was at the stage of considering whether to have children.

'The chains are loose' means that something has escaped captivity and is roaming free, and here it refers to all the dark and dangerous impulses that drive human beings to make war with each other.

As stated earlier, this song captures the tension of the Cold War during the 1980s. There were many protests against nuclear weapons at this time, which were increasing as both superpowers engaged in the tactic of acquiring enough weapons to assure 'mutually agreed destruction' (appropriately abbreviated to 'MAD').

Although the threat of nuclear war has receded somewhat, there are unfortunately plenty of reasons why someone today might reflect on the wisdom of bringing children into the world. There is also great beauty and inspiration in the world still!

6 Ask students to turn to p173 and read Ben Watt's description of the background to the song.

**SUGGESTION** At this point, to extend the discussion about songs with a specific message relevant today or songs which reflect a period in time, you could ask students to exchange their own ideas. This will ensure that students have the opportunity to provide personalized content, and additional speaking practice.

Ask students to choose a song and note down why it is, or was, important. Set a time limit of around six minutes and ask students to work in small groups, exchanging their ideas. Monitor each group, noting down interesting examples and good uses of discourse markers.

#### Rhyming words

7 Ask students to read through word groups 1–12, deciding which word doesn't rhyme. Explain that this may be best done aloud, to ensure accuracy.

Elicit from students where they should look in a dictionary to check whether words rhyme (*the phonemic transcription*). Ask students to check rhyme and meaning using a dictionary.

### Answers

1 lose	7 stood
2 cough	8 sour
3 foul	9 word
4 foot	10 vow
5 gross	11 ward
6 choose	12 rush

As a follow-up stage to encourage students to reflect on rhyme and rhythm, ask students to work in pairs, writing their own couplets using the rhyming words from at least five of the word groups.

Encourage students to be as imaginative as possible. If necessary, provide an example to get them started:

*What happened in the garden, nobody knows,  
All that's left is her laughter, and the thorns from a rose.*

Ask students to practise reading their lines aloud, for accurate rhythm and rhyme before presenting them to the whole class.

- 8 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.

🔊 9.11 Once you are satisfied that students understand the instructions, play the rest of the recording. You could revisit this audio to revise these words at the beginning of a later lesson.

### Answers and audioscript

#### 🔊 9.11

- 1 My team are playing tonight. They're rubbish at the moment, so I'm sure they're going to **lose**.
- 2 I didn't find the exam easy! I thought it was really **tough**.
- 3 We should have got 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 carried on eating it – it was really **gross**!
- 6 I don't mind where we go on holiday 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's broken down – could you give me a **tow** to the garage?
- 11 Let's visit Jenny in hospital. I'll find out which **ward** she's on.
- 12 That door won't open if you pull it – you have to **push**.

### SPOKEN ENGLISH Rhyming expressions

Rhyming expressions become frequently used in languages because of the pleasing sound effect they produce.

Ask students in pairs to match words and phrases from A and B to create a rhyming expression. Check as a whole class, then drill the expression individually and chorally for accurate pronunciation and intonation.

Go through each expression as a whole class discussing their meaning and possible contexts.

🔊 9.12 Play the recording and compare ideas.

### Answers and audioscript

#### 🔊 9.12 Rhyming expressions

- 1 We spent five hours on Oxford Street. We really **shopped 'til we dropped!**
- 2 I can't understand the appeal of a hiking holiday in Iceland! I guess it's **horses for courses!**
- 3 We actually saw all the stars after the film! They were doing a quick **meet-and-greet** in the cinema 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 prime minister was after the election. He's gone from **hero to zero** in less than six months.
- 6 We're not inviting too many people to the wedding – just our **nearest and dearest**.
- 7 You should go to Paris for a weekend if your French is getting rusty – **use it or lose it!**
- 8 We couldn't get into the bar to buy a drink during the interval – it was **chock-a-block**.
- 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

*horses for courses* – different people have different tastes

*meet and greet* – an opportunity for the public to meet a famous person briefly

*fair and square* – with no dishonesty or cheating

*hero to zero* – describes the downfall of someone from popular hero to a nobody

*nearest and dearest* – close friends and family

*use it or lose it* – refers to the need to use and practise a skill or physical activity if you don't want it to disappear

*chock-a-block* – very crowded

*walk the talk* – to put into actual practice what you say you can and are going to do

*named and shamed* – identified publicly as having done something wrong

As a follow-up task, to give students more opportunity for spoken interaction and to further practise rhythm, ask students to work in pairs, building short dialogues using no fewer than three of the rhyming expressions.

Monitor this stage, assisting with ideas, intonation, and pronunciation. If your students are confident, you might like them to act out their dialogues in front of the whole class.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *There once was a ...* pp218–19

#### For students

Online Practice – *Look again*

Workbook p60, exercises 1–3

## 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 the Wolf Conservation Center in New York State, protecting this critically endangered species and educating the public about it.

The reading tasks involve reading for gist, then reading for detail to identify supporting evidence for factual statements. Students are then asked to respond to the text with a series of related discussion questions.

It's important for students to be able to pick out the main information from the text. Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *enigma, yearning, self-harm, acute, equilibrium, outlet, nagging sense of ... , silhouette, rehabilitation*.

Don't pre-teach/check any of the words which are highlighted in the text, as students will work out their meaning in the *Vocabulary* work in exercise 4.

- 1 Direct students to the pictures and the headings of the text and ask them what they think Hélène does for a living (*a musician who has an interest in wolves, or an expert in wolves who has an interest in music*), and what they can deduce about her life.
- 2 Compare predictions as a whole class before asking students to read through the text and check their ideas.

### Answers

She is a professional pianist.  
Music and wolves are her two passions and vocations.  
She performs as a concert pianist, while running the Wolf Conservation Center.

- 3 Give students a few moments to read the statements, getting them to underline the key information they need to look for, and considering possible paraphrases for each statement which could help them quickly identify their location within the text, e.g. *feels she should have been born a boy* could be paraphrased as *was a tomboy*.  
Ask students to read through the text, identifying any supporting evidence provided for each statement. The evidence is not always stated directly in the text, but the truth of the statements is sometimes strongly supported by things which are clearly stated. Let students check in pairs, before checking as a whole class.

### Answers

- 1 She was a 'tomboy' who was content to do judo and tennis, but hated dolls.
- 2 'She was often an enigma even to her parents.' 'Wondering if his daughter suffered from an excess of mental rather than physical energy ...'
- 3 'At school in Aix-en-Provence she had no playmates, and spent break times hiding behind coats in the corridor.'
- 4 'an instruction to draw chickens on a farm resulted in Hélène's scrawled picture of wire mesh.' 'wolves ... decided to create a centre for the study and rehabilitation of this much misunderstood animal, with which she felt a strong kinship.'
- 5 '... she eventually became bored with the piano studies she was given to play ...' 'She returned to the Conservatory, but left early, wanting to find her own style of playing, despite warnings that she wouldn't make it in the classical world without her professors' support.'
- 6 'She had great success ... and yet she began to feel again that nagging sense of something missing in her life ...'
- 7 '... she felt destiny had drawn her there, and that something important awaited her.'
- 8 She jumped at the chance to play in the US even though she didn't speak English. She accepted an invitation to live in Tallahassee, where she knew nobody. She walked around her neighbourhood at night, even though she was told it was dangerous.
- 9 'wolves ... with which she felt a strong kinship.'
- 10 She was 'content to rent whatever piano she could find for ... practice ...'

### Vocabulary

- 4 Ask students to find the highlighted words in the text and then use the surrounding context to define them. Ask students to then discuss their ideas with a partner before checking in a dictionary.

### Answers

prescription – a plan or a suggestion for making something happen or for improving it  
stir – to make somebody excited or make them feel something strongly  
impetuosity – acting or doing something quickly without thinking about the results  
retreated – escaped to a place that was quieter or safer  
submission – the act of accepting that somebody has defeated you and that you must obey them  
kinship – a feeling of being close to somebody because you have similar origins or attitudes  
howling – making a long, loud cry

Ask students to find the words 1–7 in A in the text and try to use the surrounding context to define them. Students then match the word with the correct meaning a–g in B. Ask students to then discuss their ideas with a partner before checking as a whole class.

As a follow-up to consolidate this new vocabulary, ask students to write their own context sentences for each new term in the Vocabulary section. Monitor this stage, assisting where required.

Students could be encouraged to read out their new sentences to the whole class. Explain that doing this will help them improve their intonation and pronunciation.

### Answers

- 1 c 2 e 3 g 4 f 5 a 6 d 7 b

## What do you think?

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

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

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session.

### Possible answers

Wolves are misunderstood because they are feared as vicious killers. A lot of folk tales have used wolves to symbolize cunning, greedy and aggressive behaviour (e.g. *Little Red Riding Hood*) and many myths portray them as a threat to humans, but the symbol is not the same as the reality. Wolves are in fact shy creatures, and stay away from humans if possible. They are very intelligent and affectionate with each other. They do not attack people, and will only eat farmers' livestock if they have been driven off their hunting grounds and are starving. They are an important part of the ecosystem, and the reintroduction of wolves to Yellowstone National Park has resulted in benefits to all its vegetation and animal life. You could invite students to visit the Wolf Conservation Center's website to learn more.

Hélène was something of a misunderstood outsider as a child, and this is something she recognized in the way wolves are often portrayed today.

### Additional material

#### For students

Online Practice – *Look again*

Workbook pp62–3, exercises 1–3

Online Practice – *Practice*

## The last word SB p82

### 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 **9.13** Read through the description of English as a 'stress-timed language' as a whole class. Then drill the first two lines chorally. Ask students if they noticed any difference in the length of time it took to say each line. Note responses on the board, then play the recording so students can focus on the length of time taken for each utterance.

Ask students to compare their ideas, before discussing as a whole class.

Explain that, according to the principles of stress timing, each of the six sentences take approximately the same length of time to say. Explain that the reason for this is that the more unstressed syllables there are, the quicker you have to say them to fit into the beat. This means that the length of time taken for each utterance depends on the number of stressed syllables rather than the number of syllables. Highlight that maintaining *regular* stress depends on maintaining *irregular* syllable length – this accounts for the high use of features such as elision, and the frequency of the schwa sound in English.

### **9.13** See SB p82.

### 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 **9.14** Play this version of the recording, which has pauses for students to repeat each line. You could get students to clap each time the stressed syllable is heard and uttered. Make sure students are stressing the words with a dot, and unstressing any word that falls between them. Repeat the process several times until students are hitting a rhythm and matching speeds on each utterance. You can vary the dynamic by asking students to work in six groups, with each group saying a different line at the same time.

### **9.14** See SB p82.

- 3 Ask students to read the first two sentences from the phone conversation. Explain that they are shortly going to read the sentences using the music of English to model sentence stress and intonation. Explain that before they do this, you would like them to identify the sense groups in each line. Explain that 'sense groups' can be roughly defined as words that go together to make one chunk of meaning. As a class, look at the first two sentences and separate the sense groups with an oblique, e.g.

*Queen's Hall, / how can I help?*

*Could I book some tickets / for the flamenco concert / on Saturday?*

Ask students to underline the key words in each sense group, explaining that the minimum number for each full line is given in brackets.

*Queen's Hall / how can I help?*

*Could I book some tickets / for the flamenco concert / on Saturday?*

Students may try to underline more words, which will often result in identifying words with secondary stress, but encourage them to try and reach the minimum suggested in order to keep the focus on absolute main stress.

Ask students to continue through the rest of the conversation marking the lines.



## Answers

- B Could I book some tickets for the flamenco concert on Saturday?
- A I'm afraid the Saturday concert is sold out.
- B Oh, really? How disappointing! So are there tickets for other dates?
- A Yes. We've got four tickets left for Sunday. Would you be interested in those?
- B Yes, that would be great. I only need two tickets.
- A Would you like seats in the stalls or the circle?
- B How much are the seats in the circle?
- A They're £20. The ones in the stalls are £40, but they're fantastic seats, very near the stage.
- B I'll take the seats in the stalls, then. Can I pay by debit card?
- A Of course. Could I take your card details? What's the number on the front?
- B It's 5610 5910 8101 8250.
- A And the security number on the back?
- B 713.
- A Thank you. Could you make sure you bring that card when you collect the tickets?
- B Certainly. Thanks for your help.
- A You're welcome.

- 4 Ask students to practise the dialogue in pairs using only the underlined key words, with exaggerated intonation to express meaning.

🔊 9.15 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 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.

### 🔊 9.15 Using keywords

- A Queen's Hall ... help?
- B Book tickets, flamenco Saturday?
- A Saturday sold out.
- B Really? Disappointing! Tickets other dates?
- A Yes. Four, Sunday. Interested?
- B Yes, great. Two tickets.
- A Stalls, circle?
- B How much circle?
- A £20. Stalls £40, fantastic seats, near stage.
- B Take stalls. Debit card?
- A Of course. Card details? Number, front?
- B 5610 5910 8101 8250.
- A Security number, back?
- B 713.
- A Thank you. Bring card, collect tickets?
- B Certainly. Thanks help.
- A Welcome.

- 5 Ask students to practise reading the full conversation in pairs, linking words together and using reduced vowels and schwa sounds to get a good flow between the words with main stress which they underlined and used in exercise 4. They should also keep the same intonation pattern that they used in exercise 4.

🔊 9.16 Once students have practised the conversation a couple of times, play the recording so they can compare versions.

🔊 9.16 See SB p82.

- 6 Explain that students are now going to use the music of English to build on the fluency of their own conversations. Ask students to work in pairs, writing a short transactional conversation of no more than eight lines. Ask the same students to identify the key words in each sentence of their conversation, and keep these aside. Ask students to exchange their full conversations, and write a new version of the conversation, using only those key words. They may need to make alterations to the full conversation in order to get this to work well. Ask students to exchange their skeleton conversations with another pair and practise these conversations by filling in the missing words, again focusing on stressing the key words and using appropriate intonation. Ask some pairs to perform their conversations in class, first using only the key words, and then the full conversation.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Music festival* pp220–1

#### For students

Online Practice – *Look again*

Workbook p61, exercises 4–5

Online Practice – *Check your progress*

# 10 Body and mind

## Introduction to the unit

The theme of this unit is the relationship between the body and mind, and how one can influence the other. This theme is explored with 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 themes of the unit.

This is followed by the *Reading and vocabulary* section, which features a popular science text on the power of placebo.

The *Language focus* of the unit looks at distancing language, and the way we can create psychological distance between what we believe and what we write.

The *Listening and speaking* section focuses on a remarkable story of survival.

In the *Vocabulary and speaking* section, students label parts of the body and discuss high-frequency phrases.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which encourages students to recognize the use of stress and intonation in question tags and replies, and provides intensive practice which helps students to use them to achieve greater spoken fluency.

The *Writing* section looks at opinion-based writing.

## Language aims

### Language focus

#### Distancing the facts SB p86

- Reviewing, identifying and discussing difference in meaning in distancing constructions.

### Vocabulary

- Identifying parts of the body, recognizing phrases with body parts, identifying verbs associated with parts of the body. (SB p89)

### Spoken English

- Identifying and practising stress patterns using adjectives and *quite*. (SB p88)

### The last word

- Understanding and practising stress and intonation in tag questions and replies. (SB p90)

## Skills development

### Reading

#### The power of placebo SB p84

- 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 p88

- Listening for detail, note-taking and information transfer, ordering events in a narrative.

### Speaking

- Discussing themes highlighted in the reading text. (SB p84)
- Using a range of distancing constructions to generate news bulletins. (SB p87)
- Conducting an interview based on details from a narrative. (SB p88)

### Writing

#### Debating an issue – An opinion piece SB p121

- Identifying arguments, identifying and understanding antonyms, recognizing meaning of linkers, writing an opinion-based text.

## Additional material

### Workbook

There are sentence transformation exercises on reporting with passive verbs and *seem* and *appear*, as well as a text completion activity. There is a review of prepositions in passive sentences. There are vocabulary exercises on words to do with the body and expressions with parts of the body, and a pronunciation review of intonation in question tags. There is a reading text and comprehension questions about *Charles Eugster*.

### Photocopiable activities

There are photocopiable activities to review grammar (*An amazing journey*), vocabulary (*Body language*), and communication (*Going, going, gone!*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p83

This section provides an opportunity for extensive spoken interaction, as students discuss facts about the human body and health. Students work in groups evaluating and selecting the correct facts from a fact sheet, before listening to a monologue that provides additional detail. Students are encouraged to then discuss the additional information, exchanging ideas on what they heard.

#### 1 Lead in by writing the following quotes on the board:

*'To keep the body in good health is a duty ... otherwise we shall not be able to keep our minds strong and clear.'*

Buddha

*'Physical fitness is not only one of the most important keys to a healthy body, it is the basis of dynamic and creative intellectual activity.'* John F. Kennedy

Divide students into small groups and ask them to discuss and evaluate the quotes, stating whether they agree or disagree, and giving reasons why.

Open up to a whole-class discussion and establish if there is a general consensus. Ask students if they think that mental and physical health are viewed as equally important in their culture.

Ask students to remain in their initial groups, and read through facts 1–8. Ask students to choose the correct fact in bold, and (if possible) give any reasons for their choice.

Check ideas as whole class.

#### 2 10.1 Play the recording, asking students to check their answers to exercise 1, and to note down any extra information they hear.

If you feel your students need additional support, highlight that most of the extra information is statistical, so they should be listening for, and noting down, any figures which they hear. Remind students that content words are generally stressed, so they should also note stressed words to provide context for the numerical data. You could play the first answer, and check ideas as a whole class before moving on.

Check answers with the whole class, dealing with any pronunciation problems as you go.

### Answers and audioscript

#### 10.1 How well do you know your body?

- 1 Every day the average person loses between **50–100** hairs, but you would have to lose over 50% of the hairs on your head before anyone would notice. **Blondes** have more hair – about 140,000 hairs on their head. Brunettes average about 110,000, people with black hair about 108,000 and redheads come in last with about 80,000 average hairs on their head.
- 2 The average adult heart is about the size of **two** fists. The main artery from the heart, the aorta, is about the diameter of a **garden hose**. The human heart creates enough pressure to squirt blood up to a distance of 30 feet.

- 3 Nerve impulses to and from the brain travel as fast as **250** miles per hour – the fastest messages are to the brain's pain receptors, telling you that that metal is hot! It's a common myth that we only use a small part of our brain. It may be as little as 10% when resting, but during the course of a typical day, we use **100%** of our brain.
- 4 According to a study by the Mayo Clinic in the US, the three most common reasons for visits to the doctor are: **skin complaints, joint problems**, for example, arthritis, and **back problems**. Another common complaint is referred to by doctors as TATT (T, A, double T) – 'tired all the time'.
- 5 Fingernails grow roughly **twice as fast** as toenails, and both now grow 25% more than they did 70 years ago, as a result of our protein-rich diet. The fastest growing nail is on the **middle** finger. The longer the finger, the faster the nail grows.
- 6 Most people blink around **15** times a minute, but that reduces by a half when staring at a computer screen, which is why long-term computer users often suffer from dry eye syndrome. It increases when lying. Babies blink only **twice** a minute.
- 7 Children have **three times** as many taste buds as adults, which is why they often find bitter vegetables inedible, and why older people enjoy them more. The number of taste buds varies widely between people, with some people having four or five times as many as others. By the age of 60, most people will have lost about **a half** of their taste buds.
- 8 Babies are born with **50%** more bones than adults have. Many of these bones then fuse together, making larger bone structures that would have made it impossible for the baby to be born. As adults, we are about **1** cm taller in the morning than in the evening, when our joints have settled and become thinner.

## Reading and vocabulary SB p84

### The power of placebo

#### About the text

The theme of the reading is the effect that the mind can have on physical recovery after illness or exertion. A *placebo* /plə'si:bəʊ/ is defined as a simulated or medically ineffectual treatment for a disease or condition which is intended to deceive the person being treated. The placebo effect, however, describes how patients can feel better despite receiving ineffective or no actual medical treatment. Students lead in by discussing remedies for common ailments, and are introduced to the main topic through a focused discussion on how these remedies work on the body.

In the tasks, students first skim to compare their understanding of the subject with the content of the text. This allows students to evaluate their own general knowledge and assess how texts can be used to build on understanding as they help to generate a broader context for learning. Students then go on to read in detail, identifying people who are referred to in the text. This task requires a certain amount of inference, and further focuses on paraphrase. Remind students that texts are a useful way of building a broader lexical resource.

To assist with understanding, you could pre-teach or elicit the following items: *velodrome, supplement, Parkinson's disease, and bizarre*.

Don't pre-teach/check any of the words which are mentioned in the *Vocabulary* section, as students will work out their meaning in exercise 5.

- 1 Lead in by asking students to think about the last time they were ill or felt unwell. Ask them to think about how they treated their symptoms, and how quickly they started to feel better. Ask students to think about how much of the recovery is to do with the body, and how much with the mind.

Put students in groups of three or four to discuss the questions. Explain that there are no right or wrong answers at this stage, and encourage them to provide as much detail as possible. Monitor and help as necessary.

Elicit a range of possible answers to the questions. With regard to the placebo effect, don't confirm or reject students' ideas at this stage.

### Possible answers

**Popular remedies for a cold:** vitamin C, zinc, garlic, chicken soup, drink lots of liquids

**Popular remedies for flu:** vitamin C, a warm shower, drink lots of liquids, rest

**Popular remedies for insomnia:** a regular sleep schedule, avoid naps, avoid stimulating activity before bedtime, avoid caffeine, alcohol and nicotine, get out of bed when you can't sleep, use the bedroom only for sleeping, relaxation techniques, sleeping pills, melatonin, valerian.

It is very difficult to establish which remedies actually help. A control experiment is the most obvious procedure, whereby a group of people take a remedy and the results are compared with a similar group who take no remedy. The patient's belief in the efficacy of the treatment seems also to have some influence on the outcome.

- 2 Ask students to quickly scan the text for the specific information in the questions.

### Answers

Because they had to complete two time trials around the velodrome.

None of them received a genuine supplement – they were all given placebos.

- 3 Ask students to quickly scan through the text, focusing at this stage on references to the placebo effect only. Ask students to note down any new information about the placebo effect, which they hadn't discussed in exercise 1. If necessary, set a time limit.

Put students in pairs and ask them to discuss this new information, e.g. whether it is the same for each student, and if they find the information surprising or not.

Encourage students to give reasons for their evaluation at this stage.

- 4 Read through sentences 1–8 as a class, checking for meaning. Elicit/Explain that students are going to be reading to identify various people mentioned within the text, but will need to focus on paraphrase, too. Give students time to complete the task, working individually. Let students check their answers in pairs before checking with the class.

### Answers

- 1 Cyclists preparing for a time trial.
- 2 Half the cyclists who received the placebo.
- 3 Doctors in the 19th century.
- 4 Patients with broken backs.
- 5 Freud.
- 6 Italian football fans, for whom blue pills act as a stimulant rather than a sedative.
- 7 People who had taken part in a drug trial at Harvard.
- 8 A caring and sympathetic doctor.

**EXTRA IDEA** To further build on students' ability to summarize and reprocess information within texts, you could ask them to work in groups to generate their own short version of the reading.

Divide students into groups of four, and allocate each student paragraphs of the text to summarize into no more than two sentences per paragraph (Student 1: paragraphs 1–2, Student 2: 3–4, Student 3: 5–7, Student 4: 8–9). Remind students to focus on key content, and ignore examples here. Monitor this stage, assisting where required.

Ask the group to work together, collating their sentences to build a summary of the text as a whole. Encourage them to look at different ways to make the text cohesive, and useful linking devices.

Ask groups to exchange summaries and compare them in terms of detail and focus.

### Vocabulary

- 5 Write *time trial* on the board and ask students what type of lexical item it is (*a compound noun*). Explain that compound nouns are frequently found in these types of texts as short noun phrases are useful ways of expressing meaning directly and concisely.

Highlight that there are a number of compound nouns associated with health used in the text. Ask students to match words in columns A and B to make compound nouns.

### Answers

pain relief  
self-suggestion  
broken back  
brain scan  
local anaesthetic  
health benefits  
performance-enhancing substance

**SUGGESTION** Ask students to work in pairs, taking turns to define the compound nouns, and generating their own example sentences to contextualize these.

- 6 Read through the list of words as a whole class, checking for pronunciation and stress. Brainstorm possible synonyms for each word or phrase, and then ask students to categorize these in terms of formality/informality. Explain that synonyms can be found in the paragraphs indicated in brackets. Ask students to find suitable synonyms, then check with their partner before confirming as a whole class.

## Answers

- |                 |              |
|-----------------|--------------|
| 1 intrigued     | 5 tap into   |
| 2 restricted    | 6 begged for |
| 3 perceives     | 7 harnessing |
| 4 demonstration | 8 snag       |

## What do you think?

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

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

**VIDEO** In this unit students can watch a video about the importance of well-funded scientific research in creating today's sporting elite. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

## Additional material

### For teachers

Photocopiable activity – Video worksheet: *The science of sport*

### For students

Online Practice – *Look again*

Workbook pp66–7, exercises 1–4

Online Practice – *Practice*

## Language focus SB p86

### Distancing the facts

This section contextualizes and practises two different passive constructions, and two constructions using the verbs *seem* and *appear*. These are very formal constructions which tend to only be used in a written form. Most commonly they are found in newspaper articles when journalists report information and are used to put distance between the writer and the facts.

When using passive constructions to distance the facts, students need to think about the written context in which the forms are being used, and learn the fixed forms to express this idea.

- 1 Read through the sentences with the students. Check the form of the phrases in bold. Point out that that these are commonly-used language constructions in newspaper articles because they allow the writer to give information without stating it to be categorically true. It also allows the writer to put distance between him or herself and the facts. In other words, the writer is saying, this is not my opinion, it is what other people have said, reported or believe to be true.

## Possible problems

Note that the form of these structures is complex, but predictable. Within the *Language focus* section there is considerable opportunity for students to practise manipulating form through sentence transformation exercises. The basic forms introduced are:

- **It + passive verb + (that) clause**  
*It is said that he earns more than a million a year.*  
Note that the use of the introductory *it* is a very formal structure. However, remind students that the form is a fairly common way of reporting what is said by people in general, or by an unspecified group of people, as well as creating distance.
  - Some students may overgeneralize and attempt to use all verbs in this pattern. Note that many reporting verbs such as *inform*, *persuade*, *remind*, *tell* and *warn* cannot be used in this way. Refer students to the Grammar reference section on SB p160, 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 p160.  
Some students may try to use *tell* in this pattern. This is possible, but only when *tell* has the meaning *to order*, e.g. *He was told to report to Human Resources.*  
NOT \**The accident was told (= said) to have happened around noon.*  
You could highlight that the structure is also possible with *there* as a subject:  
*There are said to be a number of employees earning more than a million a year.*  
Note that using *there* tends to create even greater distancing.
  - **It + (would) seem(s)/appear(s) + (that) + clause**  
*It would seem that he earns more than a million a year.*
  - **Subject + (would) seem(s)/appear(s) + to infinitive**  
*He would appear to earn more than a million a year.*  
These forms give information without stating categorically that it is true. When used in spoken forms, the verbs *seem* and *appear* can be given greater stress to make the speculative nature of the statement more tentative. The inclusion of *would* also has a similar effect, e.g. *It would seem that they are paying him too much.*  
The Grammar reference on SB p160 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 Passive constructions  
Ask students in pairs to read through the active sentences and note the way they have changed to passive sentences.  
**Elicit/Explain:**  
*It is followed by the passive verb + (that) + clause.*  
Noun phrases are followed by passive verb + *to infinitive*.
  - 2 **Seem and appear**  
Ask students in pairs to read through the examples in the grammar box. Elicit/Explain that there are two forms:  
Subject + *seem(s)/appear(s) + to + infinitive*  
*It + seems/appears + (that) + clause*
  - 2 Ask students to rewrite the sentences. Do the first as an example. Let students check their answers in pairs.
- 10.2** Play the recording and check answers as a whole class.

## Answers and audioscript

### 10.2 Dr Martin Crispin

- 1 A leading private surgeon is reported to be under investigation for fraud.
  - 2 Dr Martin Crispin is believed to own three private clinics in London.
  - 3 Dr Crispin and his colleagues are said to charge up to £1,000 for a consultation.
  - 4 Dr Crispin was supposed to have qualified in South Africa.
  - 5 He is now known never to have trained as a surgeon.
  - 6 His medical certificates are now assumed to be fakes.
  - 7 He was considered to be a specialist in cosmetic surgery.
  - 8 Dr Crispin is understood to have been sued recently by five different patients.
  - 9 Two of his colleagues are alleged to have performed surgery while drunk.
  - 10 The doctor and his wife are presumed to have gone into hiding this morning.
- 3 Ask students to change the sentences. Do the first as an example. Let students check their answers in pairs before checking as a whole class.

### Answers

- 1 This road seems to be taking us nowhere.
- 2 We appear to have taken a wrong turn.
- 3 It appeared that Simon had taken the wrong medicine.
- 4 It seemed that he felt better nevertheless.
- 5 The government seems to have changed its policy.
- 6 They appear to be seriously worried about losing the next election.

**SUGGESTION** To consolidate these exercises, you could ask students to generate their own sentences. Set a short time limit appropriate for your class and ask students to write five sentences using a range of the forms presented here. Monitor, assisting with grammar and vocabulary where required. Once students have drafted and checked their sentences for accuracy, ask them to exchange them with a partner. Set a short time limit and challenge students to rewrite each sentence using a different construction for distancing. Once students have transformed the sentences, ask them to work in pairs, checking for meaning and accuracy.

### Reporting the news

- 4 Lead in by asking students how they regularly get their news – online, TV, radio, or newspapers. Elicit from students which of these forms of media they think are the most trustworthy, and why. Ask students as a class to provide a list of four of today's top news stories. Ask students to identify a category for each story, for example, local news, world news, politics, sports, celebrity news, art, and culture. Ask students to work in pairs, discussing which stories listed are the most interesting, and why.
- 5 As a whole class, read through the headlines of the six news stories. Elicit/Explain the meaning of: *WHO*, *no-confidence vote*, *PM*, and *wreak havoc*. Elicit what kind of story each is likely to be based on the headline.

## Answers

Antibiotics are **reported to be** losing their power ...  
... **according to** a new report  
... **was thought to be** suffering from  
... **appears to** have swallowed the fork  
... **it is alleged** ...  
... **are believed to** have been destroyed ...  
... **are expected to** reach ...  
**It's thought** ...

- 6 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 writing. Monitor, assisting with language and ideas as required.
- 7 Explain to students that they are now going to present their stories as part of a TV or radio news bulletin. Divide students into small groups, with each pair of students in the group having written a different story. Ask students to exchange stories and read through them, deciding as a group on the best running order.
- Set a time limit of around eight minutes and allow students time to redraft their story for spoken delivery. Remind students that news bulletins are shorter and more dynamic than written texts, so they need to focus on getting all the facts across concisely. If necessary, you could model this with the following text, which uses the story featured in the passive construction practice on SB p86.

*Leading private cosmetic surgeon, Dr Martin Crispin, who owns three high-profile clinics in London, has gone into hiding after investigations into allegations of fraud and medical malpractice. It has been reported that Crispin, who charged up to £1,000 per consultation, falsified medical certificates and details of his surgical training in South Africa. It is understood that Crispin is being sued by five patients, and there are ongoing allegations that he and two colleagues performed surgery while under the influence of alcohol.*

## Additional material

### For teachers

Photocopiable activity – Grammar: *An amazing journey* pp222–3

### For students

Online Practice – *Look again*

Workbook pp64–5, exercises 1–3

## Writing SB p121

### Debating an issue – An opinion piece

This section looks at the use of linkers and the use of emotive language in 'for and against' opinion pieces. Such articles in websites and magazines often use extreme adjectives (e.g. *hideous*) and verbs (e.g. *past it*) to convey the writer's feelings about the subject.

- 1 Lead in by asking students what kind of controversial issues are commonly discussed and debated in magazines and newspapers which they frequently read. Elicit a range of answers.

Check the meaning of *hypocrisy* (when somebody pretends to have moral standards or opinions that they don't actually have), then ask students to read through the piece arguing for cosmetic surgery. Ask students to identify the hypocrisy mentioned, and note how many of their ideas were used by the writer.

Monitor and assist with any vocabulary queries or let students use a dictionary.

### Answers

People (mostly men) get het up about the subject of cosmetic surgery, but nobody criticizes men for spending billions on hair restoration. Women who use hair dye to make themselves look younger criticize other women for using cosmetic surgery to make themselves look younger.

- SUGGESTION** Write *cosmetic surgery* on the board. Elicit a definition. Divide the board into two and write the headings *For* and *Against*. Nominate two students to stand at the board and take notes, one for each column. Ask the class to provide arguments, with supporting ideas and examples where possible, for either side. The students at the board should write up class ideas as they suggest them.

Discuss the results as a whole class and establish which column has more examples. Elicit a range of opinions from the class – do they think cosmetic surgery is good or not?

- 2 Ask students to read through the list of statistics, then quickly read the text again, identifying what they refer to. Check as a whole class.

### Answers

90% of cosmetic surgery is done by women.  
£7 billion is spent every year on hair dye.  
The risk of serious complications from a cosmetic procedure is less than 0.5%.  
The writer had a facelift when she was 52.  
Over 15 million people a year have cosmetic surgery.

- 3 Explain to students that the focus of this task is on antonyms – words with opposite meanings. Explain that understanding antonyms can help in terms of developing a lexical resource in argument-style writing, as specific examples of vocabulary can be used with their opposites to develop a compelling, contrastive argument. Provide an example from the text to illustrate this, e.g. *Why does it make people so rabidly judgemental? / We're becoming an increasingly tolerant society ...*

Read through the words and phrases as a class, checking for pronunciation and stress. Ask students to match the words, then check their answers in pairs. Discuss as a class, eliciting definitions and/or synonyms for each word as you do so.

### Answers

tolerant – judgemental  
calm down – get het up  
sanction – denounce  
profound – shallow  
sprightly – past it  
respectable – despicable

- 4 Focus attention on the highlighted linkers in the text. Ask students to identify the function of these, and decide which are formal and which are informal.

Elicit further examples of linkers which have the same function, again asking students to determine the level of formality of each.

### Answers

These linkers all show that a similar point is being made in the statements that they connect.

**Just as** – informal (*Just as it made me look younger, it made me feel younger ...*)

**Likewise** – formal (*I had a facelift when I was 52./Likewise, over 15 million people a year spend billions of pounds on cosmetic procedures ...*)

**too**, – informal (*15 million people a year spend billions of pounds on cosmetic procedures .../Men spend billions every year on hair restoration, too*)

**Equally**, – formal (*there is sexism at the root of this hypocrisy./Equally, it's double standards when ...*)

**in the same way**, – informal (*cosmetic surgery can reflect a preoccupation with the shallower aspects of life/in the same way, spending a fortune on new cars and boats ... is hardly evidence of embracing the more profound aspects of our existence*)

**similarly**, – formal (*there are risks involved,/similarly, skiing, horse riding and motorcycling are pretty hazardous*)

**by the same token**, – formal (*we accept this with regard to tattoos and body piercings/by the same token we ought to calm down when people opt for surgery*)

- 5 Read through the task as a class. Give students time to brainstorm ideas and supporting examples. Refer them to the class list they generated earlier if they require prompting. Get students to organize their notes in the following paragraph plan:

Introduction

Against

Point 1:

Point 2:

Point 3:

Conclusion

Give students time to write their piece, using their notes. This can be done in class or set for homework.

Remind students to use the structure of the article in the Student's Book as a model, and to build in linking words in appropriate places.

- 6 Ask students to read their pieces to the class, and then compare these to the *for* piece. Ask the class to evaluate the arguments, based on agreed criteria, e.g. strongest examples and supporting evidence, most statistics, etc.

**EXTRA IDEA** To extend this practice, you could ask students to write 'For' and 'Against' arguments 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.

## Additional material

### For students

Online Practice – Practice

## Listening and speaking SB p88

### Down to earth with a bump

#### About the text

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, US. Anderson was stranded alone in the wilderness with a shattered pelvis, punctured lung, lacerated kidneys, and a broken arm. Not only did Anderson survive against these odds, but once out of hospital, continued to take part in the Paragliding World Cup.

Paragliding is an adventure sport where pilots sit in a harness beneath a lightweight fabric wing, using suspension cables to maintain pressure on the wing and direct flight.

Students lead in to the listening by reading a Facebook post associated with the story described in the interview, and making predictions based on its content.

In the tasks, students initially listen for detail, noting down answers to a series of comprehension questions. There is then an information transfer stage where students take notes independently under key headings. Students then order a series of events from the narrative, before offering their own evaluation of the protagonist's character based on evidence. The final focus of the listening tasks requires students to generate an interview with one of the people involved in the events described, using their understanding of the situation and sequence to build a coherent exchange.

To assist with understanding, you could pre-teach or elicit the following items: *a reserve, 60 feet* (just over 18 metres), *malfunctioned, predicament, isolated*.

1 With books closed, lead in by asking students what they think the phrase '(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 phrase could be relevant when discussing someone who has crashed in a race. Note answers on the board.

Ask students to open their books, and look at the picture of the paraglider. Elicit from students some of the possible challenges and dangers which could occur.

Ask students to read through the information about Guy Anderson, and his Facebook post, and then to speculate on what happened during the race.

Ask students to compare ideas in pairs before discussing as a whole class.

2 Explain that students are going to listen to a radio interview where Guy Anderson explains the circumstances of his accident. Elicit from students some of the challenges which occur when listening to interviews, e.g. there are often numerous pauses, hesitation fillers,

false starts, and examples of repetition. Speed of delivery is often challenging, questions are not always directly answered, or the answer is brief, and the interviewee may go on to discuss a different point.

Ask students to read through questions 1 and 2 and predict answers. Direct them to the chart under 3, and elicit possible collocations for each of the listed body parts, e.g. *cracked/bruised/broken ribs*.

10.3 Play the recording, pausing if necessary to give students time to note answers.

Ask students to compare their notes, before checking as a whole class.

#### Answers

- 1 It was very windy and he got split up from the other people he was flying with.
- 2 He got stuck in a windy valley, and as he got lower, there was a lot of turbulence.
- 3 Physical condition: 'pretty well bashed 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

#### 10.3 Down to earth with a bump 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, I was going along, erm, with a bunch of others, and it was getting progressively windier, and we were jumping from one mountain range to mountain range, and, erm, 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, er 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, er, but generally I was pretty well bashed up. I'd broken all the ribs on my left, er, 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, er, and I was a bit shocked, really, er ...

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 bashed up.

I So when you, kind of came to a standstill, what was going through your mind?

GA Erm, well I just looked around and checked that I was still alive. I checked my, all my limbs, and, er, thought well, basically, I'm bashed, but I'm not, er, you know, I'm still here. I had a strange thing where my eyesight started to degrade. Er, 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, er, 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** Ask students to briefly read through each of the outlined events and check for meaning and pronunciation. Ask students to work in pairs deciding on the logical order for the events.

**10.4** Play the recording to check answers.

Ask students to work in small groups, discussing Guy's character. Elicit several opinions from the class, and ask students to give reasons for their choice of description. Note any similarities and differences of opinion, and ask students to note if there are any likely explanations for these, e.g. are they affected by age/gender/culture of students?

**Answers**

- 2 his radio malfunctioned
  - 3 he got comfortable
  - 4 he started to nod off
  - 5 he heard growling
  - 6 he saw a bear
  - 7 he took photos
  - 8 he sang out loud
  - 9 the bear kept away
  - 10 he slept fitfully
- He appears to be very stoical and resourceful.

**10.4 Down to earth with a bump Part 2**

**I = Interviewer, GA = Guy Anderson**

- GA** Er, I had a mobile phone, but there was no signal, I had a radio, but that obviously malfunctioned when I hit the ground, and, erm, I had no, what I did need was a satellite tracker, erm, 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 ...
- I** You're completely isolated, in the middle of nowhere, no means of communication. Did you panic?
- GA** Er, no, I just lay there, I got ... made myself as comfortable as I could in my harness, and thought, well if I get rescued, er, 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 three 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, erm, 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, er, 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, er ...
- I** I bet you didn't get much sleep.
- GA** No, I sort of, a bit fitful.

- 4** Ask students to read through the questions, and 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.

**10.5** Play the recording, and check as a whole class.

**Answers**

- 1 He pushed with his good arm and pulled with his legs. He presumably moved very slowly. He went to the bottom of the valley to get water.
- 2 Because Russell has very bad eyesight.
- 3 There were about a hundred people out on mountain bikes, light planes, and a helicopter involved in the search.
- 4 He is light-heartedly comparing his disappearance and subsequent rescue with a game of hide and seek.
- 5 He has a 'horrible addiction' to paragliding.

**10.5 Down to earth with a bump 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 litres of water, and it looked like there was a nice river at the bottom of the valley, so, er, I thought at least I could get next to the water, I'd be fine, and, er ...
- 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 er ...
- 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, er, 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, erm, so it took me a couple of hours, very painful hours, to get to my feet, erm ...
- 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, erm, in the evening it, the, er, 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, erm, with this thunder and lightning going on all night.
- I** What was the first clue that you might be going to be rescued?
- GA** Erm, the first clue was the next day, I heard a helicopter, er, coming into my valley, erm, at about three in the afternoon, and, erm, 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, erm, seen my canopy and landed, but, Russ jumped out of the helicopter, and nearly broke an ankle, and, erm, then raced down, saw my track and raced down the valley, find, trying to find me, and, erm ...

- 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, erm, 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, erm, when eventually I got found, the helicopter eventually came down the valley and did find me, erm, when it went out on the radio there were whoops of, er, 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, er, all waiting, they were, they were very stoic and quite brilliant, er, and, we're a very close family and, er, 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 humour!
- GA A few people thought I actually was.
- I How long did it take you to recover from your injuries?
- GA Er, 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, er, yeah, just, just under six months.
- I And you had no doubt at all about going back?
- GA I had plenty of doubts, and, er, I, I, it's really, er, the worst thing is for my family, and, er, I know that I put them through hell, but it's, er, a horrible addiction that I have to flying, but it does put you in places that, erm, you can only dream of and, erm, 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 aim of this stage is for students to use their understanding of the events described in the radio interview to reprocess information to generate a similar interview with another person who was involved at the time. This task requires students to extrapolate key events from the original listening, and make inferences on how a close friend would feel in these circumstances.
- Ask students to work in pairs, preparing the content for their interview. Direct students to the audioscript of Part 3 of the interview on SB p141, for details of events that Russell Ogden was involved in. Encourage students to plan out their interview based on these details, adding ideas and vocabulary of their own. Remind students to use a range of reporting verbs, and think about their tense accuracy as they express their version of events.
- Monitor this stage, noting down any interesting ideas for later discussion with the whole class.

**EXTRA IDEA** To consolidate earlier work on distancing constructions, you could ask students to rewrite the events described in the listening as a very brief newspaper report. Remind students to pull out the key facts, and to use passive constructions where appropriate.

Once students have written their reports, they could then exchange them and evaluate each other's work in terms of grammatical and factual accuracy.

### SPOKEN ENGLISH Meanings of *quite*

- 1 Read the lines out loud, and ask students to identify the meaning of *quite* in both lines. Ask students to practise saying the sentences to each other, emphasizing stress and intonation.

#### Answers

I was quite comfortable. (fairly)

That's quite amazing! (absolutely)

- 2 **10.6** Play the recording, and ask students to repeat each line in turn. Ask them to work in pairs and match a meaning to each statement.

Play the recording again, and ask students to identify when and where the stress is placed.

In the feedback, point out the stress and intonation on *quite* in each sentence. In the first, the stress is on the adjective, *brilliant*, and the intonation on *quite* goes up. In the second, there is stress on *quite* as well as the adjective, and the rising intonation is exaggerated. In the third, the stress is on *quite*, and the intonation goes down.

#### Answers

1 b B c A

2 b B c A

### **10.6** Meanings of *quite*

A It was quite brilliant!

B It was quite good!

C It was quite good.

- 3 **10.7** Play the recording, directing students to provide a suitable adjective during the pause. Remind students that an answer will then be given, with an example to act as a model.

Encourage students to repeat the examples as they listen, focusing on stress and intonation.

#### Answers and audioscript

### **10.7** Meanings of *quite*

1 A That lesson wasn't as dull as I expected.

B Yes, it was **quite interesting!**

2 A Emma's not an easy child to deal with, is she?

B Oh, she can be **quite impossible** sometimes!

3 A I noticed that Bob wasn't exactly thrilled with his birthday present.

B He seemed **quite pleased**.

4 A They charge £1.30 for a small bottle of water. Don't you think that's silly?

B It's **quite ridiculous!**

5 A It's a lovely day for February, isn't it?

B Yes, it's **quite warm!**

- 6 A So I hear the exam wasn't as much of a challenge as you expected?  
 B Well, it was **quite difficult**.
- 7 A So you decided to rent the room. You didn't find it too small?  
 B No, I thought it was **quite big!**
- 8 A It's not like any other café, this one, is it?  
 B No, it really is **quite unique!**

**EXTRA IDEA** To further practise stress and intonation using *quite*, ask students to provide a list of as many adjectives as they can in 30 seconds, e.g. *stressful, rewarding, chilly*. Note these on the board. Then ask students to do the same for nouns. Once you have two lists on the board, ask students to work in pairs taking turns to generate sentences using an adjective, noun, and *quite*, e.g. *The interview was quite stressful*. The non-speaking partner should try to guess the meaning of *quite* in each context. If necessary, model an example to get the task started.

### Additional material

#### For students

Online Practice – *Practice*

## Vocabulary and speaking SB p89

### Words to do with the body

The main aim of this section is to look at words to do with the body, both in terms of their literal meaning, and how they are used as verbs. It also looks at verbs to describe actions involving parts of the body.

- 1 Lead in by asking students if they know how many bones there are in the human body (270 at birth, 206 by adulthood as bones fuse). Elicit from the class as many different bones as they can from head to toe, e.g. *skull, spine, pelvis*, etc. Explain that in this section the focus is on building a vocabulary set related to parts of the body – both in literal use and in collocations or expressions.

Read through the list as a whole class, drilling for accurate pronunciation and stress. Ask students in pairs to label the figures. Encourage students to refer to a dictionary where required.

Check as a whole class, before asking students if they know the names of any other body parts.

#### Answers

- 1 eyebrow 2 earlobe 3 eyelash 4 nostril 5 forehead  
 6 lip 7 chin 8 throat 9 armpit 10 waist 11 pelvis  
 12 temple 13 cheek 14 neck 15 jaw 16 chest 17 rib  
 18 lung 19 liver 20 stomach 21 elbow 22 intestines  
 23 hip 24 thumb 25 palm 26 wrist 27 knuckle  
 28 thigh 29 veins 30 calf 31 shin 32 ankle 33 heel  
 34 sole 35 spine 36 kidney

- 2 Ask students to work in pairs giving each other instructions to practise saying the different body parts.
- 3 **10.8** Ask students to complete the sentences. Do the first as an example. Let students check their answers in pairs before checking the recording with the whole class.

### Answers and audioscript

#### 10.8 Words to do with the body

- Come on, don't let it all get you down. Keep your **chin** up!
- I tried to persuade Pete, but he dug his **heels** in and refused to change his mind.
- I find it hard to **stomach** when politicians half my age start preaching to me.
- It varies, but as a rule of **thumb**, I'd allow 20 minutes a mile on this walk.
- The teachers in my school were pretty strict – they made us **toe** the line.
- How dare he expect me to tidy up after him! What a **cheek!**
- I'm ashamed about it all, but I'm glad I've told you. I needed to get it off my **chest**.
- The boys stood on one side of the room, **eyeing** up the girls on the other side.
- The government talks as if they're concerned about the environment, but they're just paying **lip** service.
- These candlesticks aren't easy to clean – you'll need a bit of **elbow** grease.

**SUGGESTION** To ensure students get a further opportunity to work on spoken interaction, and build on accurate sentence stress while extending their use of high-frequency collocations and phrases, you could add an extra stage to the sentence completion task.

Ask students to select one sentence to develop into a short dialogue of no more than four lines. Monitor, assisting with grammar and vocabulary where required.

Encourage students to practise reading their dialogues aloud, focusing on sentence stress and intonation to show agreement and disagreement, and highlight content words. If your students are confident, ask them to perform their dialogues for the whole class.

- 4 Ask students in pairs to match the action to a body part. If students are unsure about any of the words, use mime to show the meanings, or encourage students who do know to mime for the rest of the class.

Ask students to say why we do these things, and follow up by asking where these might occur, e.g. *you might be frisked by security at an airport departures gate*.

#### Answers

- |                  |                                |
|------------------|--------------------------------|
| tickle – fingers | stroke – hand                  |
| nod – head       | clap – hands                   |
| thump – hand     | nudge – elbow                  |
| sniff – nose     | pat – hand                     |
| slap – hand      | hug – arms                     |
| swallow – throat | squeeze – arms, hands, fingers |
| smack – hand     | shove – hands                  |
| pinch – fingers  | spit – mouth                   |
| frisk – hands    | wink – eye                     |
| rub – hands      |                                |

#### Possible answers

- You nod your head to say 'yes'.  
 You thump someone in a boxing match.  
 You sniff because you've got a cold.  
 You slap someone's hand when giving them a 'high five'.  
 You swallow because you have a liquid or food in your mouth.  
 You smack the TV because it isn't working.

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 **10.9** Play the recording and ask students to identify which verbs from exercise 4 are exemplified.

### Answers

- |           |           |
|-----------|-----------|
| 1 stroke  | 7 slap    |
| 2 hug     | 8 sniff   |
| 3 wink    | 9 shove   |
| 4 spit    | 10 clap   |
| 5 swallow | 11 tickle |
| 6 nod     | 12 frisk  |

### 10.9 Verbs to do with the body

- 1 Oh, lovely cat ...
- 2 Oh, how lovely to see you again!
- 3 Psst! Look over in the corner at what that man's wearing!
- 4 Phugh! Puh! Ugh, sorry, I really couldn't eat that!
- 5 Gulp! Mmm, these tablets are huge!
- 6 Yes! Yes! Definitely!
- 7 How dare you!
- 8 Mmm? It's cinnamon, I think. Or maybe cloves.
- 9 Move over!
- 10 Terrific! Well played!
- 11 Stop it! Give up!
- 12 Could you step this way, sir? And hold out your arms ...

6 Ask students in pairs to take turns to test each other on the vocabulary by miming actions for their partner to identify.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *Body language* pp224–5

#### For students

Online Practice – *Look again*

Workbook p68, exercises 1–3

Online Practice – *Practice*

## The last word SB p90

### He does, does he?

The aim of this section is to expose students to the different ways tags and replies work, and to raise awareness of the role of intonation in changing meaning within these forms.

## Possible problems

While tag questions will be very familiar for students at this level, they can cause some difficulties.

### 1 When is it appropriate to use tags?

Students may be unsure of when to use tags, and use more familiar structures, e.g. *Have you seen my keys?* rather than the tagged *You haven't seen my keys, have you?* The latter form is more subtle, expressing the idea *I know you probably haven't, and I'm asking just in case, but do you know where my keys are?* To address this issue it is worthwhile exploring the underlying meaning in exchanges – as students practise identifying and recognizing these forms in use, their awareness and confidence to transfer them into their own spoken language grows.

### 2 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.

### 3 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 **10.10** Ask students to read and listen to the examples of tag questions. Elicit answers to the questions.

### Answers

But you didn't get rescued before dark, did you? (fall)

You must have been in terrible pain, weren't you? (rise)

You decided to get moving, didn't you? (fall)

The second question is genuine. The question tags in the other questions are used to encourage the flow of the conversation.

**10.10** See SB p90.

2 **10.11** Tell students to listen to sentences a–c. Ask them to identify which of the possible functions matches each sentence, and the most likely intonation pattern for each.

### Answers

a aggression; the auxiliary *have* is repeated; falling intonation

b scepticism; the auxiliary *did* is used for a question form; rising intonation

c pride; the determiner *that* is repeated; falling intonation

🔊 10.11 See SB p90.

- 3 Ask students to work individually, matching the lines in A with the tags in B, deciding on what is being expressed in each.

Ask students to discuss their ideas with a partner, and then practise saying them with appropriate intonation.

- 🔊 10.12 Play the recording, allowing students to check their answers, and whether their intonation matches the model given.

To further build on accuracy of stress and intonation, you could pause each recording after the initial tagged line, and drill chorally and individually.

### Answers and audioscript

🔊 10.12

- 1 A You will be careful, won't you? (*concern*)  
B Of course I will. It's not a very difficult climb – it's only 3,000 metres.
- 2 A So, you were out with Lisa last night, were you? (*teasing*)  
B What if I was? And I'm certainly not going to tell you what happened!
- 3 A You meant to kill the victim, Mr Jones, didn't you? (*aggressive, accusation*)  
B I absolutely did not. It was a horrible accident.
- 4 A I've been a bit stupid, haven't I? (*sheepish embarrassment*)  
B You haven't! It's so easy to be taken in by Internet scams.
- 5 A You're lazy, you are. (*disapproval*)  
B Am I? Says who? Mr Isn't-it-time-for-another-coffee-break?
- 6 A So these are the spacious bedrooms, are they? (*disbelief*)  
B Indeed they are. Though the other estate agent did describe them as 'compact'.
- 7 A That can't be right, can it?! (*disbelief*)  
B Er, it is. We did have starters, and we've had quite a lot to drink.
- 8 A I always do a good job, I do. (*confidence*)  
B Do you? Well, I think Mr Johnson will have the final say on that.
- 9 A Oh yeah, camping will really appeal to Jo, won't it? (*sarcasm*)  
B Well, it will have to. We can't afford to stay in a hotel this year.
- 10 A So that's all the help I'm getting, is it? (*frustration*)  
B It is, I'm afraid. I've painted three walls! I really have to pick up the kids from school now.
- 11 A It won't hurt, will it? (*anxiety*)  
B Not much. It's a very small needle.
- 12 A I went and beat him, didn't I?! (*surprised pride*)  
B Did you! Wow, well done! Those tennis lessons were obviously worth it!
- 13 A Mmm. That's a proper cup of coffee, that is. (*satisfaction*)  
B It sure is. I grind the beans myself.
- 14 A Let's eat, shall we? (*enthusiasm*)  
B Yes, I'm starving!

- 4 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.

- 🔊 10.13 Play the recording so that students can check their answers. Then ask students in pairs to practise the conversations. Encourage students to copy the intonation patterns as closely as possible.

### Answers and audioscript

🔊 10.13

- 1 A You haven't seen my car keys, **have you?**  
B No. You had them this morning.  
A That doesn't mean I know where they are now though, **does it?**  
B Well, let's look in the places you usually leave them, **shall we?**  
A I've already done that.  
B And ... here they are. Now, that wasn't hard, **was it?**  
A Oh, thanks. You're a star, **you are!**
- 2 A You've forgotten the shopping list, **haven't you?**  
B Yes, **I have.**  
A But I gave it to you as we were leaving, **didn't I?**  
B Yeah. But I've left it on the kitchen table.  
A You're so forgetful, **you are!**  
B Oh, and you're perfect, **are you?**

- 5 The aim here is to provide some free practice of tags and replies. Model the example, again exaggerating stress and intonation. Then give students time to read through the statements and think about what they might say in response. Ask students in pairs to take turns to say and respond to the statements in different ways.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Going, going, gone!* pp226–7

#### For students

Online Practice – *Look again*

Workbook p67, exercises 1–2; p69, exercises 4–5

Online Practice – *Check your progress*

# 11 Our high-tech world

## Introduction to the unit

The theme of this unit is how our world is changing in the face of technological development. This theme is explored with 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 themes of the unit.

This is followed by the *Listening and speaking* section, which focuses on *The Internet of Things*, and how our more connected world is affecting our behaviour.

The *Language focus* of the unit looks at different forms for expressing the future – looking forward, as well as addressing the concept of the future in the past.

This is followed by the *Reading and speaking* section, which looks at how gadgets are suffering from ‘function inflation’, as manufacturers compete to offer more and more features that use the latest technology.

The *Vocabulary* section focuses on synonyms and antonyms.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, in which students identify and discuss predictions which were wrong.

The *Writing* section consolidates the theme of technology by looking at online reviews of a new gadget.

## Language aims

### Language focus

#### The future SB p93

- Reviewing, identifying and discussing difference in meaning in future forms.

### Vocabulary

- Identifying and defining synonyms and antonyms from context. (SB p96)

### Spoken English

- Identifying and practising uses of the word *stuff*. (SB p92)

### The last word

- Identifying and discussing predictions which were wrong; speculating on the past seen from the future. (SB p98)

## Skills development

### Reading

#### Too much science? SB p94

- Identifying examples of humorous writing, reading for detail and examples, using a text as a lexical resource.

### Listening

#### The Internet of Things SB p92

- Listening for detail, identifying examples of reference, using a listening script as a source for question formation.

### Speaking

- Discussing themes highlighted in the listening text. (SB p92)
- Exchanging ideas on language analysis of future forms. (SB p93)
- Discussing themes highlighted in the reading text. (SB p94)

### Writing

#### Describing and evaluating – An online product review SB p122

- Identifying opinions and examples of evaluative language in an online review, writing an online review using description and evaluation.

## Additional material

### Workbook

There is a matching exercise and a multiple-choice exercise to review future forms, as well as activities to review other future phrases and future in the past. There is an overview of phrasal verbs, vocabulary exercises on technology idioms, and a pronunciation review of sounds and spelling. There is a reading text and comprehension questions about *Future technology*.

### Photocopiable activities

There are photocopiable activities to review grammar (*In the year 2030*), vocabulary (*Find the synonyms*), and communication (*High or low tech*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p91

This section provides an opportunity for extensive spoken interaction, as students discuss their relationship with different aspects of technology, and how contemporary life is being affected by technological development.

Many students will probably fall under the category of 'digital natives'. This term, coined by American educationalist Marc Prensky, refers to a generation who have grown up with computers, video games, social media, and online communities. For many people in this demographic, technology such as tablets or smartphones is rapidly becoming an extension of the body. This has greatly enhanced lives, and our access to information in the developed world, but the digital poverty that occurs in many parts of the developing world has meant even greater gaps between the haves and have-nots.

The term *techno geek* was initially used as a pejorative term for someone who spent time buying, using and discussing electronic equipment rather than developing social relationships. However, in recent years, as technological innovation has become more mainstream, techno geeks are less likely to be ridiculed. Many aspects of geek culture – interest in technology, superheroes, space – have become more fashionable, with geeks becoming 'cool'. In 2013, the term *geek-chic* was introduced into the *Oxford English Dictionary*, indicating that fashion and terminology had changed forever.

The artwork *Mobile Lovers* by Banksy is used in the Student's Book and depicts the sense of disconnection between people created by technology. In May 2014, Banksy admitted painting the image, which was on a boys' club in the artist's home city, Bristol. The artwork was later sold to raise funds for the struggling charity.

1 Lead in by eliciting examples of 'must have' technology from the class, and noting these on the board. If necessary, explain that 'must have' means things that society seems to think are desirable or essential. Ask students to individually select five of the items and decide on their order of importance, noting reasons why.

Ask students to work in pairs, comparing their lists and the reasons for their choices. Monitor, noting any interesting ideas for a whole-class feedback session.

As a whole class, ask students how their lives would be different without these technological items. Elicit a selection of opinions.

Read through the rubric as a whole class, and elicit a definition for *techno geek*. Ask students to provide examples from their own lives, or from popular culture.

2 Read through questions 1–14 as a whole class, checking for meaning and pronunciation. Ask students to work in small groups, discussing each question in turn, and noting any similarities or differences in opinions.

If you feel your students would benefit from some additional preparation time, allow them a few minutes to read through the statements, making notes on relevant examples they could use for each point.

Monitor the discussion, noting down any interesting ideas for a whole-class feedback session. You could also use this opportunity to note any persistent errors for a delayed error-correction stage.

3 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.

🔊 11.1 Play the recording, and then give students some time to discuss their notes in pairs. Check answers as a class.

### Answers

- 1 He is lost without his phone ('totally at sea').
- 2 He has an iPad. He uses apps, particularly weather and games.
- 3 He has 'literally hundreds of apps'. He uses the weather and games apps the most.
- 4 *Defender* is his favourite game because he played it as a child.
- 5 He streams music with Spotify and Internet radio, and uses a Sonos music system.
- 6 He owns a PlayStation, wireless weighing scales and a satnav.
- 7 No.
- 8 He uses satnav a lot and hasn't used a map for ages.
- 9 He uses LinkedIn occasionally (for work and jobs).
- 10 He receives thousands of emails a week.
- 11 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').
- 12 He'd like to go back to a really great Wimbledon final or 100 years into the future to see how technology has developed.
- 13 He doesn't say, but says his son would make all the Lego bits he's lost.
- 14 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.

### 🔊 11.1 Pete talking about his tech – Me and my tech

I'm totally at sea without my phones. I have two, er, 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 a bit 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 favourite game is *Defender*. It's 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 satnav, of course. I have two – one in my car and one on my phone. It's much better 'cos it gives traffic info as well. I haven't used a map for ages.

I suppose 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. Erm, 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 proper 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 fiercely 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 brilliant – I'd like to go backwards, not forwards – maybe to just after the war in London – that would be interesting, or better still, back to a really great Wimbledon tennis final. I'm not sure about 3D printers, er, my son, he's eight, says he'd use one to make all the Lego bits he's lost – sounds like a good idea to me. I suppose 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 unfit, 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 IDEA** If you would like to extend the opportunity for spoken interaction, and incorporate a research stage into the lesson, you could adapt question 11 for a debate.

Divide the class into two groups, one for and one against the statement 'Technology isolates people more than it brings them together.'

Set a time limit of around eight minutes, and give students the opportunity to note down their own ideas, and examples and evidence from online or offline resources.

Ask students to work in their group, evaluating the strength of each argument, and deciding which order they could present them in.

Set up the debate, with one side putting forward their view as the other listens and takes notes.

When both sides have put forward their arguments, allow students to ask each other questions to help clarify points, or ask for further information.

After this question stage, ask students which side they mostly agree with through a show of hands.

## Listening and speaking SB p92

### *The Internet of Things*

#### About the text

The listening is an extended extract from the BBC Radio 4 consumer affairs programme *You and Yours*. The programme is broadcast every weekday, and presents researched factual reports into issues that affect everyday lives. An archive of episodes is available online.

*The Internet of Things* refers to the interconnection of computing devices within the existing Internet infrastructure. These can be wireless devices that require the Internet for data, or smart devices, like fridges and heating systems that can be controlled from distance using online access.

Technologists have predicted a huge increase in demand for applications and consumer goods connected by *The Internet of Things* (IoT). Early innovations have included mirrors which can provide health scans, and automated building systems which control lighting, heating or air conditioning. On a larger scale, the IoT is being incorporated into the planning and development of 'smart cities' where everything will be wired, connected and turned into data to be monitored and analysed by computers to ensure greater efficiency of resources. One considerable drawback of the IoT is the amount of energy uploading data will require, and the possible increased waste caused by technological obsolescence.

Students listen to the discussion for gist, before going on to listen in more detail for the reference words outlined in the extracts. This assists students in focusing on the use of pronoun references and determiners to create cohesion in a spoken text. Students are then encouraged to draft questions about the topic of the discussion, before listening to model versions to check for accuracy.

To assist with understanding, you could pre-teach or elicit the following items: *a communications regulator, logging data, burning calories, vulnerable to attack*.

**1** Lead in by dividing the class into groups of six to eight students. Explain that they are going to quickly note down all the different items and pieces of technology that they can think of which are connected to the Internet. Set a time limit which is reasonable for your class, and monitor, assisting with vocabulary where required. If necessary, provide some examples to assist, e.g. *smart-heating systems, ticketing systems for rail transport*.

Ask each group to note their ideas on the board, or read out their list so you can collate a class list on the board. Ask the class whether they think this connectivity has many benefits. Elicit a selection of opinions.

Explain that students are going to listen to an extract from a BBC radio consumer programme. Elicit what a consumer programme is, and what they think the focus could be.

Open books, and instruct students to read the rubric. Ask them to work in pairs, discussing what they think *The Internet of Things* might refer to. Elicit some ideas from the whole class before providing an answer.

**2** Draw students' attention to the picture. Ask students to work in pairs sharing their ideas on how these things are connected to *The Internet of Things*, and answer the other questions presented here.

**11.2** Play the recording, then give students time to check their ideas in pairs before checking as a whole class.

#### Answers

Things in the picture which are mentioned: laptop, car, washing machine.

White goods are large, domestic, electrical appliances such as washing machines and fridges (typically white in colour). Christian Payne uses a navigation app called Waze, which is a satnav that also has information on police speed traps. It also indicates the presence of other users which Christian finds comforting.

William Webb says that initially when people began to use satnav technology, they still kept their map to consult if necessary, but now they have become dependent on the satnav. This leads to vulnerability from attackers, software failure or lack of electricity.



## 11.2 The Internet of Things: *You and Yours*

P = Presenter, CP = Christian Payne, WW = William Webb

- P This is *You and Yours*, Radio 4's consumer programme ... 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. I'm 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 just 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 which 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.
- P 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 – er, 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 something 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.
- P 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? Erm – 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 labour 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.

- P 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.
- P Some people worry that all this reliance on technology, even as we have it now, relying on a satnav rather than a map, erm, 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. Er, 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 – erm, 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.
- P William Webb, we must leave it there. William Webb, Deputy President of the Institute of Engineering.

- 3 Read through sentences 1–8 as a whole class. Highlight that these grammatical words are essential in making a text cohesive – they ensure meaning is clear by connecting ideas. Remind students that when determiners are used for cohesion, the referents (i.e. what the demonstratives and pronouns refer to) must be clear and unambiguous. Highlight that *this* can often cause difficulties as it connects meaning across sentences.

11.2 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 Ask students to work in pairs, Student A and Student B. Direct them to pp142–3. Ask the students to read through the text, generating questions using the prompts given. Monitor this stage to check for accuracy.

Once students have written their questions, ask them to take turns asking their questions.

11.3 Play the recording, allowing students to compare their questions, and answer any new questions.

## Answers and audioscript

### 11.3

- 1 When might billions of things be connected to the Internet? (by the end of this decade) What kind of things? (rubbish bins, car parks, roads and fridges) STUDENT B
- 2 Who are Christian Payne and William Webb? (a technology blogger and the Deputy President of the Institute of Engineering and Technology, respectively) STUDENT B
- 3 What does Christian find comforting? (he is a blogger and uses this device to record his days and then share those images on social media) STUDENTS A/B
- 4 Where does he wear his 'autographer'? (around his neck) STUDENT A
- 5 What does he wear it for? (he is a blogger and uses this device to record his days and then share those images on social media) 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, feed back ideas for a whole-class discussion.

**SUGGESTION** If you would like to extend the speaking stage, you could develop the final bullet point into a roleplay activity.

Explain to students that they are going to be inhabitants of a 'smart city', where all their appliances and most of their services are connected to and run by *The Internet of Things*. Explain that unfortunately there are a few technical problems, and life isn't going to plan. Ask students to write a short dialogue between two neighbours complaining about the situation. Monitor, assisting with language where required.

Once students have completed and practised their dialogues, you could ask them to perform them for the class.

### SPOKEN ENGLISH How we use *stuff*

As a lead-in, write the following sentences on the board:  
*Can you believe the stuff he was saying? I'm surprised you didn't just walk out.*

*I can't find my gloves in the cupboard – there's just too much stuff in there.*

Ask students if they can work out what *stuff* might mean in these sentences, and why the speaker might be using it.

Open books, and read through the rubric as a whole class. Check for understanding by asking students for synonyms for *stuff* in each of the sentences given.

Ask students to work in pairs, discussing the kinds of stuff they carry in their bags. Elicit a range of answers in a whole-class feedback.

- 1 Give students a few moments to read the sentences. Deal with any vocabulary queries. Elicit the answer to number 1 as an example. Ask students to match the sentences individually, before checking in pairs.

Write the first exchange on the board, and elicit from students any follow-up lines that they could use to extend the conversation.

You could provide the following example:

**A** *Thanks for the great feedback on my report.*

**B** *I was impressed. You really know your stuff.*

**A** *Do you think so? I feel like I've still got so much to learn.*

**B** *Well, not as much as I have!*

- 2 **11.4** 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 audioscript

### 11.4 How we use *stuff*

- 1 **d** **A** Thanks for the great feedback on my report.  
**B** I was impressed. You really know your stuff.  
**A** Do you think so?  
**B** Oh, yes, you're destined for great things at this firm.
- 2 **f** **A** What sort of stuff do you get with your new car?  
**B** Oh all the usual stuff – satnav, DAB radio, leather seats.  
**A** Doesn't sound like the usual stuff to me. You should see my old banger.
- 3 **a** **A** How do you cope with all that pressure at work and four kids?  
**B** You know me. I'm made of strong stuff.  
**A** And you never moan.  
**B** Well, there's not much point. I just have to get on with it.
- 4 **g** **A** Are you ready to go? We're late.  
**B** I'll just get my stuff and we can be off.  
**A** OK, I'll be waiting in the car.
- 5 **c** **A** We were crossing a field and suddenly there was this huge bull heading towards us.  
**B** That's the stuff of nightmares. I'd have been terrified.  
**A** Believe me – we were!
- 6 **b** **A** What a day! I'm in pieces – I lost my car keys and had to walk home in the pouring rain and ...  
**B** Come on – cheer up! Stuff happens. I'll make a cup of tea.  
**A** I need something stronger than that.
- 7 **e** **A** Urgh! What's that on the carpet?  
**B** I'm not sure – it looks like a load of sticky, brown stuff.  
**A** Urgh! It's melted chocolate. One of the kids must have dropped it.
- 8 **h** **A** I did it! I can't believe it! Three As!  
**B** Great stuff! All that hard work paid off.  
**A** It did. I can really enjoy my holiday now.

**VIDEO** In this unit students can watch a video about the life-changing experience of wilderness-survival training in a technology-driven world. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

## Additional material

### For teachers

Photocopiable activity – Video worksheet: *Survival skills*

### For students

Online Practice – *Practice*

## Language focus SB p93

This section contextualizes, contrasts and practises the main future forms: *will*, *going to*, the Present Continuous, and Present Simple. There is also focus on the less high frequency forms of the Future Continuous and Future Perfect. The practice exercises provide an opportunity for students to contrast and analyse forms, using their understanding to complete sentences and generate their own personalized content as they develop short dialogues.

### Possible problems

#### Future forms

Given the range of future forms available in English, it can be challenging for students even at advanced level to know which form to select. English has more forms to refer to the future than many other languages. Students also need to be aware that the choice of future forms depends on aspect (how the speaker sees the event) rather than any indicator of time, proximity or distance to the present, or sense of certainty.

The main areas of confusion are as follows:

- 1 Students tend to overuse *will*, viewing this as a standard future tense. However, there is no future tense in English, and certainly not a standard form. Many students may need reminding that pre-arranged activities are often expressed with Present Continuous or *going to* rather than with *will*:  
*What time are you meeting your friends?* NOT \**What time will you meet your friends?*  
*Are you going to the cinema tonight?* NOT \**Will you go to the cinema tonight?*
- 2 Some students may tend to overly rely on the Present Simple to refer to future time:  
*What are you doing tonight?* NOT \**What do you do tonight?*  
Another frequent error is using the Present Simple instead of *will* for spontaneous decisions. NOT \**It's very nice. I buy it.*
- 3 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:  
NOT \**It's raining tomorrow.*
- 4 Students may need to be reminded of the relatively restricted use of the Present Simple for the future, e.g. timetables, schedules: *The bus leaves in ten minutes.*
- 5 The Future Continuous is used to state that something will be in progress at a certain time in the future, often in the natural course of events, as well as being used to make polite enquiries. In such situations, other forms, such as the Present Continuous, can sound too direct, or even occasionally impolite. Compare:  
*When will you be going shopping?*  
*When are you going shopping?*  
*When will you go shopping?*
- 6 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 pp161–2 looks in greater detail at these structures. It is a good idea for you to read this carefully before teaching the *Language focus* section.

### Discussing grammar

- 1 Read through sentences 1–8 in A with the class. Ask students to identify the forms given, and then match them with a definition in B.  
Give students time to check in pairs before checking as a whole class.  
If your class need more support at this stage, you could brainstorm/list the common future forms on the board, and ask students to use these to identify usage in A.

#### Answers

- 1 c (present simple)
- 2 d (future simple – *will* future for a plan made at the moment of speaking)
- 3 a (*going to*)
- 4 b (*will* future)
- 5 g (present continuous)
- 6 h (future continuous)
- 7 f (future perfect)
- 8 e (*is/are to*)

Refer students to the Grammar reference 11.1–11.7 on SB pp161–2.

- 2 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 1–7. Ask them to focus on the notion of aspect, e.g. how the speaker sees the event or state in relation to future time. If necessary, analyse sentence 1 as a whole class to start the discussion.

#### Answers

- 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 lift. This could be replaced by the Present Continuous *It's OK. John is giving me a lift*, which would indicate more definitely that the arrangement has been made in some detail, i.e. the time, and the place where he is picking me up.
- 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 / I presume.*

- 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 22.30* to give this meaning of 'in progress at a given point in the future'). It's much more likely, however, that this example refers to something happening in the natural course of events. This use of the Future Continuous is common when talking about routine events such as flights, e.g. *We will be flying at 30,000 feet. The cabin crew will be serving drinks and snacks during the flight.*  
The second describes an action that will be completed by a certain time in the future, i.e. at 22.30. The context could be a reply to someone on the plane saying that they want to keep reading their book because they'll reach the end at 22.30.
- 5 The first is Future Simple and means that the meeting will finish at five o'clock exactly. It suggests that this is a one-off meeting, rather than a regular routine one, as it could then be replaced by the Present Simple, i.e. *The meeting finishes at five o'clock* (as it always does).  
The second describes something that will be completed by a certain time in the future, so the meeting will finish any time before five o'clock.
- 6 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.
- 7 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

### Future in the past

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.*

- 1 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)

- 2 Generally there are two forms which are used to show whether an event happened or not.  
a *was/were to + infinitive* shows something did happen  
*He was to find out years later that she had betrayed him.*  
b *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.*

- 3 Read through the language box on future in the past as a whole class. To consolidate understanding you could explain to students that last weekend/yesterday you had some plans and ideas. Write up the following phrases in speech bubbles: *I think I'll take the car to the garage for a service; I'm going to meet John for a drink.* Explain that in the end neither of these things happened because you were called in to work. Ask students to think about how you could express these plans as things that didn't happen. Elicit the following:  
*I thought I would take the car to the garage, but I couldn't.*  
*I was going to meet John for a drink, but I didn't.*  
Refer students to the Grammar reference on SB p162. Check for understanding, then ask them to complete the second sentence in each pair.  
Give students time to discuss their ideas before checking as a whole class.

### Answers

- |                     |                   |
|---------------------|-------------------|
| 1 would end         | 3 would be seeing |
| 2 was going to move | 4 was to make     |

- 4 This task focuses on grammatical accuracy by highlighting common errors in usage of the future in the past. Ask students to carefully read through sentence stems 1–5, before choosing the correct option.  
Give students time to compare answers before checking as a whole class.

### Answers

- 1 would show that his heart was fine
- 2 we were meeting later
- 3 he was due to start a new job
- 4 but it never took place
- 5 would be running the business with him

**EXTRA IDEA** Ask students to write a list of five things which they decided, intended, planned or arranged to do last year, but didn't get round to doing. You could provide the following as an example on the board in a thought bubble: *I'll learn to ride a motorbike.*

Ask students to then write five things they thought would happen that did or didn't happen. Again you could provide an example on the board in a thought bubble: *The latest iPhones aren't going to be very popular because they're not different enough from the current ones.*

Elicit how someone could express these failed plans and predictions using the future in the past, e.g.

*So you decided you would learn to ride a motorbike last year! What happened to that then?*

*So you predicted that the new iPhones weren't going to be very popular! How wrong can you be?!*

Ask students to exchange their lists with a partner, who will then transform the sentences using future in the past and ask a question or make a comment on them.

### What do you say?

**5** **11.5** Explain to students that future forms are used in a broad range of language functions and they are going to practise producing some of them. Ask students to read through 1–8 as a class, explaining that they are the openings of lines people might say in certain situations, and that they will have to complete the lines after they have heard what the situation is.

If necessary, to offer additional support to weaker students, you could elicit possible responses to situations 1 and 2.

Monitor as students discuss their ideas, assisting with vocabulary where required.

Check the students' suggestions as a whole class by selecting a range of responses from different pairs.

**11.6** Play the recording and allow students to compare ideas. To consolidate on fluency and accuracy, refer students to the audioscripts on SB pp143–4 and ask them to practise reading the conversations.

### Answers and audioscripts

#### 11.5 Responses with future forms

- 1 You offer to pay for a round of drinks.
- 2 You think you have no chance of passing the exams.
- 3 Your theatre ticket says: *Hamlet* 7.30 p.m.
- 4 You've made an appointment to get your hair cut tomorrow.
- 5 You arranged to help your friend move flat, but now you find you can't.
- 6 Next week you will be on holiday. You can see yourself having a cocktail by the swimming pool.
- 7 You can see yourself at 40. You've started your own business and it's already successful.
- 8 You didn't get in touch with a friend because you had flu.

#### 11.6 What do you say?

- 1 A Hey guys! I'll get this round in.  
B Thanks, Kev. I'll have a pint of Best.  
C Mine's the same.
- 2 A I really don't think I have a chance of passing the exams. I'm definitely going to fail.  
B No, you won't. You say that every time and you do brilliantly.
- 3 A Hurry up! The play starts in half an hour.  
B I can't find my ticket anywhere.  
A We don't have them. We booked online. We're collecting them at the box office.
- 4 A I know, I know, my hair's a mess, but I'm getting it cut on Saturday.  
B Not before time.  
A You can talk! Look at yours!
- 5 A I'm really sorry. I know I was going to give you a hand with your move, but ...  
B Yeah, and boy, do I need help.  
A I know you do, but I've just learned I'm working in the Paris office next week and I can't get out of it.  
B Oh, never mind. It was good of you to offer.  
A But I'll help you with the decorating when I'm back.  
B Thanks. That'd be great.
- 6 A Can you believe it? This time next week we'll be sipping cocktails by a swimming pool.  
B Yeah, before going out for an amazing meal in an amazing restaurant overlooking the sea.  
A Huh – and paying amazing prices!

- 7 A I'm aiming high. By the time I'm 40, I'll have set up my own business and I'll be earning a fortune.  
B Wow – you've really got your future sorted.  
A Yeah, I simply won't consider failure.  
B I admire your confidence. I haven't a clue what I'll be doing when I'm 40.
- 8 A I'm so sorry, I was going to get in touch and say let's meet for coffee, but I've had flu.  
B Not to worry. I'll meet you next week. Just say where and when!  
A Well, I was going to suggest the Café Nero near your work.  
B Fine! Is Tuesday OK for you?

**SUGGESTION** To further practise future forms you could set up a discussion task where students reflect on their predictions.

Ask students to tear a sheet of paper into six strips. On each strip they should write a prediction about the future.

If necessary, provide a range of prompts to elicit a variety of future forms, e.g. *In five years' time ...*; *Next year, the global economy ...*; *I'll be working in ...*; *On my next birthday I ...*; etc. Organize students into small groups of four to six. Allocate a bag to each group and ask students to put their predictions in it.

Explain that students are going to take turns drawing out a prediction, reading it, and guessing who wrote it, before discussing why they think it will or won't happen.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *In the year 2030* pp228–9

#### For students

Online Practice – *Look again*

Workbook pp70–1, exercises 1–4

## Reading and speaking **SB p94**

### Too much science?

#### About the text

The theme of the reading text is *function inflation*, where household appliances and gadgets are given more and more functions in an attempt to differentiate them from previous versions, or competitors. The focus of the text is on how this detrimentally affects both design and utility of household appliances. The text is an example of a piece of feature writing from *The Guardian* website's Technology pages. The writer has used many examples of features of humorous writing to express his viewpoint. This is explored within the reading tasks.

Students read short descriptions of new products for gist, and to get an insight into the style of writing. They then read in more detail, identifying key points mentioned and examples given by the author. Students are then asked to focus on further examples of humour, before going on to discuss the themes raised in the text in more detail.

Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *crevice*, *arbitrarily*, *overwhelming*, *confined to*, *gimmicks*.

Although there will be many new words for students within the text, the following *Vocabulary* lesson focuses on synonyms and antonyms used in context. These are drawn from the text, and so meaning and pronunciation should be covered in that lesson.

- 1 Lead in by asking students if they have ever bought a household appliance. Ask students to think about the reasons why they chose that particular appliance and not another. Elicit some of the reasons why people might choose one brand or model over another.

Ask students to work in small groups, listing all the appliances that they have in their house. Ask students to compare lists and ask and answer the questions about who uses them and how often, and how old they are.

- 2 Direct students to the pictures of the three appliances illustrating the text on SB pp94–5. Ask them to read the descriptions and then work in pairs, giving their opinions of them.

Elicit a selection of answers in a whole-class feedback stage.

Read through the phrase in italics as a whole class and elicit possible meanings.

Elicit from students the style of writing indicated by this use of overly formal and grandiose terms for a relatively mundane product (*humorous, sarcastic*). Ask students to read through the short descriptions again, underlining any other examples of similar kinds of language (*You know, for cleaning your flexi-crevices; it boasts; aforementioned*).

### Possible answers

'This £150 monument to excessive disposable income' suggests that the vacuum cleaner is unnecessarily expensive, has frivolous features, and would perhaps be bought by someone with more money than sense. The style of writing is humorous, somewhat cynical, and sarcastic.

- 3 Read through questions 1–6 as a class, noting the key information required to answer each. Ask students to read through the text, locating the answers to the questions. Give students time to check their ideas in pairs before checking as a whole class.

### Answers

- 1 Function inflation refers to the fact that modern appliances are being produced with more and more, often unnecessary, functions. For example, washing machines with cycles including *baby, duvet, sports, bed and bath, reduced creases, allergy, and freshen up*.
- 2 Most consumers are confused and overwhelmed, and end up never using the features, because they actually prefer things that are simple and convenient.
- 3 It is driven mainly by manufacturers' desire to add value and differentiate themselves, although they claim it is in response to consumer demand.
- 4 A focus group is a sample group of consumers who trial products and give feedback to the manufacturers.
- 5 They have far more features and functions, in part thanks to the ready availability of apps.
- 6 The single button on a machine of the future could allow the machine to decide what the consumer wants to do.

- 4 Ask students to read through the article again, focusing on the sections where lines 1–8 are found. Ask students to identify what is being referred to in each line, and determine which features of the writing indicate that the author is using humour.

Give students time to check their answers in pairs before discussing as a whole class. At this point, it may be worthwhile discussing humour within writing. In many ways humour is very subjective – although the writer may intend to write in a humorous way, the reader may not find any of the results particularly funny. However, you could outline that exaggeration, jarring contrast and understatement are often used in humorous writing. You could take this opportunity to explore any cultural differences within your class and note which features are common in humorous writing where your students come from.

### Answers

- 1 This is a deliberate misinterpretation by the writer of the expression 'baby cycle'. Clearly, this refers to a wash cycle for baby clothes, but the writer is responding as if it refers to washing the baby.
- 2 This refers to the fact that modern appliances tend to have various new functions. *Learned new tricks* suggests that the appliances are like pet dogs, or magicians, doing clever things to try and impress us.
- 3 Manufacturers regularly bring out new products, although they may be virtually the same as previous products, just with a few additional features.
- 4 This refers to the snooze feature on an alarm clock, whereby you can instantly reset the alarm to go off again in, say, five minutes' time. The writer humorously suggests that this feature puts people's jobs at risk because if they use it too much, they will constantly be late for work.
- 5 The rapid increase in the number of new functions on appliances has left consumers confused as to how to operate these machines.
- 6 This implies that the number of functions on a modern washing machine can be more than the number of outfits a person owns. It is an example of reinforcing a point through exaggeration, as this is unlikely to be the case in reality.
- 7 This refers to the fact that customer feedback has been obtained, but only from a very limited source. It suggests that the views of a focus group, or the feedback from other market research, may not be representative of the wider population.
- 8 Products are successful when they are simple and make a virtue out of having relatively few functions (Apple, at least initially, being a good example of this).

### What do you think?

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

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

**EXTRA IDEA** Ask students if they are familiar with the popular TV programme, *Dragons' Den*. If so, elicit what happens. If not, explain that this is a programme where inventors pitch their ideas to business people in the hope of securing investment.

Divide the class into small groups, and either allocate one household appliance to each group (you could use the list generated by students in exercise 1 as a source), or ask the group to think of a new invention that they could sell.

Tell each group to prepare a one-minute presentation on their invention. Remind students to explain the main use of their item, any special functions, and a suitable price. Give students time to prepare their ideas, monitoring to assist with grammar and vocabulary where required.

When students are ready, they should take turns pitching their inventions. Encourage the class to be either sceptical potential investors, asking searching questions, or enthusiastic supporters wanting to find out more. After all the pitches are over, have a class vote to decide which invention deserves investment. Ask students to give reasons for their choices.

### Additional material

#### For students

Online Practice – *Practice*

Workbook pp72–3, exercises 1–4

## Writing SB p122

### Describing and evaluating – An online product review

1 Lead in by asking students to tell their partner about the last thing they bought online. Encourage them to discuss what they bought, why they bought it, and whether they read any reviews before they made their purchase.

Monitor this stage, noting any interesting examples for a whole-class feedback.

As a whole class, discuss how students choose the products they want to buy. Elicit the different kinds of things that influence them, e.g. fashion, friends, family, the media, and social media. Ask students whose opinion they most trust when they want to buy a new product, for example, a smartphone or tablet.

Ask students to work in small groups discussing the questions. Once the discussion is over, ask groups to feed back their main ideas to the whole class.

2 Elicit from the students what a *smartwatch* is. Ask them to brainstorm desirable features in a smartwatch, and think of reasons why they would, or wouldn't, buy one. Note their ideas on the board for reference.

Direct students to the three reviews for the Galaxy Gear watch. Ask students to read through the reviews and decide which are positive and which negative – picking out the key phrase from each review that illustrates the writer's opinion.

#### Answers

Review 1: positive. *For me personally, the watch is perfect.*

Review 2: negative. *overrated, overpriced*

Review 3: neither positive nor negative. *I just can't bring myself to fall for it completely.*

Ask students to compare their own opinions of such smart watches with the ideas in the reviews. Elicit any similarities or differences.

3 Ask students to read Review 1 and Review 2 again, this time identifying the similarity between the reviews and the language used to express this.

Check answers as a whole class.

#### Answers

The lack of apps: *not that many apps available* (Review 1); *the annoying thing about this – lack of apps* (Review 2)

4 Read through the phrases as a whole class. Ask students to decide which phrases are positive and which are negative. Give students time to check their answers in pairs, before checking as a whole class.

#### Answers

isn't to my taste –  
an intriguing bit of kit +  
better than expected +  
feels like a gimmick –  
sleek and elegant +  
with a fair bit of potential +  
gorgeous premium feel +  
basic yet intuitive at the same time +  
stands out like a sore thumb –  
these gestures are welcome +  
to be honest, the camera is OK +  
adds bulk to the device –  
I would have preferred –  
I really wanted to love the Gear –

5 Direct students to Review 3 again. Elicit/Explain what the phrase *Not quite there yet* means (nearly good enough, but needing some improvement to reach that state). Elicit why a gadget or piece of technology might be described and evaluated in this way.

Ask students to read the text carefully, noting the different ways in which the product doesn't meet expectations, and the ways in which it exceeds expectations and excels.

Check answers as a whole class.

#### Answers

The watch is *not quite there yet* because of the bad design of the clasp, the basic interface, and the bulky camera.

It excels in its look (*sleek and elegant, gorgeous premium feel*) and its sound quality.

6 Ask students to choose a gadget or product which they would like to review. Get them to plan their review carefully, ideally in class so that you can monitor and help. Encourage students to refer to Review 3 as a model, and remind them to organize their ideas under headings. Remind students to include examples of the phrases used in exercise 4.

Give students time to write their review in class or set the task as homework. Remind them to check their work for accuracy and cohesion.

Once students have written their reviews, ask them to circulate them around the class, or read them out. Ask students whether they would be influenced by any of the reviews, encouraging them to give reasons.

### Additional material

#### For students

Online Practice – *Practice*

### Synonyms and antonyms

The main aim of this section is to extend students' vocabulary range by looking at synonyms and antonyms of words from the article on SB pp94–5. Encourage students to research the lexical items used, make guesses from context, and to teach one another where possible. If students don't have access to their own dictionary in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

1 Read through the rubric, establishing that repeating words in writing is generally seen as poor style, whereas using a variety of synonyms shows mastery of a language. This is particularly the case with English, which has a wider range of synonyms than many other languages.

Ask students to quickly read through the text on SB pp94–5 and locate the sentences given here. Ask them to identify the synonyms and near synonyms used to replace the underlined words.

#### Answers

functions – modes  
machines – appliances  
choice – variety  
consumers – shoppers

2 Ask students in pairs to find the words in the text that are synonymous with the words in the task.

#### Answers

fancy – posh  
brag about – boast  
limited – confined  
result – consequence  
yearning – thirst  
advantages – benefits  
uncontrolled – rampant  
garments – outfits  
complicated – complex  
baffled – perplexed  
second-rate – mediocre  
fashion – trend

3 Ask students to complete the sentences. Point out that even when the word class changes, e.g. *admitted* → *confession*, the use of a different term is preferable to *admitted* → *admission*. Do the first as an example. Let students check their answers in pairs before checking with the whole class.

#### Possible answers

1 modern/current	6 rough
2 mention	7 relieved
3 confession	8 superhuman/phenomenal
4 gradually	9 raid
5 unreliable	10 diseases

### Antonyms

Read through the language box and establish that like synonyms, antonyms can enrich a piece of writing by not repeating the same vocabulary, e.g. *a short lifespan* is contrasted not with *a long lifespan*, but with *last a lifetime*.

4 Read through the examples of antonyms given in the boxes. Elicit their pronunciation from the class (see underlinings for word stress below).

Ask students in pairs to match the adjectives with the nouns they collocate with. Point out that the incorrect collocations can sound clumsy (NOT *\*an up-to-date idea*) or simply wrong (NOT *\*an antique civilization*).

#### Answers

Old – synonyms: an ancient civilization, antique furniture, an antiquated farm tractor  
Old – antonyms: an up-to-date travel guide, the current exchange rate, an original idea  
Fair – synonyms: an impartial witness, an objective opinion, a balanced view  
Fair – antonyms: a bigoted racist, a biased referee, an unjust law  
Perfect – synonyms: impeccable taste, an immaculate kitchen, a faultless performance  
Perfect – antonyms: flawed judgement, faulty wiring, a second-rate author  
Important – synonyms: an urgent message, a critical decision, a crucial qualifying game  
Important – antonyms: trivial pursuits, a frivolous comment, petty cash

**EXTRA IDEA** Ask students in pairs to select eight words – one synonym and one antonym from each group – and write sentences which clearly illustrate their meanings, leaving a blank for the word. Monitor to check that the sentences written are meaningful. Ask pairs of students to exchange sentences, completing the gaps. Once the sentences have been completed, ask each pair to swap back and check for accuracy.

5 Ask students to complete the sentences with antonyms, pointing out that the word class often changes.

🎧 11.7 Let them check in pairs before playing the recording and checking as a whole class.

#### Possible answers and audioscript

##### 🎧 11.7 Antonyms

- A One of my cats is quite tame and domesticated. The other is **totally wild**.

B You can say that again.
- A I've always been successful at work, but my private life is a **total failure**.

B Oh, you're being very hard on yourself.
- A His ability to make money is admirable. However, I have **nothing but contempt** for the appalling way he deals with his employees.

B I agree 100%.
- A At first they thought it was a genuine da Vinci sketch, but it turned out to be a **fake**.

B What a blow!
- A I find it difficult to relax. My life is so **hectic**. So much to do, so little time.

B You've got to learn to slow down.
- 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?
- A This road is straight for a while, but then it **winds** uphill for two miles.

B This is the last cycling holiday I have!
- A I know most people are very keen on travelling, but I really **loathe** it. I'd rather stay at home.

B Would you? I wouldn't.
- A You thought she dropped the vase accidentally, but believe me, it was **on purpose**.

B No – surely not. She'd never do that.



## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Find the synonyms* pp230–1

### For students

Online Practice – *Look again*

Workbook p74, exercises 1–2

## The last word SB p98

### Ten really bad predictions

This section develops students' fluency by providing a suitable context for discussion, using a range of contextualized future forms. Students are encouraged to reflect on a range of predictions, and use their own ideas in a more personalized and freer exchange of ideas.

1 Ask students to work in groups, discussing any predictions that are currently being made about technology.

**SUGGESTION** To ensure a focused research and discussion stage, you could allocate one year or decade in the future to each group of students and ask them to do some research online to find predictions for that year or decade. Students could then summarize their findings, adding their own predictions.

2 Read through predictions 1–10 as a whole class, checking for meaning and pronunciation (*fad* = a short-lived fashion craze, *asphyxia* = death from lack of oxygen, *supernova* = a star that explodes and becomes huge and bright: here *go supernova* = become spectacularly popular). Read through the sources and dates, eliciting from students what they know about any of the people or publications mentioned. Explain that these contextual clues may help them make inferences to match the predictions to sources.

Ask students to work in pairs, matching the information. Give pairs time to compare their answers with each other, before checking as a whole class.

Discuss as a class what actually happened in each instance, and vote through a show of hands on the worst prediction.

### Answers

- i Modern laptops can weigh as little as 1 kg.
- g More than 60 years later, rock and roll is still as popular as ever.
- e This prediction was made three days before the stock market crash which led to the Great Depression.
- b Democracy has continued to thrive in most countries throughout the world.
- c Margaret Thatcher actually became Prime Minister of Britain in 1979.
- f The cinema continued to flourish for the next century, and Charlie Chaplin was one of its biggest stars in the 1920s and 1930s.
- j Rail travel has continued throughout the world, at ever increasing speeds, without anyone dying of asphyxia.
- d The Russian spacecraft, *Sputnik 2*, was the first rocket to leave the Earth's atmosphere in 1957.
- a Plenty of commentators, particularly in the run-up to the year 2000, have forecast catastrophe for the Internet, but it continues to expand at an enormous rate.

10 h It is arguably true that inventions from the pen onwards (including the computer) have 'produced forgetfulness'. In modern times, we increasingly rely on technology to remember things for us, and recent research suggests that writing things down using pen on paper helps us to register and remember things better than when we simply type them on an electronic device.

3 Refer students back to the predictions they discussed in exercise 1. Ask them to exchange lists with another group, and discuss and evaluate any predictions based on technology. Encourage students to think about which predictions are likely, unlikely, or impossible. As they do this, encourage them to provide reasons for their choice. Monitor this stage, noting down any interesting ideas for a whole-class discussion.

### The past seen from the future

4 Explain that this section of the lesson focuses on reflecting on the past from an imagined future. As a lead-in, ask students to think about their parents' generation. Ask them to work in groups, noting down any major differences in life from then and now. If necessary, offer the following as a prompt: *When my parents were young during the 1960s, very few people had a phone in their house. If you wanted to make a call, you used a public phone in a phone box in the street.*

Elicit a selection of ideas, and collate these on the board. As a whole class, discuss which areas of life have changed the most.

Draw attention to the diary extract. Ask students to read through it, answering the questions. Check answers as a whole class.

### Answers

17 May 2157

Tommy is Margie's friend.

5 **11.8** 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.

### Answer

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.

### 11.8 Margie's diary

T = Tommy, M = Margie, MM = Margie's mother,

MT = Mechanical teacher

- T Gee, what a waste. When you're through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it's good 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, stupid. 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 all that time ago. They had 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 to teach 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, Mamma.
- 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 arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper 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. What fun they had.

**EXTRA IDEA** Refer students to your initial discussion of the differences between their parents' generation and their own. Ask them to think about the areas of life that they decided have changed the most since their parents were young. Elicit whether they feel that these areas will change the most in the future.

Ask students to work in small groups, discussing what things in the present day will surprise future generations. Provide an example to get the discussion going, e.g. *People in the future will be surprised to hear that people ever carried cash. Your wealth will be recorded in a microchip under your skin, and every time you use a service or buy something, the cost will be deducted.*

Monitor this stage, assisting with language and ideas where required. Make sure they include the focus of the last question, *schooling* – ask them to think about where people will study, how they will study, and the types of subjects they will study. Note down any interesting examples to share in a whole-class feedback session. Following completion of the discussion, elicit a range of responses and ideas from the whole class in a brief feedback session.

### Additional material

#### For teachers

Photocopiable activity – Communication: *High or low tech* pp232–3

#### For students

Online Practice – *Look again*

Workbook p74, phrasal verbs; p75, exercises 3–7

Online Practice – *Check your progress*

# 12 Turning points

## Introduction to the unit

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. This theme is explored with 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 themes of the unit.

This is followed by the *Listening and speaking* section, which focuses on the first *Apollo* missions to the Moon, and includes authentic mission recordings and eyewitness accounts.

The *Vocabulary and speaking* section looks at metaphorical language and everyday idiomatic expressions.

In the *Language focus* of the unit, students read about the theory of sociological tipping points, and identify linking devices that show sequence, contrast, and a range of other functions.

This is followed by the *Reading and speaking* section, which focuses on how two personal experiences created a major life change.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which looks at linking on a word level, with a focus on intrusive sounds and other phonological features used in connected speech.

The *Writing* section consolidates linking devices with a focus on creating cohesion in a short biography.

## Language aims

### Language focus

#### Linking devices SB p102

- Reviewing, identifying and discussing difference in meaning in linking devices.

#### Vocabulary

- Identifying and defining metaphorical language from context. (SB p101)

#### Spoken English

- Identifying and practising emphatic stress. (SB p104)

#### The last word

- Identifying, discussing and practising word linking and intrusive sounds. (SB p107)

## Skills development

### Reading

#### Life-changing experiences SB p104

- Predicting content using titles and key vocabulary, exchanging key information in a jigsaw reading.

### Listening

#### When man first saw the Earth SB p100

- Predicting content, listening for detail, inferring.

### Speaking

- Discussing significant events in recent history. (SB p99)
- Discussing themes highlighted in the listening text. (SB p100)
- Paraphrasing and summarizing a reading text. (SB p104)
- Discussing themes highlighted in the reading text. (SB p104)

### Writing

#### Connecting ideas – Writing a biography SB p123

- 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.

## Additional material

### Workbook

There is a text completion exercise and a sentence transformation exercise to review linking devices. There are vocabulary exercises on expressions with light, weather and food, idioms with *like*, and idioms with *as ... as*. There is an error-correction revision activity and a review of prepositions in set phrases. There is a reading text and comprehension questions about *The midlife crisis*.

### Photocopiable activities

There are photocopiable activities to review grammar (*Criss-cross quiz*), vocabulary (*A storm in a teacup*), and communication (*Just 30 seconds*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

### STARTER SB p99

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** Lead in by asking students to list four significant events in their country's history. Ask them to note down answers for when, where, and what happened. Ask students to work in small groups, exchanging their ideas, asking and answering follow-up questions to get more information. Assign one student to be a scribe, noting down the main points of the discussion.

Monitor, noting any interesting ideas, or persistent errors, for a feedback stage.

Once students have covered their points in detail, ask the scribe to briefly summarize the discussion for the whole class.

Ask students to look at historical events 1–9. Explain that they are all considered turning points in history, events which changed how people interact or see the world.

Ask students to work in pairs putting the events in the order which they happened. Check answers as a whole class.

Ask students to then work in small groups discussing why each event 1–9 could be considered a turning point.

Monitor, noting ideas and assisting with language where required.

Refer students to the answers on p174.

### Answers

#### Russian Revolution

The Revolution in 1917 ended the reign of the Tsars, and created the communist Soviet Union. This was the beginning of the division of the globe into communist and non-communist blocs, which came to its height in the Cold War, after World War II.

#### First women getting the vote

There were some minor instances of women receiving the vote in small communities prior to 1918. 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.

#### 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 and spread across the Atlantic in 1964. The Beatles were greeted at Kennedy International Airport in New York by thousands of screaming women. Older generations disapproved of this wild and uncontrollable behaviour, and the concept of the rebellious teenager was established.

#### First picture of Earth from lunar orbit

*Apollo 8* took men out of Earth's orbit for the first time in December 1968, and the pictures taken of the Earth from over 200,000 miles away changed the way its inhabitants saw themselves and their environment.

#### Queen Elizabeth II opens ARPANET

The ARPANET, the computer network developed by the US Department of Defense, was the first to implement Internet Protocol (IP). On March 26, 1976, the ARPANET came to a telecommunications research centre in England. The Queen christened the connection, and in the process, she became one of the first heads of state to send an email. A mail account was set up for her with the username 'HME2'.

#### Fall of Berlin Wall

The Berlin Wall came down on November 9, 1989. The wall had been the ultimate symbol of the Cold War, and when Germany was reunited in 1990, it was seen as the end of communism in Europe. The collapse of the Soviet Union followed, and the dynamics of global politics changed forever.

#### 9/11

The terrorist attack on the World Trade Center in New York began early on 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, noting down any common themes and ideas for a whole-class feedback. At this point, it might be interesting to note any differences of opinion generated by cultural, age or gender background for further discussion.

Ask students to think of any other events which could be considered key turning points. These could be historical, or more recent. Encourage students to give reasons for their choices, explaining how the events that they have chosen have shaped the world we now live in.

3 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.

🎧 12.1 Play the recording and ask students to note down where Justin Baines was, and what he was doing as events unfolded. They can also make a note of any of his memories that they find particularly striking.

### Answer

He was travelling to work in Manhattan as the attack began, and was in his office in Manhattan as the events unfolded. He tried to phone his family, and sent emails to them.

### 🎧 12.1 The fall of the twin towers: An eyewitness account

The day started, erm, much like any other day – I got on the subway. We came across the bridge and I remember noticing what a lovely day it was, er, with the bright blue sky. I remember coming out of the subway as I normally did, and I saw a, erm, 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 set off walking to my office, er, I didn’t get far. I got to the, er, first block, and on the corner there were a couple of people, erm, looking up, staring up at the tower, erm, so I looked down on what they were looking at and, erm, noticed that there was, what seemed to be, to me, at the time, anyway, a small hole, and you could actually see a few bits of flame round the edge and I asked these two people what happened and, er, one of them said that a plane had flown into it and I remember thinking, er, 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, erm, 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 were in the office earlier than me that morning, they’d, erm, they’d seen both of them, they started telling me about this second one that went down the river, erm, and sort of exploded towards them, erm, because it came from the south. Erm, soon you could start to see – they obviously started to evacuate, er, and there were just thousands of people walking straight up towards us, just pouring, pouring up towards us. Erm, I tried to phone family and friends, but none of the phones seemed to work, er, so I sent out an email, that seemed to be the one thing that was still working. I couldn’t speak to any of my family in England. 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, er, sort of surreal goings on, sending these emails backwards and forwards about what was happening, erm, outside my very window. And it was while I was writing an email I heard some screams, and I ran round, er, 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, erm, through Battery Park, right out into the Hudson River, erm, 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 suppose 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, er, other one collapsed. You could clearly see, there’s a very particular design, these long, long sort of slightly ornate metal work. I remember seeing that sort of explode out and then you just saw the great big top with this giant aerial on, just drop straight down and you’d see all this other stuff just peeling away from the sides, erm, 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, erm, more screaming. We all thought ‘cos we’d seen so many, so many thousands of people walking north that maybe everyone had got out, erm, 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 thought, there wasn’t really – there was no panic in the office, and also you know a very clear acknowledgement that, erm, something had, something had changed in the world today and we were sitting staring at it. It was quite the most incredible thing, and from what was just a normal lovely New York autumn 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 will have interrupted daily routines and made a huge impact on everyone, rather than on accounts of the sombre details of the event.

## Listening and speaking SB p100

### When man first saw the Earth

#### About the text

The listening is an extended extract from the BBC Radio 4 documentary *For All Mankind*. In the documentary, science writer Chris Riley discussed the legacy of the *Apollo* missions and how, by pushing technology to its limits, the missions showed us what we could achieve as a species. In the longer term, they accelerated the development of modern electronics, inspired the environmental movement, and eventually helped thaw Cold War relations as projects became more international. Tens of thousands of schoolchildren were inspired to become scientists and engineers as a result of *Apollo*, helping shape how we live today.

The focus here is on the importance of the photographs that were taken during these first missions to the Moon. The famous ‘Blue Marble’ image of the Earth, known to the astronauts as photo 22725, became the most reproduced image in human history.

In the tasks, students are asked to predict content using extracts and listen for detail, before discussing their views on the themes raised in the text.

To assist with understanding, you could pre-teach or elicit the following items: *profound effect*, *foreboding*, *barren*, *in retrospect*.

- 1 Lead in by asking students if they are familiar with any current or recent space missions. Elicit the reasons for these missions, and whether students think they have any relevance or historical importance. Note these ideas on the board.

Ask students what they know about the first space missions. Again, ask them whether they think these had much impact on our lives, noting reasons on the board for reference. Students are likely to refer most often to the *Apollo 11* mission and subsequent Moon landings, so you could ask what they know about the earlier *Apollo* missions and whether they had any lasting importance. Ask students to read through the passage, noting any new words. Discuss these as a class before answering the question. Elicit from students any information which they found surprising – for example you may wish to note that a smartphone has around 16GB of memory (roughly 16 million kilobytes).

### Answers

The *Apollo 8* mission was the first time that humans had travelled outside of Earth's orbit. *Apollo 8* and *9* resulted in photographs that some consider the most significant in human history.

- 2 Explain to students that they will hear an extensive extract from a radio documentary, which includes authentic recordings from the *Apollo* space missions. Ask students to read through the extracts of communication between the astronauts and mission control, checking for meaning, and then complete the transcripts.
- Give students time to check in pairs, before asking them to take turns practising the extracts.
- Ask a selection of students to read their completed transcripts aloud. Encourage them to use exaggerated intonation, stressing how important the occasion was to the speakers.
- 3 **12.2** Play the recording so that students can hear the whole story and also check their answers to exercise 2. The recordings of communication between the astronauts and mission control are inevitably not crystal clear, but the gapped information should be easy to catch. Ask students to note down what effect the photographs had on the different people mentioned in the extract.
- Refer students back to their answers during the lead-in regarding whether such missions have any relevance today. Ask them if they still agree with their views, or if they have changed their minds.

### Answers and audioscript

- 1 lift-off
- 2 colour, visible
- 3 pretty
- 4 Hand
- 5 good
- 6 running
- 7 view

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.

## 12.2 The Apollo project

MC = Mission Control, CR = Chris Riley, A = Astronaut,

P = Presenter, RP = Robert Poole, RS = Rusty Schweickart

- MC Ten, nine, ... we have ignition sequence start, the engines are on, ... four, three, two, one, zero. We have commence, we have, we have **lift-off** ... at 7.51 ...
- CR The inspirational effect of *Apollo*, which touched so many of us watching from Earth, was largely driven by the pictures which these missions returned. Views of human explorers on an alien world fuelled our imaginations, and those images of our home planet, filmed by men who were so far away from home, had an even more profound effect.
- MC *Apollo 8*, you're looking good.
- CR In December 1968, *Apollo 8*, only the second manned *Apollo* mission, was sent straight to the Moon. It was the first time any astronauts had left low-Earth orbit, and if everything went to plan, Frank Borman, Jim Lovell and Bill Anders would become the first humans to see the far side of the Moon with their own eyes.
- A Actually, I think the best way to describe this area is a vastness of black and white. Absolutely no **colour**. The sky up here is also a rather forbidding, foreboding expanse of blackness, with no stars **visible** when we're flying over the Moon in daylight.
- P But it wasn't their unique views of the Moon which these missions became most famous for, it was their views of the Earth, rising over the barren lunar surface, which fired the imaginations of us all. Historian Robert Poole is the author of *Earthrise: How Man First Saw the Earth*.
- RP The NASA head of photography, Dick Underwood, was keen on getting photographs of the Earth, he'd had a lot of experience, but he was pretty much a lone voice in NASA, so although he'd done his best to prepare them for taking photographs, they weren't prepared in any professional kind of way. So, when they did actually see the Earth rise from, from lunar orbit, it did take them completely by surprise, and you can hear the surprise in their voices, 'Wow, look at that!'
- A1 Oh my God, look at that picture over there! There's the Earth coming up!
- A2 Wow! That's **pretty!**
- CR Yes, it's about the fourth orbit or something, isn't it? And there's a real scramble for the camera and some colour film, I think.
- A1 You got a colour film, Jim? **Hand** me a roll of colour quick, would ya?
- A2 Oh, man, this really ...
- A1 Quick! Quick!
- RP Yes, they didn't have a camera ready, they only had black and white film in the one that they were using, the spaceship had only just turned round to face the right way, they were busy doing something else, and suddenly one of them said, 'Look, there's the Earth!' What in retrospect was the most significant moment possibly of the entire *Apollo* programme, looking back and seeing the Earth in context.
- CR The fact that no one planned those pictures seems extraordinary now, but the astronauts' encounter with the Earth would inspire future *Apollo* crews to look back with new eyes on their home planet.
- MC Yes, everything's looking **good** here, *Apollo 9*.
- A1 OK.
- MC We'll try to have your cut-off time shortly.
- CR *Apollo 9* was intended to test the entire *Apollo* flight system in Earth orbit and astronaut Rusty Schweickart would make a spacewalk to test an emergency procedure for transferring between the *Apollo* capsule and the lunar module in case the two failed to connect.
- MC Mr Schweickart, proceed on four.
- A1 Can you get your camera on there?
- A2 Camera's **running**.
- A1 OK. Proceeding on out.
- N On board, his colleagues Jim McDivitt and Dave Scott would capture his progress on camera. But as his test began, their camera broke, and whilst they were fixing it, Rusty ended up with five minutes outside on his own.

- A1 Ho, there! That looks comfortable.  
 A2 Boy oh boy, what a view!  
 A1 Isn't that spectacular?  
 A2 It really is.  
 RS During that five minutes that Dave took to try and repair the camera, which frankly never happened, I held onto the handrail only with one hand, my left hand, and I sort of swung around to get a full view of the Earth and the horizon, just the spectacular beauty of the Earth, I mean the, the blackness is so black and the horizon is this brilliant thin band of blue, which is the atmosphere above the blue and white Earth. I mean, the contrast, the reality of what you're looking at, I mean it is incredibly impressive.  
 CR This would have been a wholly personal experience if Rusty hadn't been invited to speak at a major conference organized by the Lindisfarne Association in Long Island, New York, a couple of years later. Despite preparing for several hours, he had no idea what he was going to say until he found himself on stage.  
 RS And then I opened my mouth and I talked, and it was as, as if I was sitting in the audience going through the experience of flying in space, at many different levels actually, the physical level, sort of a technical diary almost, and then finally at, at a kind of spiritual level, and I had absolutely no plan to do that, I mean, it just came out that way, and by the time I was done, er, half of the people in the audience were crying, including me. You look down there, and you can't imagine how many borders and boundaries you cross, again and again and again, and you don't even see them. There you are, hundreds of people in the Middle East killing each other over some imaginary line that you're not even aware of, that you can't see. And from where you see it, the thing is a whole, and it's so beautiful. You wish you could take one in each hand, one from each side in the various conflicts, and say, 'Look! Look at it from this perspective. Look at that! What's important?'  
 CR That spontaneous lecture, later titled *No frames, no boundaries*, and transcribed as an essay about the Earth and us, resonated with the burgeoning peace and environmental movements of the time. And the images of Earth that poured back from the eight subsequent *Apollo* flights to the Moon continued to raise our awareness of just how fragile our home planet seems to be.

4 Read through the statements as a class, checking for meaning and any new vocabulary.

Ask students to note down whether the statements are true or false, if possible noting the correct information for false statements.

🎧 12.2 Play the recording again, then give students time to compare their answers before checking as a class.

### Answers

- 1 X *Apollo 8* was the second manned space mission.
- 2 X *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 ✓
- 4 ✓
- 5 X He was testing an emergency procedure.
- 6 ✓
- 7 X It was about the physical elements, a technical diary, and a spiritual account.
- 8 X 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, feed back ideas for a whole-class discussion.

**SUGGESTION** Divide the class into two groups, and write on the board: *Manned space programmes are a waste of money. The resources they use could be better spent on Earth.*

Allocate one group for the statement and one *against*. Set a reasonable time limit for preparation of ideas, and (if required) give students some time to research their position online.

Set up the debate by asking one side to begin, while the other listens and takes notes. After a maximum of two minutes, let the other side respond, before giving both sides an additional two minutes. After this stage, open up to questions, before having a vote on which side students think is the most compelling.

### Additional material

#### For students

Online Practice – *Practice*

## Vocabulary and speaking SB p101

### Metaphorical language

The main aim of this section is to extend students' vocabulary range by looking at examples of metaphorical and idiomatic language. Students may need to be reminded that within metaphors, function words such as *like* or *as* aren't used – these are common features of similes rather than metaphors, where something is compared to something else, e.g. *Paul eats like a horse*. With metaphors the comparison is stated as if it was really true, e.g. *Her words stabbed at his heart*. The words don't actually stab, but their effect is compared to the stabbing of a knife. Many metaphors are used in high-frequency idioms, which are phrases that function as a single unit, and often can't be worked out from their separate parts, e.g. *I'm only just keeping my head above water*.

Encourage students to research the lexical items used, make guesses from context, and to teach one another where possible. If students don't have access to their own dictionaries in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

1 Read through the examples as a class, discussing the effects of the metaphorical language, and their literal uses. Note that metaphors are important as they carry cultural and semantic meaning which has evolved over time. For intercultural purposes, it may be useful for you to elicit examples of any similar metaphors in your students' first language, and ask them to translate them to see if there are English equivalents.

### Answers

They add drama and colour to the description, they convey a sense of people's imaginations literally catching fire and burning brightly. Examples of literal usage:

*The Saturn V rockets used on the Apollo missions were **fuelled** with liquid oxygen and hydrogen.*  
*He took aim and **fired** the gun.*

2 Ask students to read Conversation 1. Ask *What's the situation?* (two old friends meeting up and catching up on news).

🔊 12.3 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.

### 🔊 12.3 Metaphorical language

#### Conversation 2

A Hi, Annie! Fancy bumping into you here! I haven't seen you for ages!

B I know. Time flies, doesn't it?

A It sure does. Is your business still booming?

B Yeah, I'm slaving away as usual. We're snowed under with orders at the moment, and I'm only just keeping my head above water. Still, mustn't grumble! How's your company doing?

A OK. Things went downhill a bit last year and we had to tighten our belts, but they're picking up now. And how's life in your sleepy little village?

B Very nice. It's such a good place to unwind. Look, I must dash now, but I'll be in touch soon and get you round for dinner.

A That would be great. Hope to see you soon.

3 🔊 12.3 Play the recording again, which has pauses after each metaphor, and ask students to note down the metaphors that replace phrases 1–13. You can pause the recording for longer if necessary. To offer additional support at this stage, you may wish to direct students to the audioscript on p145. Ask students to work in pairs, underlining the metaphors, and checking their meaning. Check answers as a whole class.

Ask students to work in pairs, practising Conversation 2. If necessary, model the first few lines, or play the recording again, to illustrate the intonation patterns used within more conversational idiomatic exchanges.

#### Answers

- |                               |                     |
|-------------------------------|---------------------|
| 1 bumping into                | 8 tighten our belts |
| 2 Time flies                  | 9 picking up        |
| 3 booming                     | 10 sleepy           |
| 4 I'm slaving away            | 11 unwind           |
| 5 We're snowed under with     | 12 I must dash      |
| 6 keeping my head above water | 13 I'll be in touch |
| 7 went downhill a bit         |                     |

4 As a lead-in, write the three head words *light*, *weather* and *food* on the board. Elicit from the whole class any idiomatic phrases from Conversation 2 which could fall under the headings (*snowed under*). Set a brief time limit, and ask students to provide at least three more idioms or metaphors for each category, e.g. *The film sounds good – it got glowing reviews in all the papers; You've been so boring lately, you need to spice up your life*.

Note the examples on the board, and discuss meanings as a class.

Ask students in pairs to read through the lists in A, taking turns defining each word, and thinking of a context sentence for its literal use.

Ask students to read through the sentences in B, selecting a word to complete each. Remind students that they may need to make changes in form.

🔊 12.4 Give students time to check ideas with another pair before playing the recording and checking as a whole class.

### Answers and audioscript

#### 🔊 12.4 Metaphorical language. Complete the sentences.

##### Light

- 1 It was the film *Twelve Angry Men* that **sparked** my interest in law.
- 2 The team's victory was **overshadowed** by the serious injury of their star striker.
- 3 I've had a **bright** idea! It just came to me in a **flash**!
- 4 I don't trust that guy you met last night – he seems a **shady** character.
- 5 The Space Station is a **shining** example of international co-operation.
- 6 I'd wondered why Bill's so rude, and then it **dawned** on me that he was jealous.

##### Weather

- 7 There's another article on Internet privacy here – it's a **hot** topic at the moment.
- 8 I was relieved to get the hospital test results – it's been a **cloud** hanging over me.
- 9 Don't ask me how to pronounce that word – I haven't the **foggiest** idea!
- 10 You needn't worry about passing your driving test – it'll be a **breeze** for you.
- 11 It was a **whirlwind** romance, and Steve and Linda were married within six weeks.
- 12 I knew this would be my new home, and a feeling of happiness **flooded** through me.

##### Food

- 13 My job interview lasted over an hour – they gave me a really good **grilling**.
- 14 I'm struggling in this job – I think I've **bitten off** more than I can **chew**.
- 15 Oh, another of your **half-baked** ideas! You need to think things through more!
- 16 Jones' athletics career ended on a **sour** note when he failed a drugs test.
- 17 It's a rather **bland** autobiography – you don't learn anything very exciting.
- 18 Thanks for your suggestions. That's given me **food** for thought.

**EXTRA IDEA** To further extend the opportunity for spoken interaction, you could ask students to select examples of metaphorical language from exercise 4 to incorporate into short dialogues.

Ask students to work in pairs, choosing one of the sentences from exercise 4 to build their dialogue around. Encourage students to think about the context for their dialogue (e.g. *who is talking, why, what about*).

Ask students to write a dialogue of at least six lines, using no more than five of the metaphors given in the Student's Book. Monitor this stage, assisting with language where required, and checking dialogues for sense.

Give students time to practise their dialogues, focusing on intonation and sentence stress, before selecting a number of pairs to read aloud. If your students are confident, you could ask them to perform in front of the class.



## Additional material

### For teachers

Photocopiable activity – Vocabulary: *A storm in a teacup* pp236–7

### For students

Online Practice – *Look again*

Workbook p80, exercises 1–4

Online Practice – *Practice*

## Language focus SB p102

### Linking devices

This section revises a wide variety of linkers, which are analysed in considerable detail in the Grammar reference under the functional headings of time, addition, contrast, reason, result, purpose, and condition. Students read examples in context, and use these in an information-transfer task to build a broad vocabulary resource. There is student-led analysis of contrasting sentences to draw out subtle distinctions in meaning, and students are also required to restructure sentences to show that they can accurately manipulate the various devices. Students should recognize that these linkers are crucial to their comprehension of English, and are an essential tool when producing English themselves, especially when it comes to extended writing.

Due to the scope and complexity of this area of language, it is impossible to focus here on all the possible problems or challenges that students may have. A number of these may depend on differences with uses of linkers in students' first language. However, it is recommended that you refer to the Grammar reference throughout the lesson, as this outlines the differences in meaning expressed by some of the linkers that pose the greatest challenge in terms of correct usage.

### Possible problems

#### 1 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.*

#### 2 *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)

#### 3 *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 Malcolm Gladwell. Gladwell's books often explore the unexpected implications of research in social sciences, and use academic, sociological and psychological texts as a source for a popular science approach addressing common behaviour. Gladwell defines a tipping point as 'the moment of critical mass, the threshold, the boiling point.' The book describes the features of changes in ideas, products, messages and behaviours – changes that he compares with spreading viruses.

The Grammar reference on SB pp162–4 looks in greater detail at all of the linking devices covered here. It is a good idea for you to read this carefully before teaching the *Language focus* section.

1 With books closed, read the description of *linkers* to the class. Elicit a selection of common linkers, and note these on the board. Ask students to think about different categories for each linking device. If necessary, provide a couple as a prompt, e.g. contrast, time, and sequence. Ask students to open their books and look at the table on p102. 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: as, whilst, when

Addition: not only ..., also

Contrast: however, although

Reason: due to, so ... that

Result: as a consequence

Purpose: in order to

Condition: in case

To introduce the notion of register with linkers, ask students when they would use *what's more*, and when they would use *furthermore*. Elicit/Explain that the latter form is more common in written English, and while it may sometimes be used in spoken English, it is much more formal in tone. Ask students to discuss in pairs which of the linkers in the table they would expect to find in more formal written English, rather than less formal spoken English. The boundaries are not always totally clear in this area, but the following list gives a good indication. Point out that they are looking at these linkers used in the sense that their category describes here. This explains why *since* is said to be formal, as it refers to the meaning of reason rather than the more common meaning of time.

### Answers

[italics on items also used sometimes in spoken English]

whilst, in addition to, *however*, *whereas*, *nevertheless*, in spite of, yet, owing to, since, due to, therefore, thus, as a consequence, so as to

2 Ask students to read through questions 1–5, noting down their ideas. Then ask students to work in small groups discussing their answers, and the reasons for their choices. Refer students to Grammar reference 12.1–7 on SB pp162–4, then check answers as a whole class.

## Answers

- 1 a at the same time as  
b however  
*While* in sentence b can be replaced with *whereas* to contrast two different subjects. *Whereas* itself can only be used in this way, as in the following example of 2b, and not to make a contrast between two aspects of the same subject.
- 2 a it can be dangerous (or any point that highlights a negative aspect of cycling in London)  
b people who live in the country generally have to drive. (a different subject from 'cyclists')
- 3 The airline refused to refund my fare. (1 However, ✓) they (2 ✗) have (3, however, ✓) offered (4 ✗) me (5 ✗) £100 (6, however ✓).  
In positions 2 and 5, *however* would be possible if the contrast was between different subjects from *they* and *me*, e.g.  
*The insurance company have refused to reimburse my fare, and the airline haven't refunded it either. They, however, have promised to look into the matter further.*  
*The airline hasn't offered Jane a refund on her fare. They have offered me, however, £100.*
- 4 a However/Nevertheless  
b However  
In the second example there is a contrast between the statements, but no causative link – there is no reason that my wanting to be at work early should have any causative effect on the punctuality of the bus! This is a relatively subtle and often unnoticed point, that *however* and *nevertheless* cannot be used in exactly the same contexts, due to the fact that *however* does not require the strong causative link needed for other contrast linkers such as *nevertheless*, *although*, *in spite of*, etc. It is, however, a useful point for students to learn in order to avoid producing nonsensical contrasts.
- 5 if (*in case* here would produce the absurd meaning that I put on my heavy coat *now*, while it's hot, just in case it gets cold later.)

- 3 Ask students if they can give a recent example of a trend or social movement reaching a tipping point. Establish the meaning of *tipping point* and ask students to quickly read through the text and explain how it is similar to a medical epidemic. You could also ask who they think might be interested in finding out when tipping points are about to happen.

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

## Possible answers

A tipping point is reached when a social movement or trend gathers momentum and then suddenly accelerates rapidly, becoming unstoppable.  
The growth of a social trend can be like a medical epidemic, in that it begins with just a few people and then starts to spread to the point where growth accelerates very rapidly.

- 4 Give students time to read through the text again, this time identifying the correct linker to use in each. Where more than one option is possible, ask students to think about any difference in style that is created by selecting the various options.

🔊 12.5 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)

## 🔊 12.5 See SB p103.

- 5 Ask students in pairs to combine or rewrite the sentences, using the linkers in italics. Look at the examples given for number 1. Monitor, assisting with language where required.

Let students check answers with another pair before checking as a whole class.

## Possible answers

- 2 Having seen the film and enjoyed it, I decided to read the book.  
After seeing the film and enjoying it, I decided to read the book.
- 3 Tony's very fussy about hotels, whereas I don't mind as long as the bed's comfortable.  
Tony's very fussy about hotels. However, I don't mind as long as the bed's comfortable.  
Tony's very fussy about hotels, though I don't mind as long as the bed's comfortable.
- 4 Celebrities often wear sunglasses in public so people don't recognize them.  
Celebrities often wear sunglasses in public so as not to be recognized.
- 5 We should go to that museum since it's free.  
We should go to that museum seeing as it's free.
- 6 Refunds will only be made provided that you produce a receipt.  
You must produce a receipt; otherwise a refund won't be made.
- 7 Even though I've been on a strict diet for three weeks, I still haven't lost much weight.  
I still haven't lost much weight despite being on a strict diet for three weeks.  
I've been on a strict diet for three weeks, yet I still haven't lost much weight.
- 8 Places should be booked early in case the event is very popular.  
Places should be booked early as the event may be very popular.
- 9 He was penniless and starving. Nevertheless, he shouldn't have stolen the food.  
Although he was penniless and starving, he shouldn't have stolen the food.  
He was penniless and starving. All the same, he shouldn't have stolen the food.

- 10 The motorway is closed as a result of an accident.  
There has been an accident. As a result, the motorway is closed.  
There has been an accident; therefore the motorway is closed.

### NOTE

Linkers that normally connect two sentences can often be combined into one sentence with the additional use of the linkers *and* or *but*, e.g.

*He was penniless and starving. Nevertheless, he shouldn't have stolen the food.* This can be linked with *but* to make *He was penniless and starving, but nevertheless, he shouldn't have stolen the food.* *There has been an accident. As a result, the motorway is closed.* can be linked with *and* to make *There has been an accident, and as a result, the motorway is closed.*

- 6 This section provides students with the opportunity to generate personalized content, then compare it with an audio model for accuracy of form.  
Give students time to read through, and complete sentences 1–8, before asking them to compare ideas with a partner. At this point, ask students to read through the sentences aloud, emphasizing stress where appropriate. Select a number of students to read their sentences aloud for the whole class.  
**12.6** Play the recording, and ask students to compare their ideas. You could use this opportunity for further work on building fluency, by playing each sentence as a model and encouraging students to listen and repeat. These sentences can then be drilled chorally or individually.

### 12.6 Linking devices

- 1 As well as studying English, I'm doing an evening class in photography.
- 2 Once this course is over, I'm going to have a holiday in the UK.
- 3 I know you're a good driver. All the same, I think you should drive more slowly on this road.
- 4 I'm nervous about the exam, even though I've done loads of revision for it.
- 5 Seeing as there are lots of sales on, I'm going to spend the afternoon shopping.
- 6 You can leave work early provided that you've finished all those jobs I gave you.
- 7 I arrived on time in spite of all the traffic.
- 8 By the time you wake up tomorrow, I'll be in New York!

**SUGGESTION** To build on the themes explored in this lesson, you could ask students to write a couple of paragraphs on a changing trend which they are familiar with.

Ask students to make notes on the context of the change, and their ideas about the reasons behind it. Encourage them to write around ten short sentences. Then ask them to think of ways of ordering and linking the information before writing it up.

Alternatively, to increase the interactivity, you could get students to write their notes, then exchange these with a partner. Students must then write up their partner's notes using linkers. As a follow-up stage, students work together to discuss the paragraphs, evaluating them in terms of factual accuracy and use of linkers.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Criss-cross quiz* pp234–5

#### For students

Online Practice – *Look again*

Workbook pp76–7, exercises 1–2

### Writing SB p123

#### Connecting ideas – Writing a biography

- 1 Students will recall the bare details of Alexander Fleming's achievements from the *Starter*, which could be summarized briefly as a reminder.

Ask students to work in pairs, discussing statements 1–5, and based on their own knowledge, deciding whether they are true or false.

Note that students need to identify the answers during the next exercise, so the answers given here are for your reference only.

#### Answers

- 1 X Fleming was Scottish.
- 2 ✓
- 3 ✓
- 4 X Two other researchers, Florey and Chain, brought penicillin to mass production.
- 5 X It was used in World War II.

- 2 Ask students to read through the biography, checking their answers to exercise 1.

Check as a whole class, before asking students to focus on the vocabulary items in italics in questions 1–6. Model these chorally or individually for pronunciation, then elicit possible meanings from students.

Ask students to read through the biography again, quickly locating the vocabulary, and checking its meaning in context.

To check understanding, ask a selection of students to provide their own example sentences using the words.

#### Answers

- 1 A clerk works in an office and keeps records and does other administrative duties.
- 2 You register as a student.
- 3 A sharp object, a knife, a bullet.
- 4 You put a lot of effort into doing it over a long period.
- 5 Food or other organic material which is starting to decompose.
- 6 In a factory.

- 3 Ask students to work in small groups, discussing and evaluating the biography of Alexander Fleming. Ask students to think about the following areas: grammatical range, vocabulary range, use of linking devices, cohesion. Monitor this stage, noting student ideas for a whole-class feedback session.

Ask students to use their notes from their discussion to rewrite the biographical sentences, combining them to make one sentence, using the linkers provided.

Once students have linked the sentences, ask them to organize the sentences into paragraphs, and redraft the whole biography.

🔊 12.18 Play the recording and ask students to compare their version with the version given, noting any differences.

### Answers and audioscript

#### 🔊 12.18 Alexander Fleming

Alexander Fleming was born in 1881 in Ayrshire, Scotland, where his father, who died when Alexander was seven, worked as a farmer.

After leaving school, Fleming worked as a shipping clerk in London for four years. However, he inherited some money when he was 20, and enrolled at St Mary's Hospital School, in order to pursue his interest in medicine.

On completing his medical degree in 1908, winning Gold Medal as the top medical student, he joined the research team at St Mary's.

During the First World War, Fleming served in the Medical Corps in France, working in a hospital set up in a casino in Boulogne.

There he saw many soldiers die from wound infections, and consequently decided to specialize in this area of medicine.

Once the war was over, Fleming returned to St Mary's, and thereafter applied himself to research into bacteria.

On September 28, 1928, having just returned from a holiday, Fleming was cleaning petri dishes in his laboratory so that he could reuse them. Owing to his general untidiness, the dishes had been left out in the warm laboratory for a month and were therefore covered in bacteria, as well as mould. As Fleming picked up one dish, he noticed that no bacteria were growing around the mould, so he decided to study it, in case it proved to be an antibacterial agent.

Although Fleming discovered the world's first antibiotic, penicillin, it was two other researchers, Florey and Chain, who found a way to bring it to mass production in 1942, thus changing the face of modern medicine. By the time of the D-Day landings in 1944, enough penicillin had been produced to treat all of the wounded Allied forces in World War II.

### Additional material

#### For students

Online Practice – Practice

## Reading and speaking SB p104

### 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.

The texts are exploited as a jigsaw reading. Although students will be familiar with the jigsaw reading technique, it is worth setting up the activity carefully to ensure students get maximum practice.

In the tasks, students initially work on predicting the content of their article using key vocabulary and the title as an outline. Students then read one of the articles, answering

questions to establish an understanding of key events, their sequence and repercussions, before exchanging information with a partner in their own words.

Don't pre-teach/check any of the words which are highlighted in the text, as students will work together to establish their meaning in the vocabulary work in exercise 1.

1 Lead in by asking students to brainstorm a list of life events which could be considered life-changing. Note their ideas on the board, and ask students as a class to decide which of the experiences they feel are the most significant, and why.

Read the background information about *The Guardian* magazine feature, and ask students what kind of topics they think are covered in the article.

Put students into groups of A and B and refer each to their respective article titles and vocabulary lists. Students work in pairs within their groups, first checking the meaning of the vocabulary, and then using it to speculate on what their story might be about. It doesn't matter whether their speculations match the actual text at all – the important thing is that they have explored the possible themes and familiarized themselves fully with some of the difficult vocabulary.

2 Students read their respective stories on p105 and p106, and compare their ideas.

3 Students work in groups and answer the questions about their text, making brief notes as they do so. Some possible notes for each are given below for reference, and the first could be written on the board as an example of the brevity required, after asking the class for what the notes might include. You can make other suggestions when monitoring, but don't check answers with the whole class at this stage.

### Answers

#### Text A

- 1 David 44 second London marathon intensive training
- 2 four years ago London
- 3 started well mile 19 confused end exhausted
- 4 running through treacle dig down physical reserves
- 5 staggered finish line collapsed in medical tent
- 6 rushed hospital ambulance medical coma three days
- 7 infection body overheated liver and kidneys shut down
- 8 asked about time wife guilty emotional wreck let people down
- 9 re-examined priorities achieving certain times doesn't race just stay fit enough joy of running time not important

#### Text B

- 1 Nancy's 40th birthday husband holiday in Kenya
- 2 flight Kenya 2001 (we know it was just before 9/11 occurred)
- 3 loud noise plane shuddered upside down climb freefall oxygen masks
- 4 woke up heart into stomach think crash
- 5 whisper goodbye husband weirdly calm sure going to die
- 6 plane levelled off pilot announced madman regained control
- 7 man mental health problems cockpit attacked pilot autopilot disengage plane climbed steeply engines stalled basketball player restrained pilot restart engines
- 8 subdued left her reeling questioning decisions
- 9 moved New York 9/11 closure lucky alive get on with life etched in memory not relaxed flyer

## In your own words

- 4 Regroup the students, making sure that there is an A and B Student in each pair. Demonstrate the activity by getting a pair of students to answer the first question. Make sure they use their own notes and the vocabulary in exercise 1, and don't read directly from the text. Encourage follow-up questions to get further information or detail and extend the spoken interaction. Students continue exchanging information from their articles. Monitor and help as necessary. Note down any common errors for correction after the information exchange. Bring the whole class together to conduct the feedback and check answers to all the questions.

## What do you think?

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

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

**EXTRA IDEA** Ask students to briefly write about an important (or even life-changing) event in their own lives.

Give students a few minutes to think of a suitable topic. Monitor this stage, assisting with ideas where required.

Draw attention to the organizational structure highlighted in the questions in exercise 3. Explain that students should use these to generate and organize their notes. Set a time limit appropriate for your class, and set the writing task.

Once students have finished writing, ask them to work with a partner. Students should read over each other's writing, noting areas where there could be improvements made, e.g. *grammatical range, lexical range, use of linking devices, and cohesion*. Once they have received feedback, students could revise their writing before putting it on the wall for the rest of the class to read.

### SPOKEN ENGLISH Emphatic expressions with *do/does/did*

- 1 Read through the example as a class, and elicit reasons why *did* is used, and why it is stressed in the sentence.

Explain that *do/does/did* are used to express various forms of emphasis:

**emotive emphasis:** when forms of *do* are used to show we feel strongly about what we are saying, e.g. *That cake does look good; I did enjoy the concert.*

**contrastive emphasis:** to show contrast between false and true, appearance and reality, or a general statement and an exception, e.g. *You think I don't care, but I do; It looks easy, but it does take a long time to get right; We didn't have a lot of time, but I did make it to the castle.*

We can also use *do* to compare expectations with reality: *I said I would run a marathon at 50 and I did run one.*

Point out to students that when the action of the verb is emphasized by stressing the auxiliary verb, and the Past Simple is used, the auxiliary shows tense, e.g. *I find him quite offensive.* → *I did find him quite offensive.*

## Answers

*Did* is used to compare expectation with reality – here, it was expected that they would not move to New York, but in the end they did. *Did* is stressed.

- 2 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.

🔊 12.7 Play the recording, allowing students to check answers.

Get students to practise each exchange with correct sentence stress and intonation.

## Answers and audioscript

### 🔊 12.7 Emphatic expressions with *do/does/did*

1f A I didn't need quite so much detail about your operation.

B Well, you did ask!

2d A Didn't you think it strange that the car was so cheap?

B Well, I did wonder.

3e A It's so embarrassing when Ken tells those sexist jokes.

B Yes, I do wish he wouldn't.

4a A You didn't have to challenge Ken in front of everyone.

B Maybe. He did deserve it, though.

5c A You shouldn't treat Emma like a child.

B Well, she does behave like one sometimes.

6b A I can't believe how violent that DVD you lent me was!

B I did warn you!

## Additional material

### For students

Online Practice – *Practice*

Workbook pp78–9, exercises 1–3

## The last word SB p107

### Word linking – the potato clock!

This section develops students' fluency by providing a focus on word linking and the intrusive sounds /j/, /w/, and /r/.

- 1 Lead in by writing the sentence *English is an international language* on the board. Ask students to read the sentence out loud and tell you which words link, offering suggestions why. Point out that the consonant sound at the end of each of the first three words joins with the vowel sound of the next word. In natural, connected speech, this linking makes it sound as if the first four words are joined. Note that between *international* and *language* there isn't an obvious link, but this illustrates elision, where the initial /l/ in *language* is dropped. Elicit from students some of the challenges created by word linking, e.g. it's sometimes difficult to identify word breaks, and words can sound like something else has been said.

Explain that students are going to listen to a short anecdote highlighting an instance of a language problem caused by word linking.

🔊 12.8 Play the recording and elicit from students some ideas on what the flatmate actually said.

### 12.8 Word linking – the potato clock

I was teaching an Intermediate class and there was a Japanese girl in it, Keiko, who was sharing a flat with an English girl. One day Keiko came up to me after class and said: 'Excuse me, what is a potato clock?'

I was a bit baffled, and said, 'Sorry? A what?'

She repeated, 'A potato clock. My flatmate 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 flatmate to explain.

It was only later that it dawned on me what her flatmate had said!!!

- 12.9 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 *a potato clock* or *up at eight o'clock* and see if other students can tell the difference.

As a whole class, discuss how the mishearing occurred. Elicit from students any other situations where mishearing a word or phrase are common, e.g. *with song lyrics*. Ask students if they have ever misheard a lyric, which they then discovered later to be wrong. To illustrate you could write on the board the famous Jimi Hendrix misheard lyric *Excuse me while I kiss this guy* ('Excuse me while I kiss the sky') which has a website, which records common words and phrases that are misheard, named after it.

#### Answer

*I have to get up at eight o'clock tomorrow.*

It is easy to mishear the words because of the use of linking.

### 12.9

I have to get up at eight o'clock tomorrow.

#### Linking sounds

- 12.10 Read through the description of word linking as a whole class. Listen to the recording and drill the example sentence chorally and individually to establish the idea of word linking.

### 12.10 See SB p107.

- 3 Ask students to read through sentences 1–3, marking where examples of linking occur.

12.11 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 audioscript

### 12.11

- It's an honour to present this award for best invention.
- The name is in an envelope as usual.
- I'll open it and read it out straight away.

#### Intrusive sounds

- 12.12 and 12.13 Listen to and read through the examples, and discuss the rules as a class.

#### Answers

When the mouth is round and the lip corners are close together at the end of the first word ending in a vowel sound, the natural sound to link with is /w/. When the mouth is spread and the lip corners are wide apart at the end of the first word ending in a vowel sound, the natural sound to link with is /j/. The sound /r/ is used as a linking sound after words such as *car* even though the /r/ is not normally pronounced. This /r/ is also used as an intrusive sound to link another vowel after the sounds /ə/, /ɪə/, /ɑ:/, or /ɔ:/. Some people consider this to be an example of poor and lazy English, but it is widely used to make speech flow better.

### 12.12 and 12.13 See SB p107.

- 12.14 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 audioscript

### 12.14 Linking and intrusive sounds

- Anna and I are off to eat out in Oxford.  
/r/ /j/ /r/ /w/
- Although it's the obvious answer, it isn't the easiest option.  
/j/ /j/
- My aim is to sit on this sofa all evening and watch action and adventure movies.  
/j/ /r/

- 6 Ask students to look at the example, sharing their ideas in pairs.

12.15 Play the recording. Point out that there is a lot of linking and intrusion because letters are often just a vowel sound, or a vowel + consonant sound or consonant + vowel sound, so when said at speed, they need to be linked by other consonant sounds.

Write a couple of names of famous people on the board, and ask individual students to spell out the names. Ask them what features of linking and intrusion they notice. Then get students to work in pairs or groups, spelling first their own names, and then a made-up name. Check as a class and point out that it's worth students' while to get plenty of practice spelling out their own names fluently, as it is something they will often be asked to do when dealing with English speakers.

### 12.15 See SB p107.


**SUGGESTION** Elicit/Explain that there is an international radiotelephony spelling alphabet, used by Civil Aviation, various police forces and the military to ensure clarity when spelling information.

Write the letters A–Z on the board, and ask students to provide as many examples as they can to complete the list. To start them off, you may need to provide a few examples. *Alpha, Bravo, Charlie, Delta, Echo, Foxtrot, Golf, Hotel, India, Juliet, Kilo, Lima, Mike, November, Oscar, Papa, Quebec, Romeo, Sierra, Tango, Uniform, Victor, Whisky, X-ray, Yankee, Zulu.*

Ask students to sit back to back, and note down the names of five people they know (they may be famous names, or just ordinary people).

Ask them to practise silently spelling out the names in their heads, using the spelling alphabet for each letter.

When you feel students are ready, ask them to take turns saying each name to their partner, who has to write down what they hear. Encourage students to ask for repetition, or refer to the spelling alphabet if required.


**7**  **12.16** Explain to students that they are going to listen to some examples of connected speech which use intrusive sounds and linking to interesting effect. Play the recording and let students discuss in pairs which sentence they heard. Play the recording again and discuss answers as a class, noting that in some cases (e.g. 2, 4, and 6) the sentences sound almost exactly the same. In others, the similarity is only evident if they are said with natural linking.

Ask students to work in pairs, taking turns to read one sentence from each pair while their partner guesses which sentence it is.

### Answers and audioscript

#### 12.16 What do you hear?

- 1 It isn't easy to wreck a nice beach!
- 2 This guy is the limit.
- 3 Some others will leave and say goodbye.
- 4 Sick students had a grey day.
- 5 I scream in an ice-cold shower!

**8**  **12.17** Tell students they will hear more examples like the ones in exercise 7, and should write what they think they hear. Play the recording, pausing to allow students time to write the sentences. Ask students to compare their sentences with a partner. Check answers as a whole class, and see if students have written both options for the sentences, or can suggest the alternative sentences if not. Then ask them to check by looking at all of the sentences on p174.

### Answers and audioscript

#### 12.17 What do you hear?

- 1 I have known oceans of danger.
- 2 It's important to give children an aim.
- 3 I told the postman I only accept addressed mail.
- 4 We discussed the subject of youth in Asia.
- 5 Don't tell me that's tough!

### Alternative

- 2 It's important to give children a name.
- 3 I told the postman I only accept a dressed male.
- 4 We discussed the subject of euthanasia.
- 5 Don't tell me that stuff!

**VIDEO** In this unit students can watch a video about the completion of the Human Genome project and its impact on medicine. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Just 30 seconds* pp238–9

Photocopiable activity – Video worksheet: *The Human Genome Project*

#### For students

Online Practice – *Look again*

Workbook p81, exercises 5–7

Workbook pp82–3, Exam Practice, Units 9–12

Online Practice – *Check your progress*

**FINISH**

Describe what the world will be like in the year 2222.

Have you ever found something by accident? Describe what happened.



Say a sentence using the Past Perfect Simple passive.



What were you doing five years ago?

Tell the group your favourite recipe.



What was the greatest invention in history? Why?

Ask the person on your left a question using the Future Perfect Simple.



Tell the group about your best holiday.

Describe life in your country 100 years ago.

Describe a person you are close to.

Tell the group about the last time you had to speak in public.



What changes are happening where you live?

Ask the person on your left a question using the Present Perfect Continuous.



Describe your life ten years from now.

Say a sentence using the Future Simple passive.



Tell the group about your most treasured possession.



Describe what your country will be like 20 years from now.

Tell the group about one of your hobbies.

Ask the person on your left a question using the Past Continuous.



Tell the group what you'll probably be doing at midnight next New Year's Eve.

Think of a food or drink and describe how it is produced.

Name five things you hope to have done before you retire.



Have you ever met or seen anyone famous? Describe what happened.

Say a sentence using the Future Perfect Continuous active.



**START**

Tell the group about your current home, school, or place of work.



Describe your day yesterday.

Describe a place that holds fond memories for you.

What were you doing this time last year?



**Aim**

To play a board game to revise tenses

**Language**

Tense review

**Skills**

Speaking

**Materials**

One copy of the worksheet per group of four students. Each group will need a coin and each student will need a counter.

**Pre-activity (5 minutes)**

- Write the following sentences on the board:
  - 1 *They'd been redecorating the house for months.*
  - 2 *I'll be travelling to work at that time.*
  - 3 *The film was shot in Spain.*
  - 4 *The car had been badly damaged.*
  - 5 *How long will you have been living in Stockholm by then?*
- Put students in pairs. Ask them to read the sentences and to write down the name of the tenses, including whether they are active or passive.
- Answers: 1 *Past Perfect Continuous (active)*; 2 *Future Continuous (active)*; 3 *Past Simple (passive)*; 4 *Past Perfect Simple (passive)*; 5 *Future Perfect Continuous (active)*.

**Procedure (30 minutes)**

- Explain that students are going to play a board game to revise tenses and to talk about themselves.
- Put students in groups of four and give each group a copy of the board game. Explain the rules of the game. Students take it in turns to toss a coin to move around the board (heads = move one square, tails = move two squares). When they land on a square, they speak for two minutes about the question. If they dry up before this time, they move back to the square they came from. Some squares contain instructions that ask students to use a specific tense in a sentence or question in order to test their grammar more directly. The other students should judge whether the sentence/question is correctly formed. If it is not accurate, he/she moves back to the square they came from.
- The first student to get to the finish square wins the game.
- Monitor and note any common errors for a class feedback session at the end.

**Extension (15 minutes)**

- Ask students to work with a partner from a different group (or form threes if there is an odd number). Ask each student to choose one of the questions from the worksheet that interests them. Ask the other student (or students if they are in a group of three) to write five questions about that topic to ask their partner. Encourage students to use a range of different tenses in their questions. When they have finished, the pairs then ask each other their questions.

<p><b>1 Complete</b></p> <p>As you get older, you need to _____ your weight.</p>	<p><b>2 Describe</b></p> <p>the oldest person you know.</p>	<p><b>3 Name</b></p> <p>three things older people like to do.</p>	<p><b>4 Unjumble</b></p> <p>Some old people suffer from EYROMM loss.</p>	<p><b>5 Complete</b></p> <p>When your eyes get weak, you might need _____.</p>
<p><b>6 Describe</b></p> <p>what happens to men as they start to get old.</p>	<p><b>7 Name</b></p> <p>three things older people wear.</p>	<p><b>8 Unjumble</b></p> <p>In a lot of countries you get a SONINEP from the government when you stop working.</p>	<p><b>9 Complete</b></p> <p>If you want to buy a flat, you usually need to get a _____ from a bank.</p>	<p><b>10 Describe</b></p> <p>the perfect boss.</p>
<p><b>11 Name</b></p> <p>three ways of keeping fit and healthy.</p>	<p><b>12 Unjumble</b></p> <p>If a marriage isn't happy, it can end in VIODECR.</p>	<p><b>13 Complete</b></p> <p>A lot of people go to the gym in order to _____.</p>	<p><b>14 Describe</b></p> <p>a small child you know.</p>	<p><b>15 Name</b></p> <p>three things which are important in a job.</p>
<p><b>16 Unjumble</b></p> <p>Young women sometimes EETRET on high heels.</p>	<p><b>17 Complete</b></p> <p>Teenagers spend a lot of time _____ for exams.</p>	<p><b>18 Describe</b></p> <p>your best friend using four adjectives.</p>	<p><b>19 Name</b></p> <p>three things teenagers like to do at the weekend.</p>	<p><b>20 Unjumble</b></p> <p>Most people LETTSE down in their late twenties.</p>
<p><b>21 Complete</b></p> <p>To meet other children parents often arrange _____.</p>	<p><b>22 Describe</b></p> <p>a typical teenager.</p>	<p><b>23 Name</b></p> <p>three things children take to school.</p>	<p><b>24 Unjumble</b></p> <p>Children who don't attend school are playing ATTNRU.</p>	<p><b>25 Complete</b></p> <p>Babies _____ before they can walk.</p>



**Aim**

To play a game in pairs to practise the key phrases linked to different stages of life

**Language**

Vocabulary linked to different stages of life

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students; different coloured pens and a stopwatch or timer for each pair; Post-it notes for each student for the Pre-activity

**Answers and Suggested answers**

- 1 watch
- 2 Students' own answers
- 3 Students' own answers
- 4 memory
- 5 (reading) glasses
- 6 pot belly, go grey/bald, memory loss
- 7 glasses, sensible shoes, hearing aids
- 8 pension
- 9 mortgage, loan
- 10 Students' own answers
- 11 diet, gym, exercise
- 12 divorce
- 13 keep fit, get fit, work out
- 14 Students' own answers
- 15 salary, getting promoted, conditions
- 16 teeter
- 17 swotting, revising, preparing
- 18 Students' own answers
- 19 lie in, go clubbing, have sleepovers, chat to friends
- 20 settle
- 21 playdates, sleepovers
- 22 Students' own answers
- 23 a satchel/backpack, books, pens and pencils, lunch
- 24 truant
- 25 crawl

**Pre-activity (5 minutes)**

- Brainstorm vocabulary by asking students to write one word or phrase on a Post-it note for each of the following stages of life: infancy, childhood, teenager, young adult, adult, middle-age, retirement, old age.
- After two minutes, ask students to stick the Post-it notes on the board and compile them into the different stages of life. Remove any duplicates.

**Procedure (20–25 minutes)**

- Explain that students are going to play a game to practise speaking about the different stages of life.
- Put students in pairs and give each pair a copy of the worksheet. Explain that the aim of the game is to get four squares in a row, either vertically, horizontally, or diagonally. Note that the grid is five by five, so students don't need a complete line – just four squares in a row.
- In pairs, students take turns choosing squares. They should complete the task on their chosen square within 60 seconds, either by completing a sentence, naming items, describing someone or something, or solving an anagram. Point out that there are prompts on each square explaining what they need to do. When a student completes their task successfully, they can mark their square with their colour, and then their partner takes their turn. As well as trying to get their four squares in a row, students should also play strategically to try to stop their partner getting four in a row!
- The winner is the first student to get four squares in a row. If students finish the game quickly, they can swap partners and play again.
- Monitor and help as necessary, particularly if there are any disputes about answers.
- Have a class feedback session at the end to review all answers on the worksheet.

**Extension (15 minutes)**

- Put students in pairs and ask each student to make a list of three important years in their life. They must then explain to their partner why each year was important.
- Students can then do a whole-class mingle where they try to find someone who has written the same year as them, or a year close to one of theirs. Report back as a class. Ask students if they found anyone with the same year as them. Were their years important for the same or different reasons?

**Student A**

Read the situations and decide what to say each time, expressing the emotion given. Take it in turns to speak. Student B has to guess the emotion you are expressing.

<p>You were certain you had done well in a test, but you only got 40%.</p> <p><b>disappointment</b></p>	<p>A friend has had their first flying lesson and is already talking about being a commercial pilot.</p> <p><b>sarcasm</b></p>	<p>Your sister has got a small part in a film.</p> <p><b>pride</b></p>	<p>A colleague suggests you don't work that hard. Respond.</p> <p><b>indignation</b></p>
<p>You have just booked your first holiday in two years. You're going somewhere amazing!</p> <p><b>delight</b></p>	<p>You haven't managed to complete your assignment on time. You don't think your teacher will be very happy.</p> <p><b>anxiety</b></p>	<p>You lent a friend your smartphone and they slightly scratched the screen. Tell them that you cannot even see a mark.</p> <p><b>reassurance</b></p>	<p>Your friend is worried about an exam next week. You think they will pass.</p> <p><b>encouragement</b></p>

**Student B**

Read the situations and decide what to say each time, expressing the emotion given. Take it in turns to speak. Student A has to guess the emotion you are expressing.

<p>You have just won a regional competition. Tell your friend.</p> <p><b>modesty</b></p>	<p>You were worried about your sister because you hadn't heard from her for more than two weeks. She calls you.</p> <p><b>relief</b></p>	<p>You have never lost a game of tennis in your life.</p> <p><b>boastfulness</b></p>	<p>You discover that your friend was born in the same place on the same day as you.</p> <p><b>astonishment</b></p>
<p>You are walking home with a friend who decides to take a shortcut through a wood.</p> <p><b>fear</b></p>	<p>Your friend keeps borrowing small amounts of money without paying you back.</p> <p><b>irritation</b></p>	<p>Your colleague earns the same as you but drives a really expensive car and eats out most evenings.</p> <p><b>curiosity</b></p>	<p>Your neighbour offers to look after your pet while you go on holiday for three weeks!</p> <p><b>gratitude</b></p>

**Aim**

To respond to situations using phrases to express different emotions

**Language**

Phrases linked to different emotions

**Skills**

Listening and Speaking

**Materials**

One copy of the worksheet per pair of students, cut in half

**Pre-activity (5 minutes)**

- Briefly review the different emotions covered on p16 of the Student's Book by acting some of them out and eliciting the answers. For example, tell the class that you won't be teaching next week because you have won a holiday worth €1,000 and you are taking it immediately. Elicit some emotions the students might feel – jealousy, surprise, disbelief, etc.
- Elicit phrases the students might use to express these emotions, and write some examples on the board.
- Put students in pairs and ask them to try saying each of the phrases with different stress and intonation to express different emotions.








**Procedure (20–25 minutes)**

- Explain that students are going to play a game to practise conveying emotions through words and pronunciation.
- Put students in pairs and give each student their half of the worksheet. Point out that for each student there are eight situations where they have to say something appropriate. Remind students that this is not a role-play and that their partner doesn't need to respond. They need to say something that conveys the emotion given, and their partner has to guess the emotion correctly from *what* they say and *how* they say it. Ask students to review their eight situation cards and write down suitable phrases.
- When they are ready, students should take turns saying their sentences with the appropriate stress and intonation. Student A begins, and Student B has to guess the emotion being expressed. When they have guessed correctly, they swap roles so Student B says one of their sentences, and Student A must guess the emotion. The student guessing must come up with exactly the same emotion that is on the situation card.
- Encourage the students to express themselves quite dramatically. If their partner has difficulty guessing the emotion, they can use other phrases, alter their intonation, and use word stress to convey the emotion. Monitor and make a note of good language and any frequent errors.
- As a class, review the activity and discuss what helped students to guess the emotions, e.g. choice of words, intonation, stress.
- Give language feedback at the end on use of good language and any frequent errors that you noted down.

**Extension (15 minutes)**

- Ask students to swap worksheets with their partner. Ask them to choose two or three situations and write responses to their partner's sentences with phrases that convey different emotions. Students should try to respond to their partner's sentence with an appropriate emotion. So, for example, if their partner's sentence had conveyed boastfulness, they might respond to it with a phrase that conveys irritation.
- Ask pairs to act out their mini-dialogues for the rest of the class to guess the new emotions, e.g. relief, reassurance, sarcasm. Discuss as a class whether the new emotion was an appropriate response to the initial sentence.

*hysterically*      *exceptionally*      *severely*      *highly*

<b>START</b> ➔	<b>1</b> regret	<b>2</b> despise 	<b>3</b> motivated	<b>4</b> open ↓	
	<i>eagerly</i>	<b>8</b> travelled ↓	<b>7</b> screamed 	<b>6</b> known	<b>5</b> concerned
<i>widely</i>	<b>9</b> accused	<b>10</b> amusing 	<b>11</b> devastated	<b>12</b> talented ↓	<i>wrongly</i>
	<b>15</b> scared ↓ 	<b>14</b> cried	<b>13</b> awaited 		
<i>easily</i>	<b>16</b> break	<b>17</b> reasonable	<b>18</b> stupid 	<b>19</b> understood ↓	<i>high</i>
<i>wide</i>	<b>23</b> clear ↓	<b>22</b> burned 	<b>21</b> worded	<b>20</b> thought through	<i>deeply</i>
	<b>24</b> rushed	<b>25</b> upset	<b>26</b> informed	<b>27</b> affected	<b>28</b> aim

*distinctly*      *carefully*      *deliberately*      *perfectly*

### Aim

To play a board game to practise adverb collocations

### Language

Adverb collocations

### Skills

Speaking

### Materials

One copy of the worksheet per group of four students. Each group will need a dice and a stopwatch or timer, and each student will need a counter.

### Suggested answers

carefully: 4, 20, 21, 28  
deeply: 1, 5, 25, 27  
deliberately: 15, 16, 25  
distinctly: 21, 23  
eagerly: 13, 24, 26  
easily: 4, 15, 16, 19, 25  
exceptionally: 3, 12, 18, 23  
high: 28  
highly: 3, 10, 12, 27  
hysterically: 7, 14, 25  
perfectly: 17, 19, 20, 21, 23, 28  
severely: 22, 27  
utterly: 2, 11, 18  
wide: 4  
widely: 6, 8, 19, 27  
wrongly: 9, 21, 26

### Pre-activity (5 minutes)

- Call out adjectives and verbs, and ask students to tell you an adverb which collocates with each, e.g. *married (happily)*, *motivated (highly)*, *love (deeply)*, *affected (severely)*, *drive (recklessly)*.

### Procedure (30 minutes)

- Explain that students are going to play a board game using adverbs and their collocations.
- Put students in groups of four and give each group a copy of the board game.
- Students take it in turns to roll a dice to move around the board. When they land on a square, students have 15 seconds to choose an adverb from around the edge of the board to go with the word on their square (in some cases, there are several adverbs which are appropriate). They then have to say a sentence using the collocation. If the playing student chooses an incorrect collocation, or cannot think of a sentence, he/she misses a turn. Monitor and help as necessary.
- The first student to get to the finish square wins the game.

### Extension (15 minutes)

- Put students in pairs and ask them to find four adverbs from around the board game that can have more than one form (e.g. *easy/easily*). Ask students to write sentences illustrating the two forms of the adverbs.
- Have a class feedback session. Ask pairs to read their sentences to the class.



<p><b>Explain</b></p> <p><i>We only have her word for it.</i></p> <p>5 points</p>	<p><b>Explain</b></p> <p><i>I couldn't get a word in edgeways.</i></p> <p>5 points</p>	<p><b>Explain</b></p> <p><i>She doesn't mince her words.</i></p> <p>5 points</p>	<p><b>Explain</b></p> <p><i>Word has it he's leaving soon.</i></p> <p>5 points</p>
<p><b>Explain</b></p> <p><i>The news spread quickly by word of mouth.</i></p> <p>5 points</p>	<p><b>Say in another way</b></p> <p><i>I cannot express how I feel.</i></p> <p>5 points</p>	<p><b>Say in another way</b></p> <p><i>Don't tell anyone about this.</i></p> <p>5 points</p>	<p><b>Say in another way</b></p> <p><i>You'll have to believe me.</i></p> <p>5 points</p>
<p><b>Say in another way</b></p> <p><i>He repeated my story in exactly the same way.</i></p> <p>5 points</p>	<p><b>Say in another way</b></p> <p><i>He was a man of few words.</i></p> <p>5 points</p>	<p><b>Say in another way</b></p> <p><i>He never keeps his word.</i></p> <p>5 points</p>	<p><b>Say in another way</b></p> <p><i>They never have a good word to say about anyone.</i></p> <p>5 points</p>
<p><b>Think of a time when you ...</b></p> <p>... had to eat your words.</p> <p>10 points</p>	<p><b>Think of a time when you ...</b></p> <p>... were lost for words.</p> <p>10 points</p>	<p><b>Think of a time when you ...</b></p> <p>... put in a good word for someone.</p> <p>10 points</p>	<p><b>Think of a time when you ...</b></p> <p>... got annoyed with buzzwords.</p> <p>10 points</p>
<p><b>Think of a time when you ...</b></p> <p>... had difficulties from the word go.</p> <p>10 points</p>	<p><b>Describe someone who ...</b></p> <p>... always insists on having the last word.</p> <p>10 points</p>	<p><b>Describe someone who ...</b></p> <p>... doesn't know the meaning of the word 'lose'.</p> <p>10 points</p>	<p><b>Describe someone who ...</b></p> <p>... is too funny for words.</p> <p>10 points</p>



**Aim**

To play a card game in small groups to practise expressions with *word*

**Language**

Expressions with *word*

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per group of three or four students, cut up into cards; a stopwatch or timer per group

**Pre-activity (5 minutes)**

- Write *word* on the board, and mime the sentence *Can I have a word with you?* You could do this by gesturing towards a student and using your finger to draw a speech bubble coming from your mouth. Alternatively, draw two stick figures on the board, one with a speech bubble containing a question mark. Try to elicit the expression, but note any expressions which fit, such as *I'd like to chat.* or *I'd like to talk to you.*
- Ask the students to compare the expressions and discuss the differences, such as levels of formality and when you might use each one.

**Procedure (25 minutes)**

- Explain that students are going to work in groups and take it in turns to talk about, define, or use other expressions with *word*.
- Put students in small groups of three or four. Give each group a set of 20 cards and ask them to shuffle well. Each student takes it in turns to pick a card and read the task to the person on their left. That student then has 30 seconds to complete the task. There are four types of task: explain the expression, say it in another way, think of a time when you did something, or describe a person. Each task involves an expression with *word*. The other members of the group decide if the answer is correct, or you can adjudicate if necessary. If correct, the student keeps the card and wins the points written on the card. If incorrect, the card is put back to the bottom of the pile.
- Monitor and help to adjudicate, if necessary, during this stage.
- Students continue until all the cards have been used. The winner is the student with the most points.
- At the end, have a class feedback session to check that everyone has understood and can use all the expressions with *word*.

**Extension (15 minutes)**

- Put students in pairs and ask them to write a mini-dialogue including as many of the expressions with *word* as possible.
- Pairs take it in turns to act out their conversation to the class. The students that use the most expressions with *word* are the winners!

1 Work in pairs. Discuss which of the 'rules of English' from Student's Book p24 apply to these sentences. Which sentences would you change?

	Rule
1 Everything look so different at night. _____	_____
2 I promise to always love and protect you. _____	_____
3 Young people have less and less time every day and less friends as a result. _____	_____
4 I went to a café for a cappuccino the other day. It was opposite the deli. _____	_____
5 You're moving to Australia! Are you kidding me? _____	_____
6 Its not that I dont like the apostrophe, but it's purpose can be confusing. _____	_____
7 I haven't never been on a plane in my life. _____	_____
8 If you write too quickly and don't check what you have written, you may miss out any that you may have made. _____	_____
9 Or we could stop in London on the way back instead? _____	_____
10 The iPhone was first released in 2007, and is now used by more than 700 million people. _____	_____
11 Did your neighbour recieve a receipt for her science book? _____	_____
12 Why should not I use the full forms of words? _____	_____
13 Listen, mate, it isn't rocket surgery; it's as easy as cake. _____	_____
14 The person with whom my wife's been working was at university with me. _____	_____
15 It takes me a long time to get home as I walk really slow and I don't run good! _____	_____
16 Me and my brother are always arguing over the remote control. _____	_____
17 Let's face it, it was a game of two halves, but we literally gave 110%! _____	_____
18 After all these years, I still don't know what he did it for. _____	_____
19 I'm so annoyed. I shrunk my new shirt the first time I washed it. _____	_____
20 I'm not as lazy as my brother is. He doesn't do as much exercise as I do. _____	_____

2 In teams, discuss your answers and agree on your final sentences.

**Aim**

To play a game to practise language rules in context

**Language**

Structures linked to different English rules

**Skills**

Listening and Speaking

**Materials**

One copy of the worksheet per pair of students

**Answers and Suggested answers**

- 1 Rule 14: subject–verb agreement.  
Correction: 'Everything **looks** ...'
- 2 Rule 2: split infinitive
- 3 Rule 11: *less* with uncountable nouns; *few* with countable nouns. Correction: '... and **fewer** friends as a result'
- 4 Rule 7: use of foreign words
- 5 Rule 9: rhetorical question
- 6 Rule 10: incorrect use of the apostrophe.  
Correction: '**It's** not that I **don't** like the apostrophe, but **its** purpose can be confusing.'
- 7 Rule 3: double negative. Correction: 'I **have never** been on a plane in my life.'
- 8 Rule 12: missing word. Correction: '... miss out any **mistakes** that you ...'
- 9 Rule 5: starting a sentence with a conjunction
- 10 Rule 8: the passive voice
- 11 Rule 6: 'i' before 'e' except after 'c'  
Correction: 'Did your neighbour **receive** a receipt for her science book?'
- 12 Rule 4: use of contractions.  
Possible correction: 'Why **shouldn't** I ...'
- 13 Rule 18: mixing idioms. Correction: '... it isn't **brain** surgery / rocket **science**; it's **a piece of** cake / as easy as **pie**.'
- 14 Rule 19: 'whom' as an object pronoun
- 15 Rule 15: misuse of adverbs. Correction: '... I walk really **slowly** and I don't run **well**.'
- 16 Rule 13: incorrect subject pronouns.  
Possible correction: '**My brother and I** ...'
- 17 Rule 20: talking in clichés
- 18 Rule 1: preposition at the end of a sentence
- 19 Rule 17: incorrect verb form that has 'snuck' into the language. Correction: 'I **shrank** ...'
- 20 Rule 16: auxiliary at the end of a sentence.  
Possible correction: 'I'm not as lazy as my brother. He doesn't do as much exercise as **me**.'

**Pre-activity (5 minutes)**

- Write the following sentences on the board:
  - 1 *Where there's smoke, there are too many cooks.*
  - 2 *What are you waiting for?*
  - 3 *I need to quickly stop at the bank on the way home.*
- Put students in small groups. Ask them to discuss the sentences and decide if they are correct, according to the 'rules of English' on Student's Book p24. Discuss the rules which could apply: 1) mixed idioms (*Where there's smoke, there's fire.* vs *Too many cooks spoil the broth.*); 2) preposition at the end of a question (*for*); 3) split infinitive: (*to quickly stop*).
- Brainstorm any other 'rules of English' that students know which are not always applied.

**Procedure (25 minutes)**

- Explain that students are going to play a game to practise the rules of English through example sentences.
- Put students in pairs and give each pair a copy of the worksheet. In their pairs, students discuss the sentences and decide whether or not they are correct according to the 'rules of English' on Student's Book p24. First, they should identify the rule that applies to each sentence, and then they need decide if they would change any of the sentences. Monitor and help as necessary.
- When they have worked through all the sentences, put the pairs in teams of four to six students. In their teams, students should discuss their suggestions and agree on their definitive answers before playing a game with the rest of the class.
- Review all sentences with the class in a team game. Invite different students to give their team's final answer for each sentence. Each team gets a point for identifying the rule correctly. If they think the sentence needs correcting, they get another point for creating a grammatically correct sentence. The team with the most points at the end wins.
- End the session with whole-class feedback to review any sentences or rules that students found difficult.

**Extension (15 minutes)**

- Put students in new pairs and ask them to write three or four natural-sounding sentences which break the 'rules of English'. For guidance, suggest they look at the list of rules in the Student's Book and decide which ones occur the most often – use of foreign words, prepositions at the end of sentences, split infinitives, etc.
- Put pairs together to make groups of four. Students read out their sentences in turn and discuss. Ask the rest of the group to 'correct' the sentence according to the rules and decide which version sounds more natural.

# PLACE YOUR BETS



**Bet 1**      **Bet 2**

1 She denied to steal money from the company.	<input type="text"/>	<input type="text"/>
2 He insisted on driving, but I knew he was exhausted.	<input type="text"/>	<input type="text"/>
3 Andreas refused help us with the project.	<input type="text"/>	<input type="text"/>
4 The weather made him feeling like going to the beach.	<input type="text"/>	<input type="text"/>
5 My friends encouraged me to apply for the job.	<input type="text"/>	<input type="text"/>
6 Sakura is used to get her own way.	<input type="text"/>	<input type="text"/>
7 Is it true that he's thinking of moving to Sydney?	<input type="text"/>	<input type="text"/>
8 They tried to stop the fire, but it was burning out of control.	<input type="text"/>	<input type="text"/>
9 Although she was exhausted, Magda carried on work.	<input type="text"/>	<input type="text"/>
10 Renata suggested to postpone the meeting.	<input type="text"/>	<input type="text"/>
11 You often see commuters staring at their mobiles.	<input type="text"/>	<input type="text"/>
12 It was fascinating hear more about your book.	<input type="text"/>	<input type="text"/>
13 He decided to buy the DVD instead of stream it online.	<input type="text"/>	<input type="text"/>
14 Jean regretted not going on holiday with us.	<input type="text"/>	<input type="text"/>
15 Karl's hairstyle was so strange that I couldn't help staring.	<input type="text"/>	<input type="text"/>
16 He was trying parking his car when the accident happened.	<input type="text"/>	<input type="text"/>
17 Did you remember to turn off the oven before you went out?	<input type="text"/>	<input type="text"/>
18 They saw their country change from a democracy to a dictatorship.	<input type="text"/>	<input type="text"/>
19 The car was running low on petrol, so he stopped filling it up.	<input type="text"/>	<input type="text"/>
20 The president wouldn't admit to have made a mistake.	<input type="text"/>	<input type="text"/>
	<b>TOTAL 1</b>	<b>TOTAL 2</b>
	<input type="text"/>	<input type="text"/>

**Aim**

To identify and correct grammatical mistakes

**Language**

Verb patterns

**Skills**

Speaking, Reading, and Writing

**Materials**

One copy of the worksheet per pair of students

**Answers**

- 1 She denied **stealing** money from the company.
- 2 Correct
- 3 Andreas refused **to help** us with the project.
- 4 The weather made him **feel** like going to the beach.
- 5 Correct
- 6 Sakura is used to **getting** her own way.
- 7 Correct
- 8 Correct
- 9 Although she was exhausted, Magda carried on **working**.
- 10 Renata suggested **postponing** the meeting.
- 11 Correct
- 12 It was fascinating **to hear/hearing** more about your book.
- 13 He decided to buy the DVD instead of **streaming** it online.
- 14 Correct
- 15 Correct
- 16 He was trying **to park** his car when the accident happened.
- 17 Correct
- 18 Correct
- 19 The car was running low on petrol, so he stopped **to fill** it up.
- 20 The president wouldn't admit to **having** made a mistake.

**Pre-activity (5 minutes)**

- Write the following sentences on the board:
  - 1 *Did you manage pass your driving test?*
  - 2 *I regret not telling the truth.*
  - 3 *She agreed working overtime.*
- Put students in pairs. Give them two minutes to decide if the sentences are grammatically correct or not and, if not, to correct them.
- Have a class feedback session. Ask individual students to correct the sentences. (Sentence 1 is incorrect: *Did you manage **to pass** your driving test?*; Sentence 2 is correct; Sentence 3 is incorrect: *She agreed **to work** overtime.*)

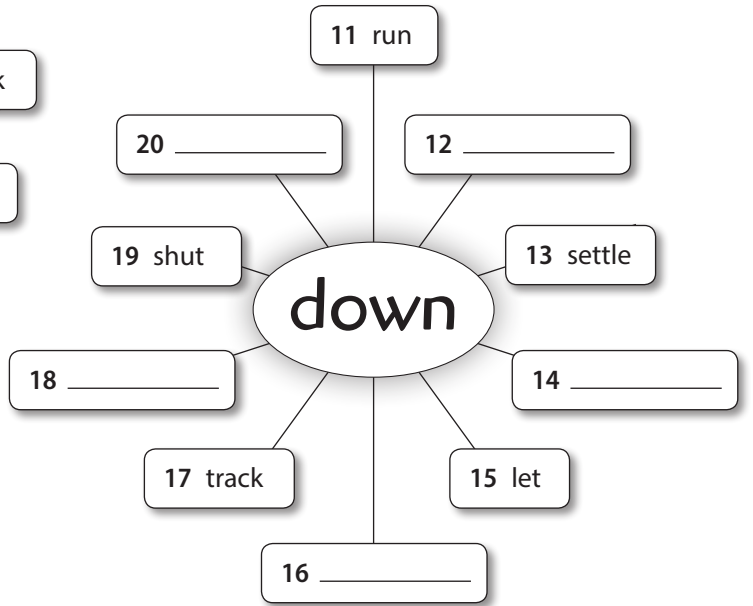
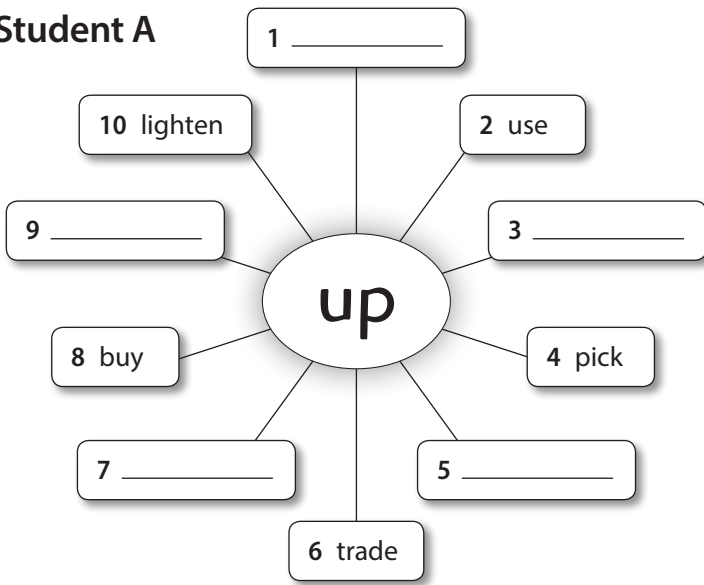
**Procedure (30 minutes)**

- Explain that students are going to look at sentences and decide if they are grammatically correct or not. Tell students they are also going to bet on how certain they are that the sentence is correct or incorrect.
- Put students in pairs and give each pair a copy of the worksheet. Give students five to ten minutes to work through the sentences, deciding if they are correct or incorrect. Also explain that they have \$2,000 that they can bet.
- The betting rules are: if you bet correctly, you double your money (e.g. if you bet \$300 that a sentence is incorrect and it is incorrect, then you win \$600). If you bet incorrectly, you lose your money (e.g. if you bet \$300 that a sentence is correct and it is incorrect, then you lose your \$300). Students must bet on a minimum of 15 sentences and they should write the amount for each bet in the **Bet 1** column. The minimum bet is \$50. The aim is to maximize your winnings.
- Check the sentences with the class. Ask students just to say whether the sentences are correct or incorrect, but not to give you the correct form for incorrect sentences. At the end, tell them to add up how much money they have won or lost so far and write it in the **Total 1** box.
- Now that the class has identified which sentences are incorrect, ask them to correct the sentences in their pairs. Tell them they can bet their money on their corrections, but this time the rules are different: you double your money for a correct correction (so bet \$300 and win \$600) but lose double your money for an incorrect correction (so bet \$300 and lose \$600). Students must bet on at least eight corrections, and the minimum bet is \$50. They should write the amount of each bet in the **Bet 2** column.
- Go through the corrections as a class and write up the corrected sentences on the board.
- Ask students to add up their money at the end and write it in the **Total 2** box. The pair with the most money wins.

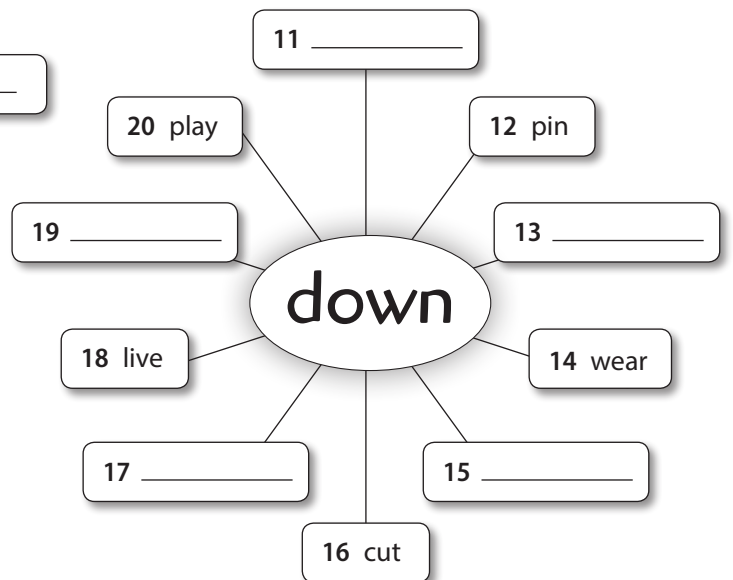
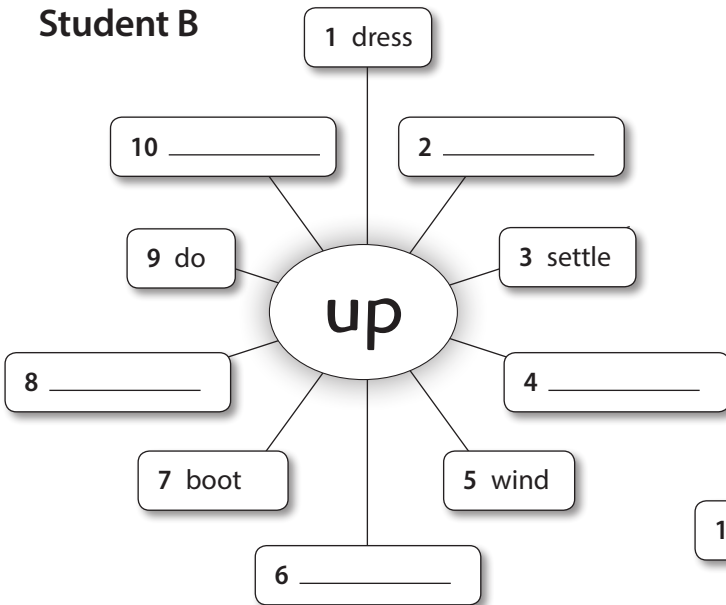
**Extension (10 minutes)**

- Put students in pairs and ask them to write five grammatically incorrect sentences. Monitor and help as necessary.
- Ask pairs to swap sentences and correct each other's sentences. Monitor and help as necessary.

Student A



Student B



**Aim**

To complete a word map with phrasal verbs using *up* and *down*

**Language**

Phrasal verbs with *up* and *down*

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students, cut in half; paper and pens for drawing; access to a dictionary for the Extension activity

**Pre-activity (5 minutes)**

- Divide the board into two sections, with the headings *Phrasal verbs* and *Meaning*. In the *Phrasal verbs* section, write *set up*, *go up*, *go down*, and *dress down*. In the *Meaning* section, write the following sentences:
  - 1 *There's no need to wear formal clothes.*
  - 2 *The temperature rose/fell yesterday.*
  - 3 *She's starting her own business.*
- Also in the *Meaning* section, draw a simple picture of a thermometer showing a high temperature and a sun next to it. Ask the students to match the sentences and picture to the correct phrasal verbs.
- Elicit the answers and explain that the context helps to understand the meaning of the verbs. Remind students that in phrasal verbs the meaning is not always literal. (Answers: 1 *dress down*; 2 *go up/down*; 3 *set up*; drawing of thermometer – *go up/down*).

**Procedure (25 minutes)**

- Tell students that they are going to take it in turns to explain the meaning of a phrasal verb through a situation, which they can describe or draw, or by giving a sentence which uses a synonym for the phrasal verb.
- Put students in pairs and give each student their half of the worksheet. Explain that each of their word maps contains gaps and that their partner will give them clues to help them fill in the missing verbs. Give students time to read through their word maps, and make sure they understand all the verbs. They then take it in turns to define, illustrate, or explain the phrasal verbs on their worksheet to their partner. Encourage them to contextualize the verb so it is more memorable and easier to guess. Make sure they don't use the target verb in their definition.
- Students continue until they have filled in all the gaps on their worksheet. Monitor and help as necessary.
- When they have finished, have a class feedback session. Ask students to say one of the sentences or describe one of the situations used to explain the phrasal verbs. If they have drawn a picture to illustrate the verb, they can draw this on the board instead. Check that students understand the meaning of all the verbs on their word maps.
- Have a class vote to choose the best sentence or drawing for each phrasal verb.

**Extension (15 minutes)**

- Write the following phrasal verbs on the board: *dumb down*, *speak up*, *quieten down*, *give up*, *come down*.
- Ask students what *up* and *down* can mean when they are used in phrasal verbs. Elicit the five categories of meaning from Student's Book p31, and write them on the board: *movement*, *increase/decrease*, *better/worse*, *start/end*, or *completion*.
- In pairs, ask students to choose three verbs from the board and write their own sentences using the verbs in context. Students read out their sentences to the rest of the class. The others listen and match the sentences to the correct meaning. The activity continues until all verbs and meanings have been covered. If time allows, encourage students to use monolingual dictionaries to find other verbs using *up* and *down* and continue the activity.

## Student A

1 Complete the sentences with an expression from the box.

drill down up to speed	on my radar a heads up	going forward thinking outside the box	goes the extra mile action
---------------------------	---------------------------	---	-------------------------------

- 1 Thanks for bringing us \_\_\_\_\_ on what's been happening. It's good to have the latest information.
- 2 Yes, I know. I've already given the IT people \_\_\_\_\_ on that. They need to start planning the upgrade.
- 3 We need to \_\_\_\_\_ that item on the agenda as soon as possible. It is our number one priority.
- 4 The situation has been \_\_\_\_\_ for a few days now. I'm planning to visit every customer this week.
- 5 Some of our ideas recently have been a little boring. A little more \_\_\_\_\_ would help.
- 6 Yes, I had a meeting with them yesterday. \_\_\_\_\_, how often do you think we should meet with them?
- 7 We really need to \_\_\_\_\_ into the figures before the negotiations start so we know exactly what to offer them.
- 8 Luigi would be good. He often \_\_\_\_\_ to get a job done. He's a really hard-worker and very reliable.

2 Take turns to make two-line dialogues with Student B. You start 1, 3, 5, 7.

3 Choose one of the dialogues and extend the conversation, using as much jargon as possible.

## Student B

1 Complete the sentences with an expression from the box.

touched base task	impacted win-win	mission critical in the loop	brings something to the table grow the business
----------------------	---------------------	---------------------------------	--

- a We should invite Carla to our next meeting. She's very innovative and always \_\_\_\_\_.
- b Who could we get to \_\_\_\_\_ in Italy? We need to increase sales and we need someone we can trust.
- c That's right. We really want a \_\_\_\_\_ situation so both sides are happy with the result.
- d Are you aware the new hardware is \_\_\_\_\_ to the project? Without it, we have no chance.
- e No problem, I'll make sure I keep you \_\_\_\_\_ if there are any more developments. You need to know first.
- f Our clients aren't happy. The changes have \_\_\_\_\_ their profit margin. What do you plan to do about it?
- g I know, I'll \_\_\_\_\_ someone on my team to do it straight away. I have a couple of possible candidates.
- h Have you \_\_\_\_\_ with your team lately? It's important we communicate with the staff on a regular basis.

2 Take turns to make two-line dialogues with Student A. You start b, d, f, h.

3 Choose one of the dialogues and extend the conversation, using as much jargon as possible.



**Aim**

To practise using workplace jargon and buzzwords

**Language**

Common workplace expressions and idioms

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students, cut in half

**Answers**

**1**

- 1 up to speed
- 2 a heads up
- 3 action
- 4 on my radar
- 5 thinking outside the box
- 6 Going forward
- 7 drill down
- 8 goes the extra mile

- a brings something to the table
- b grow the business
- c win-win
- d mission critical
- e in the loop
- f impacted
- g task
- h touched base

**2** 1 e 3 g 5 a 7 c b 8 d 2 f 4 h 6

**Pre-activity (5 minutes)**

- Draw simple cartoons on the board to illustrate two or three buzzwords, such as a box with a thought bubble outside it to show *think outside the box*, or a simple drill pointing down to show *drill down*.
- Ask students to choose one of the expressions from Student's Book p32 and draw it. Put students in pairs and ask them to look at each other's drawings and guess the answer.

**Procedure (25–30 minutes)**

- Explain that students are going to practise more of these expressions by deducing them in context and then making short dialogues with a partner.
- Put students in pairs. Give each student their half of the worksheet. Ask each student to complete the sentences on their worksheet individually, using the words and expressions in the box. Monitor and check understanding.
- When they have completed their sentences, ask students to work in A/B pairs. They take turns saying a sentence from their worksheet, and their partner should choose an appropriate reply from their sentences.
- Monitor and help as necessary.
- Have a class feedback session. Ask each pair to read out one of the two-line dialogues to check that everyone has used the correct expressions and matched the correct sentences.
- In the same pairs, students extend one of the dialogues using other expressions from the Student's Book. They should try to keep the conversation as authentic and logical as possible.
- Pairs act out their dialogue for the rest of the class. The dialogue that uses the most jargon is the winner!

**Extension (15 minutes)**

- In pairs, students write a new dialogue of six to eight lines, using the same ideas and conveying the same meaning as the jargon expressions, but without using any jargon.
- They swap dialogues with another pair to rewrite using as much jargon as possible.

1

On a highway in Maryland, USA, Anthony Kenneth Mastrogiovanni turned on the police lights on his vehicle and pulled over another car for speeding. Shortly afterwards, Mastrogiovanni was arrested and on his way to the police station.



2



Two American women went into an office to register a complaint about having the same social security number. They assumed it was a simple computer error, but they were shocked to discover the reasons why.

3

A man's house was burgled. The thief was apprehended after all the man's friends received a mysterious 'selfie'.



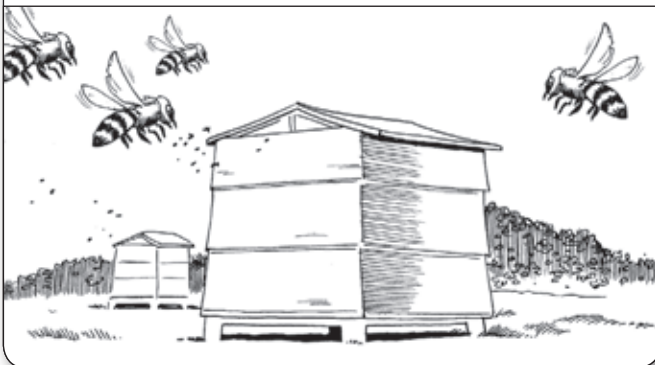
4



A Japanese man went missing in cold weather after going hiking on a mountain with some friends. Twenty-four days later, a passing hiker found him unconscious, suffering from blood loss and organ failure, but miraculously still alive.

5

In 2012, beekeepers in north-eastern France had a nasty surprise: their bees started to make blue and green honey.



6



A burglary suspect was spotted on CCTV. A police officer chased him for 20 minutes. He kept getting closer to him, but no matter how hard he tried, he just couldn't catch him.

**Aim**

To read strange but true stories and speculate about possible explanations

**Language**

Modal verbs for past possibility and certainty

**Skills**

Reading, Speaking, and Listening

**Materials**

One copy of the worksheet per pair/group of three students

**Answers**

- 1 Anthony Kenneth Mastrogiovanni was impersonating a police officer, and he had inadvertently pulled over an unmarked police car driven by an off-duty police officer. When the off-duty officer identified himself, Mastrogiovanni fled the scene but was arrested shortly afterwards.
- 2 They were both called Patricia Ann Campbell, both born on 13 March 1941, both had fathers called John, and both had married men called Michael! The state simply assumed they were the same person.
- 3 The burglar stole a phone, inserted his own SIM card, and took a selfie at the scene of the crime. By accident, he posted the selfie on the phone's WhatsApp account (not his own), and the photo was seen by the owner's contacts. The thief was arrested the next day.
- 4 The man decided to climb down the mountain instead of taking the cable car back down with his friends, but he got lost, slipped into a stream, and lost consciousness. In the cold weather, he fell into very early onset hypothermia which caused his body to go into 'hibernation', allowing him to survive for 24 days until being found. Although hibernation is widespread among animals, there are only a few known cases of humans hibernating.
- 5 The bees were feeding on the waste from a nearby sweet factory. The colouring from the brightly coloured sweets affected the colour of the honey.
- 6 A trainee police officer spotted the suspect on CCTV. A plain-clothes officer followed the suspect using directions given by the trainee. After 20 minutes, the trainee's supervisor pointed out that the plain-clothes officer was in fact the man on all the CCTV screens, so he was chasing himself!

**Pre-activity (5 minutes)**

- Read out or write the following situation on the board: *A cleaner arrived to clean a house and found a strange man sleeping on the homeowner's bed. He was fully dressed and had a bag next to him.*
- Explain that this is based on a true story, and ask students to speculate on what would/might/may/must/can't have caused the strange event, e.g. *He might have been a friend of the homeowner. He could have just arrived after a long journey. He must have been tired.* (Answer: The man was a burglar. Whilst burgling the house in Florida, he lay down for a while on the bed and accidentally fell asleep with a bag of stolen jewellery next to him. He was woken by the police, who had been called by the cleaner.)

**Procedure (30 minutes)**

- Explain that students are going to read some strange stories and speculate on what might have happened in each one. Tell students that the stories are all true.
- Put students in pairs or groups of three and give each pair/group a copy of the worksheet. Give students time to read the stories and to check any items of vocabulary. In their pairs/groups, students then discuss the six stories and speculate on possible explanations for each one.
- Put the pairs/small groups into larger groups of four to six students. Ask the groups to share their speculations on what happened to create these particular situations. Remind students to use *must/can't have* with ideas they feel confident are correct, and *could/may/might have* with ideas they feel less confident about. Encourage them to be imaginative and to think of as many different scenarios as possible. Tell them to try to agree on one final explanation for each situation. Monitor and help as necessary. Note any common errors in the use of modals for correction at the end of the lesson.
- Have a class feedback session, and invite groups to tell the rest of the class their suggestions for each situation. Help the students get as close as they can to the answer before revealing the truth. Ask students which story they thought was the strangest, funniest, etc.
- Give language feedback at the end on use of good language and any common errors that you noted down.

**Extension (15 minutes)**

- Ask students to work in pairs to come up with another strange story they know, or allow them to do some Internet research. In pairs, they write a short summary of the story and share it with their original group, who speculate on a plausible explanation.



deal	long	cause	final
shot	saving	straw	grey
grace	level	area	fine
playing field	wishful	line	itchy
thinking	last	feet	cold
resort	slippery	feet	sore
slope	foregone	point	mixed
conclusion	wake-up	blessing	second
call	lost	thoughts	raw

**Aim**

To practise idiomatic collocations by matching words in a dominoes game and using them correctly in a sentence

**Language**

Idiomatic collocations

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per group of three students, cut up into domino cards

**Answers**

cold feet  
final straw  
fine line  
foregone conclusion  
grey area  
itchy feet  
last resort  
level playing field  
long shot  
lost cause  
mixed blessing  
raw deal  
saving grace  
second thoughts  
slippery slope  
sore point  
wake-up call  
wishful thinking

**Pre-activity (5 minutes)**

- Write the following words on the board: *resort, feet, blessing, grace, mixed, cold, and last*.
- Ask students to find three collocations and one unused word. (Answers: *cold feet, last resort, mixed blessing*; unused word: *grace*).

**Procedure (25 minutes)**

- Explain that students are going to take it in turns to make idiomatic collocations by matching words in a game of dominoes.
- Put students in groups of three. Give each group a set of 18 domino cards. Ask students to shuffle the cards and deal them out so that each student has four cards. The remaining cards should be put in a pile face down on the table. Each student should keep their cards in front of them but hidden from view of the other students.
- Students take it in turns to place a card on the table to make idiomatic collocations. The first student puts down a domino face up. The second student looks at his/her dominoes and tries to find one that will make a correct collocation. If he/she can't go, he/she has to take another domino from the pile. The student can put this domino down if it forms a correct collocation. Whenever students form a collocation, they must also make a sentence using the collocation correctly. The other members of the group decide if the collocation and the sentence are correct, or they can ask you to adjudicate.
- If a student can't put down a domino and there are no cards left in the pile, they miss their go and the next player takes their turn.
- The game continues around the group. The winner is the first student to use all their dominoes.
- Fast finishers can continue the activity by matching the remaining dominoes and making sentences with the collocations.
- Have a class feedback session at the end to check that everyone has matched the dominoes correctly and understands all the collocations.

**Extension (15 minutes)**

- Ask students to work in their groups and choose three of the collocations and write sentences, with gaps for the collocations. They can then give their sentences to another group to complete, or this can be done as a whole-class activity with students writing their gapped sentences on the board.

**1** Read the situations below and match them to the pictures.

**1** A very good friend has bought an item of clothing which doesn't suit him in terms of both colour and style. He always takes a lot of care choosing what to wear and usually dresses very well.

**2** You are in the library revising for an exam which you are not confident about. The exam is tomorrow. There are two people near you who you don't know. They are talking quite loudly and disturbing you.

**3** You have been talking to a classmate on the phone about an assignment you have to do together. You feel you have covered everything, but they are showing no signs of ending the conversation. You're feeling tired.

**4** You have been studying with a particular teacher for a few weeks. Unfortunately, she always pronounces your first name incorrectly. Her pronunciation makes a different word in your own language which makes it worse.

**5** You are having a birthday celebration in a restaurant with a group of ten friends. It has been quite a lively dinner and you now want a group photo. An older couple is sitting at the next table having quite a serious conversation. Approach one of them.

**6** You bought your favourite coffee in a local café but found it was not hot enough. There is a long queue at the counter and the servers are busy.

**7** Your customer is taking a long time to decide which shoes to buy. You have other people waiting and they are becoming impatient.

**8** Your mother phones and wants to go out for lunch with you. She's booked her favourite restaurant. You've organized to do something else with a friend who you don't see very often.



**2** Decide what you would say in each situation.

**Aim**

To practise polite ways of speaking in mini role-plays

**Language**

Polite ways of asking someone to do something, asking permission, suggesting something

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students

**Answers**

- 1  
1 C  
2 H  
3 A  
4 D  
5 G  
6 B  
7 E  
8 F
- 2 Students' own answers

**Pre-activity (5–10 minutes)**

- Ask students how they would react in these two situations.
  - 1 You are in class. You want to leave early.  
Elicit from students ways of asking this in a polite way, e.g. *Would it be OK to leave early? Do you think I could leave early?*
  - 2 You are in the quiet compartment of a train. The person sitting next to you is listening to loud music.  
Elicit from students the language they could use to ask the person to make less noise, e.g. *Could you (possibly) turn it down? Your music is far too loud.*
- Discuss with the class the different ways of being polite, and ask students which expressions are the most appropriate for each situation. Ask students to act out the conversations in pairs with a suitable response to each expression. Compare the examples and discuss the effect their expressions and intonation can have on the situations.

**Procedure (25 minutes)**

- Explain that students are going to practise more of these expressions by matching situations to pictures and then using polite ways of speaking which are appropriate for each situation.
- Put students in pairs. Give each pair a worksheet. Ask students to read the situations and match them to the appropriate picture. Monitor and check answers with whole-class feedback.
- Ask students to discuss with their partner appropriate polite expressions for each situation and a suitable response. Monitor and help where necessary.
- Have a class feedback session and ask each pair to act out one of the situations. If applicable, discuss ways to soften a message by using alternative expressions and/or intonation.

**Extension (15 minutes)**

- As a class, ask students to think of problems that might arise from living with other people, e.g. their housemate doesn't wash up very often; their friends are quite loud when they visit; they take your food from the fridge.
- In pairs, students choose a problem. Ask them to prepare and practise a short dialogue between the two people living together, making sure the messages are softened where necessary.
- Ask pairs to act out their dialogues in front of the class.

Student A



- 1 Did you do the shopping?
- 2 How was your holiday?
- 3 Have you tried the new restaurant yet?
- 4 What's Sarah's problem?
- 5 We were, but he seems OK about it.
- 6 You're right. They're very friendly.
- 7 So was !! Could you do it tomorrow?
- 8 So you've upset her?
- 9 She's got some great ideas!
- 10 What was the weather like? Was it hot?
- 11 I did, actually. I went to the theatre.
- 12 Yes, she is. It's just what we needed.
- 13 He was expecting to, but he didn't.
- 14 I'm a bit nervous. Quite worried actually.
- 15 We saw a fantastic play. It was brilliant!
- 16 What's it like? Expensive?



Student B



- a How did your son get on in his test?  
Did he pass?
- b What do you think of your new manager?
- c Did you do anything interesting last weekend?
- d How are you feeling about your presentation?
- e Sorry, I didn't. I was busy all day.
- f You shouldn't be. The audience is usually nice.
- g Lovely, thanks. We didn't do much.
- h Well, we paid a lot, but the food was lovely.
- i Yes, but I didn't mean to!
- j Yes, I'll try to in the morning.
- k She wanted me to work late, but I can't.
- l Really? We were thinking of going but didn't.
- m Yes, we have. Last night in fact.
- n Yes, it was really warm and sunny most days.
- o She sounds really innovative.
- p Was he disappointed?





**Aim**

To match lines in a dialogue to practise ways of avoiding repetition

**Language**

Using auxiliaries, synonyms, and reduced infinitives to avoid repetition

**Skills**

Listening and Speaking

**Materials**

One copy of the worksheet per pair of students, cut in half

**Answers**

- 1 e 7 j (missing words out, reduced infinitive)
- 2 g 10 n (missing words out, synonyms)
- 3 m 16 h (missing words out, synonyms)
- 4 k 8 i (missing words out, reduced infinitive)
- a 13 p 5 (reduced infinitive, missing words out)
- b 9 o 12 (synonyms, missing words out)
- c 11 l 15 (missing words out, synonyms)
- d 14 f 6 (synonyms, missing words out)

**Pre-activity (10 minutes)**

- Write a question on the board which will encourage students to answer in different ways, some of which will avoid repetition. Put students in small groups of five or six and ask them to discuss as many possible answers as they can come up with. Discuss how certain answers avoid repetition, e.g.  
*Have you done your homework?*  
– Yes, I have.  
– I wanted to, but I didn't have time.  
– Not yet.  
– Yes, I finished it this morning.
- Choose another question for students to practise orally, e.g. *Do you like oranges?*
- In the same groups, ask each person in the group to answer the question in turn. They have to come up with a new way of replying each time. Review as a class and check that all the different ways of avoiding repetition have been covered.

**Procedure (20–25 minutes)**

- Explain that students are going to do an activity to practise avoiding repetition.
- Put students in pairs and give each student their half of the worksheet. Explain that each pair is going to make eight different dialogues, each with four lines. Each dialogue starts with a line in **bold**. Give students time to read through the sentences on their worksheet and to check any vocabulary.
- When they are ready, Student A starts a conversation with the first line in bold on their worksheet. Their partner should respond with an appropriate line from their worksheet, and the dialogue continues up to four lines. Both students should try to say their sentences with the appropriate stress and intonation. When they have completed the first dialogue, they swap so that Student B starts the conversation. Each dialogue has only four lines and each line may only be used once.
- Monitor and make a note of good language and any frequent errors.
- When they have completed the eight dialogues, ask the pairs to identify which techniques for avoiding repetition are used in each one.
- Have a class feedback session at the end to make sure students have matched the lines of the dialogues correctly and can identify what techniques for avoiding repetition were used in each one.

**Extension (15 minutes)**

- In their pairs, ask students to choose three of the dialogues and to extend them using as many ways of avoiding repetition as they can.
- Ask pairs to perform their dialogues in small groups or for the class.

### Student A

Read the blog and guess what words are missing. Each word is a country or nationality from the list below. Once you've guessed all the missing words, check by asking Student B.

- |        |             |         |        |
|--------|-------------|---------|--------|
| Sweden | New Zealand | Poland  | France |
| Japan  | Scotland    | Finland | Spain  |

Home **Blog**   

### Around the world in seven stereotypes

After a year travelling around the world, it is now time to give my awards to some of my favourite countries and nationalities. Here are the winners and the reasons why.

---

**Time-keeping:** I enjoyed taking the trains in <sup>1</sup>\_\_\_\_\_ and knowing that the timetable was 100% reliable, but my award for the most punctual has to go to the country famous for its clocks, so I'm giving it to Switzerland.

**Hard work:** I had read a lot about <sup>2</sup>\_\_\_\_\_ and how industrious they are, and I have to agree. Nevertheless, there is one country I visited where the people seem to work all of the time and always with a smile on their faces, so this prize goes to the people of Peru.

**Social life:** When you think of people from this country, you may not automatically think of music, dance, laughter, and fun. I have been to fiestas in <sup>3</sup>\_\_\_\_\_ and carnivals in Brazil, but the people who I found with the best social life were the Icelanders. An evening of stories and songs in Keflavik was one of the best nights of my year.

**Appearance:** When you think of Italians, you think of good-looking, well-dressed men and women on the streets of most towns. My favourite nationality for appearance was a bit further away in South America, and I would happily give this award to the people of Argentina, with the <sup>4</sup>\_\_\_\_\_ a close second.

**Friendliness:** For a country with such a difficult history, I was amazed by how friendly the Afghan people are. I spent a short time there but was really impressed with the welcome they gave me. Funnily enough, the <sup>5</sup>\_\_\_\_\_, who everyone thinks are quite serious and boring, were also really nice when I visited and they would get the silver medal.

**Sense of humour:** When you think of this country, you think of beer, chips, and Tintin, but I found the people to be very amusing with a dry sense of humour. They are often the object of jokes made by the <sup>6</sup>\_\_\_\_\_, but I am more than happy to spend an evening laughing with Belgians, and so they win this particular award.

**Personality:** Of course, it is easy to generalize about nationalities, for example, how the <sup>7</sup>\_\_\_\_\_ wear kilts, Danish people are private and reserved, or the Dutch are laid-back, but there is one country where I found the people to be excellent hosts, competitive at sports – particularly rugby, fun to go out with, and very relaxed. A perfect combination! Where was that? My final award goes to <sup>8</sup>\_\_\_\_\_.



### Student B

Read the blog and guess what words are missing. Each word is a country or nationality from the list below. Once you've guessed all the missing words, check by asking Student A.

- |             |         |             |             |
|-------------|---------|-------------|-------------|
| Denmark     | Belgium | Switzerland | Netherlands |
| Afghanistan | Peru    | Argentina   | Iceland     |

Home **Blog**   

### Around the world in seven stereotypes

After a year travelling around the world, it is now time to give my awards to some of my favourite countries and nationalities. Here are the winners and the reasons why.

---

**Time-keeping:** I enjoyed taking the trains in Japan and knowing that the timetable was 100% reliable, but my award for the most punctual has to go to the country famous for its clocks, so I'm giving it to <sup>9</sup>\_\_\_\_\_.

**Hard work:** I had read a lot about Poles and how industrious they are, and I have to agree. Nevertheless, there is one country I visited where the people seem to work all of the time and always with a smile on their faces, so this prize goes to the people of <sup>10</sup>\_\_\_\_\_.

**Social life:** When you think of people from this country, you may not automatically think of music, dance, laughter, and fun. I have been to fiestas in Spain and carnivals in Brazil, but the people who I found with the best social life were the <sup>11</sup>\_\_\_\_\_. An evening of stories and songs in Keflavik was one of the best nights of my year.

**Appearance:** When you think of Italians you think of good-looking, well-dressed men and women on the streets of most towns. My favourite nationality for appearance was a bit further away in South America, and I would happily give this award to the people of <sup>12</sup>\_\_\_\_\_, with the Swedes a close second.

**Friendliness:** For a country with such a difficult history, I was amazed by how friendly the <sup>13</sup>\_\_\_\_\_ people are. I only spent a short time there but was really impressed with the welcome they gave me. Funnily enough, the Finns, who everyone thinks are quite serious and boring, were also really nice when I visited and they would get the silver medal.

**Sense of humour:** When you think of this country, you think of beer, chips, and Tintin, but I found the people to be very amusing with a dry sense of humour. They are often the object of jokes made by the French, but I am more than happy to spend an evening laughing with <sup>14</sup>\_\_\_\_\_, and so they win this particular award.

**Personality:** Of course, it is easy to generalize about nationalities, for example, how the Scottish wear kilts, <sup>15</sup>\_\_\_\_\_ people are private and reserved, or the <sup>16</sup>\_\_\_\_\_ are laid-back, but there is one country where I found the people to be excellent hosts, competitive at sports – particularly rugby, fun to go out with, and very relaxed. A perfect combination! Where was that? My final award goes to New Zealand.

**Aim**

To talk about countries, nationalities, and stereotypes by guessing and exchanging information in a blog post

**Language**

Words and language to describe countries and nationalities

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students, cut in half; a piece of paper and a pen per student for the Pre-activity

**Answers**

- 1 Japan
- 2 Poles
- 3 Spain
- 4 Swedes
- 5 Finns
- 6 French
- 7 Scottish/Scots
- 8 New Zealand
- 9 Switzerland
- 10 Peru
- 11 Icelanders
- 12 Argentina
- 13 Afghan
- 14 Belgians
- 15 Danish
- 16 Dutch

**Pre-activity (10 minutes)**

- Give students a piece of paper, and ask them to divide it into four quadrants. Ask students to think of a country, and in the top left quadrant, they should draw an object associated with that country. In the top right quadrant, they should write an adjective associated with the country. In the other two quadrants, they should draw the country's flag and either a word or a brand from that country.
- Put students in pairs and ask them to guess each other's country. Remind the class how sometimes there are stereotypical associations for countries and nationalities which are not always true.

**Procedure (25 minutes)**

- Explain that students are going to practise vocabulary associated with countries and nationalities in the context of a travel blog.
- Divide the class into As and Bs, and give the appropriate half of the worksheet to each student. Ask them to read their text and guess the missing words. Student As can work together at this stage to discuss their guesses, as can Student Bs. Monitor and check any vocabulary issues. Point out to students that the missing words could be a country, nationality, adjective, or a word to describe the people from a country.
- When everyone has guessed the missing words for their worksheet, they can check their guesses by working with a new partner. Ask students to work in A/B pairs at this stage. They should take turns asking questions to check their guesses and to complete their gaps. Elicit the types of questions they will need to ask their partner, e.g. *Which country is famous for its clocks?*  
*Which nationality got the award for appearance? Which nationality came second?*  
*Which country do you associate with beer, chips, and Tintin?*
- When everyone has finished, have a class feedback session to check answers. Ask if anyone guessed all of the countries and nationalities correctly. Ask if any of the awards surprised them, and why.

**Extension (15 minutes)**

- Students select three more categories and give their own awards to their chosen countries, explaining the reasons why. They discuss in pairs and then write sentences to add to the blog.
- Have a whole-class discussion at the end to see what awards students have given to which countries or nationalities and why.



realtor faucet  
**a new home**  
closet yard stove

mail zip code  
**a gift**  
package mail carrier sweater

subway take-out cleats  
**a visit to a friend**  
convenience store soccer

on the weekend expressway  
**a trip**  
gas station parking lot hood

sales clerk purse mall  
**a shopping trip**  
pantyhose store (n)

upscale check (n)  
**a meal at a restaurant**  
restroom zucchini real good

pants elevator zipper  
**a job interview**  
downtown five after nine

on vacation fall (n) carryall  
**a holiday**  
cell phone round-trip ticket

stoplights turn signal  
**an accident**  
fender near-sighted windshield

bangs homely sneakers  
**a date**  
stand in line movie theatre

use the bathroom Band-Aid  
**a medical problem**  
drugstore pimples potato chips

sidewalk \$50 bill  
**a discovery**  
bathrobe trash can flashlight

### Aim

To tell a story including American English words for other students to spot

### Language

American and British English  
Tense review

### Skills

Speaking and Listening

### Materials

One copy of the worksheet per group of four students, cut up into cards; access to a dictionary; a stopwatch or timer

### Answers

#### Extension

**a new home:** estate agent, tap, wardrobe, garden, cooker

**a gift:** post, postcode, parcel, postal worker, jumper

**a visit to a friend:** underground/tube, takeaway, studs, grocery shop, football

**a trip:** at the weekend, motorway, petrol station, car park, bonnet

**a shopping trip:** shop assistant, handbag, shopping centre, tights, shop

**a meal at a restaurant:** fancy/upmarket, bill, toilet, courgette, very good

**a job interview:** trousers, lift, zip, city centre, five past nine

**a holiday:** on holiday, autumn, holdall, mobile phone, return ticket

**an accident:** traffic lights, indicator, bumper, short-sighted, windscreen

**a date:** a fringe, plain, trainers, queue (up), cinema

**a medical problem:** go to the toilet, plaster, chemist's, spots, crisps

**a discovery:** pavement, \$50 note, dressing gown, (dust)bin, torch

### Pre-activity (5 minutes)

- Explain to students that you are going to read out a story called *A trip to the beach* which has five American English words and phrases in it. Students should listen and note down the American words and phrases.
- *Last weekend, the weather was beautiful: hot and sunny without a cloud in the sky. We decided to head to the beach. We packed the **trunk** of the car with our swimsuits, and took some **potato chips** and **candy** to eat on the way. We took the **freeway** to Santa Monica – the traffic wasn't too bad and we got to the beach at around **ten after eleven**. It was too cold to go swimming in the ocean, so we went for a walk on the beach. All in all, it was a fun day.*
- Check the answers with the class. Ask students to tell you the British English equivalents of the words and phrases (*boot, crisps, sweets, motorway, ten past eleven*). *Ocean* is also used more frequently in American English; British people would tend to use the word *sea* instead.

### Procedure (25 minutes)

- Explain that students are going to tell a story for one minute including five American English words and phrases for the others in their group to try to spot.
- Put students in groups of four and give each group a set of cards in a pile, placed face down on the table. Explain that each card has the topic that students have to talk about and the five American English words and phrases they have to include in their story.
- Ask each student to take a card. Tell students not to show each other their cards. Give students time to check the words in a dictionary, if necessary, and to prepare their stories.
- Students take turns to tell their story, including the five words and phrases. Tell them they have a minute to tell their story.
- The listening students, without conferring, write down any American English words and phrases they hear. You should act as timekeeper, calling out when to start and stop talking each time.
- The speaking student then tells the group the five words and phrases.
- Each listening student gets a point for each one he/she spotted.
- After everybody has talked for one minute, each student in the group takes another card and prepares to tell another story. When all the cards have been used, the student with the most points is the winner.

### Extension (15 minutes)

- Put students in pairs and ask them to note down the British English equivalents of the American English words and phrases on each card. Check the answers with the class.

1 In pairs, make notes about a real or fictional well-known character. Describe your character using the emphatic expressions below.

Never (in the history of time) has there ever been someone as important as ...

Rarely do you ...

What he/she did was ...

All he/she wanted was ...

What was interesting about ...

The main/first/most important thing he/she did was ...

Had it not been for him/her ...

What surprised ... was the fact that ...

What happened was that ...

No sooner had he/she ... than ...

Not until ...

Never had he/she ...

Little did anyone realize ...

Only when he/she became a ... did ...

Not only ... , but also ...

Rarely ...

In no way / At no time / On no account ...

Nowhere will you come across ...

These are some of the reasons why ...

2 Share your description with other pairs without naming your character. The other pair has to guess who you are describing.

**Aim**

To describe a well-known character using language for adding emphasis

**Language**

A wide range of language structures and strategies for emphasizing events and facts in a description

**Skills**

Writing, Speaking, and Listening

**Materials**

One copy of the worksheet per student

**Pre-activity (5 minutes)**

- Write on the board the names of two important historical figures, e.g. Napoleon Bonaparte and Florence Nightingale. Elicit some more names from students.
- Ask the students to discuss in pairs who was the most important figure and why. In feedback, write the names of the historical figures on the board and ask students to vote on who they think was the most important.

**Procedure (25 minutes)**

- Explain that students are going to practise the use of emphatic structures and strategies by describing a real or fictional well-known character, and other students will try to guess who they are talking about.
- Put students in pairs. Give each student a worksheet and ask them to read through the expressions.
- Ask the students to decide who their character is going to be (fictional or real? male or female?) and to make notes about their character. Their notes, along with the list of emphatic expressions, will act as their prompts for their descriptions. They should practise their descriptions in their pairs. Remind them that other students will be trying to guess their character from their descriptions, so they mustn't reveal the character's name. Their descriptions can be as obscure, unusual, or cryptic as they like, as long as they are true! Elicit opening sentences for their descriptions that don't use the character's name, e.g. *Never in the history of time has there been someone as inspiring/creative/influential as this politician/scientist/actor.*
- Each pair shares their description with another pair who should try to guess who they are talking about. Students in each pair can alternate speaking, adding extra information with emphasis. The other pair should wait until the end of the description before they guess. They can have up to three attempts to guess the character, with points awarded as follows: first guess = 5 points; second guess = 3 points; third guess = 1 point. If they can't guess the character, they don't get any points.
- Depending on class size, students can regroup with new pairs two or three times to retell their description.
- Monitor the activity, making note of useful language, including good use of stress and emphasis, used by students.
- Once all pairs have told and heard all the descriptions, students count their points and the winners are the pair with the most points.
- Have a class feedback session at the end to highlight good use of language that you noted down earlier.

**Extension (15 minutes)**

- Students work in their original pairs and choose a new character. They write three facts about the character on a sheet of paper. They then swap information with another pair who have to write a short piece about the new character, using as many emphatic expressions as possible. Each pair reads aloud their description for the rest of class to guess, except for the pair who wrote the facts.



**back**

**down**

**out**

**up**

**back**

**drop**

**make**

**break**

**fall**

**pour**

**build**

**fit**

**put**

**burst**

**hold**

**set**

**check**

**keep**

**shake**

**come**

**knock**

**show**

**cut**

**let**

**slip**

**date**

**load**

**turn**

**draw**

**look**

**work**



**Aim**

To play a game to form compound nouns from phrasal verbs

**Language**

Nouns formed from phrasal verbs

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per group of three students, cut up into cards; access to a dictionary

**Suggested answers**

**back:** comeback, cutback, drawback, fallback, knock-back, setback

**down:** breakdown, comedown, downfall, download, downpour, downturn, let-down, shakedown, showdown

**out:** cut-out, dropout, knockout, lookout, outback, outbreak, outburst, outcome, outfit, outlet, outlook, output, outset, turnout, workout

**up:** backup, break-up, build-up, check-up, hold-up, let-up, make-up, set-up, shake-up, slip-up, turn-up, update, upkeep, upload, upturn

**Pre-activity (10 minutes)**

- Write the following words on the board: *write, break, take, out, off, away, over*.
- Put students in pairs. Ask them to put the verbs and the particles together to make compound nouns and to write a sentence that uses each noun. Tell them the particle can go before or after the verb to form the compound noun. If necessary, do one example as a class.
- Possible answers: **write-off:** *After the crash, my car was a complete write-off;* **outbreak:** *His parents fled the country at the outbreak of the Second World War;* **out-take:** *We stayed to watch the out-takes at the end of the film;* **takeover:** *The takeover of the bank by a Norwegian company caused surprise in the financial markets;* **takeaway:** *We were tired, so we decided to get a Chinese takeaway;* **breakout:** *There has been a mass breakout from the prison.*

**Procedure (25 minutes)**

- Explain that students are going to play a game that involves forming compound nouns.
- Put students in groups of three. Give each group a set of four particle cards (*back, down, out, up*) and a set of verb cards. Place the particle cards face up on the table and ask one student in each group to deal six verb cards to each player.
- Tell students to put the remaining verb cards face down in a pile.
- Students take it in turns to match one of their verb cards with one of the particles, to form a compound noun. They should say a sentence using that noun. If it is correct, they leave their card on the table. If they cannot match a card with a particle, they pick up a new card from the verb pile. Explain that the verb can go before or after the particle to form the noun and that in many cases there is more than one possible answer. If they are unsure whether a compound is possible, tell them to check in a dictionary. Monitor and help as necessary.
- The player who uses up all their cards first wins. If no player can use up all their cards, the player with the fewest remaining cards wins.
- Have a class feedback session at the end to review the possible answers for each particle.

**Extension (10 minutes)**

- Put students in pairs and ask them to write five gapped sentences on a piece of paper, using a different compound noun from the game in each sentence. When they have finished, ask them to give their gapped sentences to another pair to complete.

**Student A**

Take turns to read out statements and have a discussion with your partner.

1  
Men are much better cooks than women.

2  
The perfect working week is four days.

3  
University education should be free but limited to 10% of the population.

4  
Voting should start at 16 years old and stop at 60.

5  
Everyone should live in a foreign country for a year at least once in their lives.

6  
We should ban the production of plastic bottles.

7  
There should be a 20% tax on any food containing sugar.

8  
Learning a foreign language should be compulsory at university.

9  
Everyone in the world should have access to clean drinking water and free medical treatment.

10  
We should all have one day a week without the Internet.

**Student B**

Take turns to read out statements and have a discussion with your partner.

11  
Instead of going to prison, people should help clean up the countryside.

12  
Space exploration is a waste of time and money.

13  
I don't understand why female tennis players earn the same as men.

14  
The remake of a film is never as good as the original.

15  
Global warming is not a real problem.

16  
Fast food is always bad for you.

17  
Public transport should be free in every city.

18  
It's not what you know, it's who you know.

19  
Facebook friends are real friends.

20  
Plays written hundreds of years ago are not really relevant any more.

**Aim**

To respond to strong opinions using language for agreeing, disagreeing, and reaching a compromise

**Language**

A wide range of expressions for agreeing, disagreeing, and reaching a compromise

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students, cut in half; a stopwatch or timer; a bell or whistle

**Pre-activity (5 minutes)**

- Write on the board the words *Topic* and *Opinion*. Below *Topic*, write *sport, fashion, cooking*, and elicit other topics of conversation. Below *Opinion*, write *Most people in this class should do more exercise*. Elicit responses and try to encourage different expressions for agreeing, disagreeing, and reaching a compromise. Try to end the discussion with a peace-making expression, e.g. *Let's just agree to disagree*.

**Procedure (25 minutes)**

- Explain that students are going to practise more of these expressions by responding to statements made by a partner.
- Put students in pairs and give each student their half of the worksheet. Give them time to read through the opinions. Help with any vocabulary if necessary.
- Ask the class to form two lines with pairs facing each other. One line is made up of Student As, and one line is made of Student Bs.
- Call out a number from 1–10. Student As have to read out the corresponding opinion on their worksheet. Student Bs need to agree or disagree with the opinion and should respond accordingly. The pairs continue the discussion for up to 45 seconds. Each student should try to use suitable expressions for agreeing, disagreeing, and if appropriate, reaching a compromise at some point in the discussion. You can ring a bell or blow a whistle to signal the time limit of 45 seconds.
- Then read out a number from 11–20 for Student Bs to read out an opinion and have a discussion as above.
- Student Bs then move one place to the right, with the exception of the first student who goes to the other end of the line, opposite a new Student A. The activity continues, alternating between As and Bs until all opinions have been read out.
- At the end, ask the students for interesting viewpoints they heard, and focus on their use of the different expressions for agreeing, disagreeing, and reaching a compromise.

**Extension (15 minutes)**

- Elicit some new topics to add to the list on the board from the Pre-activity, e.g. *travel, films, social media, gaming, children*. Then ask students to write down three strong opinions about three different topics.
- In a whole-class mingle, ask all the Student As from the main activity to offer opinions on their topics and elicit different reactions from their classmates. Dialogues should include as many expressions as possible for agreeing, disagreeing, and reaching a compromise. After five minutes, ask students to swap so that Student Bs are offering their opinions and eliciting different reactions from their classmates.
- Have a class feedback session at the end, with students reporting back on their discussions and whether they managed to reach a compromise or agreement on any of their opinions.

<b>A</b> →	I wish I had bought ...	I wish I had ...	If only I hadn't been ...	If the world was going to end tomorrow, ...	<b>B</b> ↓
If I was a man/woman for a day, ...					If I could have a superpower, ...
If I could visit any country, ...					If the Internet hadn't been invented, ...
I wish I was ...					If only I had known ...
If only I hadn't been ...					If I was a celebrity, ...
If an alien came to my house, ...					If I could be invisible for a day, ...
I wish I hadn't bought ...					If Columbus hadn't gone to the New World, ...
If I'd grown up in the USA, ...					If I hadn't learned English, ...
↑ <b>D</b>					If I could meet anyone in history, ...

**Aim**

To play a board game to talk about wishes and regrets or improbable situations

**Language**

Wishes and regrets  
Improbable situations

**Skills**

Speaking

**Materials**

One copy of the worksheet per group of four students. Each group will need a coin and a stopwatch or timer, and each student will need a counter.

**Pre-activity (5 minutes)**

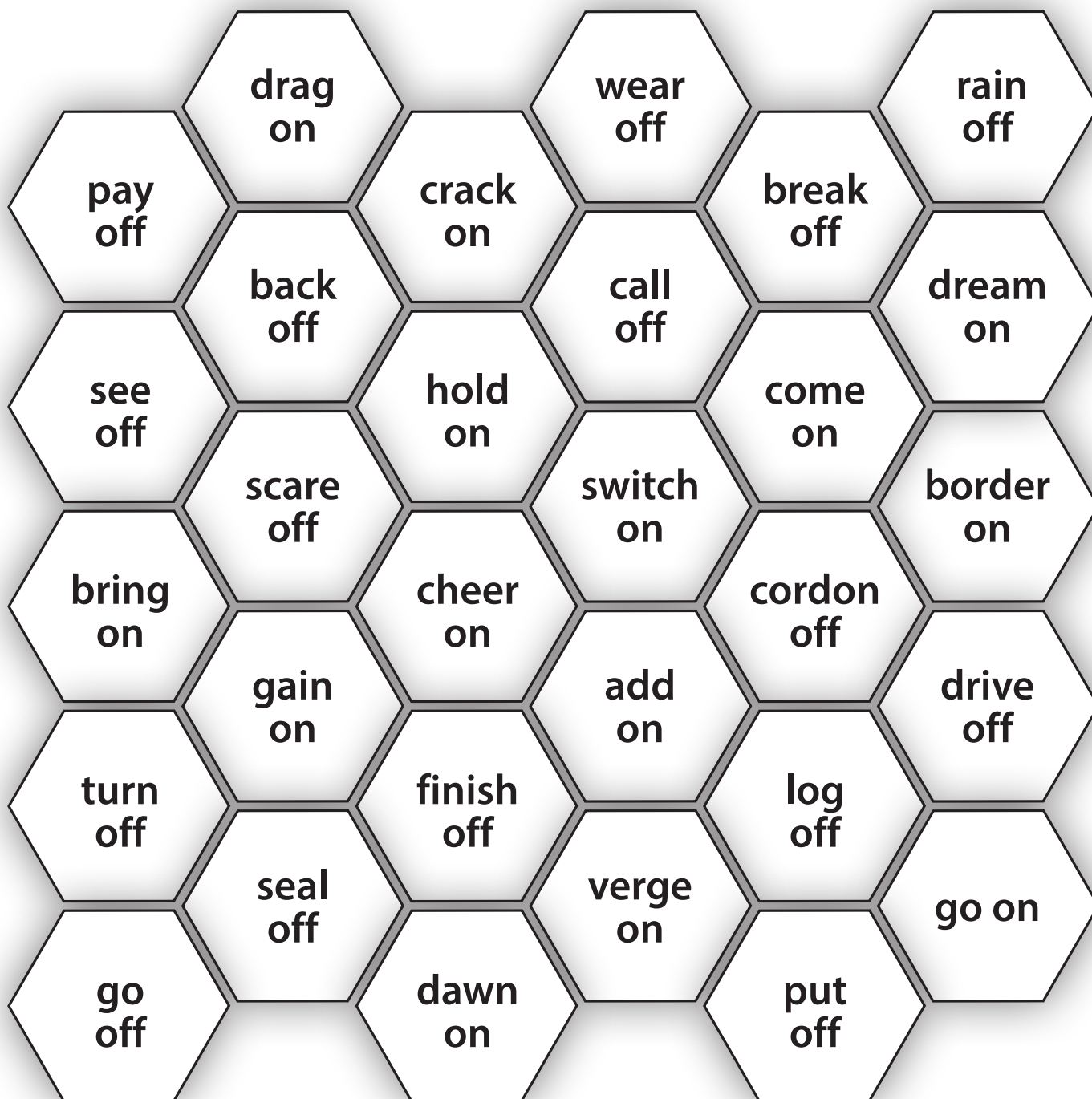
- Write the following sentence beginnings on the board and ask students to complete the sentences in pairs: *I wish my school ... ; If there were no mobile phones, ...*. Encourage students to be as creative as possible.
- When everybody has finished, ask pairs to read their sentences to the class.

**Procedure (30 minutes)**

- Explain that students are going to play a board game to talk about wishes and regrets or improbable situations.
- Put students in groups of four and give each group a copy of the board game.
- Each student starts at a different corner of the board. Students take it in turns to toss a coin to move clockwise around the board (heads = move one square, tails = move two squares). When they land on a square, they complete the sentence and talk about that topic for a minute. If they dry up before this time, they have to move back one square.
- The first student to get to the diagonally opposite corner of the board wins the game (e.g. A moves to C's start square).
- Remind students to use the correct tense for unreal or hypothetical situations. If necessary, elicit a few example sentence endings before students start the game.
- Monitor and help as necessary. Note any common errors in conditional forms for group correction after the game.

**Extension (15 minutes)**

- Put students in pairs and ask them to write five questions using the language for hypothetical situations. Encourage them to be as creative as possible. They then swap questions with another pair and discuss the questions they have received.
- Discuss responses to some of the more interesting questions as a group afterwards.



**Aim**

To play a board game to practise phrasal verbs

**Language**

Phrasal verbs with *on* and *off*

**Skills**

Speaking and Listening

**Materials**

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

**Pre-activity (5 minutes)**

- Write the following gapped sentences on the board:
  - 1 *If the new tablets don't take \_\_\_\_\_, the company will have to lay \_\_\_\_\_ some staff.*
  - 2 *My little brother sneaked up \_\_\_\_\_ me, and then ran \_\_\_\_\_!*
  - 3 *You should get \_\_\_\_\_ with your homework. Don't put it \_\_\_\_\_ any longer.*
- Ask students to complete the sentences with *on* or *off*. (Answers: 1 *off, off*; 2 *on, off*; 3 *on, off*).

**Procedure (30 minutes)**

- Explain that students are going to play a board game in which they have to make sentences using phrasal verbs with *on* and *off*.
- Put students in 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 coloured pens to mark the hexagons they have won.
- Explain the rules of the game. Team A must create an unbroken line of hexagons going across the board horizontally, and Team B must do the same going down vertically. 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, crack on, hold on, scare off, gain on, finish off, verge on, put off*; (horizontally) *pay off, back off, scare 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 colour. 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 centre 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.

**Extension (10 minutes)**

- Put students in pairs. Ask them to select four phrasal verbs from the board and write a short paragraph using them in context. They should leave gaps for the phrasal verbs. Pairs then swap paragraphs with another pair and complete the gaps.

## Student A

1 Look at these situations. Describe them to Student B and develop a conversation based on the situation.

**1** You have been working part-time delivering leaflets. The person who employed you says they cannot pay you. You try to call them, but they don't answer their phone.

**2** For three months you got half-price pizza because your friend worked at a local restaurant. She has left and now you must pay full price like everyone else.

**3** For one of your subjects you have a teacher who seems very negative about your work. You are trying hard, but they are still reacting in the same way.

**4** You have applied for three jobs and not even had a reply to any of them.

**5** You are having a bad week – socially, academically, and personally. You have just lost your wallet as well.

**6** One of your parents is ill, and another one of your relatives is moving into a care home. You are feeling quite down about it all.

2 Listen to Student B. Respond to their situations and try to reassure them and cheer them up.

---

## Student B

1 Listen to Student A. Respond to their situations and try to reassure them and cheer them up.

2 Look at these situations. Describe them to Student A and develop a conversation based on the situation.

**A** As part of your course, you are going to have to work on a building site in very cold weather. You are a bit anxious.

**B** A course you wanted to take next year has been cancelled. You were really looking forward to it but have to choose another module.

**C** You are working part-time in a café. You drop a tray full of empty glasses and most of them break.

**D** You have missed an assignment deadline by a day. You are very apologetic as you hand it to your teacher.

**E** You posted a comment on Facebook which people didn't really like. They replied quite negatively and you are a bit upset.

**F** Some close friends are having a lot of personal problems. You are very worried about them.



**Aim**

To practise expressions responding to bad news

**Language**

Various expressions offering optimistic reassurance

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students, cut in half

**Pre-activity (5 minutes)**

- Put on an unhappy face and tell the class some bad news. Say something like: *I've failed my driving test again!* or *I'm really struggling to learn Chinese after two years.*
- Encourage students to offer you some reassurance. Try to elicit expressions such as *Never mind! Don't worry! It happens to everyone!* Point out that there are several different ways to offer reassurance, and that there are a lot of useful expressions which work well if you sound sincere and upbeat.
- Refer students to the name of the worksheet and see if any of them know the complete expression, *Every cloud has a silver lining.* Explain the meaning of the expression if necessary. (Every sad or difficult situation has a positive side.) Ask if there is a similar expression in their language.

**Procedure (25 minutes)**

- Explain that students are going to have conversations in which one of them needs reassuring.
- Put students in pairs and give each student their half of the worksheet. Give students time to read through the situations. Check that they understand them all, and help with any vocabulary as necessary.
- Ask them to take turns explaining a situation on their worksheet. Student A goes first. Encourage students to use their imagination to add more details and to elaborate on and develop the conversations. Student B needs to attempt to reassure and cheer up Student A and should try to include some of the expressions from p66 of the Student's Book. Remind the students responding that they should try to sound positive and upbeat.
- Students swap roles after each situation and continue until they have gone through all the situations. Monitor and make a note of good language and any common errors.
- When they have finished, ask each pair to act out one of the situations. Ask the rest of the class if they had reassured their partners in the same way.
- Have a class feedback session to give language feedback on correct and incorrect language that you noted down during the pairwork.

**Extension (15 minutes)**

- Put students in new pairs. Ask them to create a dialogue full of bad news and reassurance. They should start with: *I'm having a really bad week!*
- Pairs can act out their dialogue for the rest of the class. The longest, most dramatic dialogue is the winner!

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 <sup>1</sup>\_\_\_\_\_ over the rocks below, and a fresh wind <sup>2</sup>\_\_\_\_\_ 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 <sup>3</sup>\_\_\_\_\_ on a weathered bench, <sup>4</sup>\_\_\_\_\_ out to sea.

The person had a small rucksack 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 <sup>5</sup>\_\_\_\_\_ face that the person had been crying.

I put on a friendly smile and asked, 'Everything all right?'

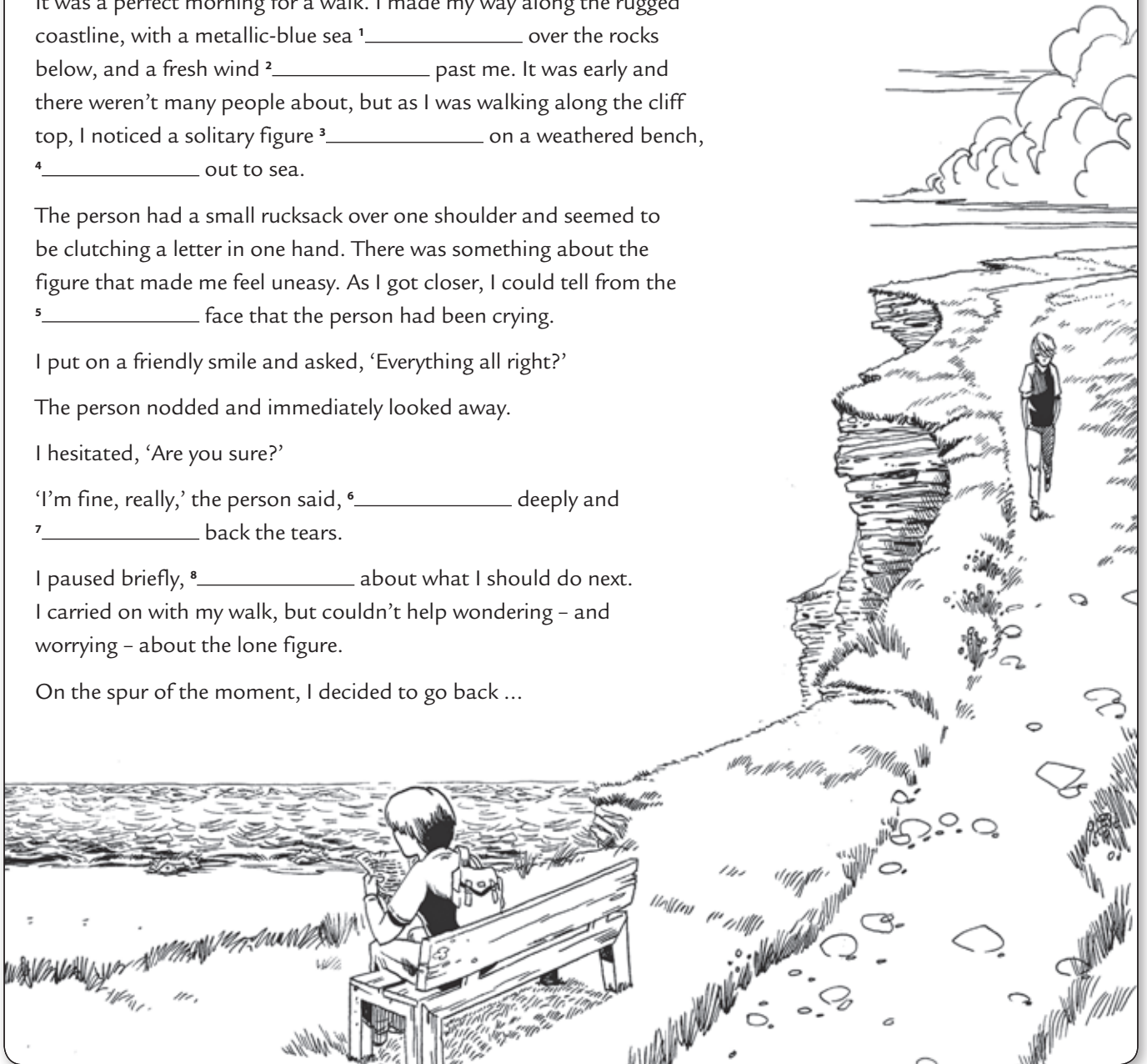
The person nodded and immediately looked away.

I hesitated, 'Are you sure?'

'I'm fine, really,' the person said, <sup>6</sup>\_\_\_\_\_ deeply and <sup>7</sup>\_\_\_\_\_ back the tears.

I paused briefly, <sup>8</sup>\_\_\_\_\_ about what I should do next. I carried 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?

**Aim**

To discuss gender stereotypes and challenge stereotypes in a story

**Language**

Participles

**Skills**

Reading, Speaking, and Writing

**Materials**

One copy of the worksheet per student

**Answers**

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

**Pre-activity (10 minutes)**

- Ask students to think about male and female characters in stories they have read or films they have watched. Write the following words on the board and ask students to discuss in groups which would typically be used about women, which about men, and which about both: *arrogant, bellowed, demanded, giggled, ordered, roared, screamed, sighed, shy, sobbed, strode, timid*.
- Discuss the answers as a class, and discuss the extent to which gender stereotypes are reinforced or challenged in popular films and books.

**Procedure (30 minutes)**

- Explain that students are going to read an extract from a story. Put them in groups of four and give each student a copy of the worksheet. Focus on the wordpool box and elicit that the words are all participles.
- Ask students to read the story and complete it with the participles. Check answers, and deal with any vocabulary issues in 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 note down the participles they hear. Check answers; then ask students which paragraph they liked best, and which challenged gender stereotypes the most successfully.

**Extension (10 minutes)**

- Write the following discussion questions on the board.  
*Is it important to challenge gender stereotypes?*  
*What can governments/schools/parents do to change attitudes?*  
*What other groups or organizations can help change attitudes?*
- Put students in small groups to discuss, and then get whole-class feedback.



The band took a week to record their latest record.

Her boss was content with the content of the report.

The dustmen refuse to collect refuse if it is left in your garden.

We live near a bar that has live music every weekend.

The paint only took a minute to dry, but there were minute cracks on its surface.

We plan to conduct a survey into the conduct of young males aged 13–18.

Farmers have started to produce more organic produce.

She was standing at the bow of the ship wearing a bow in her hair.

What's the use of buying something you'll never use?

I polish my Polish bookcase every week.

The ID card that the invalid presented to the official was invalid.

The army was fighting in the desert when the soldier tried to desert.

The bed was too close to the wall, so I couldn't close the door.

At present, we are waiting to present our petition to the committee.

Tears formed in the little girl's eyes when she saw the tears in her dress.

The wind was blowing hard, so we tried to wind a rope around the pole to secure it.

First, they subject the subject to a battery of tests.

We had a row at the cinema because I didn't want to sit in the front row.

I attempted to intimate that we had an intimate relationship.

I love a good read; unfortunately, I haven't read a good book in ages.

He tried to console her for breaking the game console.

It's my job to reject the reject items.

A minute is minute  SB p73

**Aim**

To play a game to identify words with the same spelling but different pronunciations and meanings (homographs)

**Language**

Homographs  
Giving definitions

**Skills**

Speaking

**Materials**

One copy of the worksheet per group of four students, cut up into cards. Each group will also need access to a dictionary.


**Pre-activity (5 minutes)**

- Remind students that in English there are words which have the same spelling, but which are pronounced differently and have different meanings. These words are called homographs.
- Write the following sentence on the board: *He wound the bandage around the wound.* Ask students to identify the homographs and to tell you the pronunciation and meaning of the words (Answers: *wound* /waʊnd/ is the past of the verb *wind* /waɪnd/ and means 'to wrap something around something else'; a *wound* /wu:nd/ is an injury).

**Procedure (25 minutes)**

- Explain that students are going to play a game where they have to form a line across a board from one side to the other. In order to do this, they have to identify the homographs in a sentence, pronounce them correctly, and explain their different meanings.
- Put students in groups of four, and divide each group of four into two teams: A and B. One team is noughts (O), the other is crosses (X).
- Draw the grid on the left on the board, and ask each group to copy it onto a piece of paper.
- Explain that teams must form a continuous line of noughts or crosses. The lines can be vertical, horizontal, or diagonal.
- Give each group a set of cut-up cards placed face down on the table and a dictionary if they do not have their own. Team A begins by picking up a card. They read out the sentence, pronouncing the homographs correctly, then explain the different meanings.
- If Team A's pronunciation and definitions are correct, they can put their mark on a square on the grid and keep the card. If they are incorrect, they cannot place a mark on the grid and they return the card to the bottom of the pile. If necessary, Team B can look up the correct pronunciation and definitions of the homographs in a dictionary and check Team A's answers against the entries. Then Team B takes their turn.
- Once a square has a nought or cross, it cannot be used again. The team to form a line across the board first wins.
- Play a second game, but with the other team starting.
- Monitor and help as necessary.

**Extension (10 minutes)**

- Put students in pairs and ask them to write as many sentences as they can using the two meanings of the following homonyms from the Student's Book: *deck, bar, branch, rare, rash, scrap, rambling*, e.g. *As we sat on the deck of the ship, I shuffled the deck of cards.* You could also add other homonyms that you can think of (e.g. *trunk, stern, pine, swallow*). Monitor and help as necessary.
- Ask pairs to read their sentences to the class.



1 Boys will	2 and eat it.	3 Just what	4 speak louder than words.	5 She's a woman
6 Don't do anything	7 come in threes.	8 than never.	9 That's terrible – it doesn't	10 Accidents
11 It's as clear	12 and damned if you don't.	13 That was a blast	14 Behind every great man	15 Better safe
16 Better late	17 You can't have your cake	18 They do say that actions	19 You'll be damned if you do,	20 bear thinking about.
21 They say that these things	22 than sorry.	23 be boys.	24 after my own heart.	25 the doctor ordered.
26 there's a great woman.	27 from the past.	28 I wouldn't do.	29 as mud.	30 will happen.

**Aim**

To play a game of Pelmanism to practise recognizing and using clichés

**Language**

A wide range of common clichés

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per group of three or four students, cut up into cards

**Answers**

1–23  
17–2  
3–25  
18–4  
5–24  
6–28  
21–7  
16–8  
9–20  
10–30  
11–29  
19–12  
13–27  
14–26  
15–22

**Pre-activity (5 minutes)**

- Refer students to the title of the worksheet. Ask what the problem is. (The title mixes up two different clichés.) Write on the board: *Better late than ...* and *Better safe than ...*. Elicit the correct endings: *never* and *sorry*.
- Write on the board: *Accidents ...*, *No pain, ...*, *Like father, ...*. Elicit ways of completing these phrases.
- Ask students to work in pairs and write three short dialogues including each of the clichés.
- Remind the class how with some clichés, you only need to say the first part for it to be understood, e.g. *Behind every great man ...*

**Procedure (25 minutes)**

- Explain that students are going to practise recognizing and using some common English clichés.
- Put students in groups of three or four. Give one set of cliché cards to each group.
- Ask students to place the cliché cards face down on the table. Explain that they are going to play a game called Pelmanism, where the aim is to find a matching pair of cards. Explain they have to take turns to turn over a card and match it with the other half of the cliché. If they find the second card, they can keep the pair. If not, they leave both cards face down and it is the next student's turn. Students need to remember what has been placed where. When students find a correct pair of cards, they get a bonus point if they can describe a situation which might generate that particular cliché. The other students in the group decide if the situation is appropriate for the cliché, or they can ask you to adjudicate if necessary.
- Students take turns to turn over cards until all the clichés have been found.
- The winner in each group is the student with the most clichés and bonus points.
- Have a class feedback session at the end to make sure students have formed all the clichés correctly. Ask students to share their suggested situations for each cliché.

**Extension (15 minutes)**

- In groups, students write a short dialogue in English using as many of the clichés as they can.
- Invite each group to act out their dialogue for the rest of the class.

computer games	genetic engineering	plastic surgery	supermarkets
contact lenses	marriage	social media	the European Union
designer clothes	mobile phones	sharks	travelling to Mars
electric cars	nuclear power	skiing	UFOs
fast food	online learning	streaming movies	yoga

### Discourse markers

above all

as a matter of fact

frankly

quite honestly

actually

at least

so to speak

given that

after all

basically

mind you

surprisingly

anyway

besides

of course

surely

apparently

by the way

otherwise

unfortunately



### Aim

To play a card game using discourse markers

### Language

Discourse markers

### Skills

Speaking

### Materials

One copy of the worksheet per group of four students, cut up into topic cards and the discourse marker reference sheet; a stopwatch or timer per group

### Pre-activity (10 minutes)

- Write the following phrases on the board: *quite honestly*, *all in all*, *apparently*, *by the way*, *mind you*, *as I was saying*, *as a matter of fact*. Ask students what the phrases are used for, e.g. *quite honestly* (to give an opinion), *all in all* (to give a summary when considering all points), *apparently* (to say you've heard something, but don't know if it's true), *by the way* (to change the topic of conversation), *mind you* (to introduce a different point of view or another idea), *as I was saying* (to go back to a previous point), *as a matter of fact* (to reinforce a point you have already made).
- Brainstorm other discourse markers with the class. Ask students if any of the discourse markers fit into the categories above, e.g. *to tell you the truth/frankly* (to give an opinion), *that said* (to introduce a different point of view or another idea).

### Procedure (30 minutes)

- Explain that students are going to play a game where they talk for a minute about a topic and include at least three discourse markers. As an example, write *celebrities* on the board and then talk about celebrities for 30 seconds. Try to include as many discourse markers as you can, e.g. **Quite honestly**, *I think celebrities have a hard time because they have absolutely no private life. I mean*, *who would want to be surrounded by paparazzi every time they set foot outside their house? Admittedly*, *there are advantages to being famous. You get invited to lots of great parties and meet all sorts of interesting people, but all in all*, *I think it would be a pretty awful life.*
- Put students in groups of four and give each group a set of topic cards and a discourse marker sheet. Place the topic cards in a pile face down on the table and ask each group to nominate a timekeeper.
- Students take it in turns to pick up a topic card from the pile. They talk for a minute about the topic and try to include as many discourse markers as they can from the reference sheet. If they use the discourse markers naturally and correctly, they get a point for each discourse marker they use.
- Monitor and help as necessary. Note any common errors for group correction after the game.
- Students play until there are no more topic cards. The student with the most points wins.
- Have a class feedback session at the end to highlight any common errors that you noted down earlier.

### Extension (15 minutes)

- Choose one of the topics from the worksheet, e.g. *computer games*, and ask students, in small groups, to discuss the topic using discourse markers when they are giving their opinions. Monitor and help as necessary.
- Have a class feedback session. Ask groups to report back to the class what they said about the topic. Ask the class if they agree or disagree with these opinions, and why.

In pairs, work out the four limericks from the lines below.

1 He sings for his brother

2 Who was walking alone down a lane

3 But you can't beat a freshly cut rose

4 A man jumped off a high wall

5 There is a young man from France

6 Is how things react in your nose

7 When she first heard the thunder

8 But the theatre won't give him a chance!

9 He went back to bed

10 There was a young woman from Spain

11 Bread and coffee smell nice

12 And suffered a terrible fall

13 Who loves to act, sing, and dance

14 And that's when it started to rain

15 A marvel that nobody knows

16 With a bump on his head

17 She started to wonder

18 As do most herbs and spice

19 He can't walk any more, just crawl

20 Does a waltz with his mother



**Aim**

To re-order limericks to practise rhyming words with different or similar spelling

**Language**

Rhyming words and rhythm

**Skills**

Speaking, Listening, Reading, and Writing

**Materials**

One copy of the worksheet per pair of students

**Answers**

- 4 A man jumped off a high wall  
12 And suffered a terrible fall  
9 He went back to bed  
16 With a bump on his head  
19 He can't walk any more, just crawl
- 5 There is a young man from France  
13 Who loves to act, sing, and dance  
1 He sings for his brother  
20 Does a waltz with his mother  
8 But the theatre won't give him a chance
- 10 There was a young woman from Spain  
2 Who was walking alone down a lane  
7 When she first heard the thunder  
17 She started to wonder  
14 And that's when it started to rain
- 15 A marvel that nobody knows  
6 Is how things react in your nose  
11 Bread and coffee smell nice  
18 As do most herbs and spice  
3 But you can't beat a freshly cut rose

**Pre-activity (10 minutes)**

- Ask students if they like poetry. Elicit some names of poets or poems that they know. Ask if anyone knows of any sayings which rhyme.
- Ask the students to write two rhyming sentences about something they can see in the class without naming the object, e.g. *I sit on this when I need a rest, or when I'm in class doing a test!*
- Put students in pairs. Ask them to compare what they have written and see if they can guess each other's objects.

**Procedure (20 minutes)**

- Write the word *limerick* on the board and ask students if they know what a limerick is. Give an example, e.g.  
*There once was a man called Pete.  
Who had extremely large feet  
He got on the news  
On account of his shoes  
Which were nearly as long as his street!*
- Point out that a limerick is a humorous five-line poem. Use the example above to explain that a limerick follows a strict rhyme scheme. Write up the following notes on the board:  
A limerick must be five lines. The lines follow an AABBA rhyme scheme:  
– The first and second lines must rhyme.  
– The third and fourth lines must rhyme.  
– The fifth line must rhyme with the first line.  
The A lines have more words and syllables than the B lines. The A lines usually have 7–10 syllables; the B lines usually have 5–7 syllables.
- Draw students' attention to the underlined words/syllables in the limerick. These highlight where the main stress falls in each line, creating the rhythm of the limerick. Leave the notes on the board for students to refer to during the activity.
- Put students in pairs. Explain to students that they are going to read four limericks, but that they will have to help each other put the lines in the correct order. Discuss what clues to look for: line length, number of syllables, rhyming words, punctuation, and rhythm.
- As students re-order the lines, monitor the pairs and help where necessary. Encourage them to read the lines aloud in order to count syllables and check rhymes.
- When they have finished, students can discuss which limericks they prefer. Each pair should read aloud their favourite limerick, with particular emphasis on the rhythm.

**Extension (15 minutes)**

- Ask students to write a new limerick in pairs. They can all start with:  
*There once was a person called \_\_\_\_\_ or There once was a person from \_\_\_\_\_.* Remind them to follow the rhyme scheme and to think about rhythm. Refer them to the notes on the board, if necessary.
- When they have finished, ask a student from each pair to read out their limerick but not give the last line. Let the rest of the class guess the last line based on rhythm and rhyme.

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

# Torbury Fields Forever

Friday 26–Sunday 28 August

- \* Live bands from 10 a.m. to midnight
- \* Late night DJ sets
- \* Local 'battle of the bands' stage
- \* Food stalls, craft tents, bars, camping, and an on-site bakery



**A** You are the local council leader. Your job is to promote the village, 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. Note down your ideas, and be prepared to discuss your views.

**B** You are the local police inspector. 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. Note 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. Note down your ideas, and be prepared to discuss your views.

**D** You own the local music shop. 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. Note 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 at the moment. Your elderly parents, who own the farm, are very traditional, but you are keen to find new ways to earn money from your land. Think of pros and cons of the proposed festival from your point of view. Note 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 village to attract young people, but you are also concerned about losing the rural character of the village. Think of pros and cons of the proposed festival from your point of view. Note down your ideas, and be prepared to discuss your views.

**Aim**

To role-play a discussion about a proposed music festival, and practise speaking with correct stress and intonation

**Language**

Language of discussion, negotiation, and persuasion

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per group of six students, cut up into cards

**Pre-activity (10 minutes)**

- Write on the board: *Glastonbury (UK)*, *Rock in Rio (Brazil)*, *Tomorrowland (Belgium)*, *Fuji Rock (Japan)*, *Lollapalooza (USA)*. Ask students if they recognize the names and know what they have in common. (They are all globally successful music festivals.)
- Ask students to work in pairs and discuss any large concerts or music festivals they have attended. Elicit the expression *pros and cons*, and discuss as a class what the pros and cons of a large music festival might be for people living in the area. Discuss who might be in favour of a festival, and who might be against, and why. Discuss the financial, social, and environmental impacts of a festival on a local area.

**Procedure (40 minutes)**

- Explain to students that they are going to role-play a discussion. Tell them they are members of a local residents' group in the village of Torbury. 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 this is still a proposal, so they can suggest changes to how the festival is organized.
- Put students in 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 to 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 try to persuade other members of their group of their opinions. Before students start, you could elicit and write on the board useful functional language, 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 to tell the class what they agreed and why.

**Extension (10 minutes)**

- Write on the board: *Torbury to hold festival*. Ask students which words give the key information and have the main stress (*Torbury* and *festival*). Explain that students are going to add extra words to the sentence but keep the same rhythm or 'beat'. Put students in groups of four (ABCD) and ask Student A to start. Each student adds a new word each time but tries to say the sentence quickly enough to keep the 'beat' of the sentence, e.g. *Torbury to hold festival*; *Torbury to hold music festival*; *Torbury set to hold music festival*; *Torbury set to hold summer music festival*.
- Students should manage two goes each. Ask groups to say their final sentence for the rest of the class.

**They were designed as a simple bath toy to be enjoyed by millions of children all around the world.**

However, almost 30,000 rubber ducks and other plastic bath toys had an 'all-around-the-world' experience of their very own.

In 1992, a Chinese cargo ship set sail across the Pacific Ocean.

The ship appeared to have encountered stormy waters and the shipment of rubber ducks fell into the ocean.

The ducks were said to have floated around for three years or so before currents started to carry the ducks around the world.

It is reported that in 1995 the ducks began to head north, and many were spotted in the ice of the Arctic.

It appears that the ducks then began to thaw and headed south.

From 2000, rubber ducks were then sighted in Japan, Scotland, America, and even floating past the site where the *Titanic* sank.

The fact that the ducks are made of strong plastic and are watertight meant that they were able to survive in great condition during their around-the-world trip.

Ocean scientists then started to take a keen interest in the ducks' great journey.

They believed that the ducks were able to demonstrate how long it takes to complete circuits of currents in the oceans, and the ducks were even given the name 'Friendly Floatees'.

It is reported that the 'Friendly Floatees' have proved to be one of the most important research assets for scientists studying the flow of the world's ocean currents.

Furthermore, the plight of the ducks has also provided researchers with an insight into the problems of sea pollution, and how so much rubbish has come to end up in what has been named the 'great Pacific Ocean garbage patch'.

Even today, it is believed that some of the ducks that were lost at sea back in 1992 are still floating in the world's oceans.

So if you happen to spot a rubber duck wash up on a shore near you, treat it with respect. It might have just completed an amazing around-the-world trip which lasted for more than a quarter of a century!

### Aim

To reconstruct a news story containing different constructions for distancing facts

### Language

Passive constructions and distancing devices

### Skills

Reading, Speaking, and Writing

### Materials

One copy of the worksheet per pair of students, cut up into strips; one copy of the worksheet per pair, not cut up (to act as an answer key)

### Pre-activity (5 minutes)

- Ask the class what they think the longest sea journey might be. Elicit responses, e.g. *How long? Where from/to?*
- Tell the students that they are going to read a story about a sea journey. Write the following words on the board: *Arctic*, *rubber ducks*, and *ocean scientists*. Tell the students that these words all appear in the story, and ask them to discuss with a partner how they might feature in the story.
- Elicit ideas as a whole group.

### Procedure (25 minutes)

- Explain to students that they are going to read a true news story, but that the story has been cut up and they have to put it together in the correct (or a logical) order.
- Put students in pairs and give each pair a complete set of cut-up strips. Explain that they have to work together to put the story in order. The first sentence of the story is given to them in **bold** (They were designed as a simple bath toy ...).
- Once they have finished piecing the story together, give them the complete worksheet to compare.
- Write the following questions on the board, and put students in small groups to discuss:  
*Were your earlier predictions correct?*  
*Did you enjoy the story?*  
*Have you heard this news story before?*  
*What was the most interesting part of the story?*
- In the same groups, ask the students to find all of the distancing devices in the story, and to discuss why they are used.
- Have a class feedback session at the end to review any language that students found difficult.

### Extension (15 minutes)

- Put students in new groups. Ask each group to discuss any unusual news stories they know. You could set this as a research task or bring in interesting/unusual news stories for each group to read.
- Ask each group to present their unusual story to the class, remembering to use distancing language where necessary.

**A**



- 1 The footballer couldn't \_\_\_\_\_ the ball into the net. He was too far away.  
He's in a bad mood today. I made an innocent comment and he **bit my** \_\_\_\_\_ **off**.
- 2 After his father died, his mother had to \_\_\_\_\_ all the responsibility for bringing up the kids.  
Have I upset Nuria? She **gave me the cold** \_\_\_\_\_ earlier. She walked straight past me.
- 3 His company had to \_\_\_\_\_ the bill for the conference. It cost them \$30,000.  
Irene **put her** \_\_\_\_\_ **down** and refused to give in.
- 4 Monika shouldn't \_\_\_\_\_ up boys all the time. Her boyfriend gets terribly jealous.  
The shirt in the shop window **caught his** \_\_\_\_\_. He went in and bought it there and then.
- 5 I'm afraid you'll just have to \_\_\_\_\_ facts. You're not going to get the job.  
Despite failing his exams, Brett **put on a brave** \_\_\_\_\_ and went to the graduation party.
- 6 It's rude to \_\_\_\_\_ someone out of the way. You should ask them politely to move.  
Julie has just **given** her boyfriend **the** \_\_\_\_\_. She said she caught him with another girl.
- 7 Akiko volunteered to \_\_\_\_\_ out leaflets about the anti-war protest.  
You don't need to help with the meal. Everything's **in** \_\_\_\_\_.
- 8 You shouldn't \_\_\_\_\_ around the boss's office. You'll get into trouble if he catches you.  
Why are you always interfering? **Keep your** \_\_\_\_\_ **out** of my business!



**B**



- 1 The footballer couldn't \_\_\_\_\_ the ball into the net. He was too far away.  
Karl has got arrogant since he won the award. The success has really **gone to his** \_\_\_\_\_.
- 2 After his father died, his mother had to \_\_\_\_\_ all the responsibility for bringing up the kids.  
Sue looks upset. I think she needs **a** \_\_\_\_\_ **to cry on**.
- 3 His company had to \_\_\_\_\_ the bill for the conference. It cost them \$30,000.  
We definitely **started** the holiday **off on the wrong** \_\_\_\_\_. We missed our flight!
- 4 Monika shouldn't \_\_\_\_\_ up boys all the time. Her boyfriend gets terribly jealous.  
They don't **see** \_\_\_\_\_ **to eye** on many things. They're always arguing.
- 5 I'm afraid you'll just have to \_\_\_\_\_ facts. You're not going to get the job.  
In business, you shouldn't criticize people directly; clients mustn't **lose** \_\_\_\_\_.
- 6 It's rude to \_\_\_\_\_ someone out of the way. You should ask them politely to move.  
I need an office with a bit more \_\_\_\_\_ **room** so I can spread out more. I have so much stuff!
- 7 Akiko volunteered to \_\_\_\_\_ out leaflets about the anti-war protest.  
The children were very excited and were starting to get **out of** \_\_\_\_\_.
- 8 You shouldn't \_\_\_\_\_ around the boss's office. You'll get into trouble if he catches you.  
Rachel **paid through the** \_\_\_\_\_ for her new car. It was really expensive.



**Aim**

To practise expressions with parts of the body words

**Language**

Parts of the body words used as verbs  
Idioms with parts of the body words

**Skills**

Reading and Speaking

**Materials**

One copy of the worksheet per group of four students, cut in half. Each group will need a dictionary for the Extension activity.

**Answers**

- 1 **head** A: shout at someone angrily without reason  
B: make someone feel too proud
- 2 **shoulder** A: ignore someone  
B: someone who listens to your problems and gives you sympathy
- 3 **foot** A: insist on doing something  
B: make a bad start
- 4 **eye** A: be noticed by someone or attract their attention  
B: have the same opinion
- 5 **face** A: show courage in times of difficulty  
B: lose respect or look stupid because of something you have done
- 6 **elbow** A: tell someone you no longer want to have a relationship with them  
B: enough room to move freely
- 7 **hand** A: under control  
B: out of control
- 8 **nose** A: not get involved in things that do not concern you  
B: pay too much money for something

**Pre-activity (10 minutes)**

- Brainstorm different parts of the body with the class. Then write these sentences on the board for students to complete with a part of the body:
  - 1 *He didn't have any money to get home, so he tried to \_\_\_\_\_ a ride. He'd never hitchhiked before.*
  - 2 *I'm terrible at sewing, I'm afraid. I'm all fingers and \_\_\_\_\_.*
- Check the answers with the class (1 *thumb*; 2 *thumbs*). Then ask students if they can think of any other parts of the body which can be used as verbs, e.g. *head (a ball)*, *hand out (leaflets)*.

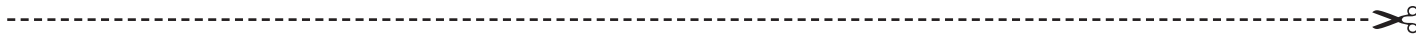
**Procedure (25 minutes)**

- Explain that students are going to complete eight pairs of sentences. Each pair of sentences is missing the same part of the body. In the first sentence, the part of the body is used as a verb; in the other, it is part of an idiomatic expression.
- Put students into an equal number of pairs (if you have an odd number of pairs, make two groups of three). Give Pairs A worksheet A, and Pairs B worksheet B. Give students time to read their sentences, check any items of vocabulary, and complete each gap with a part of the body. Monitor and help as necessary.
- When students have finished, make groups of four with a Pair A and Pair B. Explain that worksheets A and B have the same first sentences in each pair (i.e. those which use the part of the body as a verb), but different second sentences (i.e. those which use the part of the body in an idiom). Ask pairs to check that they have the same part of the body for each question.
- Ask groups to discuss the meaning of the idiomatic expressions on the worksheets (the second sentence in each pair). Monitor and help as necessary.
- Have a class feedback session to review the answers and check that students understand all the idiomatic expressions.

**Extension (10 minutes)**

- Put students in small groups. Ask them to use a dictionary to find more idiomatic expressions using each part of the body that appears on the worksheet. Ask students to write a sentence with each expression and gap the part of the body. Monitor and help as necessary.
- Ask students to swap sentences with another group to complete.

1	So he arrived on time for once, did he?
2	The finance minister is reporting to have resigned for health reasons.
3	Let's go out and celebrate the win, will we?
4	They appear to have dug their heels out and are refusing to change their minds!
5	It is said that hugging makes people feel happy and secure.
6	You'll remember to come, won't you? We're starting at six.
7	It would seem that the situation has worsened over the last 24 hours.
8	Do have some! That's the best dessert I've ever made, it is!
9	In the end, I discussed the problem with my best friend. It was a relief to get it off my back!
10	It is thought to be almost impossible to tickle yourself.
11	I've forgotten your birthday again, didn't I? It was the 25th, wasn't it?
12	We found her decision hard to toe, but she seems to have made her mind up.



1	So he arrived on time for once, did he?
2	The finance minister is reporting to have resigned for health reasons.
3	Let's go out and celebrate the win, will we?
4	They appear to have dug their heels out and are refusing to change their minds!
5	It is said that hugging makes people feel happy and secure.
6	You'll remember to come, won't you? We're starting at six.
7	It would seem that the situation has worsened over the last 24 hours.
8	Do have some! That's the best dessert I've ever made, it is!
9	In the end, I discussed the problem with my best friend. It was a relief to get it off my back!
10	It is thought to be almost impossible to tickle yourself.
11	I've forgotten your birthday again, didn't I? It was the 25th, wasn't it?
12	We found her decision hard to toe, but she seems to have made her mind up.

**Aim**

To identify correct sentences and bid for them in an auction-style game

**Language**

Review of passive constructions, question tags, vocabulary from Unit 10

**Skills**

Reading and Speaking

**Materials**

One copy of the sentences per team of four to six students. (The questions are reproduced twice for ease of copying.)

**Answers**

- 1 Correct
- 2 The finance minister is **reported** to have resigned for health reasons.
- 3 Let's go out and celebrate the win, **shall** we?
- 4 They appear to have dug their heels **in** and are refusing to change their minds!
- 5 Correct
- 6 Correct
- 7 Correct
- 8 Do have some! That's the best dessert I've ever made, **that** is!
- 9 In the end, I discussed the problem with my best friend. It was a relief to get it off my **chest**!
- 10 Correct
- 11 I've forgotten your birthday again, **haven't** I? It was the 25th, wasn't it?
- 12 We found her decision hard to **stomach**, but she seems to have made her mind up.

**Pre-activity (5 minutes)**

- Show students a picture of something valuable and tell them they want to buy it, but it is on open sale. Elicit the words *bid* and *auction*. Conduct a brief auction for the object with appropriate language, e.g. *Who would like to start the bidding? Any more bids? Going, going, gone to the man in the red shirt.*

**Procedure (35–40 minutes)**

- Put students in 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 €2,000 (or an equivalent 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.
- Ask students to work in pairs and correct the incorrect sentences. Have a class feedback session to check the answers and review any vocabulary and grammar that students had problems with.

**Extension (15 minutes)**

- Ask students to work in pairs to write appropriate responses to three or four of the sentences that don't use question tags. They must use tags in the response. Pairs can act out their mini-dialogues for the rest of the class or in small groups.



1 People will be living and working in space.



2 More than half of today's jobs will no longer exist.



3 The average life expectancy will have increased by an average of ten years.



4 We will have found a cure for illnesses and disease.



5 There will be no need for televisions or other screens. Instead, all content will be projected directly onto our retinas.



6 We will be able to create genetically modified pets.



7 Everybody will have a driverless car, and drivers won't have to own a driving licence.



8 All decisions in major sports events will be made by computers. There will be no more referees.



9 20% of the world's population will be wearing clothes connected to the Internet.



**Aim**

To discuss various future scenarios

**Language**

Future forms in English

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per group of four students, cut up into cards; a stopwatch or timer per group

**Pre-activity (10 minutes)**

- Write on the board various years in the future up to 2030, e.g. 2020, 2025, 2030 (note that this all depends on the year it is that you are using this worksheet!).
- Ask the students to discuss in pairs what changes they think there will be in the world in those years. Elicit responses with the whole class.

**Procedure (25 minutes)**

- Explain that students are going to discuss various future scenarios.
- Put students in groups of four. Give each group a complete set of cards, and place them face down on the table.
- One student picks up the first card, reads it aloud, and then gives their response. The rest of the group then engage in a discussion giving their opinions. Allow two minutes for this.
- The next student picks up the second card and does the same (i.e. reads it aloud, gives their opinion, and then the whole group discusses for two minutes).
- Continue in this way until all the cards have been discussed.
- As feedback, ask each group to describe one of the situations that they felt had a lively discussion.

**Extension (15 minutes)**

- In pairs or different groups, ask the students to write their own predictions for the year 2030. The students can either write them on a piece of paper or you could distribute slips of paper for them to write each one on.
- Collect the predictions in and give them to another pair/group to discuss their opinions.
- As feedback, ask each pair/group to describe the most interesting prediction they were given.



We were rather perplexed by her behaviour.

Some of her comments were also utterly baffling.

I think his novels are pretty mediocre.

The one that's just come out is really second-rate.

Skinny jeans are trendy right now.

But I doubt they'll stay in fashion long.

In the '20s, the economy experienced rampant inflation.

The uncontrolled rise in prices wiped out many people's savings.

Her entrance was impeccably designed to gain maximum attention.

She really has an immaculate sense of timing.

We need to make some crucial changes if the company is to survive.

The situation is really getting quite urgent.

The selection system is completely unjust.

It's clearly biased in favour of rich students.

Can you give me a rough estimate?

I guess it'll cost approximately £600.

After a lengthy interrogation, she confessed to the crime.

After admitting it, she broke down and cried.

He's always bragging about his car.

I know. He's boasted to me about it, too.

We went to a fancy restaurant on my birthday.

I daren't tell you how much it cost. It was really posh!

The theory was complicated and hard to follow in places.

It involved some pretty complex mathematics.

**Aim**

To play a card game matching sentences which contain near synonyms

**Language**

Synonyms

**Skills**

Speaking

**Materials**

One copy of the worksheet per group of four students, cut up into cards; access to a dictionary for the Extension activity

**Answers**

**Main activity**

perplexed/baffling	unjust/biased
mediocre/second-rate	rough/approximately
trendy/in fashion	confessed/admitting
rampant/uncontrolled	bragging/boasted
impeccably/immaculate	fancy/posh
crucial/urgent	complicated/complex

**Extension**

**ancient/antique** = very old. **Ancient** objects or civilizations existed thousands of years ago (e.g. ancient Greece); **antique** objects, furniture, etc. are 70 or more years old.

**moist/damp** = slightly wet. **Moist** usually describes something pleasant (e.g. moist cake); **damp** is unpleasant (e.g. a cold, damp cellar).

**witty/amusing** = funny. **Witty** means 'funny and clever' (e.g. a witty play/speaker); **amusing** means 'funny and enjoyable' (e.g. an amusing game).

**cool/chilly** = slightly cold. **Cool** is usually pleasant (e.g. a long cool drink); **chilly** is too cold to be comfortable (e.g. *You'll need a jumper – it's chilly outside.*).

**fake/false** = not real; artificial. **Fake** means 'not genuine/made to look like something else' (e.g. fake fur/leather; *The painting was fake.*); **false** means 'not natural' (e.g. false teeth/eyelashes).

**Pre-activity (5 minutes)**

- Call out words and ask students to tell you a synonym for each, e.g. *skilled (talented), persuade (convince), lie (deceive), amazing (fantastic).*

**Procedure (20 minutes)**

- Explain that students are going to play a card game matching sentences which contain near synonyms.
- Put students in groups of four and give each group a set of cards, placed face down in a pile with the first card turned over so that it is face up on the table.
- Ask students to take it in turns to turn over a card from the pile. The student reads the sentence on the card to the rest of the group and checks that everybody understands what it means. If the playing student can match this card with a card which is already on the table, he/she keeps the pair. If not, he/she places the card face up on the table, and play passes to the next student. The next student can either turn over another card, or match a pair of cards that are already on the table, if the previous student has failed to spot them. Monitor and help as necessary.
- The game continues until all the sentences have been matched. The student with the most pairs is the winner.

**Extension (20 minutes)**

- Put students in pairs and ask them to write sentences to illustrate the following pairs of near synonyms: *ancient/antique, moist/damp, witty/amusing, cool/chilly, fake/false*. They can check the meaning of the words in a dictionary, if necessary. Monitor and help while students are working.
- Put pairs together with another pair. Each pair reads out their sentences, but leaves out the target word. The other pair must say what the missing word is.
- Have a class feedback session to discuss the differences in meaning between the synonyms (see Extension answers for definitions).

Read the presentation and complete the gaps with phrases a–k.

- |                |                             |                            |                      |
|----------------|-----------------------------|----------------------------|----------------------|
| a will outline | d Let's start by looking at | g anyone has any questions | j manufacturing      |
| b To sum up    | e investment                | h are covered              | k am responsible for |
| c Secondly     | f Firstly                   | i a gap in the market      |                      |

Good afternoon, and thank you for coming to this presentation. My name's Mark Wilson and I <sup>1</sup>\_\_\_\_\_ research and development at Lefties Inc. <sup>2</sup>\_\_\_\_\_ why there's room for more products for left-handed people and why we need <sup>3</sup>\_\_\_\_\_ from people like you.

<sup>4</sup>\_\_\_\_\_, although many areas of difficulty for left-handers <sup>5</sup>\_\_\_\_\_ by other companies, there is still <sup>6</sup>\_\_\_\_\_ for our new invention of spiral notebooks with the spiral and the margins on the right rather than the left. Approximately 15% of children are left-handed

and have difficulty when writing and taking notes in conventional notebooks. <sup>7</sup>\_\_\_\_\_, in the developing world, there is no other company <sup>8</sup>\_\_\_\_\_ 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 <sup>9</sup>\_\_\_\_\_ the costs involved and the timescale for development. I propose a 20% increase in investment over the next 18 months. <sup>10</sup>\_\_\_\_\_, we have the ideas and the technology, and what we need is your investment. If <sup>11</sup>\_\_\_\_\_, 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





**Aim**

To present a new invention; then discuss different inventions and agree on the best one to invest in

**Language**

Technical vocabulary

Language of presentation

Language of discussion and agreement

**Skills**

Speaking

**Materials**

One copy of the top part of the worksheet per student; one copy of the bottom part cut up per three students

**Answers**

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

**Pre-activity (10 minutes)**

- Ask students which invention they think has been the most influential in the modern age and which they wish had never been invented.
- Ask students to discuss the questions in threes and then report back to the class.

**Procedure (40 minutes)**

- Give all students a copy of the gapfill part of the worksheet. Ask them to read the presentation and complete the gaps individually before checking their answers in pairs. Check answers with the class.
- Divide the class into three groups, labelling them A, B, and C. Give 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 groups A, B, and C. Tell students they should each present their invention to the group, using some of the language and phrases from the gapfill 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.

**Extension (10 minutes)**

- Ask students to write a description of their favourite invention without mentioning the name. Ask them to swap descriptions with a partner and guess their partner's invention.

### Student A

Help Student B complete the crossword by reading out the 'down' clues.  
Listen to Student B's clues to help you complete the 'across' answers.

**DOWN**

- 1 The company was doing badly, and \_\_\_\_\_, they had to make some people redundant. (2, 1, 11)
- 2 \_\_\_\_\_ she had already decided to leave, we couldn't get her to change her mind. (5)
- 3 \_\_\_\_\_ the new regulations, the visa application process is more complicated. (5, 2)
- 4 'I really fancy eating out tonight.' 'Me \_\_\_\_\_.' (3)
- 5 Give me your number just \_\_\_\_\_ I need to contact you. (2, 4)
- 6 Jake spent five years in China, and \_\_\_\_\_, he can now speak Mandarin fluently. (2, 1, 6)
- 7 The rent is a little high; \_\_\_\_\_, it's a lovely flat and so we'll take it. (12)
- 9 We'll have to leave in the next five minutes; \_\_\_\_\_, we'll be late for check-in. (9)
- 11 \_\_\_\_\_ it's a very tempting offer, we're going to have to refuse. (8)
- 13 He ran into the burning building to save the cat in \_\_\_\_\_ of the danger to himself. (5)

### Student B

Help Student A complete the crossword by reading out the 'across' clues.  
Listen to Student A's clues to help you complete the 'down' answers.

**ACROSS**

- 1 \_\_\_\_\_ it started raining, they decided to go home. (2, 4, 2)
- 6 Not only is she a great singer, but she \_\_\_\_\_ writes her own songs. (4)
- 8 We were unable to get funding and \_\_\_\_\_ had to abandon the project. (9)
- 10 They were whispering to each other \_\_\_\_\_ that nobody else could hear them. (2)
- 12 \_\_\_\_\_ she gets a ten for her last module, she might even fail the course. (6)
- 14 \_\_\_\_\_ having interviewed both candidates twice, they still couldn't agree on who to choose. (7)
- 15 I never really enjoyed opera \_\_\_\_\_ I went to La Scala in Milan. (5)
- 16 \_\_\_\_\_ well as French and Italian, she also speaks fluent Greek. (2)
- 17 That restaurant is usually good. Last night, \_\_\_\_\_, it was awful! (7)

**Aim**

To practise linking clauses in a communicative crossword activity

**Language**

Linking devices

**Skills**

Listening and Speaking

**Materials**

One copy of the worksheet per pair of students, cut in half

**Answers****Down**

- 1 as a consequence
- 2 Since
- 3 Owing to
- 4 too
- 5 in case
- 6 as a result
- 7 nevertheless
- 9 otherwise
- 11 Although
- 13 spite

**Across**

- 1 As soon as
- 6 also
- 8 therefore
- 10 so
- 12 Unless
- 14 Despite
- 15 until
- 16 As
- 17 however

**Pre-activity (5–10 minutes)**

- Dictate four sentences to the class:  
*Pietro is a good student.*  
*He got up late this morning.*  
*He was late for class.*  
*The teacher didn't mind.*
- Elicit different ways of connecting the sentences using *however, so, because, although*, etc. Show that the linking words can add purpose, contrast, extra information, and so on.

**Procedure (25 minutes)**

- Explain that students are going to work in pairs to complete a crossword with different linking devices.
- Put students in pairs and give each student their half of the worksheet. Tell them not to show their worksheets to each other. Show them that each student has half of the completed crossword. Student A has all the 'down' answers and clues; Student B has all the 'across' answers and clues. Explain that each student will take it in turns to read out a gapped sentence. The gapped word or phrase (a linking device) is the answer to the clue.
- For the gap, students can say *Beep* or something similar. The number of letters for each answer is also supplied, and students should give this information to their partner with each clue. Students need to think about the meaning of the sentence and the number of letters in the answers in order to work out the missing word or phrase. Do '1 down' with the class as an example.
- Students take turns to read out their clues and complete their crosswords.
- Monitor and help as necessary. The activity continues until both students have completed their crossword.
- Fast finishers can write new sentences for some of their clues.
- Check answers as a class at the end.

**Extension (15 minutes)**

- Write the seven categories from Student's Book p102 on the board: *time, addition, contrast, reason, result, purpose, and condition*. In the same pairs, ask students to place the crossword answers in each category.
- Then supply the following linkers:  
*by the time, meanwhile, in the end, once, before, while/whilst, in addition to, furthermore, what's more, not (even), though, whereas, while, despite, yet, all the same, because of, seeing as, due to, so as not to, so that, so as to, in order to, so/as long as, provided that, supposing.*
- In their pairs, ask students to put the linkers in the correct category, and then to rewrite the sentences on both their worksheets using different linking words or phrases.
- When they have finished, invite students to read out some of their new sentences. As a class, discuss the difference in style that is created by their new words.

spark	sb's interest in sth	a whirlwind	romance
a bright/ half-baked	idea	tighten	our belts
(an idea) comes to you	in a flash	bite off more	than you can chew
a shady	character	be snowed	under with work
a shining	example	end on a sour	note
a hot	topic	food for	thought
a cloud	hanging over sb	time	flies
not have the foggiest	idea	keep your head	above water

**Aim**

To play a card game making metaphors and idioms

**Language**

Metaphors and idioms

**Skills**

Speaking

**Materials**

One copy of the worksheet per group of three students, cut up into cards; one copy of the worksheet, not cut up (to act as an answer key)

**Pre-activity (5 minutes)**

- Write *heart*, *light*, and *storm* on the board. Put students in pairs. Give them two minutes to think of as many idioms as they can with these words (e.g. **heart**: *a heart of gold*, *lose/take heart*, *break sb's heart*; **light**: *light at the end of the tunnel*, *see the light*, *as light as a feather*; **storm**: *take sth by storm*, *weather the storm*, *a storm in a teacup*).
- Have a class feedback session to review their suggestions.

**Procedure (25 minutes)**

- Explain that students are going to play a card game making metaphors and idioms.
- Put students in groups of three and give each group a set of cards placed face down on the table.
- Ask students to take eight cards each, but not to show them to anyone else in their group. Students leave the remaining cards in a pile on the table.
- Students take it in turns to play. If they have two cards which make a metaphor or an idiom, they can lay the cards face up on the table in front of them. They must then say a sentence using the words on the cards. The rest of the group must decide if it is correct, or they can ask you to adjudicate if necessary. If it is not correct, the student must pick the cards up again.
- For each card they lay down, they must pick up another from the pile. If they can't make any metaphors or idioms, they place one of their cards at the bottom of the pile and pick one up from the top of the pile. Monitor and help as necessary.
- Play continues around the group, and students lay down any new metaphors and idioms they can make.
- The game continues until all the cards have been used. The student who made the most metaphors and idioms is the winner.

**Extension (15 minutes)**

- Put students in pairs and ask them to write five gapped sentences with some of the idioms and metaphors on the worksheet, e.g. *Makiko didn't have the \_\_\_\_\_ how to answer the question. It was a mystery to her. (foggiest idea)*. Monitor and help as necessary.
- Ask pairs to swap their sentences with another pair to complete.

**START**

1 How will the world be different in 100 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 grey 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**

**Aim**

To speak on a topic for 30 seconds without hesitation or repetition, or to answer quiz questions in 30 seconds

**Language**

Revision of grammar and vocabulary from the book (note that the page reference is for 'The last word' as this is the last page of the Student's Book).

**Skills**

Speaking

**Materials**

One copy of the worksheet per group of four students; a dice, four counters, and a stopwatch or timer per group

**Pre-activity (5 minutes)**

- Ask students what their favourite topic from the Student's Book was and why. Put students in pairs or small groups to discuss the question and then report back to the class.

**Procedure (45 minutes)**

- Put students in groups of four and give each group a copy of the worksheet. Make sure that each group also has a dice, four counters, and a stopwatch or timer. Students can use coins instead of counters if necessary.
- Explain that the aim 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 to roll the dice 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 note down incorrect language.
- Stop the activity when one student in each group has reached the end.
- Write the examples of incorrect language you noted down on the board. Correct the language with the whole class. You can also refer students back to the relevant page in the Student's Book.

**Extension (10 minutes)**

- Discuss as a class which topics and questions were the most difficult and why.
- Ask the students to discuss in groups what other topics and language they can remember – you could also get them to set their own revision quiz.

**OXFORD**  
UNIVERSITY PRESS

Great Clarendon Street, Oxford, OX2 6DP, United Kingdom

Oxford University Press is a department of the University of Oxford.  
It furthers the University's objective of excellence in research, scholarship,  
and education by publishing worldwide. Oxford is a registered trade  
mark of Oxford University Press in the UK and in certain other countries

© Oxford University Press 2019

The moral rights of the author have been asserted

First published in 2019

2023 2022 2021 2020 2019

10 9 8 7 6 5 4 3 2 1

All rights reserved. No part of this publication may be reproduced, stored  
in a retrieval system, or transmitted, in any form or by any means, without  
the prior permission in writing of Oxford University Press, or as expressly  
permitted by law, by licence or under terms agreed with the appropriate  
reprographics rights organization. Enquiries concerning reproduction outside  
the scope of the above should be sent to the ELT Rights Department, Oxford  
University Press, at the address above

You must not circulate this work in any other form and you must impose  
this same condition on any acquirer

Links to third party websites are provided by Oxford in good faith and for  
information only. Oxford disclaims any responsibility for the materials  
contained in any third party website referenced in this work

### **Photocopying**

The Publisher grants permission for the photocopying of those pages marked  
'photocopiable' according to the following conditions. Individual purchasers  
may make copies for their own use or for use by classes that they teach.  
School purchasers may make copies for use by staff and students, but this  
permission does not extend to additional schools or branches

Under no circumstances may any part of this book be photocopied for resale

ISBN: 978 0 19 454776 5	Teacher's Guide
ISBN: 978 0 19 454778 9	Teacher's Resource Centre
ISBN: 978 0 19 454777 2	Teacher's Resource Centre Access Card
ISBN: 978 0 19 454775 8	Teacher's Pack

Printed in China

This book is printed on paper from certified and well-managed sources

### **ACKNOWLEDGEMENTS**

*Cover image:* Shutterstock (male wearing sunglasses/FXQuadro)

*Back cover photograph:* Oxford University Press building/David Fisher

*Illustrations by:* Ian Baker pp.168, 174, 180, 2014, 224, 232; Dylan Gibson  
pp.170, 186, 210, 228; Roger Penwill pp.190, 218.

*The publisher would like to thank the following for permission to reproduce photographs:*  
Shutterstock pp.192 (groceries/Billion Photos, beach, restaurant/krsmanovic,  
argument/PhotoMediaGroup, student/LStockStudio, meeting/Monkey  
Business Images, theatre/aerogondo2, presentation/wavebreakmedia), 220.